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# **Museum Communication Competencies**

## **The case of Serbia**

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## Introduction

Since the establishment of the first museum institutions in the 15<sup>th</sup> century, museums have come a long way to become and be defined as they are today. It is impossible to overlook the fact that today, the range of museum roles, laws, activities, and cross-institutional relations have multiplied immensely and are destined to continue to do so, mirroring changes in the world and in society. Alongside with their primary roles – acquisition, conservation and research – overtime, museums have assumed other roles in society. The purpose of museum is not only to conserve and display, but also to educate and communicate with a mission to spread the knowledge and information, to generate opinions and convictions, as well as to contribute to creation of cultural identity within nations and individuals. In order to do so, the museums need to have a relationship with the public.

International and globalizing processes have always been a prominent factor affecting museums, but increasingly they influence contemporary museum and heritage practice in ways that both generate new *museum frictions* and recast old ones. **The term globalization encompasses a range of social, political, and economic changes, all reflected on museums as public institutions. What came along with globalization is the development of information technology.** The Internet, fax machines, satellites, and cable TV created the possibility and even the likelihood of a global culture, sweeping away boundaries in space and time as well as in culture. With these changes *interactivity, action* and *communication* have become the key words in museum management of the *new world*. A standard visitor today expects to gain information and have an experience when visiting a museum. Interactivity allows *a continuous two-way transfer information between a user and the central point of a communication system, such as computer or television.*<sup>1</sup> In order to replicate *a computer or television* and create a *two-way communication*, the communication strategy for museums is becoming a mandatory requirement for reaching different stakeholders.

This research thesis, *Communication Competencies in Museums: the case of Serbia* develops an analysis regarding the current situation in the field of communication in Serbian museums. For years now, there has been a question in the country as to whether or not the museums in Serbia are really open and working. Several of the national and central museums in Serbia have been under reconstruction for years, some for over a decade. The question of museums has been raised a few times, but always quickly faded away. Political problems and frequent changes of government have caused confusion among the public. It is difficult for people to understand why the museums have been under construction for such a long time and if so, whether the museums are at all open to the public while their buildings are being renovated. Generally, in the cultural imagining of the Serbian public, museums have been left behind. With this thesis, I focus on that question. The main discussion centres on the question of whether the museums' communication depends on the communication competencies of the museums, or if the museums' lack of communication is the consequence of the quality of the cultural products they have to offer. This thesis attempts to reach the root of the problem in order to portray a

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<sup>1</sup> Extracted from <http://dictionary.reference.com/browse/interactivity> on 18th of June 2013

transparent picture of the state of communication in Serbian museums and thus create the basis for a problem-solving framework for the future.

The main goals of the research thesis *Communication Competencies in Museums: the case of Serbia* is to analyze and evaluate the information regarding the role of communication in museum strategy, communication policies in museums in Serbia, and communication competencies in museums in general. It also aims to evaluate communication competencies in Serbia by using evaluation instruments such as: panel of experts, questionnaires, interviews with various professionals who operate and develop research in the field of communication and museum professionals who manage museum communication for an in-depth analysis. With the help of this analysis, my research aims to respond to the central question of the discourse: whether the problem of Serbian museums lies in lack or misallocation of communication policies or whether the problem might have evolved around their permanent collections and cultural offerings (which is part of a larger problem closely linked to the changeable political situation in Serbia).

The research is divided into five chapters. Chapter 1 has an introductory role into the museum world. Firstly it defines the meaning of a museum, its functions, and roles in society. It also focuses on the influence of globalization and development of information technology as the trigger of the societal changes reflected on contemporary museums and cultural policies. Secondly, it describes the development of museums in Serbia as well as the changes in Serbian cultural policies.

Chapter 2 aims to describe the universe of museums in Serbia. It centres around selecting a group of museums to be analyzed using particular methods and instruments. The selection of the nucleus of museums for this research first includes an analysis of the context in which these museums are situated. In particular, the focus is on gathering information regarding museums' physical state, jurisdiction status, and organizational policies within the following criteria: museum size (in square metres of the building and in number of employees), program activities, and territorial jurisdiction.

In Chapter 3, the research focuses on defining the terms *communication policies* and *communication competencies*. Before delivering questionnaires and analyzing where museums in Serbia stand when it comes to communication, it is necessary to understand what communication is all about. It then proceeds in defining competencies related specifically to communication explaining what communication competencies represent in museum environment. One part of this chapter studies the already existing models of communication in the business world and their application to some museums in the world brings us and how these can boost the interest of the target audience and other museum stakeholders.

Chapter 4 studies two key terms of the research: communication policies and communication competencies. After defining these concepts, the research focuses on describing the methods and instruments that can be used to study communication policies and competencies. It also tends to explain the method (top-down approach) and instruments (survey and interviews) used specifically in this research.

Finally, Chapter 5 describes the application of the method and instruments described in the previous chapter. After this, the chapter demonstrates research results giving an overview of the current situation of museum communication in Serbia. In the end, the researcher comments the results pointing out significant revelations and creates a SWOT analysis on communication competencies in the museums of Serbia.

What I would personally like to add is that during this research I have come across an important amount of significant revelations which motivated me to create a blog, *Muzejirade* – which means *the museums are working/the museums are open*. In Serbia there is a popularly formulated opinion that the museums do not work. This attitude was born mostly as a consequence of the reconstruction of the National Museum and the Museum of Contemporary Art in Belgrade, two of the most important museums in Serbia. The National Museum in Belgrade has been under construction for over ten years, while the Museum of Contemporary Art in Belgrade has been in the same situation for seven years now. These museums are open and working, but without the full capacity of their permanent collection, and thus have a limited cultural offering. Nonetheless, the fact that these museums have their permanent collections stored away from public view had brought up a false campaign that none of the museums in Serbia work. My personal impression is that the museums in Serbia are forgotten, probably due to their slower out-dated communication and due to this persistent opinion that the museums are closed and not working. This led me to create the blog aimed at saying exactly the opposite: that the museums *are* working. I decided to do so because I realized that both museums and visitors have to change their attitude. The launching of the blog been quite successful, which brought me in contact with both visitors and museums, as well as the other stakeholders, such as Tourism Organizations, media and other professionals in the field of culture. The blog and the Facebook page continue to grow and initiate different projects. This blog gave me allowed me to have a broader vision on the current situation of museums, and through researching inside facts, understand the relations between the museums and their stakeholders. All this additional knowledge helped me in the analysis of the research.

# Chapter 1: History and models of museums

## 1.1 World museums

### 1.1.1 Museum definitions and functions

Museums and other display collecting institutions may be considered protean organizations. This is due to the fact that museums have different and often multiple goals. *They experience conflicting demands made on them from a range of interested parties, including funders, audiences, government officials, professional communities, collectors, and peoples who are represented in the museum displays.*<sup>2</sup> In addition, there are other cultural institutions with which museums should be, and often are, inevitably connected. Wherever the museums may be situated and whatever their specific histories and tasks might be, museums are defined in relation to other cultural, civic, and community organizations, other actors that operate on the same specific ground. Over the years museums have also increasingly found themselves in fruitful and frustrating conversations and interactions with a variety of media and different interactive forms.<sup>3</sup>

Given the complexity of relations, pressures, and incentives, it was inevitable that museums gained a variety of definitions over the centuries. Until the 19th century the term *museum* was generally applied to collections. During the 18th and 19th century the term started to take a physical form, usually more closely connected to museum in sense of a building which housed these collections. Although some museum experts define “museum” as one or the other, nowadays the more prevalent is that the museum is an institution.<sup>4</sup> The definition of Peter van Manche, for example, limits the museum to *“a permanent museological institution which preserves collections of corporal documents and generates knowledge about these corporal documents for the public benefit.”*<sup>5</sup> On the other hand, the American Association of Museums defines the museum as a

*nonprofit permanent establishment, not existing primarily for the purpose of conducting temporary exhibitions, exempt from federal and state income taxes, open to the public and administered in the public interest, for the purpose of conserving and preserving, studying, interpreting, assembling, and exhibiting to the public for its instruction and enjoyment objects and specimens of educational and cultural value, including artistic, scientific (whether animate or inanimate), historical, and technological material. Museums thus defined shall include botanical gardens, zoological parks, aquaria, planetaria, historical societies, and historic houses and sites which meet the requirements set forth in the preceding sentence.*<sup>6</sup>

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<sup>2</sup> cit. Carp I., Kratz C., *Museum frictions: Public Cultures/ Global Transformations*, U.S.A. Duke University Press, 2006

<sup>3</sup> Carp I., Kratz C., *Museum frictions: Public Cultures/ Global Transformations*, U.S.A. Duke University Press, 2006

<sup>4</sup> Van Mensch, T., *Towards a methodology of museology*, PhD thesis, University of Zagreb 1992

<sup>5</sup> Van Mensch, T., *Towards a methodology of museology*, PhD thesis, University of Zagreb 1992

<sup>6</sup> [www.aam-us.org](http://www.aam-us.org), extracted on 3rd of March 2013

The most generally used definition, however, is the one that ICOM (*International Committee of Museums*) wrote and adopted during the 21st General Conference in Vienna, Austria, in 2007 and that now can be found in ICOM's official Statute:

*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>7</sup>

It is noticeable that ICOM's definition differs vastly from the 19<sup>th</sup> century meaning of the term *museum*, reflecting the fact that museums' goals and functions became more complex over the centuries as they entered society. Or, stated differently, the needs and transformations assumed by the society reflected on museums as institutions: *museums developed as society developed*. Once a place for keeping objects dedicated to a few of elite's most educated, the museum is now an open space for all of the society with a greater goal of educating the masses under the name of general benefit. Andre Gob and Naomi Druge define this "modern" function as *animation function*<sup>8</sup> due to its relation to program activities, in addition to permanent collections and conservation activities, such as temporary exhibitions, guided tours, lectures, concerts, workshops, etc.<sup>9</sup> The role of these activities is communication with their audience and the wider community in order to enhance interest and enjoyment by society. It is a fresh function of what we call the *new museum model*.

As for other museums' tasks, Gerald Mat, Tomas Flac and Judita Lederer determine general functions of as the following:

- *collecting objects*
- *conservation of objects*
- *research*
- *transition of knowledge.*

According to these authors, each museum, in accordance with its founding statute, needs to determine which functions it will prioritize.<sup>10</sup> These decisions will later form the strategy that museums follow in order to accomplish the mission or goal stated in their statute, and therefore its functions. Gob and Druge, along with many other modern museum experts extend the list of museum functions to the *animation function*<sup>11</sup> and put a very strong focus on it. Why? For one, museums are representatives of the past, a space where objects are the reliquaries that embody the traces of our history. Still, these proofs of our historical existence live in the present. This confrontation with the past (the objects and the museum itself) and the present (the contemporary spectator) needs to be surpassed by creating the connection between the two. *It is a matter of criteria choice of information and communication*

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<sup>7</sup> [www.icom.museum](http://www.icom.museum), extracted on 3rd of March 2013

<sup>8</sup> Gob A., Druge N., *Museology*, p. 63

<sup>9</sup> Krivosejev V., *Museums, Management, Tourism, towards contemporary museum from territory to practice*, Valjevo: National Museum, Belgrade: Education informator, 2012, p. 35

<sup>10</sup> Mat G., Flac T., Ledere J., *Museum Management*, Belgrade, Clio, 2002

<sup>11</sup> Gob A., Druge N., *Museology*, p. 63

*media*,<sup>12</sup> while both need to be related to the contemporary context. If museum collections are presented to the public as they are today, then it very much depends on the perceptions the contemporary public has about the world; therefore, museums need to communicate their substance through the needs, desires, and thoughts of their contemporary visitors. Modern society, in order to connect with the world, requires interactivity, an explicit invitation to something that can hold onto their interest and that is worth seeing. In the fast-moving world of globalization, a globalized economy, industry, and internet technology, the museum as a classical institution has a hard time connecting with the masses and attracting visitors - in the sense of engaging them to the point where they might be willing to move aside from televisions, laptops, smart phones, and I-Pads and dedicate their free time to culture and heritage (even if the word is about the contemporary art). A standard contemporary museum visitor expects two things from a museum: knowledge gained through the permanent exhibition as well as an experience. The two requirements that a visitor asks from the museum are interrelated through the interactivity meaning: *allowing or relating to a continuous two-way transfer of information between a user and the central point of a communication system, such as a computer or television.*<sup>13</sup>

Today's museum patrons are neither attracted or satisfied with the knowledge that only gives them an opportunity to assume the role of passive users; rather, this knowledge must be transformed into an activity and transferred through interactivity. Thus nowadays museums are trying to create such program plans and permanent settings that would offer the visitors, not only the knowledge, but the experience of what they have seen. This is why contemporary museologists and museum professionals claim so explicitly that the focus needs to be put on the *animation function* of museum institutions and on connecting with the public (defining public as all of the existing and possible museum stakeholders). In the end, it is society that the museums live for and it is thanks to the society that the museums survive. They are mutually connected and they both "extract" benefits from the other's existence.

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<sup>12</sup>Vulin, Marie-Beatrice, *A New Role for the New Museum Society*, Berkly University, 1994

<sup>13</sup>Extracted from <http://dictionary.reference.com/browse/interactivity> on 18th of June 2013

### 1.1.2 Museum history

In order to learn about museums today and the opportunities and possibilities for their continuous ameliorating and development, we need to dig into their roots and different forms and definitions they assumed over time before arriving to our *contemporary museum (new museum model)*.

The origins of the concepts of preservation and interpretation which form the basis of the museum lie in the human need to acquire and inquire. Still unconscious origins of collecting and the curiosity for objects can be found in Paleolithic period in the burials and cave art of the time. The idea of the museum was spawned in the 2<sup>nd</sup> millennium BC at Larsa, in Mesopotamia, where copies of old inscriptions were made for use in schools and therefore preserved. Another proof of collecting comes from some written findings that indicate that the Babylonian kings Nebuchadrezzar and Nabonidus collected antiquities in their day; some facts even point to the existence of tablets used as museum labels.

The primary cultural and spiritual meanings of collection during the early ages transformed, over time, into economic, aesthetic, and historical motives. In the Greek and Roman empires, the votive offerings housed in temples, sometimes in specially built treasuries, appear to have served a sort of museum function: they included works of art, natural curiosities, and 'exotic' items, and were normally open to the public, often upon payment of a small fee. Another example of an early museum was the Greek *pinakotheke*, such as the Acropolis in Athens established in the 5<sup>th</sup> century BC, which collected paintings that honored the gods. Furthermore, in the 4<sup>th</sup> and 5<sup>th</sup> century BC, the ancient Greece founded the first art galleries, with paintings exhibited on wooden tablets. But the first written source in the history of museums is the one that describes the *museon* ("Home of muses"): a complex cultural institution built by Ptolomeo of Philadelphia in the 3<sup>rd</sup> century BC, dedicated to science and art.

When it comes to Roman Empire, art was prevalent in Rome's public places, but there was no museum as such. More than an institution for public service, Rome became a true *museum-city* with its beautiful and rich buildings all over the territory. But the objects (collected in wars) were conserved in private collections, visible only to the rich elite. Information about the inaccessibility of these collections was noted in the debates of Agrippa, a deputy of Augustus, who commented that paintings and statues should be available to all the people (1<sup>st</sup> century BC).

The culture of collecting objects developed in Asia as well; collecting commenced at least as early as the Shang dynasty, which ruled China from the 16<sup>th</sup> to 11<sup>th</sup> century BC, and it was well developed by the Ch'in dynasty (3<sup>rd</sup> century BC) - proved by the tomb of the Ch'in emperor Shih Huang-ti, guarded by the well-known terra-cotta army of warriors and horses. Successive Chinese emperors continued to promote the arts of painting, calligraphy, metalwork, jade, glass, and pottery. One of the examples of a museum-like institution is the academy founded by Han emperor Wu-ti (141-86 BC) that contained paintings and calligraphies from various Chinese provinces - or a gallery established by Han emperor Hsien-ti (until 220 AD), that contained portraits of his ministers. We cannot forget Japan's Todai temple, where an enormous statue of Buddha was built and conserved in the 8<sup>th</sup> century in Nara. At the same time, Islamic communities were making collections of relics at the tombs of early Muslim martyrs; and in Africa collections of objects were exhibited in wayside shrines and certain religious ceremonies.

In the Medieval Europe, these cultural collections were mainly church functions, appearing either as relics or objects of economic importance. Church treasures were constantly enhanced with new objects brought, at first, mostly from the European maritime connections other countries, for example through the northern Mediterranean ports of Lombardy and Tuscany. There are written sources about the movement of antiquities: Henry of Blois, bishop of Winchester, is reported to have bought ancient statues during a visit to Rome in 1151 and to have brought them to England. The well-known transfer of a set of bronze statues of horses from Constantinople to Italy (today in front of the St. Mark's Church in Venice) is another example of the movement of artistic objects in order to enrich the country making such acquisitions and display its wealth and power.

Around the middle of 15<sup>th</sup> century, the under influence of the Renaissance, the first collections in modern sense of the word began to develop. A reawakening of interest in Italy's classical heritage and the rise of new merchant families brought on the founding of some impressive collections. An outstanding collection was formed by Cosimo de' Medici in Florence in the 15th century, later developed and enlarged by his descendants. A private collection until 1743, it was then taken over by the state and became accessible to all people of Tuscany as well as of other nations. Additionally, in order to display the Medici collection, the upper floor of the Uffizi Palace was restructured and opened to the public in 1582.

In other parts of Europe, in the same Renaissance spirit, Austria and Germany began to develop real collections as well. Maximilian I of Austria acquired a collection for his castle in Vienna. Samples of scientific and artistic objects were displayed in the Dresden palace of Augustus of Saxony, while the archduke Ferdinand of Tirol exhibited a varied collection that included Benin ivories and Chinese paintings at Ambras Castle near Innsbruck. Other notable central European collections were the one of Holy Roman Emperor Rudolf II in Prague and the one of Albert V, Duke of Bavaria, who had buildings designed and erected to house his collections in Munich during the 16<sup>th</sup> century. Kraków was another site of these valuable collections, with the collection of the Polish king Sigismund II Augustus housed at Wawel Castle.

Royal collections were of great importance at this period in history, as many emperors invited famous artists and architects to their home cities and remodelled their castles into exhibition places for their collections. Francis I of France invited French and Italian craftsmen and artists to rebuild and embellish his château at Fontainebleau, where he housed his amazing collection of artistic objects. In England Henry VIII had the King's Antiquary, whose task was to list and describe the antiquities of the country. Charles I and II of England had collections of their own, but most of these were ruined and dispersed after their fall from power.

The developing interest in human as well as natural history in the 16<sup>th</sup> century led to the creation of specialized collections. In Italy alone more than 250 natural history collections are recorded in that century, such as herbarium of Luca Ghini in Padua and the collection of Ulisse Aldrovandi in Bologna. Also, specialized historical collections were brought to blossom such as the one of Paolo Giovio in Como (Italy), or the archaeological collection of the Grimani family of Venice, and the collection of illuminated manuscripts gathered by Sir Robert Cotton in England. In so called *cabinets of rarities*, sometimes

referred to as *Kunstammer* for artistic objects and *Wunderkammer* for natural species, various rarities and curiosities were conserved and these became the ancestors of the real museum collections, in the modern sense.

In the 16th century there was a tendency to make private collections public and make rarities accessible to everyone, not only the elite. The earliest recorded transformation of a private collection into a public one occurs in 1523 when brothers Domenico Cardinal Grimani and Antonio Grimani give their collection to the Venetian republic. In Switzerland, during the Reformation, objects collected in ecclesiastical establishments were transferred to the authorities of Zürich and other municipalities, forming important components of their museums. In France, in 1694, the head abbot of Saint-Vincent-de-Besançon gave away his collection of paintings and medallions to the abbey to form a public collection. The same developments also happened in other parts of Europe. But the first corporate body to receive a private collection and a building to house it, and to make it publicly available, was the University of Oxford, thanks to Elias Ashmole who gave his collection to public authorities under the condition that a place be built to exhibit it. This building, which eventually became the well-known *Ashmolean Museum*, opened in 1683.

As we can see, private collections increasingly became public, housed in newly built dedicated specifically to the conservation and exhibition of objects of value. The true milestone for the development of museums was the French Revolution. It was a matter of public concern in France that the royal collections were inaccessible to the population, which led Louis XV to order that a selection of paintings be exhibited at the Luxembourg Palace in 1750. Furthermore, under Diderot's pressure, more of the royal collection was displayed for the public in the Grande Galerie of the Louvre palace. Then, in 1793, a new decree stated that the royal collections were public property. Then, by decree of the French Revolution, a whole new type of museum was established: the national museum (of the population). This stimulated the founding of state/national museums all over the world, also thanks to colonial relationships which led to the founding of national museums in Indonesia, Argentina, Colombia, Brazil, Canada, South Africa, etc.

By the early 19th century the granting of public access to formerly private collections had become a common fact. The following period is what we call *museum époque* or the *museum boom* because it was marked with the founding throughout the world, by regional and national authorities, of museums now intended as public goods.

If we return to ICOM's definition of museum today:

*(...) 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-*

we can see that museums have come a long way to become and be defined as they are today. It is impossible to overlook the fact that today, the range of museum roles, laws, activities, and cross-institutional relations have multiplied immensely and will continue to do so, mirroring changes in the

world and in society which lead to “disparate constituencies, interests, goals, and perspectives.”<sup>14</sup> Ivan Karp even defines results of these changes *museum frictions*, which may have either positive effects, such as collaborations and networks of knowledge, or negative effects such as tensions, conflicts, and debates.

### 1.1.3 Contemporary Museums – the product of Globalization?

International and globalizing processes have always been a prominent factor affecting museums, but increasingly they influence contemporary museum and heritage practice in ways that both generate new *museum frictions* and recast old ones. **The term globalization encompasses a range of social, political, and economic changes. Globalization expands and accelerates the exchange of ideas and commodities over vast distances. It is common to discuss the phenomenon in highly generalized terms, but globalization's impacts are often best understood at the local level.**<sup>15</sup> This is because **globalization, like any other world-changing factor, melts with the culture and habits and why not politics of a certain country, developing a process with varied speeds, influence, and results in relation to particularities of each state.** Technology has now created the possibility and even the likelihood of a global culture. The Internet, fax machines, satellites, and cable TV are sweeping away cultural boundaries. Global entertainment companies shape the perceptions and dreams of ordinary citizens, wherever they live. This spread of values, norms, and culture tends to promote Western ideals of capitalism.

Naturally, globalization, characterized by world-wide exchanges of information, images, money, and people, is typically interpreted within the museum world as a new problem.<sup>16</sup> Museums have been described in museological literature as central tools of modernity and the instrumental secular production of knowledge. Dependence on global systems of capitalism and colonialism, master narratives of progress, and the creation of a bourgeois public sphere within nation-states are all characteristics of modernity that are embedded in museums.<sup>17</sup> New museology that emerged around 1970s defined how museums could affect cultural identities and social issues of populations. This way of understanding museums brought a new mode of thinking that relates to the *ethos of working towards the public good*.<sup>18</sup> People, rather than objects, became the focus of new museums. *The active role played by the population in shaping and participating in the museum* became the crucial element of the *new museum*.<sup>19</sup>

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<sup>14</sup> cit. Carp I., Kratz C., *Museum frictions: Public Cultures/ Global Transformations*, U.S.A. Duke University Press, 2006

<sup>15</sup> <http://www.globalpolicy.org>, taken on 4<sup>th</sup> of April 2013

<sup>16</sup> Young, Linda, *Globalisation, Culture and Museums: A Review of Theory*, *International Journal of Heritage Studies*, 1999, p.6

<sup>17</sup> Ashley, Susan, *Museums and globalisation: Ideas on recognition, restitution, representation and reconfiguration*, Paper presented at London Debates, SAS, University of London, May 15, 2009, p. 1

<sup>18</sup> Ashley, Susan, *Museums and globalisation: Ideas on recognition, restitution, representation and reconfiguration*, Paper presented at London Debates, SAS, University of London, May 15, 2009, p. 3

<sup>19</sup> Rivard, René. (1985) Ecomuseums in Quebec, *Museum*, 37 (4):202-205.

The pertinent question in the last few decades, when it comes to museums, has been is whether the influence of globalization is creating bigger or smaller cultural differences and what influence this has on museums. Some culture theorists see globalization as a positive force for museums, claiming that it inspires artistic diversity. Naguib,<sup>20</sup> one such critic, opts for an interpretation of cultural diversity that highlights the benefits of cross-cultural connections, hybridity, and dialogue. Information and Communication Technology are also considered useful consequences of globalization. They allow the same diversification to approach a vast public with less funds thanks to the possibility to replicate, combine, and integrate texts and images, creating different exhibits and narratives that represent a connection between realistic and digital. This contributes accessibility from the spatial and temporal point of view.<sup>21</sup>

Other theorists, such as Barbara Kirshenblat-Gimlett, claim that local and national cultural production in smaller and less developed countries is strongly and disproportionately affected by Western mass culture. Kirshenblat-Gimlett points out that cultural diversity has become essentialized as a universal principle, which has the effect of flattening out or removing the inequality of differences.<sup>22</sup> Many think that globalization represents a danger for the culture and conservation of national identity of smaller populations which are experiencing transition processes. Because of the lack of financial resources to produce and develop their own cultural products, these countries are in fear of destroying their own cultural identity and heritage in favor of the Western cultural model. Nevertheless, in any specific territorial context it is the behaviors, decisions, and actions of specific subjects that create the conditions that allow adequate organization and resource allocation in order to produce and distribute local culture.<sup>23</sup>

Adding to these ideological and theoretic changes in museology of what museums are and how should they be represented in the contemporary society, there are some obvious practical changes that museums assumed due to globalization. In order to adjust to new models of politics and cultural politics as well as new lifestyle and needs of contemporary culture consumers, museums accept transformations and changes in:

- Methods of museum funding
- Different marketing methods in all of fields of what the museum offers
- Museum personnel – usage of different Human Resources methods for formation and specialization of the museum's professionals, as well as for their organization and communication
- Public approach – new ways of approaching and educating visitors, development of public relations and integrated communication with external actors
- IT – new instruments of Information Technologies<sup>24</sup>

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<sup>20</sup> Naguib, Saphinaz-Amal (2007) *The One, the Many and the Other. Revisiting Cultural Diversity in Museums of Cultural History*, paper delivered at NaMu Conference, Oslo, Norway, November 20, 2007.

<sup>21</sup> Tamma, Michele, *Culture-based products: create value connecting differentiation, diffusion, protection*, p.2

<sup>22</sup> Kirshenblatt-Gimlett, Barbara. (1998) *Destination Culture: Tourism, Museums, and Heritage*. Berkeley: University of California Press.

<sup>23</sup> Tamma, Michele, *Culture-based products: create value connecting differentiation, diffusion, protection*, p.2

<sup>24</sup> Savic, Aleksandra, *Muzeji u javnosti, javnost u muzejima : muzejski PR-savremeni pristupi*, Beograd : Zavod za udžbenike, 2012, p.30

### 1.1.4 Cultural policies

In spite of the clear influence of globalization and some global changes it imposes on all the museums around the globe, it would be wrong to claim that these transformations develop equally and in the same manner in all of museum institutions. The key idea of museology remains *that the museum is a social space to be shaped by communities themselves*.<sup>25</sup> Institutionally initiated, “top-down” approaches are shown to inevitably reflect the underlying perspectives of the dominant culture.<sup>26</sup> The claim points out that each museum depends and develops its activities in relation to its context, a product of a generic system whose cultural elements are framed by the model of cultural politics a certain country accepts.

Claude Mollard defines *a cultural system as a game of four families*, where he splits the system into two worlds – *cultural market* and *cultural politics*.

In other words, Mollard tries to explain interdependence of the *artistic system* and *cultural system*. The *artistic system* contains two types of actors tightly connected one to another: artists and their audience. Artists’ existence is impossible without the audience, and without the artists cultural activities would not survive without a constant artistic production. Both of these poles (artist and audience) coexist in the *cultural market* as its active actors. The *cultural system*, also constructed out of two families of actors - *mediators* and *decision-makers*- represents the system that intervenes upon the previous one. *Mediators are a kind of privileged public passing judgment on artists and shaping legitimate taste and interpretations for art. Decision-makers hold political and financial power and give a social dimension to artistic creation*.<sup>27</sup> Cultural policies and cultural development of a certain country depend on these families of actors; *cultural system* is what create a framework of cultural policies. From Mollard’s model we can see how creation has become an act of enterprise. The share of creators/artists is reduced to authors’ rights and the audience becomes a consumer target, while both are controlled by mediators and decision-makers who decide about the taste and ways of finances. Sometimes these systems or politics are implicit - generating government politics without a specific goal - or explicit: when a government holds a specific goal and organizes the country’s politics in order to achieve that goal.

Krivosejev explains how cultural policies work in practice. He claims that cultural policies represent a set of administrative measurements and activities that the holders of the political, administrative, and financial authority in public politics manage cultural life and development on a certain territory. Management then depends on the capacity and authority for making crucial decisions that represent guidelines for carrying out activities and measurements in practice in order to achieve the goals noted in the cultural politics strategy. By this, Krivosejev concludes that cultural policies are

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<sup>25</sup> Ashley, Susan, *Museums and globalisation: Ideas on recognition, restitution, representation and reconfiguration*, Paper presented at London Debates, SAS, University of London, May 15, 2009, p. 3

<sup>26</sup> Phillips, Ruth (2007) Exhibiting Africa after Modernism: Globalization, Pluralism, and Persistent Paradigms of Art and Artifact. In Griselda Pollack & Joyce Zeman (eds.) *Museums After Modernism: Strategies of Engagement* (pp 1-39), Malden MA & Oxford: Blackwell Publishing.

<sup>27</sup> Kaghan, Sasha, *A review of Claude Mollard’s ‘Cultural engineering’*, 2004, p.3, Based on *L’ingénierie culturelle*, 2e édition corrigée, Presses Universitaires de France, 1999

defined as public practical politics of the state's administrative bodies onto which the state transfer certain administrative authorities in the field of culture.

Three basic models of cultural policies are:

- *State*
- *Sub-state*
- *Liberal*<sup>28</sup>

Other models include the *regional model*, where the state politics is constructed out of many independent cultural policies, or the *transitional model*, present in countries that are going through a period of transition from one model to another.

The *state model* is characterized by a pyramid structure, top-down, where the state is the dominant organ and has the crucial role in decision-making across all levels of the administrative structure. Depending on the state, the administration may involve consulting experts organized in different institutions. This model is present in Italy and France, for example.

The *semi-state model* of cultural policies is a model where the state is responsible for strategic planning and funding of the culture, but it delegates some responsibilities, such as advice on culture and art, to different sub-state bodies. Still, the state remains the only one completely responsible for the funding of cultural institutions and programs. These sub-state bodies need to be organizations or institutions which are not directly connected to political structures and which have a certain autonomy when it comes to decision-making. The *semi-state model* usually includes the public, private, and civil sectors in its structure and can be found in Great Britain, Germany, and the Nordic countries.

The *liberal model* in cultural policies organization means that the state assumes the role of „facilitator“ that controls cultural movements indirectly through legislative authority that regulates motivational and tax policies, and other similar instruments such as public funds designed for the support of the non-profit cultural programs. This model is known to create a suitable climate for culture development, and exists in the U.S.A.

These models vary depending on the context in which a certain country has developed, with all the elements that construct its civic context (civil rights distribution), administrative context, social context (social objectives and principles of social justice), economic context, and conceptual context (understanding of the term „culture“, scope and direction of cultural policies).

In order to achieve its goals in the cultural field, the state and its organs use so-called *cultural policies instruments*. They can be divided into different categories, according to their nature:

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<sup>28</sup> Krivosejev V., *Museums, Management, Tourism, towards contemporary museum from territory to practice*, Valjevo: National Museum, Belgrade: Education informator, 2012, p. 35

- management (strategic planning, new system solutions, personnel policies and management of human resources)
- economic (funding and relations between fiscal and cultural policies)
- legal-political (law regulation, role of justice in conservation of international relations)
- value-idea (motivation and evaluation of creativity, censorship)

The Faculty of Political Sciences in Belgrade classifies the instruments of cultural policies through the following schema:

COURSE OF ACTION / CONTENT OF ACTION	MOTIVATION	RESTRICTION
ECONOMIC	Purchase, grants, scholarships, loans...	Taxation, customs...
LEGAL-POLITICAL	Positive legal regulations (protection)	Negative legal regulations (restriction)
VALUE-IDEA	Pluralism of concepts and ideas	Ideological and religious monism
MANAGEMENT	Planning, evaluation	Volunteering

### 1.1.5 Museum Status

According to all the things said until now, it is not difficult to conclude that cultural institutions, therefore museums, are strongly dependent on government and state organizations. The museums, as public services, are positioned inside the framework of cultural policies that the state determines as its goal. The state through government organs controls and funds museums according to policies created in the state's strategy for culture development and government organization in general.

Museums can be positioned on different state levels: state, regions, provinces, departments and communities. This type of classification is called *administrative classification* as it corresponds to administrative division of the country. Administrative classification of museums varies from country to country in relation to the social situation and organization of its units.<sup>29</sup> Other categories of museums are

<sup>29</sup>Krivosejev V., *Museums, Management, Tourism, towards contemporary museum from territory to practice*, Valjevo: National Museum, Belgrade: Education informator, 2012, p. 35

private museums, foundations, etc. Today it is inappropriate to talk about state museums in real sense of the word as most European countries have already accepted the independent regulation of museums. Looking to the American model, European countries to assume the process of privatization of cultural institutions. This means that museums today are autonomous institutions that depend on the state and its units for their funding, but gain complete autonomy when it comes to their leadership and management rights. .

On this basis the following categories can be identified:

- state museums
- regional museums
- province museums
- department museums
- community/city museums

Museum status - from administrative point of view - exists in relation to the government organ that the museum is connected to. It depends on the body that founded and funds the museum. In this order, state museums are founded, funded, and regulated by state, regional museums by regions or provinces, community museums by communities etc.

Another type of classification is based on geographical zone that their activities cover. *Geographical classification* divides museums into:

- universal museums
- international museums
- national museums
- regional museums
- local museums<sup>30</sup>

One other different type of museum classification is obviously the one that divides museums according to their object of conservation, or we might say, according to the *theme* they choose (chose) to follow in their collection development. In this manner museums can be:

- specialized
- interdisciplinary

In this order specialized museums can cover different themes: history, art (different periods and themes of art), archaeology, architecture, science, and so on.

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<sup>30</sup>Gob, Andre, Druge Neomi, *Museology*, p. 45

## 1.2 Museums in Serbia

### 1.2.1 Cultural policies in Serbia

Since the first half of 19<sup>th</sup> until the beginning of 21<sup>st</sup> century, Serbia has had a rather discontinuous path of development and innovation due to different types of government and state regulations the country encountered over the two centuries. From *Kingdom of Serbia* in 19<sup>th</sup> century, *The Kingdom of Serbs, Croats and Slovenes - Yugoslavia*, to the *Socialist Federal Republic of Yugoslavia*, followed by the *State of Serbia and Montenegro*, until recently when Serbia single nation-state, *The Republic of Serbia*.<sup>31</sup> These changes in the country status came from the idea of unity of South Slav nations and the creation of a common country, which is the result of modern époque and new socioeconomic relations, but also as a consequence of the disintegration of feudalism and attenuation of the Ottoman and Habsburg Empires on one hand, and the strengthening of civilian power in Yugoslav countries on the other. The idea of unification was followed by the belief that Yugoslav nations are historically connected and ethnically similar. According to some political theorists, Yugoslav nations acted as one nation only separated with “tribal boundaries”.<sup>32</sup>

Discontinuity and disruptions in the public politics led to discontinuity in the system of cultural policies of Serbia. During the 19<sup>th</sup> and at the beginning of 20<sup>th</sup> century, the Serbian monarchy felt a need for the revaluation of their cultural tradition and identity which, until then, was put in shade by the authority of Ottomans and Habsburgs. This tendency resulted with resettlement of *national-emancipator-model*<sup>33</sup> in cultural policies, a model characteristic in tradition of modern national countries. The idea of this policy model was to promote cultural development/creation and its diffusion in order to create a new cultural identity by solidifying the national identity. In Serbia, this period is divided into two periods: the period of *Obrenovic dynasty*<sup>34</sup> - who followed the idea of the unification of the Serbs - following by that of the *Karadjordjevic dynasty*<sup>35</sup> - who valued the idea of Yugoslavian unification.<sup>36</sup> The real problem was that the *national-emancipator-model* remained an official model in both periods. This meant that cultural policy remained the same, but had different objectives: the first was focused on fortification of

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<sup>31</sup> Krivosejev V., *Muzeji, Menadzment, Turizam, ka savremenom muzeju od teritorije do prakse*, Valjevo: Narodni muzej, Beograd: Obrazovni informator, 2012 (valjevo: Topaloović), p. 219-220

<sup>32</sup> Pertanovic, Branko, *History of Yugoslavia 1918-1988*, Beogra, Nolit,

<sup>33</sup> Krivosejev V., *Muzeji, Menadzment, Turizam, ka savremenom muzeju od teritorije do prakse*, Valjevo: Narodni muzej, Beograd: Obrazovni informator, 2012 (valjevo: Topaloović)

<sup>34</sup> was a Serbian dynasty that ruled Serbia from 1817 to 1842, and again from 1858 to 1903. They came to power through the leadership of their progenitor Miloš Obrenović I in the Serbian Uprising of (1815–1817) against the Ottoman Empire, which led to the formation of the Principality of Serbia in 1817. The monarchs tended to rule autocratically, their popularity waxing and waning over their decades in power.

<sup>35</sup> was a Serbian dynasty, which began with Karađorđe, the Grand Vožd of Serbia during the First Serbian Uprising. The family had a long blood feud with the Obrenović dynasty after Miloš Obrenović saw to Karađorđe's assassination. The dynasty lost the throne in November 1945 when the communists seized power in Yugoslavia. Peter II of Yugoslavia never abdicated.

<sup>36</sup>

the already existing population, the second worked towards creating a new cultural identity by integrating different cultural identities and different nations.

The post First World War period led to significant changes in the Serbia. Capitalism was replaced with the socialism, the monarchical regulation with the republican, while the implementation of the Yugoslav ideology had assumed different forms and characteristics that have caused transformation of the culture system of the state into a *bureaucratic-illumination system*.

At the beginning of second half of the 20<sup>th</sup> century a new turning point happened in Yugoslavia with foundation of *Resolution Informbiro*, which motivated Serbia to make connections with the countries that promoted capitalism which led to partial democratization and modernization of Serbian population and culture. The system of cultural policies at that moment takes from *illuminist* in massive production and foundation of cultural institutions, expansion of many cultural manifestations and re-establishing international cultural connections. Although this represented a step forward in cultural development of Serbia, it was still controlled by one-party socialistic system. This form of culture policies was in power until new Constitution SFRJ was written (70ies). The culture was now organized in autonomous culture units (sr. SIZ), which helped Serbia to engage in international innovating trends, including cultural engineering and long-term planning in the cultural policies system. This was supposed to limit the government's control over the culture, but in reality the power remained in hands of one party.

By the last decade of 20<sup>th</sup> century strong changes had stressed Serbia. Many analysts would have assumed that Serbia would continue its transitioning process, but instead this process was blocked, which consequently reflected on its cultural system. New laws and regulations invalidated the system of self-management (by cultural units, SIZ) of culture, without creating a new plan for cultural system. At the same time, media propaganda mediated cultural flows towards raising the national spirit. The result of this situation was a mixed system of 19<sup>th</sup> century *illuminist* model and *national-emancipatory* model that which emerges after the Second World War, when the cultural policies became a propaganda vehicle (this period is called *agitprop of the Third Yugoslavia*).

At the beginning of 21<sup>st</sup> century, with democratization of the society, the cultural system in Serbia had a renewed tendency towards the *prestigious illuminist* model. Once again, instead of progress, Serbia passed from the so-called *blocked transition* to the *labyrinth transition*.<sup>37</sup> Despite the positive motivation for cultural development during the first decade of the new millennium, Serbia failed to create adequate legal activities that would enhance and accelerate new changes. This is why all of the movements and moves in Serbia had (and majorly still do) a form of separate, sporadically founded initiatives within cultural system, established during the time of *blocked transition*. Contemporarily discontinuity in the Ministry of Culture (in five years five ministries of culture took place and left the position/ were replaced), disabled the official establishment of cultural activities. Each time government would change, it would create new legal activities would start from the beginning.

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<sup>37</sup>Krivosejev V., *Museums, Management, Tourism, towards contemporary museum from territory to practice*, Valjevo: National Museum, Belgrade: Education informator, 2012, p. 44

## 1.2.2 Museum history in Serbia

The first museums in Serbia were founded during the 19th century, which for Serbia represented the period of Renaissance after the liberation of the five-century long subjection under the Ottoman Empire. After the end of the 18<sup>th</sup> century, in line with the revolutionary spirit that took the whole of Europe, there was a growing interest for research and conservation of cultural heritage in Serbia. During the reign of prince Milos Obrenovic, Serbia undertook great initiatives towards the foundation of cultural institutions in order to enrich cultural and social life of Serbian population. The first Serbian library in Belgrade was born in 1832, followed by the theatre in Knjazevac, the “Big School” of Belgrade, the first newspaper, etc. The intellectuals of Serbia begin to write books, articles and descriptions of cultural heritage.

The 1830s saw some crucial changes in the political system of Serbia, which had a strong influence on the cultural development of the country. The set of *hatisherifs* in 1829, 1830, and 1833, brought a significant level of autonomy to Serbia in relation to Ottoman Empire. This enabled the prince Milos Obrenovic to take big steps towards modernization of the country rather quickly. Among these changes were the ones that led to the founding of the first museums in Serbia.<sup>38</sup>

Jovan Sterija Popovic, Joakim Vujic<sup>39</sup>, Dimitrije Davidovic<sup>40</sup>, Jovan Safarik<sup>41</sup> were intellectuals who carried and stimulated the idea and interest for national history, tradition, and heritage. They also had a role in the foundation of the *National Museum* of Serbia. Maybe the biggest merit should go to the professor of Lyceum and Minister of Education since 1842, Jovan Sterija Popovic. In 1844, Sterija signed the *Decree for establishment of the Srepski museum* or what is today the National Museum in Belgrade.<sup>42</sup> This moment also represented the beginning of the systemic collection and preservation of cultural heritage in Serbia.

In 1878, at the Congress of Vienna, Serbia gained full autonomy and became a fully independent country – a significant fact for Serbian museums, as well. In the same year, with the idea of military colonel, Sava Grujic, and the decision of prince Milan Obrenovic, the Museum of Army was founded and constructed as a part of the biggest park in Belgrade.<sup>43</sup> It didn't take long before other museum institutions were founded. Firstly, the Museum of the Serbian Country - today known as Natural Museum - was founded with the initiative of *Professors' Society* in 1893. Then, in 1901 the Ministry founded the Ethnological Museum.<sup>44</sup>

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<sup>38</sup>Krivosejev V., *Museums, Management, Tourism, towards contemporary museum from territory to practice*, Valjevo: National Museum, Belgrade: Education informator, 2012, p. 222-223

<sup>39</sup>Joakin Vujic is a Serbian intellectual and thinker who, during the 1820s, traveled all around Serbia in order to analyse monuments of culture and publish „Putesestvije po Srbiji“ (Traveling around Serbia)

<sup>40</sup>Dimitrije Davidovic published 4 medieval Serbian coins and published a description of Serbian famous church Zica

<sup>41</sup>Janko Safarik wrote a description of Russian, Czech and Poland museums which represents one of the first descriptions of museums in Serbian literature

<sup>42</sup>[www.narodnimuzej.rs](http://www.narodnimuzej.rs), extracted on 15th of April, 2013

<sup>43</sup><http://www.muzej.mod.gov.rs>, extracted on 16th of April, 2013

<sup>44</sup>[www.etnografskimuzej.rs](http://www.etnografskimuzej.rs), extracted on 16th of April, 2013

Having gained a national central institution and four specialized national museums, northern Serbia – Vojvodina, also worked on founding museums on its territory. In 1847, a young group of intellectuals at *Matica Srpska*<sup>45</sup> formed the Serbian national museum collection, called *Muzeum*. In 1864, the *Matica Srpska* moved from Pesta to Novi Sad and so did the *Muzeum*.<sup>46</sup> Around the same time the first museums were being founded on the territory of Vojvodina, such as the Museum in Bela Crkva and Museum in Vrsac. These two museums were founded by the local authorities of the cities Bela Crkva and Vrsac located in Vojvodina. Guided by local communities in Vojvodina, local authorities throughout the whole country begin to establish their own museum, representing local history, art, and tradition. In the 1930s, a town near Belgrade, Pancevo, opened the *City Museum of Pancevo*<sup>47</sup>; likewise the *Museum in Nis* (south Serbia) was founded in 1933; the *Museum in Negotin* in 1934. Also, the first local specialized museums were established: *Vuk's Museum*<sup>48</sup> and *Zmaj's museum*<sup>49</sup>.

By 1940 Serbia and Vojvodina counted 20 museums. After the Second World War, the geopolitical image of the world assumed grand changes that caused important modifications in Yugoslavian public politics. The Serbian political system stimulated activities for restoration and development of the country, which reflected the cultural system in whole. Cultural progress and development was seen as indispensable, which led to set of laws in order to regulate cultural and educational activities, as well as restoration of the old and establishing new cultural institutions.<sup>50</sup> When it comes to museums, this period of Serbia is called the *museum boom*, when a large number of museums were established in order to make culture a mass accessible activity and act as educational instruments. By 1945 already, local authorities were renovating and reorganizing their museum institutions in Sombor, Petrovgrad (later Zrenjanin), and Pancevo. Other authorities were establishing new museums: the *Museum in Sremski Karlovci*, *Museum in Kikinda*, *Museum in Sremska Mitrovica*, *Museum in Pristina*, *Museum in Subotica*, *Museum in Leskovac*, *Museum in Kragujevac*, *Museum in Prokuplje*. At the beginning of the second half of the century the *Museum in Bor*, *Museum in Valjevo*, *Museum in Zajecar*, *Museum in Krusevac*, and *Museum in Djakovica* were founded. Belgrade also gained new specialized museums, such as the *Jewish Museum*, *Railway Museum*, *Museum of Theatre Art*, *Museum of Fine Arts*, *Museum of the Yugoslavian Cinematheque*, *Museum of Nikola Tesla*, the *Gallery of Frescoes*, and so on. During the boom of museums, from 1945 until 1959, 86 different museums were registered in Serbia, while there were 311 recorded museums on the territory of the whole Yugoslavia. Together with museum establishments all over the country, Serbia's Ministry of Education (and

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<sup>45</sup> Matica Srpska is the first Serbian literary, cultural and scientific society founded in Pest in 1826, during the liberation of Serbia of Ottoman occupation and the strengthening of awareness on the need to fully include Serbian people in modern European trends and maintain their cultural identity at the same time. Their goals aimed at presenting Serbian culture to Europe and at enlightening the people, because of which they developed a rich publishing activity.

<sup>46</sup> <http://www.galerijamaticesrpske.rs>, extracted on 16<sup>th</sup> of April, 2013

<sup>47</sup> <http://www.muzej-pancevo.org.rs>, extracted on 16<sup>th</sup> of April, 2013

<sup>48</sup> Museum dedicated to Vuk Karadzic, founder of Serbian Cyrillic alphabet

<sup>49</sup> Museum dedicated to Jovan Jovanovic Zmaj, Serbian poet

<sup>50</sup> Krivosejev V., *Museums, Management, Tourism, towards contemporary museum from territory to practice*, Valjevo: National Museum, Belgrade: Education Informator, 2012, p. 229

Yugoslavia) started working on activities for promotion and development of museum profession<sup>51</sup>, journals and societies.

### 1.2.3 Museum Status in Serbia

In the previous chapters of this module it is noted that Serbia (Yugoslavia), besides national museums, also developed local museums. At the beginning of 1960s, the political model of Serbia formally changed, but in practice, museums continued to operate and develop on the foundations built by the previous model of cultural policies (system of agitprop). With these tendencies the public and cultural system of Serbia issued *the manual for the establishment of museums*.<sup>52</sup> According to this document, local museums were supposed to represent the *homeland*. That meant that they ought to narrate and promote the national liberation struggle and the development of socialism in their territory.<sup>53</sup> This led to a situation where all of the museums had the same conception without leaving much space for diversity and innovation.

One of the documents of major importance for museum development in Serbia was the *Museum Law of NR Serbia*, established in 1951. This law defined museums as institutions that *serve the science, edification of population, development of culture and improvement of national economy by systemic collection, organization, conservation, research, exhibition and promotion of objects and material significant for the science, culture and progress*.<sup>54</sup> The document classified museums according to two types of criteria. On one hand, museums were divided into:

- *general*
- *specialized*

and, on the other hand, into:

- *central*
- *provincial*
- *county*
- *community*.

Museums were budget institutions monitored by the Ministry of Science and Culture, which decided about their establishment in the first place. The responsibility of monitoring the museums fell to the National Boards, organs of authority which were nominally also the founders of the same

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<sup>51</sup> Krivosejev V., *Museums, Management, Tourism, towards contemporary museum from territory to practice*, Valjevo: National Museum, Belgrade: Education inforator, 2012, p. 231

<sup>52</sup> Krivosejev V., *Museums, Management, Tourism, towards contemporary museum from territory to practice*, Valjevo: National Museum, Belgrade: Education inforator, 2012, p. 233

<sup>53</sup> Dobronic, Lejla, *View of narration in homeland museums in Museums – organs of Serbian museum society*, n. 7, Belgrade 1952

<sup>54</sup> Krivosejev V., *Museums, Management, Tourism, towards contemporary museum from territory to practice*, Valjevo: National Museum, Belgrade: Education inforator, 2012, p. 238

institutions. Although the museum law, with its 43 articles, was a well-structured and somewhat innovative law that helped resolve many technical problems, it was a failure from the administrative and practical point of view. This was due to the context in which the law was written - a moment of important changes throughout the country and the movement of the political system towards decentralization, as most of the world was doing at the moment. The new movement of decentralization began in Serbia in 1949-1950. For cultural institutions and museums this process meant greater freedom and changes in their funding. All the cultural institutions had to be organized like private companies - they needed to possess a bank account of their own and had to switch from a payment system to the system of allocation of resources according to effect and quality of labor. With this, museums in Serbia were supposed to become autonomous organizations. This idea was extremely innovative for the time - it was the system that most European museums eventually accepted in the 1990s.

The three organs that directed the activities of the museums were the Director, the Council of Museums, and the museum staff. During the next 30 years Serbia slowly developed its culture for museums and museology concepts. In 1974, Serbia adopted the new constitution that led to the foundation of self-governing cultural societies on the community and the state level - SIZ. By introducing the SIZ inside the cultural system, a certain level of autonomy and democratization was achieved, given that the new system was based on transferring responsibility from the state to the SIZ of culture. Again, this was a good idea, but one that was never actually achieved in practice.

After the crisis following the break-up of Yugoslavia and the socialist political system - which controlled all the media and culture and put the museum development "on hold" - and the 1999 NATO bombing, in the new millennium Serbia finally has the chance to recuperate from its twenty-year slumber. Naturally the discontinuity and the poor support of the public system have also retarded museum development. It is not before the 2007 that some important changes can be noticed, though still majorly from the administrative point of view.

According to Serbian *Cultural Heritage Law*, museums are institutions that perform the preservation of artistic-historic goods.<sup>55</sup> The *Law for Local Self-authority* determines that the community and city, through their administrative organs, establish institutions and organizations in the field of culture and monitor their work; they organize activities in relation to the preservation of cultural goods of value to the community, and provide resources for funding and co-funding of the programs and projects in the field of culture of value to the community.<sup>56</sup> Furthermore the *Culture Law* determines that cultural institutions (museums) can be founded by the republic, province, a local government unit, but also other legal entities and individuals.<sup>57</sup> This includes registered foundations, commercial societies, and entrepreneurs. The law determines that the museum can exist only as a legally organized structure, but it does permit that the museum can exist as a part of a certain foundation, company or other type of organization where the museums would exhibit the material in relation to their activity.<sup>58</sup> In spite of

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<sup>55</sup> *Act for cultural goods*, art. 70

<sup>56</sup> *Official Gazette RS*, n. 129/07, *Law for local self-authority*, art. 7

<sup>57</sup> *Official Gazette RS*, n. 72/09, art. 23

<sup>58</sup> *Act for cultural goods*, art. 96 and Krivosejev V., *Museums, Management, Tourism, towards contemporary museum from territory to practice*, Valjevo: National Museum, Belgrade: Education informator, 2012, p. 266

these connivances, the State Ministry remains responsible for guidelines to be followed by museum institutions and for their monitoring.

On the basis of all the information listed above, the types of museums in Serbia today are:

- national museums
- province museums
- regional museums
- community museums

The peculiarity of the Serbian museum system lies in its organization. The central state museum institution is the National Museum in Belgrade, representing the parent museum for the artistic-historic goods of value for archaeology, numismatics and fine art until the 20<sup>th</sup> century. The Museum of Contemporary Art in Belgrade has the same national, if not central, status, and acts as the parent museum for the works of fine arts from the 20<sup>th</sup> century, as well as the Museum of History in Belgrade, parent museum artistic-historic goods of value for the history of Serbia, and the Ethnological museum in Belgrade, parent museum for the goods of value to ethnography, the Museum of Applied Arts, parent museum for the works of applied arts, the Museum of Natural History in Belgrade, parent museum for the goods of value to the history of nature, and the Museum of Science and Technology, parent museum to the goods of value to the history of science and technology.<sup>59</sup>

Under national museums, there are regional museums which contain different determinants in their name, such as national, city, province, community etc., which are a complex category, having responsibility for certain territories that can refer to a specific community or more communities.<sup>60</sup> Only from this claim the confusion in the system is notable. By classifying the museums, according to the law, into those central and specialized and those founded and funded by the province or republic, and those founded by communities and cities, the law has not predicted the existence of regional museums. According to the government's decision in 1992 and the Law of State Administration in 2005, Serbia is divided into districts that contain more communities. But, by their nature, the districts are not in any relation to the term region. This neither represents a form of decentralization, nor does it represent a form of regionalization, but could be defined simply as a form of de-concentration of the authority of a unitary country. This means that the existence of regional museums is merely impossible.

Still, the Serbian authorities, in order to create a valid museum network where regional museums would represent nodes of such a network, "created" the regional museums artificially - by naming the existing city and community regional museums, with an attribution of a wider territorial responsibility.<sup>61</sup> With the *Act for Determination of Responsibility of Museums According to the Type of*

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<sup>59</sup> Act for determination of responsibility of museums according to the type of artistic-historical goods and territory, *Official Gazette RS*, n. 28/95

<sup>60</sup> Savić, Aleksandra, *Muzeji u javnosti, javnost u muzejima : muzejski PR-savremeni pristupi*, Beograd : Zavod za udžbenike, 2012, p.24

<sup>61</sup> Krivošević V., *Museums, Management, Tourism, towards contemporary museum from territory to practice*, Valjevo: National Museum, Belgrade: Education informator, 2012, p. 284

*Artistic-Historical Goods and Territory*, the plan was forced into action. The Act names 43 museums as regional, dividing among them 174 units of local authority with the following mapping:

- Belgrade: one museum for the territory
- Central Serbia: covers the territory of 17 districts (99 cities and communities) with 27 regional museums
- Northern Serbia (Vojvodina): covers the territory of 7 districts (45 cities and communities) with 12 regional museums
- Southern Serbia (Kosovo and Metohija): covers the territory of 5 districts (29 cities and communities) with 3 regional museums

The Act led to the existence of the wanted pyramid model (central national, national, regional and community museums) formally, but not practically.

## Chapter II: Museum mapping: The field of Serbia

### 2.1. Collecting information

This research thesis, *Communication Competencies in Museums: the case of Serbia* develops an analysis regarding the current situation in the field of communication in Serbian museums. For years now, there has been a question in the country as to whether or not the museums in Serbia are really open and working. Several of the national and central museums in Serbia have been under reconstruction for years, some for over a decade. The question of museums has been raised a few times, but always quickly faded away. Political problems and frequent changes of government have caused confusion among the public. It is difficult for people to understand why the museums have been under construction for such a long time and if so, whether the museums are at all open to the public while their buildings are being renovated. Generally, in the cultural imagining of the Serbian public, museums have been left behind. With this thesis, I focus on that question. The main discussion centres on the question of whether the museums' communication depends on the communication competencies of the museums, or if the museums' lack of communication is the consequence of the quality of the cultural product they have to offer. This thesis attempts to reach the root of the problem in order to portray a transparent picture of the state of communication in Serbian museums and thus create the basis for a problem-solving framework for the future.

The main goals of the research thesis *Communication Competencies in Museums: the case of Serbia* is to analyze and evaluate the information regarding the role of communication in museum strategy, communication policies in museums in Serbia, and communication competencies in museums in general. It also aims to evaluate communication competencies in Serbia by using evaluation instruments such as: panel of experts, questionnaires, interviews with various professionals who operate and develop research in the field of communication and museum professionals whom manage museum communication for an in-depth analysis. With the help of this analysis, my research aims to respond to the central question of the discourse: whether the problem of Serbian museums lies in lack or misallocation of communication policies or whether the problem might have evolved around their permanent collections and cultural offerings (which is part of a larger problem closely linked to the changeable political situation in Serbia).

In order to answer this question, my research focuses mainly on the following analysis and overviews:

1. Understanding the current state and situation of the museums in Serbia
2. Analysis of the communication role in the museum strategy
3. Analysis of the communication policies in museums in Serbia
4. Understanding communication competencies in museums and the strategies for their development
5. Analysis of the communication competencies in museums of Serbia

The research follows a classical model for the competency analysis of an organization. It involves seven phases, gradually building information and analyzing the competencies and context of the research, with the last phase formulating the answers to the questions the research poses. It also provides new information and conclusions for further research on the subject of communication policies and competencies in Serbia. The phases of the research are organized in the following way:

1. Context analysis (regarding cultural politics and communication policies)
2. Forming a nucleus of subjects for the research (a *sample* of subjects of matter)
3. Selection of methods and instruments to use in the research
4. Formulating a preliminary profile standard
5. Collecting information of policies and competencies within the nucleus of research
6. Analysis of gathered information
7. Conclusions

This chapter follows the second phase of the research. It centres on selecting a group research to be used through particular methods and instruments. The selection of the nucleus of museums for this research first includes an analysis of the context in which these museums are situated. In particular, the focus is on gathering information regarding museums' physical state, jurisdiction status, and organizational policies within the following criteria: museum size (in square metres of the building and in number of employees), program activities, and territorial jurisdiction. Museum size represents an important criterion for communication activities since it provides information on museum resources, program activities, and can reveal how much a museum focuses on the public, while territorial jurisdiction shows information on museum budgets and delegated responsibility in the museum network of the context.

Accordingly with the goals of the thesis and the focus of this phase of the research it is necessary to:

1. collect the information and understand the Serbian universe of museums
2. select from the universe of museums adequate for the research: in coordination with the goals of the research
3. develop an analysis of the suitable museums

### 2.1.1 Data sources

There are two types of information sources that can be used to develop this research: official (Law, Government, Ministry of Culture and Information, their sub-organs dedicated to culture and statistics) and unofficial sources (professionals, writers, research developers in the field of culture and arts).

The official sources this research uses in order to track the information regarding museums in Serbia are found in the laws and acts provided by Serbian constitution and the documents formulated by the government sub-organs and the Ministry of culture and information. The constitutional laws and acts that contain information on museums are: *The public service Law, the Law of territorial organization of the Republic of Serbia, the Public Administration Law, the Act for determining responsibility of the museums according to the type of cultural-historic goods and the territory.*

*The public service Law* was stipulated in 1991 and reviewed in 1994. It defines which institutions and with what requirements are to be considered as *institutions of public service*. According to article 1, *public services are institutions, companies and other forms of organizations established by law, that perform activities or jobs that provide achievement of citizens' rights or satisfaction of the needs of citizens or organizations, as well as the achievement of other type of interest in certain fields.*<sup>62</sup> It also states that these institutions are founded *In order to ensure exercise of the rights provided by the law and the exercise of the second, established by the law, interest, in the field of education, science, culture, physical education, pupils and student welfare, health care, child welfare, social security, protection of animal health...*<sup>63</sup> These kind of institutions can be founded by: the Republic (the State), an autonomous district, a city, community or other legal or physical individuals.<sup>64</sup> This Law is valuable as a data source for the thesis, because it defines the institutions considered *institutions of public service*, founded or funded by the state. According to these criteria the law counts 65 museums defined as institutions of public service (Kosovo excluded).

Other information provided by the government and the Ministry sub-organs are collected in the research developed by the *Center for Study in Cultural Development (CSCD)*, the *Statistical Office of the Republic of Serbia* and the *Central Institute for Conservation (CIC)*.

The unofficial sources this thesis uses for gathering information are academic studies and field studies on museums developed on the Serbian territory, such as *Museums of Serbia* (Ljiljana Benerać), *Museums, Management, Tourism: towards the contemporary museum from territory to practice* (Vladimir Krivosejev), *Museums in Public, Public in Museums* (Aleksandra Savic) etc. The other unofficial way of collecting information on museums, especially on their performance, was reached in conversations with museum professionals. This was crucial to the success of the research due to poorly registered information about museums and their performance in Serbia in general. Due to this, I had

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<sup>62</sup> cit. *Official Gazette RS*, n. 42/91 and 71/74, *Law for public services*, art.1

<sup>63</sup> cit. *Idem*, art. 3

<sup>64</sup> *Official Gazette RS*, n. 42/91 and 71/74, *Law for public services*, art.4

various consultations and conversations with museum practitioners and directors, as well as professors and researchers working on the subject of museums.

*The Law of territorial organization of the Republic of Serbia*, stipulated in 1991 and 1992, declares how the territory of Serbia is divided and organized on geographical basis, counting its territorial units. According to the law, the territory of Serbia is divided into *autonomous provinces*<sup>65</sup> (territorial autonomous forms) and *communities* or *cities* along with the capital, *Belgrade* (territorial units).<sup>66</sup> The territorial units (communities<sup>67</sup>, cities<sup>68</sup>, Belgrade) are made of populated areas<sup>69</sup> or areas cadastral communities included in the local government units; the borders of the local government are established by the borders of the matching cadastral communities within its territory.

The *Public Administration Law* is the law that decides the ways the state organizes and performs the activities of public administration. According to the law of Serbia, public administration is constructed by: ministries, administrative organs within the ministries and separate organizations. With this law Serbia is divided into administrative units, called *administrative districts*<sup>70</sup>. In 1992, by the Decree of the Government of the Republic of Serbia, the administrative tasks of the ministry are determined and decided to be carried out through their seats in districts as regional centers of state power.

The following image shows all the districts of Serbia that constitute the territory of the Republic of Serbia.

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<sup>65</sup> Autonomous province is province is a territory of a wider area that includes more cities and communities. It is autonomous in administrative sense, having only the Constitution above the authority of its own. It is more a concept which refers to an administrative than to a geographical division. (In Serbia there used to be 2: *Vojvodina* and *Kosovo and Metohija*<sup>65</sup>, now there is only Vojvodina left)

<sup>66</sup> *Official Gazette RS*, n.129, *Law of territorial organization of the Republic of Serbia*, art. 2, 2007

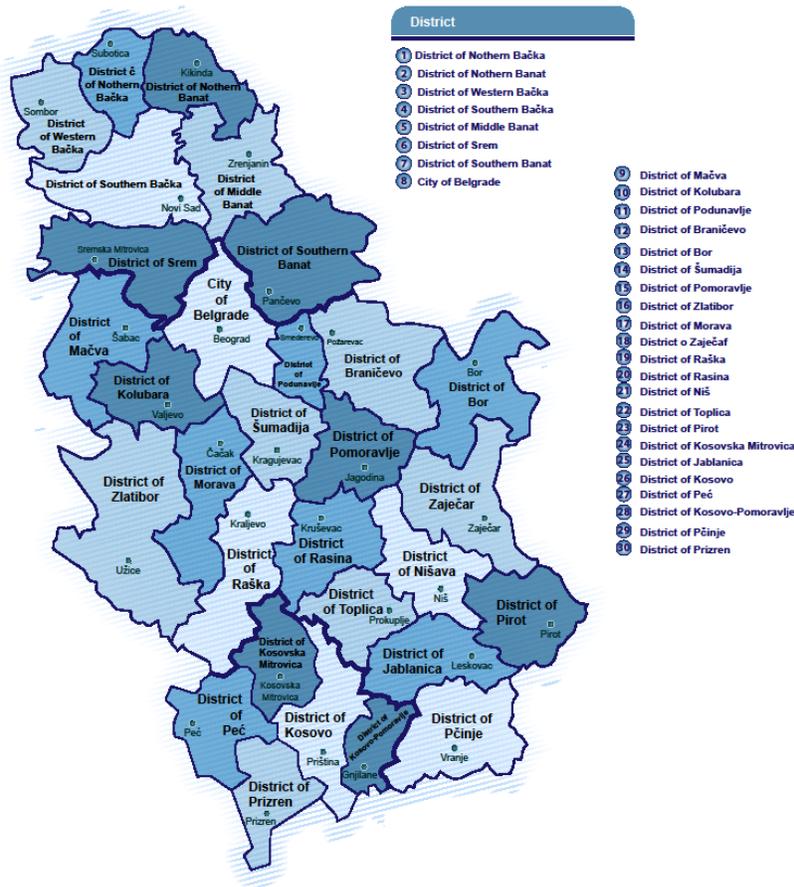
<sup>67</sup> Community is the basic territorial unit where the local authority (government) is exercised and that is capable to, through its organs, exercise all rights and obligations that fall under its jurisdiction. A territory that is established as a community needs to be a natural and geographic unit, an economically integrated area, which has a developed communication network between populated areas, with a community center as gravitational center of the territory. It has at least 10,000 inhabitants. (150 in Serbia)

<sup>68</sup> City is a territorial unit which represents an economic, administrative, geographic and cultural center of the wider area and has more than 100,000 inhabitants. A territory that is established as a city needs to be a natural and geographic unit, an economically integrated area, which has a communication network between the populated areas and a community with the city headquarters as its gravitational center. (24 in Serbia)

<sup>69</sup> Populated area is a part of territory where a community has constructed facilities for housing and economic activity, basic utility infrastructure and other facilities to meet the needs of the permanent residents. It can be a part of only one local government unit.

<sup>70</sup> Administrative district is the regional center of public administration, which includes the district area units. The governing body can make administrative decisions and resolve administrative issues of the public administration autonomously, like: supervision the work of holders of public powers and inspection. In Serbia there are 24 administrative districts (Kosovo excluded), and the area of each administrative district includes a number of communities and cities.

Image 1. Districts in Serbia



The *Law of territorial organization of the Republic of Serbia* is very important for this research because it explains how the territory of Serbia is composed, following with the *Public Administration Law* which describes how the territory of Serbia is organized from administrative point of view. Both of these laws are of great value for this research because they represent the basis of the museum network in Serbia and the jurisdiction of certain museums determined with the *Act for determining responsibility of the museums according to the type of cultural-historic goods and the territory*.

The *Resolution concerning the determination of museum jurisdiction according to types of artistic-historical works and according to territory* is a part of the *Culture Law*, which decides how the museums are organized and distributed on the territory of Serbia on the basis of the type of objects of conservation in museums' collections and on the basis of territorial jurisdiction. This resolution determines only two categories of museums on the basis of territorial jurisdiction and seven categories of museums based on the type of historic-artistic objects. The act is stipulated in order to create a museum network in Serbia assigning jurisdiction to certain museums and naming these museums *parent museums* of a specific territory or category.

On the basis of the type of cultural-historic good as object of conservation, the law declares the following jurisdiction to:<sup>71</sup>

- 1) National Museum Belgrade – the central institution of the country and parent museum for artistic-historic objects of value in numismatics, archaeology and fine art until the 20<sup>th</sup>
- 2) Museum of Contemporary Art in Belgrade - parent museum responsible for objects of fine art from the 20<sup>th</sup> century
- 3) Museum of History of Serbia – parent museum responsible for historic-artistic objects of value for the history of Serbia
- 4) Ethnological museum in Belgrade – parent museum responsible for objects of value for the ethnological field of Serbia
- 5) Museum of Applied Arts - parent museum responsible for objects of value in the applied arts
- 6) Museum of Natural Sciences – parent museum responsible for objects of value in the field of nature
- 7) Museum of Technology and Science in Belgrade - parent museum for objects of value in the field of history of science and technology.
- 8) Museum of History of Yugoslavia – parent museum for objects of value to the history of former Yugoslavia
- 9) Museum of National Theatre – parent museum responsible for all objects of value in the field of theatre
- 10) Museum of Yugoslavian Cinematheque – parent museum for all the video material of value for the territory of former Yugoslavia

On the basis of territorial jurisdiction<sup>72</sup> the act also declares the National Museum in Belgrade the central parent institution<sup>73</sup> of the country. The other parent museums are distributed according to administrative districts, which leads to existence of the *regional museums*<sup>74</sup> as parent institutions of the administrative districts. *Regional museums* are community or city museums nominated to be parent institutions of districts of Serbia.

The paradox, on one hand, is that from geographical point of view, Serbia can be divided into regions, but only historically. The official division and organization of the territory of Serbia is, according to the *Law of territorial organization of the Republic of Serbia*, into cities/communities and autonomous

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<sup>71</sup>Museum jurisdiction according to types of artistic-historical works – category of artistic-historical objects over which a parent museum has power within the territory of the whole country throughout the parent museums with a territorial jurisdiction

<sup>72</sup>Museum territorial jurisdiction is a geographical area over which a parent museum has power

<sup>73</sup>Central parent museum is a museum that represents the central museum institution of the country and has jurisdiction over a specific type of artistic-historical works. In Serbia it is the National museum in Belgrade

<sup>74</sup>Regional museum - defined in a broad sense, applying to countries of different cultural background, as museums that collect, research and display objects and other relevant contents from a region, in most cases smaller than the territory of a state (district, landscape, town or village). In Serbia there are parent museums with a territorial jurisdiction over a district.

provinces. From an administrative aspect, on the other hand, the territory of Serbia is divided into administrative districts. The parent museums, nominated *regional museums*, are therefore not really regional museums. The term that should be used realistically in this situation is *district museums*.

The parent museums of administrative districts are responsible for all the museums situated on the same territory. In the museum network they take care of the cultural heritage of the district and respond/refer to the central museum institution of the country, the National Museum of Belgrade. In the museum network, the parent museums of the districts are supposed to represent the link between the district and the state when it comes to the field of cultural heritage. Although it is a good idea, it is not well thought through in practice.

The Act itself fails to give any definitions of the *regional museums* and gives no criteria on nominating certain community/city museums as parent museums of administrative districts, seeming to rely on the occasional choice of the government. In some districts, there are even two parent museums together responsible for the territory of those districts. They have jurisdiction over different numbers of local units and museums.

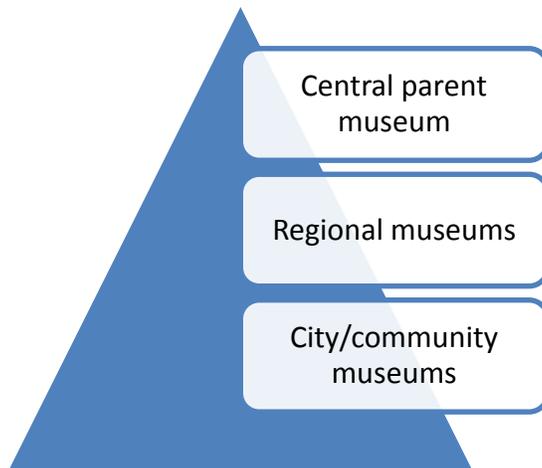
There are 35 (29 districts) in Serbia and they are distributed as shown in the following image:

**Image 2. Regional museums in Serbia**



This Resolution is particularly important for this thesis because it provides information regarding the organization of museum network, as well as the information explaining types of museums existing on the territory of Serbia. It also gives us the information on how many museums fall into a certain type when it comes to territorial jurisdiction.

**Image 3. Museum network in Serbia**



**Image 4. Museum types in Serbia**

Museum types
<ul style="list-style-type: none"><li>• Fine art/ archeology/ numismatics</li><li>• Contemporary art</li><li>• Applied Arts</li><li>• History</li><li>• Ethnology</li><li>• Natural sciences</li><li>• Science and Technology</li><li>• History of Yugoslavia</li><li>• Museum of National Theatre of Serbia</li><li>• Museum of Yugoslavian Cinematheque</li></ul>

When it comes to government and ministry sub-organs and departments, there are three main institutions that provide information on cultural institutions and museums through research and statistics. One of them is the *Center for Study in Cultural Development (CSCD)*, founded on April 20 1967 by Assembly of Socialist Republic of Serbia (Law on Center for Study in Cultural Development) as a public research institute in the field of culture. Founder's rights and obligations are executed by Government of

Republic of Serbia according to law. Center for Study in Cultural Development is institution of culture that performs scientific, development and applied research in fields of sociology or culture and cultural policy, collects information and documentation on culture, arts and media in Serbia and abroad. The research studies the CSCD has developed over the past ten years in the field of museums include: *Cultural Policies of Museums in Serbia, Museum Professionals and Development of Museum Industry: (Un)Used Possibilities, Museum Public in Serbia etc.* The Center also developed an on-line data basis counting all the cultural institutions on the territory of Serbia, *e-Kultura*.

The other institute is the *Statistical Office of the Republic of Serbia*, a special professional organization in the system of state administration of the Republic of Serbia that performs expert tasks related to adopting programs, organization and conducting of the statistical surveys, methodology creation, collecting, processing, statistical analysis and publishing of the statistical data; preparation and adopting of unique statistical standards; development, maintenance and usage of administrative and statistical registers of the Republic; establishing and maintenance of the system of national accounts; cooperation and expert coordination with bodies and organizations that are in charge of carrying out the statistical surveys; cooperation with international organizations so as to provide standardization and data comparability; data processing, with the aim of providing election results and referendum on the level of the Republic, as well as other tasks stipulated by the law. The Statistical Office of the Republic of Serbia comprises 14 regional departments, established in order to provide improved organization of collecting statistical surveys' data in the field. When it comes to museums, the Statistical Office made their research and counted the museums according to the type of artistic-historic objects.

The *Central Institute for Conservation (CIC)* is the third public institution providing information about museums. It is a **new institution for the protection of cultural heritage of Serbia and the region of Southeast Europe**. It is established as a result of the **RS Ministry of Culture Project** with the participation of the **Italian government**. At the suggestion of the Ministry of Culture, on **22 January 2009**, the Republic of Serbia government passed a decision establishing the CIK, which began operations on **1 October 2009**. The Central Institute for Conservation is an **interdisciplinary, educational, scientific, research and conservation centre and a specialised institution of cultural heritage protection**. It has **classrooms, laboratories, studios, and workshops for conservation and restoration of all types of cultural property**. CIK is also the **seat of the ICOM (International Committee of Museums) Regional Alliance for Southeast Europe – ICOM SEE**. CIC underlines the organisation of **efficient protection services, including the whole substance of tangible and intangible heritage and all the interdisciplinary activities in its system of heritage protection**. CIC undertakes **creating a multidisciplinary professional and scientific database in the field of heritage protection**, the implementation of multidisciplinary research in the field of preventative conservation, creating a **professional documentation record system, raising the level of professional expert institutions** all over the country, **protection services networking**, as well as **involvement of the public and the relevant authorities** in heritage preservation and heritage protection strategies. The research studies developed by CIC contributed for collecting information for the thesis regarding museum situation in Serbia and museum policies and their professional staff contributed directly in the development of the analysis for this thesis.

This research also uses certain unofficial sources; aside from the usual available bibliographical sources, I also used the opinions of the professionals working in the museum field and involved, directly and indirectly, in the communication of museums. I opted for this method due to lack of information in the communication field in museums of Serbia. By contacting the professionals in research and museums, I managed to successfully collect data and use the opinion of professionals as a reliable source of information. Some of the professionals I contacted were: Aleksandra Savic- Chief of Education, Communication and Marketing Department at the Natural History Museum in Belgrade, Dragana Martinovic – Researcher at the Center for Study in Cultural Development of Serbia in Belgrade, Ana Kocjan — Manager Center of Communication at the Central Institution for Conservation (CIC) in Belgrade, Dragan Bulatovic – professor of Museology and the headmaster of the *Center of Heritology* at the University of Belgrade.

### 2.1.2 Universe of Museums: Serbia

The exact number of museums in Serbia is not known due to the inconsistency of registered information and different methods of registration used in the researches. Differences in the information provided by different resources on the total of museums in Serbia created difficulties in selecting the nucleus of museums for the research. The sources that offer the information regarding the number of museums in Serbia at the moment are: *Center for Study in Cultural Development*, *Statistical Office of the Republic of Serbia*, *Constitutional Laws and Acts* and the *non-government sources*.

In 2000 the *Center for Study in Cultural Development* counted 180 *museums, collections and galleries* on the territory of Serbia. The number, as said, does not refer only to museums, but includes other artistic collections. Contra this, in 2010, the *Center* published another research publication, *Museums of Serbia – current situation* and developed a project constructing an electronic data base stating all of the institutions of culture. The on-line data base, *E-culture*, counts 150, now updated to 157 *museums and galleries with funds*.<sup>75</sup> Yet again, the number is not limited to the definition of museum, but includes other artistic collections.

The *Statistical Office of the Republic of Serbia's* holds the on-line data from 2009<sup>76</sup>, according to which there are 108 museums in Serbia. Contrarily from classification the *Center for Study in Cultural Development* gives, the *Statistical office* classifies museums by category<sup>77</sup>, based on the type of objects they conserve and display in their collection. In the following image, extracted from the *Statistical Office* website, is the table of numbers and categories they used in the museum classification.

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<sup>75</sup> [www.e-kultura.net](http://www.e-kultura.net), extracted on 17th of April 2013

<sup>76</sup> [www.stat.gov.rs](http://www.stat.gov.rs), extracted on 18th of April 2013

**Image 5.**

<b>Museums – total</b>	<b>108</b>
Natural History Museum	2
Economic and technical museums	6
Socio-historical museums	28
Museums Complex	35
Museums of Art	37

If we follow the *Public service Law* and the definition of the institutions of public service, it is possible to count the museums that fall into the category of public institutions – founded or funded by the Republic. This automatically excludes other museums that have not assumed the status of a national institution but exist on the territory of Serbia. Nevertheless, focusing on national institutions, this law counts 65 museums (Kosovo excluded<sup>78</sup>).

Inequalities found between these sources of information come mostly from the lack of standards for classification and a precise definition of museums. *Center for Study in Cultural Development* classifies museums together with other artistic collections: *museums, collections and galleries* or *museums and galleries with funds*. *Statistical Office of the Republic of Serbia* classifies museums partially by the type of objects of their conservation, offering a different number. Differently, the Law considers only museums established as the institutions of public service. Since all the resources are public services of the same Government, they should put more effort into publishing same types of information in their researches and websites in order to limit the amount of confusion in further research and make these services as accessible and search-friendly as possible for the non-professional or foreign users.

This research will focus only on museums stated as institutions of public service. I chose only to follow this type of museums due to precision and reputability of the data available regarding museums as institutions of public service. The number of museum institutions I will be referring to from this point of the thesis is **65**.

The *Constitution of the Republic of Serbia* states that the main role of museums in Serbia is to conserve cultural heritage of national and world importance.<sup>79</sup> The Constitution also declares that the Republic of Serbia manages and provides a system for the conservation of culture and preservation of cultural goods.<sup>80</sup> According to the already mentioned *Public service Law* culture is a part of public service

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<sup>78</sup>In this research I decided to exclude the museums located on the districts of Kosovo, as well as the National museum in Kosovska Mitrovica, because of the possible difficulties in their reach

<sup>79</sup>art. 89 of the Constitution of Republic of Serbia stated that everybody is obligated to conserve natural, scientific, cultural and historical heritage, as the goods of public interest, according to the law, *Constitution of Republic of Serbia, Official Gazette RS, n. 98/2006*

<sup>80</sup>*Constitution of Republic of Serbia, art. 97, Official Gazette RS, n. 98/2006*

activities for which the Republic founds specific *institutions* to manage and perform these activities.<sup>81</sup> The *Cultural Heritage Law* then follows by stating that the *institutions of conservation* carry out the activities in the field of cultural heritage, whereas the museums represent the institutions of public service that perform the activities in the field of conservation and preservation of artistic-historical works.<sup>82</sup> These institutions are legal entities founded to perform cultural activities to satisfy the needs of the citizens and other interests in the field of culture.<sup>83</sup> The museums in Serbia can be founded by the Republic (State), autonomous province, local authority unit (community/ city) and other legal entities.

Museums in Serbia are divided according to the type of artistic-historic works they conserve in their collection and according to the territorial jurisdiction. The ***Resolution concerning Determination of museum jurisdiction according to types of artistic-historical works and according to territory decides on the roles of certain museums in order to create a museum network of Serbia focusing on these two criteria.*** On the basis of the type of cultural-historic good as object of conservation, the law divides museums into 10 categories:

- 1) artistic-historic objects of value in numismatics, archeology and fine art until the 20<sup>th</sup>
- 2) objects of fine art from the 20<sup>th</sup> century
- 3) historic-artistic objects of value for the history of Serbia
- 4) objects of value for the ethnological field of Serbia
- 5) objects of value in the applied arts
- 6) objects of value in the field of nature
- 7) objects of value in the field of history of science and technology
- 8) **objects of value in the field of Yugoslavian culture**
- 9) **object of value in the field of theatre**
- 10) **objects of value in the field of Yugoslavian cinematography**<sup>84</sup>

Still, most of museums in Serbia are not fully specialized, often including more than one category within their collection. Because of this, it is opportune to introduce another type of museum: *complex museum*. *Complex museum* is a museum not fully specialized for one category but possesses objects that fall into more than one category within their collection. In Serbia most museums fall into this type making it difficult to organize the museum network according to the type of artistic-historic works. This is why the Republic names ten museums in Belgrade as fully specialized, each as a representative of one category. These are parent museums. Other museums throughout the country answer to these museums for the objects of that category, whether their collections are in complex or specialized form.

In accordance to this, the law declares jurisdiction to ten central museums in Belgrade on the basis of the type of cultural-historic goods. The jurisdiction is given to the following museums:

- 1) National Museum Belgrade – the central institution of the country and parent museum for artistic-historic objects of value in numismatics, archaeology and fine art until the 20<sup>th</sup>

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<sup>81</sup>Art. 3, *Public Service Law, Official Gazette RS, n. 42/91*

<sup>82</sup>Art. 74, *Cultural Heritage Law, Official Gazette RS, n. 6/90*

<sup>83</sup>Art. 22, *Cultural Heritage Law, Official Gazette RS, n. 6/90*

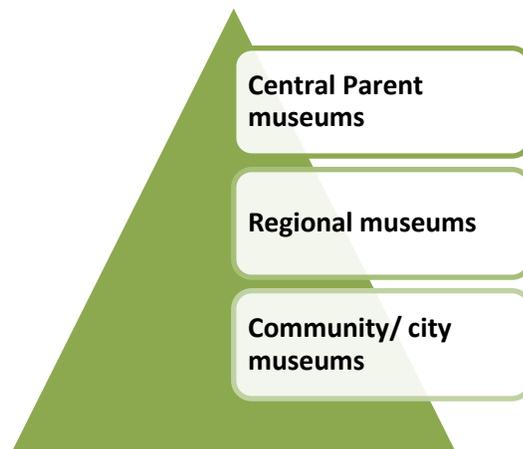
<sup>84</sup>*The last three museums of these ten are additionally added to the list of the national central institutions*

- 2) Museum of Contemporary Art in Belgrade - parent museum responsible for objects of fine art from the 20<sup>th</sup> century
- 3) Museum of History of Serbia – parent museum responsible for historic-artistic objects of value for the history of Serbia
- 4) Ethnological museum in Belgrade – parent museum responsible for objects of value for the ethnological field of Serbia
- 5) Museum of Applied Arts - parent museum responsible for objects of value in the applied arts
- 6) Museum of Natural Sciences – parent museum responsible for objects of value in the field of nature
- 7) Museum of Technology and Science in Belgrade - parent museum for objects of value in the field of history of science and technology
- 8) Museum of History of Yugoslavia – parent museum for objects of value in the field of Yugoslavian history and culture
- 9) Museum of Theatre Art – parent museum for the objects of value in the field of theatre art in Serbia
- 10) Museum of Yugoslavian Kynothèque – parent museum for the objects of value in the field of Yugoslavian cinematography

When it comes to territorial jurisdiction, the Resolution declares National Museum in Belgrade the central parent institution of the country. This means that this museum has jurisdiction over all the other museums with smaller territorial jurisdiction. These smaller museums are distributed according to administrative districts, one or two museums are the central institutions for each administrative district. The museums with smaller territorial jurisdictions in Serbia are named *regional museums* representing parent institutions of the administrative districts. In reality these regional museums are community or city museums nominated to be parent institutions of districts of Serbia.

Following the ***Resolution concerning Determination of museum jurisdiction according to types of artistic-historical works and according to territory***, we can create a hierarchy of Serbian museums according to territorial jurisdiction. They are arranged into 3 classes:

Image 6.



**The Central Parent museum has jurisdiction over the Regional museums and responds directly to the Republic; Regional museums have jurisdiction over the community/ city museums present on the territory of their district and respond to Central Parent museum; Community/ City museums have jurisdiction over their own community/ city and respond to Regional museums.**

In the museum network, the regional museums are supposed to represent the link between the district and the Republic. The *Resolution concerning Determination of museum jurisdiction according to types of artistic-historical works and according to territory* itself does not provide any definitions of *regional museums* and gives no criteria on nominating certain community/city museums as such. The decisions on which museums should be regional museums seems to be a government's occasional choice. In some districts, there are even two parent museums responsible for the territory of those districts. Furthermore, regional museums' jurisdiction is not equally distributed managing different numbers of local units and museums by district.

These inequalities between regional museums create problems in the museum network. Although it is a good idea representing a step forward in museum development, in practice, the museum network does not work. Some of the regional museums do not have enough employees, some have the staff not competent enough to perform museum activities; some museums have the jurisdiction over too many local units making it impossible to monitor all of them at once, and so on.

## 2.2. Selecting information and criteria

As mentioned in the previous chapter, communication is an activity born relatively recently in the museum environment. It is a museum field that goes hand in with the museum mission and strategy. This obviously requires a museum environment developed to a certain level, especially in regards to museums:

- size (in square metres and in number of employees)
- planning of the program activities
- have interest in developing communication within the museum strategy

The initial idea of the research was to select a nucleus of the twenty most developed museums in Serbia on the basis of their size in square metres, the number of employees, their public accountability, the number of their programme activities, their territorial jurisdiction and the jurisdiction based on the type of the object they collect.

Firstly, we counted all of the museums considered *public institutions* and arrived to the number of 68 museums. Then, we wanted to divide the museums according their territorial jurisdiction or their jurisdiction according to the type of cultural-historic goods. In the end it was planned to rank the museums holding one or the other jurisdiction based on other criteria: museum size in square metres and the number of employees. Twenty of the best ranked museums would then be chosen as the most

adequate for the research. The logic behind this choice is that the biggest museums, in square metres and in number of employees, withholding a jurisdiction – thus, the responsibility over a certain number of other museums – would have a more developed structure and management, needed for the development of communication. However, this method failed to classify the museums' property.

The first and the largest concern is regarding the classification according to the type of cultural-historic goods. This criteria is supposed to classify the museums according to the object of their conservation. There are ten types or categories of cultural-historic goods in Serbia: artistic-historic objects of value in numismatics, archeology and fine art until the 20<sup>th</sup>;' objects of fine art from the 20<sup>th</sup> century; historic-artistic objects of value for the history of Serbia; objects of value for the ethnological field of Serbia; objects of value in the applied arts; objects of value in the field of nature; objects of value in the field of history of science and technology; **objects of value in the field of Yugoslavian culture; object of value in the field of theatre; objects of value in the field of Yugoslavian cinematography.** **One national museum is classified as central for each category and responsible for all the other museums that fall into those criteria. For example, Museum of Applied Arts is the museum in charge of all the museums that are specialized in applied arts. The problem is that most of museums in Serbia are not specialized, but complex museums having different types of cultural-historic goods in their collection. Thus, this type of classification is useless.**

**When it comes to territorial jurisdiction, the situation is not that different. The National museum in Belgrade is classified as the Central museum institution responsible for all the other regional museums that hold jurisdiction over the smaller territories of Serbia – the districts. The problem is that the regional museums are nominated as such occasionally, with no specific criteria. So, there are districts that have two museums in charge or that have twenty smaller community museums on their territory, while the others have only five. Thus, the museum size does not have to match with the level of territorial jurisdiction which leads to further inequalities in the information and unrealistic classification.**

In order to make the criteria more adaptable and realistic to the context of Serbia, we were forced to deviate the initial criteria for classification and selection of the sample of museums for the analysis. The reviewed criteria of the research focused on museum size (in sq metres and in number of employees), planning of the program activities, interest in developing communication within the museum strategy and exclude the criteria based on museum's typological jurisdiction. However, we did decide to use the criteria of territorial jurisdiction as it represents the level of importance of museums. The museums having the territorial jurisdiction are positioned as more significant in the museum network. It also resulted to be a logical choice to concentrate on these museums because the information regarding is more thorough than in the museums without territorial jurisdiction.

The criteria for selecting the examples of the best developed museums from the museum universe in Serbia are:

- size (in sq metres and in number of employees)
- territorial jurisdiction<sup>85</sup>
- planning the program activities
- level of communication development
- have interest in developing communication within museum strategy

The information used for the criteria were collected using different sources and instruments due to lack of official information on museums. Most of the information regarding museums size was reputable, taken from museums' documents or researches and analysis done in the field of museums in Serbia. The other three criteria: planning the program activities, level of communication development and interest in developing communication within museum strategy were created additionally, after overviewing the museum universe in Serbia. The data for these criteria were collected professionals' evaluations. The problem with program activities criteria was that only some museums had this type of information recorded and registered. This criteria was important for realizing whether museums in Serbia have the content to communicate and to represent itself with, other than permanent collection. The third criterion- development of communication - was important to evaluate whether the communication departments or museum practitioners exist within museum management in Serbia. Although there has never been a research or an analysis done in this field, it was important to have at least approximate information about the level of museums' involvement in the communication. The fourth criterion represents a completely qualitative, descriptive criterion, but of significant importance for the development of this research because it reveals how much the museums are willing to develop this part their practice and include it in their strategy.

These three criteria were analyzed through a rank table and a short survey sent to museum professionals working or researching in the field of communication. The survey was constituted from a selection of questions with multiple choice answers, including communication thematic, such as program activities and activities in communication. The rank table relates to the level of development of communication policies and activities within museum management. The professionals included in the survey and rank table analysis were: Aleksandra Savic- PR practitioner in the Museum of Natural History in Belgrade, DraganBulatovic- headmaster of the Department of Museology at the University of Belgrade, DraganaMartinovic- practitioner at the Center for Cultural Development in Serbia, Ana Kocjan - head of Communication Department at the Central Institute for Conservation.

Since the criteria of territorial jurisdiction was not applicable to this research due to significant differences and inequalities between museums, we have decided to rank the museums based on their size firstly. The size criteria included museum space in square metres and in number of employees. According to this, museums were divided into small museums, medium museums and big museums. The nucleus of museums was then constructed of five small museums, five medium museums and five big museums. Alongside with these museums five other museums were selected. These museums are

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<sup>85</sup> The territorial jurisdiction here was taken as the criteria for the level of importance and data reparability

museums situated in Belgrade and with core value based on the type of artistic-historic type of the object of their conservation.

The following table shows the universe of museums in Serbia we focused on, museums considered as institutions of public service, showing their territorial and typological jurisdiction:

**Table 1.**

<b>Museums</b>	<b>Type according to territorial jurisdiction</b>	<b>Type according to artistic-historical jurisdiction</b>	<b>Type of artistic-historical works</b>
<b>National Museum Belgrade</b>	Central parent museum	Parent museum	Archeology. Numismatics. Art until 20 <sup>th</sup> cent.
<b>Museum of Contemporary art Belgrade</b>		Parent museum	Contemporary art
<b>Museum of Natural History, Belgrade</b>		Parent museum	Natural history
<b>Museum of history of Serbia, Belgrade</b>		Parent museum	History
<b>Museum of Applied Arts, Belgrade</b>		Parent museum	Applied Arts
<b>Ethnological museum, Belgrade</b>		Parent museum	Ethnology
<b>Museum of Science and Technology, Belgrade</b>		Parent museum	Science and technology
<b>Museum of History of Yugoslavia, Belgrade</b>		Parent museum	Yugoslavian history
<b>Museum of Theatre Art of Serbia, Belgrade</b>		Parent museum	Theatre art
<b>Museum of Yugoslavian Kynothèque, Belgrade</b>		Parent museum	Yugoslavian cinematography
<b>Museum of Vojvodina, Novi Sad</b>	District museum*, regional museum		Complex museum
<b>National museum Arandjelovac</b>	Regional museum		Complex museum
<b>Museum of the City of Bečej</b>	Regional museum		Complex museum
<b>Museum of mining and metallurgy Bor</b>	Regional museum		Industrial science
<b>Ntional museum Čačak</b>	Regional museum		Complex museum
<b>Museum of Rudnik and Takovo, Gornji Milanovac</b>	Regional museum		Complex museum

<b>Heritage museum Jagodina</b>	Regional museum		Complex museum
<b>National museum Kikinda</b>	Regional museum		Complex museum
<b>Heritage museum Knjaževac</b>	Regional museum		Complex museum
<b>City museum KosovskaMitrovica</b>	Regional museum		Complex museum
<b>National museum Kragujevac</b>	Regional museum		Complex museum
<b>National museum Kraljevo</b>	Regional museum		Complex museum
<b>National museum Krusevac</b>	Regional museum		Complex museum
<b>National museum Leskovac</b>	Regional museum		Complex museum
<b>Museum of the province Negotin</b>	Regional museum		Complex museum
<b>National museum Niš</b>	Regional museum		Complex museum
<b>Museum Ras Novi Sad</b>	Regional museum		Complex museum
<b>Museum of the City of Novi Sad</b>	Regional museum		Complex museum
<b>National museum Pančevo</b>	Regional museum		Complex museum
<b>Heritage museum Paraćin</b>	Regional museum		Complex museum
<b>Museum of Ponišavlje, Pirot</b>	Regional museum		Complex museum
<b>National museum, Požarevac</b>	Regional museum		Complex museum
<b>Museum in Prijepolje</b>	Regional museum		Complex museum
<b>National museum Prokuplje</b>	Regional museum		Complex museum
<b>Heritage museum Ruma</b>	Regional museum		Complex museum
<b>National museum Šabac</b>	Regional museum		Complex museum
<b>Museum in Smederevo</b>	Regional museum		Complex museum
<b>National museum SmedervskaPalanka</b>	Regional museum		Complex museum

<b>City museum Sombor</b>	Regional museum		Complex museum
<b>Museum of Srem, Sremska Mitrovica</b>	Regional museum		Complex museum
<b>City museum Subotica</b>	Regional museum		Complex museum
<b>National museum Užice</b>	Regional museum		Complex museum
<b>National museum Valjevo</b>	Regional museum		Complex museum
<b>National museum Vranje</b>	Regional museum		Complex museum
<b>City museum Vršac</b>	Regional museum		Complex museum
<b>National museum Zaječar</b>	Regional museum		Complex museum
<b>National museum Zrenjanin</b>	Regional museum		Complex museum
<b>Heritage museum of Župa Arandjelovac</b>	Community museum		Complex museum
<b>Heritage museum Aleksinac</b>	Community museum		Complex museum
<b>City museum of Bačka Palanka</b>	Community museum		Complex museum
<b>City museum Djakovica</b>	Community museum		Complex museum
<b>Museum "Horreum Margi – Ravno", Čuprija</b>	Community museum		Complex museum
<b>Museum in Majdanpek</b>	Community museum		Complex museum
<b>Heritage museum Priboj</b>	Community museum		Complex museum
<b>Museum of History of Yugoslavia</b>	City museum		History
<b>Museum of Yugoslav Cinematography</b>	City museum	Parent museum, specialized museum	Cinema
<b>Museum of African Art Belgrade</b>	City museum	Parent museum, specialized museum	Complex museum
<b>Museum of Theatre Art Belgrade</b>	City museum	Parent museum, specialized museum	Theatre
<b>Pedagogical museum Belgrade</b>	City museum	Parent museum, specialized museum	Pedagogy
<b>Museum of Nikola Tesla Belgrade</b>	City museum	Specialized museum	Science

<b>Theatre museum of Vojvodina, Novi Sad</b>	District museum*	Parent museum, specialized museum	Theatre
<b>MuzejsavremeneumetnostiVojvodine, Novi Sad</b>	District museum*	Parent museum, specialized museum	Contemporary art
<b>Gallery of MaticaSrpska, Novi Sad</b>	City museum		Art until the 20 <sup>th</sup> century
<b>Museum of Naïve and Marginal Art, Jagodina</b>	City museum		Applied Arts
<b>Museum “21. October”, Kragujevac</b>	City museum	Specialized museum	
<b>Museum of coal mining SenjskiRudnik</b>	Community museum	Specialized museum	Natural history
<b>Museum in the open “StaroSelo”, Sirogojno</b>	Community museum	Specialized museum	History

As stated earlier, the research focused on the museums with territorial jurisdiction as the indicator of their level of importance – the shaded museums in the table 1.

The next step is dividing the shaded group of museums (with territorial jurisdiction) according to their size, in square metres and in number employees. Even at this stage of the research we were forced to choose only one of the parameters of the criteria *museum size*, because of a number of ambiguities we stumbled upon in tendency to classify the museums in small, medium and big. Certain museums, some of which are the parent museums of museum network do not have their official building or in some cases the official building is in renovation phase. One of the cases is the case with the Museum of Natural History that still has not been assigned with a permanent building of its own. It is the parent museum for all the objects of value in the field of natural history which shows its importance for the conservation and collection of these objects in Serbia. 120 collections and 1 500 000 objects belongs to this museum which exists since 1895, but still, 118 later the museum has not been declared with a building where it could create its permanent collection. The museum *lives on* temporary exhibitions displayed in a gallery in the centre of the city that belongs to the museum, while its offices are temporarily situated in another location. Another example is the National museum in Belgrade. This museum has administrative territorial jurisdiction over all of the museums in Serbia. It is also the representative of the artistic-historic objects in field of archaeology, numismatics and fine art until 20th century, with typological jurisdiction for all the objects –thus, museum - that fall into this category. The National museum of Belgrade does possess its own building in the very center of Belgrade, but this building has been closed for renovation since 2002. It opens its doors for temporary exhibitions on the ground floor of the building, but the permanent collection and the first floor of the building have been closed for visitors for over a decade. The museum possesses other locations in the city and archaeological spaces with their own permanent collections and displays. Similar destiny follows the museum of Contemporary Art in Belgrade whose central building has been closed for renovation for seven years. In the meantime the museum organizes temporary exhibitions in its galleries in the city, while the permanent exhibition is closed for visitors.

Because of this kind of ambiguities, the research opted for one parameter for the size criteria basing the classification only on number of employees for the museums with a certain jurisdiction. Furthermore, in this thesis we separated the regional museums from museums in Belgrade in order to cover different geographical divisions on the Serbian territory. In the following tables we can see small museums, medium museums, big museums, and parent museums in Belgrade ranked on the basis of their number of employees. From each category of museums we chose five samples of museums. This way the nucleus of museums for the research includes museums of different size and with different backgrounds.

**Table 2.**

**Small museums**

Museums	Size in sq. Metres	Number of employees
Homeland museum, Vlasotince	256	4
Homeland museum, Paracin	350	6
Museum in Prijepolje	1.490	6
City museum, Senta	1.360	7
Museum Jadra, Loznica	3.600	8
Ras museum, Novi Pazar	480	8
City museum, Becej	1.400	9
Homeland museum, Knjazevac	1.120	9
Homeland museum, Ruma	540	10
Museum of Krajina, Negotin	1.040	10
National museum, Vranje	770	12
National museum, Kikinda	2.080	15
Museum of Ponisavlje, Pirot	600	15
National museum, Sabac	1.030	15

**Table 3. Medium museums**

Museums	Size in sq. Metres	Number of employees
National museum, Arandjelovac	620	16
City museum, Vrsac	1.800	16
National museum in SmederevskaPalanka	650	16
Museum of Srem, SremskaMitrovica	2.200	16
National musuem, Valjevo	2.800	17
Museum in Smederevo	925	17
City museum, Sombor	2.720	17
National museum, Cacak	1.450	18
Homeland museum, Jagodina	780	18
Museum of Takovsko- rudnickogkraja, GornjiMilanovac	1.000	18
National museum, Pancevo	1.750	20
National museum, Zajecar	1.160	21
National museum, Pozarevac	1.290	22
National museum, Toplice, Prokuplje	685	22
Museum of mining and metallurgy, Bor	1.290	23

National museum, Kraljevo

1.430

24

**Table 4.**

**Big museums**

Museums	Size in sq. Metres	Number of employees
City museums, Subotica	3.040	32
National museum, Kragujevac	2.900	33
National museum, Uzice	4.400	39
National museum, Leskovac	2.650	39
National museum, Krusevac	2.650	41
National museum, Zrenjanin	2.075	44
National museum, Nis	3.500	62
City museum of Vojvodina	8.000	48

**Table 5. Central parent museums in Belgrade**

Museums	Museum surface dimensions in mq	Number of employees
National Museum Belgrade	15.860 mq	116
Museum of Contemporary art Belgrade	5.782 mq	58
Ethnological museum Belgrade	5.790 mq	64
Museum of Science and Technology, Belgrade	5.255 mq	21
Museum of history of Serbia, Belgrade	4.308 mq	34
Museum of History of Yugoslavia	3.337 mq	29
Museum of Applied Arts	2.510 mq	37
Museum of Natural History		
Museum of Theatre Art of Serbia, Belgrade	~	14
Museum of Yugoslav Cinetheque , Belgrade	...	...

Due to the lack of information, the five museums chosen from each category were selected considering the opinion of the professionals and practitioners working in the field of museum communication in Serbia. They commented on museums' program activities as well as their interest and level of communication. I followed a method of selecting museums with the most positive views and votes when it comes to the above mentioned activities. The museum practitioners and professionals whose opinion we used as a criteria for selection are: Aleksandra Savić, PR and Communication Curator at the Museum of Natural history in Belgrade and the author of the book *Public in museums, museums in public*, Ana Kocjan, Manager Center of Communication at the Central Institution for Conservation (CIK) in Belgrade and author of many research projects on Serbian museums, DraganBulatovic- headmaster of the Department of Museology at the University of Belgrade, DraganaMartinovic- practitioner at the Center for Cultural Development in Serbia.

Bringing together these opinions and the other criteria shown in the tables earlier in the chapter, we created a list of twenty museums - five small, five medium, five big regional museums and five parent museums in Belgrade. The twenty museums selected are believed to be the most developed, within their category, in practicing program and communication activities. The final nucleus of museums includes the following museums:

**Table 6.**

Small museums	National Museum Prijepolje
	National Museum Novi Pazar
	Homeland museum Knjaževac
	National Museum Šabac
	National Museum Kikinda
Medium museums	National Museum Valjevo
	National Museum Vršac
	City museum of Sombor
	National Museum SmederevskaPalanka
	National Museum Smederevo
Big museums	City museum of Volvodjina, Novi Sad
	National Museum Zrenjanin
	City museum Subotica
	National Museum Kruševac
	National Museum Niš
Parent museum	National Museum Belgrade
	Museum of History of Yugoslavia, Belgrade
	Museum of Applied Arts, Belgrade
	Museum of Contemporary Arts, Belgrade
	Museum of Science and Technology, Belgrade
	Museum of Natural Science, Belgrade

We decided to include also the Museum of Natural Science in Belgrade because of its particular situation. This museum is a parent museums which has a particularly developed communication,, but has a small number of fixed employees and no space of its own, thus survives only on temporary exhibitions and without a permanent exhibition.

# Chapter III: Communication policies and communication competencies in Museums

## 3.1. Communication policies

In this chapter, my research focuses on defining the terms *communication policies* and *communication competencies*. Before delivering questionnaires and analyzing where museums in Serbia stand when it comes to communication it is necessary to understand what communication is all about. Furthermore, we need to learn how museums apply communication to their system and how they see their role in regards to it. Then we can continue to the definition of competencies related specifically to communication explaining what communication competencies mean in the social life of people and what they represent in museum environment. Also, studying the already existing models of communication in the business world and their application to some museums in the worlds brings us to some interesting facts on how the communication channels can be used in order to set the image of an institution and its activities and how it can boost the interest of the target audience and other museum stakeholders.

Only after defining and comprehending these concepts and different aspects to it is it possible to analyze the specific case of museums in Serbia and their ways of communication.

### 3.1.1 Communication

#### 3.1.1.1 Definition of communication

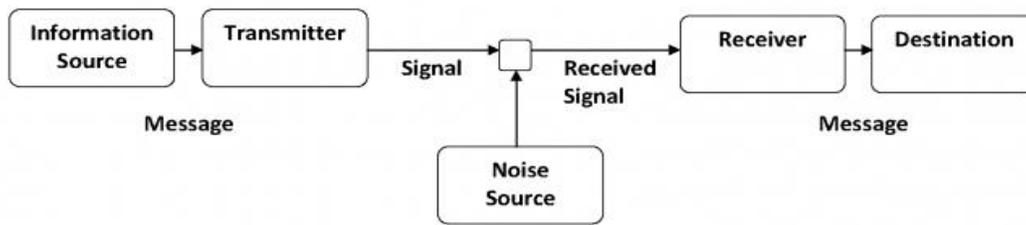
The term *communication* implies a wide range of meanings. Several key words can be associated with the meaning of communication, such as *strategy*, *channel*, *human ability*, *process*, *theory*, and *method*.

The idea that *to communicate* means *to transmit information*, in the sense of passing knowledge to someone else, represents a crucial factor in creating this tradition. Communication can be defined as *an exchange of experience or sharing experience*, an ability all beings on Earth are gifted. What differentiates human beings from other beings is the superior ability to create and exchange symbols. Symbols are the thing we use to represent something else or as a representative that stands for the concept we create in our mind and want to communicate to somebody. During the 20th century interest in communication grew and scientists began to wonder how communication works, what factors that contribute to its development or barriers that complicate it. Curiosity for communication comes from the business world and the realization that implementing communication can, in fact, enhance a certain brand and help maximize profit. Pioneer scientist in the communication field become conscious of the idea that communication is an ongoing activity - a process with different stages between the starting

point and the end (goal). They affirm that communication is *a process of creating meanings between two or more people*.<sup>86</sup>

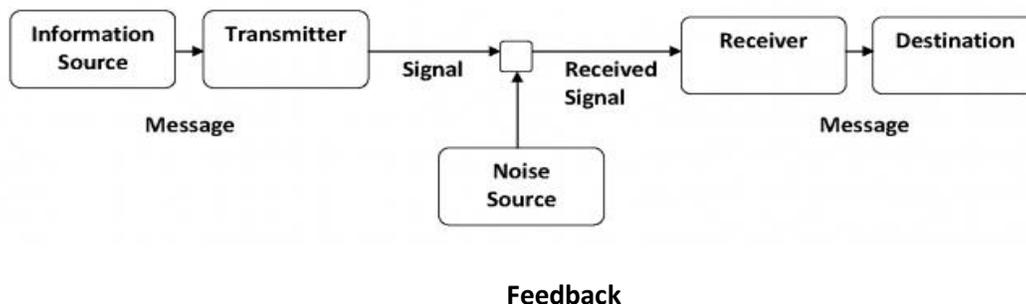
Soon researchers and scientists begin to shape models of process of communication. The simplest communication model reflects the work of Shannon and Weaver. The model consists of a sender, a message, a channel where the message travels, noise or interference, and a receiver.

Image 1. Shannon and Weaver Model of Communication



In 1947, Claude E. Shannon, a research mathematician working for Bell Labs, created a theory of communication designed to facilitate information transmission over telephone lines. This first model was missing an essential step in the communication process - feedback. Feedback is the proof that the receiver understood or did not understand the message sent by the transmitter. Warren Weaver elaborates on Shannon's linear model by adding the component of feedback, making the effect of the process circular. Although originally tended to be used by engineers dealing with information that was void of meaning, the Shannon-Weaver Model is one of the most popular inter/personal communication models used today.

Image. 2 Shannon and Weaver Model of Communication



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<sup>86</sup> Tubbs S., Moss S., *A Model of Human Communication*, ed. 3 New York: Random House, 1983, p. 23-49

Communication started to grow as a field of research at the beginning of 20th century. Everyday communication is quite different from the image of communication laid out by communication scholars. The theory of communication attempts to clarify and investigate how people use message to generate meanings within and across various contexts, cultures, channels, and media. As such, communication both reflects the world, but also helps to create it. *Communication is not simply one more thing that happens in personal and professional life; it is the very means by which we produce our personal relationships and professional experiences—it is how we plan, control, manage, persuade, understand, lead, love, and so on.*<sup>87</sup> Thus, communication represents a wider field than just exchanging information between two individuals.

Furthermore, communication is the *method* of sending information, especially through telephones, radio, computers etc. on one hand, and/or roads and railways, on the other. Communication becomes a device that enables systems, links and technology use in today globalized and fast-paced society. Scientists of contemporary society therefore create mechanisms based on the conception of communication in order to strengthen systems and technology in order to sustain development of the society and the world.

Both research and methods in regards to communication have the same goal, which is *shared meaning*, as well as optimizing it to the maximum. In order to achieve this, it is crucial to understand that the message that is being transmitted does not depend only on the goals of the transmitter, but also how the message is being perceived. This is why marketing has become a crucial knot that helps tie together the product and the customer. Analyzing the customers' needs and behaviours helped the companies to discover how do customers position a certain product in comparison to other brands, how do they feel about the product and about the company altogether. This knowledge helped businesses to adjust their product to the needs and wishes of their customers on one hand, and the ways in which the product should be communicated to the same customer on the other. This communication strategy initiated another subject. It has also led to the conviction that the customer behaviour can be changed throughout an adequate communication of the product. From this point communication strategy has started to assume an extremely important role in company's strategy, mostly in product selling at the first, and in creating a good company image and market-position later on. Thus, the companies have started to create various communication techniques in order to reach their customers and users. At the beginning companies employed a linear direct marketing process in which products are developed, messages created and incentives are added to the mix. The products are then pushed through various media or a sales force to consumers. This methodology relies on behaviour assumptions that all consumers follow the same decision process: Awareness - Knowledge - Evaluation - Purchase. This strategy worked well for a while because targeting and smart advertising gave companies the edge over consumers with limited product knowledge. However, buying behaviour has become more sophisticated since consumers acquired access to technology such as the Internet, mobile phones, iPods, search

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<sup>87</sup> Dainton M., Zelle E.D., *Applying Communication Theory for Professional Life: A Practical Introduction*, ed. 2, SAGE Publications, Inc., England, 2007

engines and on-demand TV. This technology has made the traditional linear marketing and communications process (product/brand - channel - media - customer) redundant. Thus companies now need an integrated communications approach, a real strategy that combines traditional media, online channels, PR, affiliate partnerships, products, people and social networks to be successful.

Therefore, communication becomes a real strategy that businesses and organizations use in order to make sure that the public and the clients receive the message they wish to send in the correct manner. It becomes one of the most important components of business strategy and embodies solutions attaining public accountability and successfully competing with other horizontal actors within their field of operation.

The field of communication, as documented strategy to foster effective business interactions, emerged in response to the recognition that the better a business communicates, the more successful it tends to become. According to the "Communication ROI Study", conducted by consulting firm Watson Wyatt in 2003, improved communications translate into a 29.5 percent increase in market value and employee turnover rates in comparison to the companies without formal, strategic corporate communications programs.

### *3.1.1.2 Communication importance for obtaining success*

According to some research, we spend 75% of our day in communication. Communication is often related to physical well-being-for over a century now, psychologists have claimed that socially isolated people are more prone to die early, that they are seven times more likely to commit suicide and 10 times more likely to suffer from cancer or tuberculosis compared to people who are socially engaged. This is why imprisoned people are locked in single cells - after a while lack of communication causes depression and stagnation in self-development. Likewise, it is important to communicate because of mutual understanding as it affects the image we create of ourselves. Rosenberg argues that human beings cannot create their own identity without interacting and communicating with other human beings.<sup>88</sup> Individuals gain their sense of personal identity because they pay attention to others and receive the feedback<sup>89</sup> that allows them to create an image of themselves in the society.

Communication has become one of the critical factors in different professional fields. In the 21st century information became an important commodity and a strategic resource in the business world. Businesses and organizations all over the world have come to realize that communication can contribute immensely in achieving their goals. Internal communication, for example, brings clarity to the working process, filters misunderstandings and increases productivity as well as effectiveness of the employees. Through employers' and employees' feedback, the employees of a company are more likely to be satisfied with their position in the company because information gives them something each individual

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<sup>88</sup>Rosenberg M., *Nonviolent Communication: A Language of Life*, Ed. 2, Encinitas, PuddleDancer Press, California

<sup>89</sup> Tubbs S., Moss S., *A Model of Human Communication*, ed. 3 New York: Random House, 1983, p. 23-49

desires and needs - the sense of *belonging*. External communication, on the other hand, focuses on spreading news and information about the organization to the public, customers, and company stakeholders. Each company seeks consensus of the market and the society to which external communication contributes striving to create a good company image and product brand.

Good business communication means that the message the company wants to send is received by its audience without any distortion in the meaning. However, in business it is not always possible to have an immediate feedback (on a meeting or through a telephone call) because most communication is *one-to-many*,<sup>90</sup> meaning that one person communicates with two or more people. The chances for distortion in company's message are then greater. The role of good business communication is to reduce or eliminate the dissonance that occurs when one person is communicating with one other person or, more commonly, with many others. Communication can have a great impact in different decisions company makes and actions it takes, such as:

**Business Innovation.** If a company plans on releasing new products or services, communication can play a pivotal role in how good the product/ service is, how fast it is brought to market and how well the sales force performs. New product development is often accomplished in teams working together. The better the communication is between the teams the greater chance for innovation to succeed.

**Shaping Company Morale.** If a company faces a business downturn, the CEO can do much to boost employee morale. If the CEO is open about the firm's prospects and communicates what actions are under consideration to alleviate the situation, employees will most likely respond positively and help.

**Sales and Marketing.** Company marketing comes from the company strategy and are directed to a large audience of past, current and potential customers. Sales and marketing communications have a role in shaping the company's image. These communications are essential to any company and organization as they often create the frontline messages people will recall about an organization. In most cases, good marketing eventually leads to good sales of products and services.

**Changes in audience.** Developing a communication program helps companies to keep track of the changes in clients'/ audience opinion because of the feedback that can be reported and followed. Although many times it operates with superficial information, communication program helps the company to know what stakeholders think of the company and whether it is changing.

These are only some ways in which communication can be put to use by the company. The role of communication in companies and organizations depends on the goals they wish to achieve and the audiences plan to *conquer*.

Soon, companies realize that communication is a fast-paced area that meets constant changes and audience pressure. In order to keep track with it, companies start to develop good and precisely identified *communication plans*. By doing so companies try to understand how the process of communication works, how is it linked to different parts and fields of the organizational framework of the company, determine their target audience, and consequently decide what tactics to use in order to shift their behaviour and set the budget of the resources necessary for these activities to be completed.

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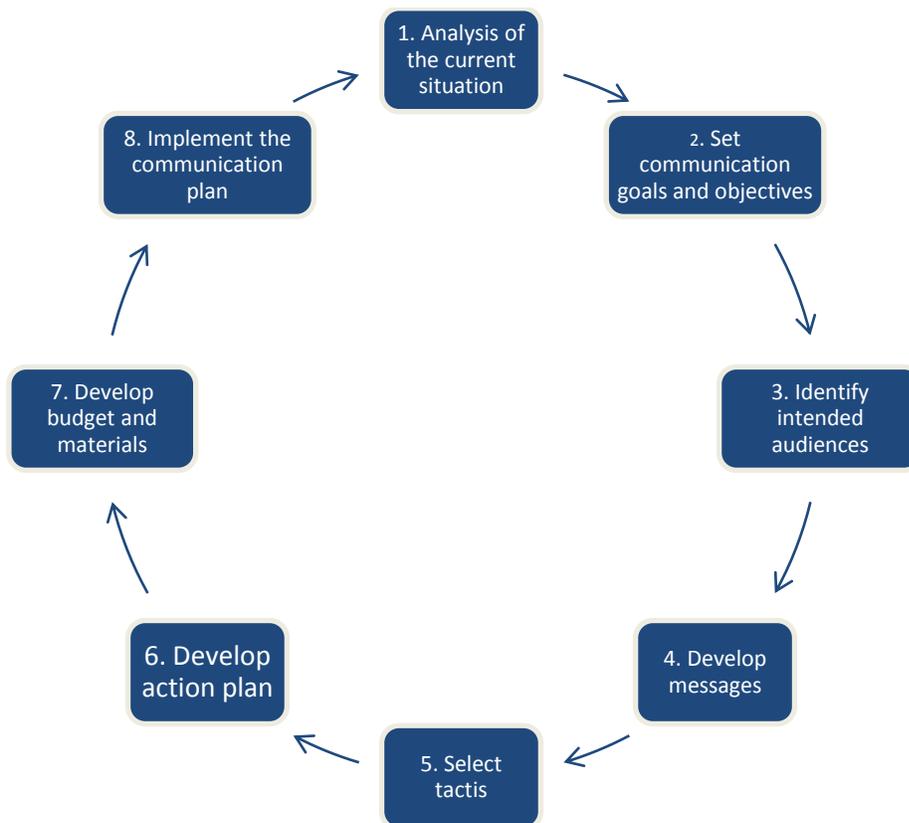
<sup>90</sup> [www.web.media.mit.edu](http://www.web.media.mit.edu) extracted on 17<sup>th</sup> of July 2013

It constitutes a model applicable to all the companies no matter the field, the size or the mission of the company.

The communication plan is constructed in eight steps.<sup>91</sup> This model has been accepted and used for a certain time now in many business and companies. It represents the model for managing communication activities. The following phases construct the steps of communication plan:

- Step 1: Analysis of the current situation
- Step 2: Set communication goals the company wants to achieve
- Step 3: Define intended (*target*) audiences
- Step 4: Develop messages addressed to intended audiences
- Step 5: Select the best ways (*tactics*) to deliver those messages
- Step 6: Create a plan of action for delivering messages
- Step 7: Develop budget for intended plan
- Step 8: Implementation of the plan<sup>92</sup>

All the parts of the communication plan are mutually dependent and connected, and should be comprehended as a *living* process, as in all businesses contemporary their environments are exposed to changes. Companies need to be prepared for these changes, report them and rewrite the plan if needed.



<sup>91</sup>Savic A., *Museums in the public, the public in museums*, Institute for Manuals, Belgrade, 2012

<sup>92</sup>Communication resource center, *Workbook for communication planning* (model based on *Making Health Communication Programs Work* for National Cancer's Institute), 2011

The communication plan may seem as a complicated program to develop, but it is a critical for companies who wish to promote their brands and products, and therefore the company itself gaining the attention of the public. However, having a communication plan does not mean having a communication strategy. Often confused with communication strategy, communication plan is a significant practical element of the communication strategy. It involves the techniques with whom the objectives of communication strategy is achieved. It is the implementation of the communication strategy mission in order to obtain the effective communication with various stakeholders. A successful company should have both, a communication plan and a communication strategy involving all the internal and external subjects important for the company's development.

The problem with having only a communication plan is that, although it sets clear, reasonable and sustainable goals and objectives, it fails to grasp the whole image of the company, in sense of a long-term commitment as an element of company's strategy, equally important as its' other key constituents. The communication plan itself in reality relates only to the field of Public Relations, which is product- and brand-oriented, and generally based on promotion and communicating with the media. This leads to the fact that communication plan is in some companies are more connected to the marketing sector and in the others with the company's directors resulting as a task of the management sector of the company. For these reasons, communication in companies and organizations needs to be employed as an integrated system, a strategy with lots of different elements (communication plan being a its practical element) which, if implemented in the correct way, can bring the company to success, good positioning in the market, as well as the public accountability.

## 3.1.2 Corporate communication strategy

### 3.1.2.1 General idea of communication strategy

It has been a while now that businesses have realized that communication is extremely important for the whole company, not just for promoting their new products and communicating with the media. The companies nowadays tend to see communication as a discipline that goes hand in hand with the company's strategy, its mission and goals, its population, external environment research, industry actors etc. Because it is such a multi-disciplinary field, communication researchers have tended to take different paths in defining communication strategy. One part of the researches have thought of business communication as the communication plan defining strategy in plural. By "strategies" these researchers refer to techniques being used in the communication plan. Therefore, this way of thoughts follows the idea that communication plan is the communication strategy. Differently, a large part of researchers see the communication strategy as an actual strategy which becomes a crucial element of the company's strategy in whole. Here the communication plan is only a practical stage of communication activities incorporated in a larger concept of communication strategy. Many big companies today follow this school of thought. These companies have already taken the move in formulating the communication strategy, but generally it is still difficult to find a good strategic communication integrated in the company system.<sup>93</sup> In relation to this Tibbles says:

*Strategy and the communications world, and particularly the PR part of that world, just do not seem to go together. It is certainly unusual to come across a memorable, cogent, sustained, and effective communications strategy. Not a brand strategy. Not a marketing strategy. Not an advertising strategy - acommunication strategy.<sup>94</sup>*

Tibbles' statement is more than realistic. Often public relations and communication are misunderstood for brand strategy, marketing strategy or advertising strategy. This happens due to the historical development of public relations. Until the 1970 the term *public relations* has been used to describe communication with the stakeholders. However, public relations in companies largely consisted in communication with the press. It is not before other stakeholders (internal and external) started to demand more information from the company that the practitioners (employees managing public relations) started to see communication as more than just public relations. This is when communication started to gain new role and functions. Since those times, communication has developed intensely and quickly grown as a discipline, despite being a process that takes time. Communication, as this new function, has started to incorporate a significant range of specialized disciplines such as corporate advertising, corporate design, internal communication with employees, issues and crisis management, media relations, investor relations, change communication and public affairs. The key characteristic of

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<sup>93</sup>Steyn B., *Model for developing corporate communication strategy*, Annual SACOMM Conference held at the University of Pretoria, 2000

<sup>94</sup>Tibble S., *Developing communications strategy*, Journal of Communication Management, 1997, p. 356

this new vision of communication is that it focuses on the company as a whole and on modes and ways in which the company presents itself to all its key stakeholders. Van Riel defines corporate communication as:

*an instrument of management by means of which all consciously used forms of internal and external communication are harmonized as effectively and efficiently possible, with the overall objective of creating a favourable basis for the relationships with groups upon which the company is dependent.*<sup>95</sup>

From Riel's definition we can see that corporate communication involves a variety of managerial activities - planning, coordinating and counselling of the directors and managers within the organization - as well as tactical skills - producing and disseminating messages to relevant stakeholders. So, corporate communication is identified as a management function that offers a framework for effective coordination of internal and external communication with the overall purpose of establishing and maintaining favourable reputations with stakeholder groups upon which the organization is dependent.

The general idea of the corporate communication is that success and sustainability of a company depends on how it is viewed by the key stakeholders, and how communication is a crucial component in building and developing such reputations. In relation to this, Richard Eldmen, CEO of one of the biggest PR companies, states that communication is *the organizing principle behind many business decisions*.<sup>96</sup> He also claims that communication is one of the five C's of a successful corporate communication culture (core values, co-creation, celebration, communication, commitment) within the company.

### ***3.1.2.2. Corporate communication is an integrated field***

Although we gave a distinct definition of what corporate communication is, it still brings up a certain level of confusion in regards to which are its elements and functions. Is it a marketing-based field or a public relations-based field? There has been much debate as to whether marketing is a part of public relations or vice versa: are they two separate professions or are they simply synonyms of the same concept? Briefly, marketing and public relations, within a company, are not merged disciplines and they do not subordinate one another. They are two disciplines balanced against each other and managed together within the company's corporate communication system. This framework suggests a holistic way of seeing and practicing communication management that cuts across the marketing and public relations disciplines (and activities such as advertising and media relations within them).<sup>97</sup> Corporate communication, therefore, *'inserts the various communication disciplines into a holistic perspective, drawing from the concepts, methodologies, crafts, experiences, and artistry of marketing*

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<sup>95</sup> Fombrun C. and Van Riel, C.B.M. *Fame and Fortune: How Successful Companies Build Winning Reputations*. London: FT Prentice Hall, 2004

<sup>96</sup> Cit. Eldman R., [www.eldman.com](http://www.eldman.com) extracted on 26<sup>th</sup> of July 2013

<sup>97</sup> <http://www.sagepub.com>, extracted on 20<sup>th</sup> of August 2013

*communication and public relations*'.<sup>98</sup> As evidence to how important it is to connect, if not integrate, marketing communications and public relations are different factors that influence success of a company. These factors can be divided into three main categories:

- Market- and environment -based factors
- Communication-based factors
- Organizing factors

Market- and environment -based factors refer to the changes of the environment in which company operates. The demands of different range of stakeholders have forced companies to put more effort in the integration of their marketing and public relations activities, needing to overcome potential conflicts of messages that they send out. Companies also face demands for corporate social responsibility and transparency of their operations, as they nowadays have to give an image of an honest and trustworthy company with nothing to hide. Furthermore, stakeholders have become more fragmented than ever. When companies want to communicate a message they are faced with a variety of media organizations, including social media on the web. This greater fragmentation of stakeholders means that when companies want to communicate with one or many stakeholder group(s) they need to use more channels and different media to reach them.

When it comes to communication-based factors it comes down to the fact that integrated communication strategies are more likely to break through in the market packed with information, company logos and images. It is a strategy for a company to make the company name or product brand heard and remembered. If there is consistency in messaging, a company is more likely to be known and seen as favourable by key stakeholder groups. That's why companies put enormous effort into protecting their corporate image by rigorously aligning and controlling all communication campaigns and all other contact points with stakeholders. Companies have also realized that messages sent out in various media complement one another, leading to greater communication impact. Because of new technologies and the opportunities they offer, companies started to look at media in a much broader sense leading them to combine marketing and public relations disciplines.

One of the main organizational factors that led to integration between marketing and public relations activities has been the need to become more efficient. Since the 1980s, there has been a powerful trend where every function was measured by its own accountability. This directed many companies towards restructuring their disciplines (media relations, advertising, sales promotions and product publicity. In practice, this meant integrating communication disciplines into more integrated departments or into specific working practices. The consolidation of communication disciplines into one or a few departments enabled organizations to *provide strategic direction* to all of their communication with different stakeholders as well as to guide communication within the organization as whole. Another organizational factor for integration was the realization that communication had to be used more strategically in order to position the company in front of stakeholders. Since 1990s, companies become more and more concerned with their *corporate identity or reputation*, which emphasized the importance of linking communication to company's corporate strategy. Obviously, when companies challenged themselves to adopt a strategic perspective on communication with the aim to build a distinctive reputation for their company, the activities of marketing and public relations practitioners needed, and

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<sup>98</sup> Gronstedt, A. (1996), 'Integrating marketing communication and public relations a stakeholder relations model', in Thorson, E. and Moore, J. (eds), *Integrated Communication: Synergy of Persuasive Voices*. Mahwah, NJ: Lawrence Erlbaum Associates, pp. 287–304, quote on p. 302

still need to be (now, more than ever) to be actively coordinated so that messages to different stakeholders.

In conclusion, corporate communication strategy is a management framework to guide and coordinate marketing communication and public relations activities incorporated in the company's general strategy aspiring to achieve its goals.

### **3.1.2.3 Corporate communication strategy is a strategy**

In order to understand the concept of corporate communication strategy completely and why it is important we need to provide a brief definition of the term *strategy* in the modern business environment.

*Strategy is the direction and scope of an organization over the long-term: which achieves advantage for the organization through its configuration of resources within a challenging environment, to meet the needs of markets and to fulfill stakeholder expectations.<sup>99</sup>*

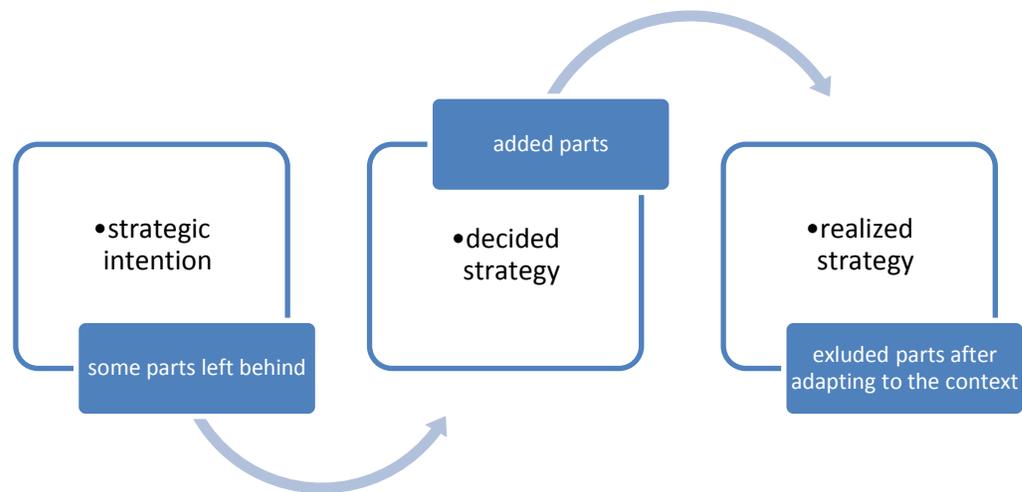
Strategy is a guideline to answering questions crucial to the success of any company. These questions refer to the concepts mentioned in the definition (above) provided by Johnson and Scholes, such as direction, scope/goal, competitive advantage, resources, environment, and stakeholders. In relation to these key points of any strategy, it is possible to break the definition of strategy into the following questions:

- Where is the business trying to get to in the long-term?
- In which markets should a business compete and what kind of activities are involved in such markets?
- How can the business perform better than the competition in those markets?
- What resources (skills, assets, finance, relationships, technical competence, facilities) are required in order to be able to compete?
- What external, environmental factors affect the businesses' ability to compete?
- What are the values and expectations of those who have power in and around the business?

In formulating a strategy it is extremely important to keep track of the context in which the company is situated in. The strategy is the result of a dialectic synthesis between what is imagined by the strategy developers and what emerges from interacting with unpredicted factors and adapting to mutating situations. Mitzberg and Waters give a model for formulating a strategy in three phases from intention to realization represented in the following image:

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<sup>99</sup>Johnson G., Scholes K., *Exploring Corporate Strategy*, Financial Times Prentice Hall, 2008



*Strategic intention* presents the assumption of the company development based on the system of particular objectives. *Decided strategy* is an image of the company development based on the commitments that have been created historically and on the system of objectives of medium-long period of the company inserted in a specific context. It includes a part of intentional strategy that the analysis of the context has suggested and an additional part with the correct adherence to the contextual reality. *Realized strategy* is the final product that has to keep in mind the dynamical factors that influence the strategy and can cause the abandonment of a part of strategy and create new conditions that require adapting to the situation.

When it comes to communication, corporate communication strategy, as a long-term plan for achieving the company's wanted set of goals, is considered a real strategy. Corporate communication strategy provides a framework for the strategic and operational communication plans, necessary to carry out a strategy. It seeks to solve problems caused by unstructured situations and provides a new pattern of thinking and studying communication problems. The important fact is that communication corporate strategy does not follow the linear approach known as *asplanning*, but is modeled on a more modern approach that is characteristic for a strategy, hence includes adapting to trends, events and stakeholders of the environment. It also focuses on relationships and communication, emphasizing behavioural and cognitive aspect due to the complexity of the context the company is situated in, involving different stakeholders.

Through corporate communication strategy, communication of the company becomes more than relevant in the strategic management process. Since it focuses on communication with strategic stakeholders, it aligns company's organizational goals to communication goals. It generates the vital link between the enterprise, corporate or business strategies and the corporate communication function. The corporate communication strategy is most certainly influenced by the company's enterprise, or general, strategy, but it provides strategic inputs in the company's general strategy, and helps the company to achieve its goals.

In conclusion, it can be stated that the process of developing a corporate communication

strategy provides the strategic approach required by organizations to identify issues and stakeholders proactively, and to manage communication with their strategic stakeholders.<sup>100</sup>

When it comes to its building, corporate communication strategy definitely represents a process which takes time and effort, but that is of significant importance for organization's success in the long-run. There are a few models of corporate communication strategy building that have been developed over the last few years, but the most thorough and widespread is the model proposed by Steyn, as the result of her far-reaching research. Benita Steyn is a lecturer and researcher for the web-based Master's program in Public Relations Management at the Cape Peninsula University of Technology, Cape Town. Before publishing her work, *Corporate Communication Strategy*, in 2000, she worked for 13 years in the South African diplomatic service (Stockholm, New Orleans, Lima, New York and Hamburg) and 16 years as a public relations practitioner (in South Africa and New York), after which she joined the Department of Marketing and Communication Management at the University of Pretoria, South Africa where she lectured from 1996-2003.

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<sup>100</sup>Steyn B, *Corporate communication strategy*, Heinemann Publishers, 2003, p.12

The model she proposes consists of different phases, carefully built in order to create a well- defined structure. In the following image we can see the solution for corporate communication strategy suggested by Benita Steyn:



Steyn's model shows how much work is there to be done before formulating a communication plan reserved for practical activities when relating with the public. Without a well-organized strategy the company is risking on having an unsuccessful communication or not exploiting all the opportunities the environment offers. Therefore, all organizations profit and non-profit should aspire to developing and implementing communication strategy as a part of their general strategy.

#### **3.1.2.4 Communication in the non-profit sector**

An essential mechanism that operates in supporting the production of democratic legitimacy, required in the contemporary public systems, is communication. *Communication in public organizations is often referred to as public communication, that is the combination of communication strategies and activities directed to specific publics, either internal or external to the organization, aimed at providing information, raising awareness and influencing their attitudes or even behavior towards specific issues and policies.*<sup>101</sup> Generally, internal communication in public institutions refers to all the members of the organization, while external communication means relations with citizens, civil society associations, business organizations, other institutions, experts, professionals, etc. - all the stakeholders that interact with the public organization. Communication therefore offers the organization internal and external legitimation, and allows it to consolidate its position and to make the external environment more predictable.

Building a communication strategy for a public institution is often comprehended as a highly complicated process because of the number of potential and active actors due to its multi-level nature that engages different institutional settings (national, regional, local) on one hand, and different type of actors involved in the state policy making - government, administrations, experts, civil society organizations etc. - to which the public institutions are obliged to respond, on the other. Nevertheless, a good communication plan can provide means for enhancing reputation among the general public. A good reputation among different stakeholders can be understood as reputational capital, which can consequently lead towards more legitimized institutions, more trustworthy relationships, and better support.

Another role of communication in the society is enhanced in the public organizations. This role of communication reflects particularly in museum institutions. It refers to the museum's responsibility as a mediator who transmits information between people. Sending information makes it possible to tell stories about ourselves and, our cultural and social background to future generations and helps them to learn about their own identity. Used correctly and within a suitable context, cultural-historic goods are the material that grants the museum institution value that molds and celebrates populations' identity. However, without a *story*, these objects are just objects. The cultural-historic objects need be a part of a gripping narrative, which serves as a guide for the visitor on how to observe the object and engage with

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<sup>101</sup>Mancini P., *Manuale di comunicazione pubblica*, Laterza, Bari 2002

it. Still, narrative is not enough to connect the object to the visitor. The problem with relying on the narrative, or more generally exhibitions and displays, as means of communication with the public is that, as many researchers argue, displays and exhibitions are the stories told by individuals: curators. Curators are the trained professionals that display museum objects in the right manner, but today this is not enough. When museums became autonomous institutions they gained the attribute of accessibility to all audiences. As such, museums have to be perceived as public-oriented institutions that listen to the needs of their visitors and search ways to attract those that may become their potential users. To this end, museums need to incorporate interactivity within their systems and accept all of the communication challenges in order to maximize their visits and regain the status of valuable asset to everyday life in the society.

Regardless of this immense importance of communication to the public sector, the level of communication development is not at all satisfactory. There are two key answers to why public institutions and organizations react to communication in this manner:

- Lack of time or interest: communication is rarely written into anyone's job description, which is why it is probable that it never becomes an organizational priority. In many organizations these activities are just handed to the employee who is willing to do it or who seems to have the affinities towards this area
- Lack of experience in the specific area: the employees responsible for communication in an organization are often curators, art historians, archaeologists or other professionals working in the organization or institution
- Lack of funds: this can be related to both reasons stated above, because it is in changing of the perspective and consequently priorities that the organization will dedicate the time and effort to educate their staff or take an external expert to develop a good communication system. Only when this happens, the organization will be willing to readdress its resources to other activities (such as communication) and reallocate its funds differently.

If we connect the concept of strategy specifically to the *cultural* field of public organizations, the strategy can be defined as a set of the most important and most profound decisions that characterize the development of a company or organization. The company managers decide and act using different resources (internal and external), to the constant research of a meaning and order of the various phases that constitute the strategic evolution. The distinctiveness of the management of a company depends on the particularity of products and resources within the production process strongly conditioned by the research of the balance between cultural orientations and goals and economical goals. Thus, the content of strategy emerges from the synthesis of managerial, aesthetic and economic goals.<sup>102</sup>

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<sup>102</sup>Tamma M. *Produzioni culture-based: creare valore coniugando differenziazione, diffusione, protezione* in Zagato L; Vecco M, *Le culture dell'Europa, L'Europa delle Culture*, in *Culture and Creativity Economy and Management*, Milano, Franco Angeli, p. 57-71

### 3.1.3. Communication in museums

#### 3.1.3.1. *Museum as the communicator in the society*

We confirm yet again that concept of communication is essential for museums. As public institutions, museums are not only interested in the public as their buyers or users of their product (collections, exhibitions and additional activities). Museums are also delegated with a mission to serve the public and produce social benefit. Communication represents a vehicle for museums to achieve both of these goals: to communicate constantly their mission to the society and to communicate their activities to all the visitors in order to maximize their visits. This idea grows to formulating two aspects in which communication relates to museums. One is a more ideological understanding that enlists the museum as a medium of communication, with a responsibility to transmit information from the past and map the future of nations while increasing public interest in cultural heritage. The other aspect refers to communication as a strategy within museum management to improve its performance, attract visitors and stakeholders and stabilize a positive image of itself towards the local and national environment. These two aspects of communication in museums can be identified as:

- A) Communication as interactivity
- B) Communication as strategy

From the organizational or management point of view, the first aspect of communication is, in part, incorporated in the activities of exhibition's office as well as the organization of program activities as depends on the actual quality and the setting of the product museum launches to the public. In part though, it relates to marketing and public relations sector of the museum as it is contingent to the ways in which the product or activity produced reaches the public. The professionals engaged in managing the content the museum offers need to work closely together on a regular basis in order to put out a unique offer in front of the stakeholders. The second aspect is more unified in its relation to the marketing and public relations department. Still, this aspect of communication needs to refer and negotiate with the management of the museum (directors and administration managers).

From the conceptual point of view communication as interactivity relates to that special role of museums as mediators who pass on knowledge, traditions and information about people and nations. They are the storytellers who unveil, report and document testimonies that form our identity and help us to engage with the same. Museums do this through objects they conserve in their collections. In order to gain their cultural-historic value they need to be correlated with the context of their origin and its story. The story component of the object is what enables the museum to create an experience to visitors rather than the pure *looking* at the object based on personal knowledge with which visitors come to a museum. Moretti defines the story component as the expressive form or vehicle through which the content of the object – as the component strongly connected to the meanings desired to transmit – is

used to approach the audience.<sup>103</sup> Differently, communication as strategy refers to museum's eagerness to represent itself as an institution or a brand of value to all the active and potential stakeholders. It is a strategic move that museums take in order to legitimize themselves, to consolidate their position, and to make the external environment more predictable. To achieve these goals museums use different marketing and public relations techniques as a part of their long-term strategy.

Both of these aspects of communication have the same goal that implies producing and publishing intentional messages or information to the society through different channels. *Museums are engaged in the production of intentioned messages through exhibitions, displays, events, posters, leaflets and other forms of communication.*<sup>104</sup> Although these traditional techniques are still being used, as they still contribute to success of museum communication, the non-stop development of the information technology presents museums with the opportunity to develop new ways of communication allowing visitor to explore collections at their own pace and to their own requirements. Museums are increasingly perceived as information and documentation systems. Steel and Moore divide the information sector into two types - those focusing on services and those focusing on the technology. Museums definitely fall into the group of information focused on service. This group includes those who produce and disseminate information products, such as database services, library services, books, journals, video etc.<sup>105</sup> Today, information technology is an unquestionable factor that influence communication effectiveness which makes it an undeniable component in communication strategy.

The communication, with both its strategic and active aspects and the variety of techniques along with the sophisticated vehicles brought from the information technology sector, gives museum a whole new different meaning - a role of communicator. In the last thirty years, the new role of museums has grown considerably. *Useful approaches, including educational processes, methods of display, marketing philosophies and ways of researching and satisfying visitor needs can now all be identified.*<sup>106</sup> Museums nowadays need to grasp methods and practices from different fields in order to assure their survival. A holistic approach to the museum as a medium for communication must replace fragmented approaches to their visitor. The functions of museum as a communicator must integrate with the traditional functions of collection and conservation.

### **3.1.3.2. Museum communication strategy**

Although the term *communication* leads to assumption that communication in museums translates to the ways museums deal with publishing and promoting their activities, the concept of *communication* is never intended only in terms of advertising (usually program and temporary) the activities museums organizes. Advertising represents the practice phase of the whole promotional and

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<sup>103</sup> A. Moretti, *Produzioni culturali e produzioni turistiche: complementarità*, in G. Brunetti e M. Rispoli, curated by Economia e management delle aziende di produzione culturale, Il Mulino, Bologna, 2009. p. 83-101

<sup>104</sup> Anne F. in *Museums and Their Visitors*, by Hooper-Greenhill E., Routledge, 2013

<sup>105</sup> idem, p.82

<sup>106</sup> idem, p.83

marketing cycle of museums. Corporate companies, and museums too, have to accept that integration of communication marketing and public relations and ordinate them as a strategic system that aspires towards building the image and promoting their services in front of the audience or the society. This communication strategy needs to be further integrated with general museum strategy where they both tend to achieve the museum's mission.

All museums should relate to their role of communicator in the society engaging:

- Aspect of communication as strategy
- Aspect of communication as interactivity
- Traditional communication techniques
- New communication techniques (derived from the IT sector)

Being a rather young discipline, in most of museums communication is still a field taken lightly and thought not to be as important as other traditional fields such as curatorship, exhibiting and conservation. Many museums perceive communication activities as peripheral tasks executed by museum directors or other, not specifically qualified, staff. Communication is then carried out as a project-based operation, performed only on certain occasions, when needed without planning ahead. However, the communication in museums is a process that includes a lot of research and planning in order to achieve the goals museums set for themselves. It becomes an indispensable element of the long-term strategic plan necessary for the museum everyday functioning.

It is desirable that the development of a communication plan follows a certain formula. One of the best known is the formula given by Robert Marston in 1979, constituted in the acronym RACE:

1. **R - Research** - finds out about the situations facing the organization, how they came about, who is involved in them, how they relate to the organization's goals, and how it can maximize the benefit and/or minimize the harm they might do.
2. **A - Action** - uses the research findings to determine the best course of action, plan your response, and then implement these plans. Some RACE proponents call this step "Assessment" instead of action, but they invariably include the same activities.
3. **C - Communication** - takes advantage of all available media to deliver carefully-focused messages through the most appropriate channels so they can have positive effects on each of your organization's publics.
4. **E - Evaluation** - analyzes what's been done during the first three steps to see how it affected your publics and their perception of your organization. Once this step is completed, you return to the research step and begin the process again<sup>107</sup>

The RACE plan method can be applied to museums, too. However, as stated earlier, having only a communication plan as a plan separated from museum strategy is not enough. As communication plan is more focused method, it usually focuses on communications for a particular project, event or activity. This implies that a museum formulates the plan when needed. What communication strategy represents is a comprehensive, detailed strategic plan designed to guide the communications of an organization or

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<sup>107</sup>Savic A., *Museums in the public, the public in museums*, Institute for Manuals, Belgrade, 2012

of a significant initiative or issue. A Communications Strategy typically includes an in-depth Strategic Considerations section providing sound analysis of the internal and/or external environment. A Corporate Communications Strategy is designed to direct an organization's high-level communications. It often has a three-year time horizon, with a more detailed implementation plan for year one. A communication plan should then follow the basic structure of a full communications strategy but presenting less analytical detail, and generally more specific information on implementation planning, such as including a workplan. In some cases, a communication plan is developed to help direct both marketing and communications activities in an integrated fashion.<sup>108</sup>

Museums are generally afraid of accepting business techniques because of fear that these might overcome their initial non-profit mission. However, these prejudices can lead to the lack of organization and efficient use of resources, and consequently to unsuccessful museum performance. When it comes to communication, being a rather new professional field, its importance and opportunities are still not fully exploited. In many museums, communication is a marginal activity performed by randomly chosen people within the museum, rather than a trained professional or a team in charged specifically of developing and applying communication strategy to the organization.

Once communication is accepted as a system and a strategy, it can no longer be considered a subsidiary activity, because of the complexity of the context and a wide range of opportunities that it offers for achieving goals successfully. There are many questions to be answered when formulating a communication strategy in museum: Which audiences are the *right audiences*? What are the *right* messages for those audiences? Does the museum really know – *or thinks it* knows, because the staff is personally satisfied with the messages they created? What is it that the museum is asking those audiences to do? How will the museum know that the audience *obeyed* – and what kind of benefit does the audience gain from listening to the museum? What are the most effective pathways for delivering messages to priority audiences? What should the strategies be for guiding that delivery? Before setting the sights too low (or too high), what can the museum afford to do as an organization? What are the strengths and challenges, both internally and externally? What barriers and opportunities will the museum face in the complex communications environment when trying to *spread the word* about the good work and the urgency of the issues it addresses?

It all comes down to the fact that the answers to these questions have become crucial in contemporary times for any organization in order to assure that the museum (or other cultural institutions) is on the right path to meeting its broader goals and objectives in a timely and effective way. A strategic communication process allows us to answer these questions, create new opportunities and solve more issues. But without a museum communication strategy the museum risks of focusing on the wrong audiences, using messages that do not work outside its inner circle, or getting in a flurry activity that fails to bring the museum any closer to its goals. Without a well-thought-through strategic plan, program and strategy, the museum runs the risk of wasting time and money, or worse, losing credibility, becoming irrelevant with key audiences, and as a result, failing to meet its mission.

Communication strategy is more than just a piece of paper with timelines and media techniques, it is a complex process that requires both planning and action and the involvement of all the levels of the

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<sup>108</sup> [www.ingeniumcommunications.com](http://www.ingeniumcommunications.com), extracted on 26th of August, 2013

organization. They need to be living documents due to changes that happen in the environment (internal and external). Like any strategy, it has to be reviewed and adapted constantly. Furthermore, it needs to be communicated to the whole organization and constructed together with the directors and other members of board, even founders and other important allies or supporters. The ultimate success of the communication strategy depends on how much the board members and staff are involved in its development. By having a role in its progress people will have a certain sense of ownership of the ideas the strategy contains, and this will contribute to having a clear idea of the goals the organization tends to achieve, thus all the organization's population can contribute and set their activities in accordance with the goals.

Communication strategy of any public organization, same as a corporate company, needs to follow the general goals and objectives of the organization. If the goals and vision of the organization are not clear then the development of the communication strategy is very difficult. Organizational strategy, or at least clear idea of how the world will change when the goals of the organization are accomplished, is a pre-requisite for developing the communication strategy. It is important that the organization know what they are aiming to achieve and why.

### *3.1.3.3. Why do museums need to communicate?*

Today museum visitors are more complex and demand a product worthy of their attention. Museums are not food, and not vital to our existence, though in my opinion they are vital for our health and identity. New museum models have to change their traditional ways and turn to what we may call *corporate communication*.

As non-profit institutions, museums offer intangibles that surround the objects which are displayed in those buildings. These intangibles need to be gathered together in order to create an *experience* which will help visitors to have a holistic approach to what they are gazing at in an exhibition. This way museums will become social arenas where understanding, representation and enrichment of cultures happen.<sup>109</sup>

In the contemporary society, museums tend to change their ways and their roles in communication with visitors. According to the trends in the last few years, museums are increasingly trying to relocate their focus on the audience needs rather than be guided by the traditional object-oriented narrative. It is interesting to note that research in the US and UK shows that it is not the quality of the collection which is the main factor for potential visitors when deciding to visit a museum or gallery, it is much more the environment as a whole and the interaction with the collection that proves to be the key factor. It is very much about offering opportunities for engagement. This also means that museums are part of the service industry working in partnership with all stakeholders to achieve user satisfaction at a time when expectations on service quality generally are rising. This kind of audience-focused museum has a dynamic relationship between the programme activities and the audience. Communication strategy then becomes an even more critical element of museum philosophy

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<sup>109</sup>Benito D.C., *Museums Communication: What do they really offer? The power of preserving intangibles*, Department of Empresa Informativa Universidad de Navarra, Pamplona Spain

from both management and sociological point of view. From a strategic angle, what museums desire to achieve through communication is to consolidate an identity spoken in one voice. This is not an easy task especially in museums that still think traditionally. In any case, the best approach may be to reconcile the content and communications in the development of the brand. In order to adapt the museum to be more audience focused, ideally the communications department should handle all activities that involve relations with the public, from marketing, shops and restaurants, to press, websites, social media, publishing, internal communications, and a library for the visual arts. Nevertheless, in an institution that has suffered from having the wrong focus - conflicts instead of progress - a communications strategy should concentrate on making things work, before aspiring to undertake more cutting-edge activities. The first priority for communications has been to get core functions like websites, customer relations management system, the press office, the intranet, and front-of-house services working as they should. Tangible progress in these vital domains will avert frustration among in-house personnel, colleagues, and visitors, and will provide secure foundations on which to build. Whichever phase of transition a museum is facing at the moment, communication strategy reveals to be critical for museum development.

Another factor weights the importance of developing a communication strategy in museums. Museums are national institutions, mostly funded from the national or local stakeholders - state government or communities. In most of the world's countries these funds cover fifty to sixty percent of their total budget. Due to general economic crisis, however, museum budgets have been decreasing. The deduction of the financial support has pushed museums to take initiative in collecting their funds independently from the percentage provided by the national actors. The problem occurs when the role of museums is not clearly communicated to its stakeholders. Many times little is known about the nature, extent and condition of the collections held, the specific benefits they provide, or how those benefits can be augmented outside the museum management. The role of museums in promoting the common good through education and engendering community pride and belonging is not readily understood and, therefore, is not well appreciated. This lack of clarity in the role of museums has implications for their ability to attract additional funding and other support. As a result, there is sometimes a disconnection between museums and the communities they are intended to serve. This disconnect discourages the sponsorship of museums from non-government sources which would assist in overcoming present funding limitations and provide much-needed support for museums' activities and community engagement. If museums are hoping to collect resources through fundraising, it needs to have a clear product and an institution image worthy of stakeholders' attention and trust.

Communication at this point is vital for museum survival. They are in need communication strategy in order to *inform, to persuade, and to remind* the stakeholders of their importance for the society. In relation to this, museums' communication objectives can include:

- Developing and enhancing the image of the museum
- Informing potential users about the museum and its attributes
- Reminding users about the museum on an ongoing basis
- Reminding funders of the value of the museum
- Developing motivation and commitment amongst employees etc.

The main function of a museum is the academic one, to gather and preserve cultural goods after scientific criteria. Initially, the primary role was the material and cultural research, that later became musts of this function, such as maintenance, pedagogical, instructive and entertainment activity. Also, there are a few common coordinates with other institutions: leadership and activity planning, financial and accountant assurance, training and promotion of the staff. The final purpose of the museum is an educational and cultural one, because it aims to spread on a large scale information and theoretic attitudes, to generate opinions and convictions, to contribute to creating a cultural identity of the people. All three of these purposes need to be in touch with the public. The museum needs to set and create a good strategic plan of how to reach its stakeholders.

## 3.2 Communication competencies

### 3.2.1 Competence

#### 2.1.1 What is competence?

According to the Open Dictionary, competence *is the state or quality of being adequately or well qualified; ability.* This type of definition can be found in many dictionaries, although there is a serious argument about it. In this definition the ability is seen as synonymous to competence. Looking historically and from the psychological point of view at these two concepts as individual personal capacities, ability is something that a person is born with whereas competence refers to a specific knowledge, something that is developed and gained overtime. Competence and ability in general then relates to psychology as a field, being a part of our personal assets. Nevertheless, in the last couple of decades, competence began to be looked as an opportunity for maximizing success in business and developed into a strategy to achieve goals and confront competitors on the market. Therefore, competencies are taken from two different points of view in the business world: psychological and strategic. The first looks at competency as an individual capability that a person possesses and that, as such, can be used on the job. The second sees the competency as a strategic unit, that allocated and managed properly within the company's structure can lead the company to success.

#### a) Competency as an individual capability

In the early 1970s McClelland was the first to discuss that attention should be drawn to competencies and how their importance can be reevaluated in the business world. He recognized competencies, or individual characteristics, as significant predictors of employee performance and success, equally as important as an individual's academic aptitude and knowledge content.<sup>110</sup> McClelland claims that competency is the capability of applying or using knowledge, skills, abilities,

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<sup>110</sup>McClelland, Lucia & Lepsinger, 1999

behaviours, and personal characteristics<sup>111</sup> to successfully perform critical work tasks, specific functions, or operate in a given role or position.<sup>112</sup>

About ten years later Boyatzis, followed by Fogg, extended this definition to include both internal and external constraints, environments, and relationships related to the job or occupation. Motivations and perceptions of the work and one's self-image or talent are considered influential in competently and successfully performance of a job.<sup>113</sup>

In sum, we can define competencies as specific personal qualities that are *causally related to effective and/or superior performance*<sup>114</sup> and are common across many settings and situations, and endure for some time.

Contexts in which today companies operate and the demands asked from individuals who make the company's population have changed immensely overtime. They are constantly faced with complexity, ambiguities and changes within their environment incorporating different actors within and outside the company additionally complicating the decision making of the company managers. Indeed, such levels of distortion, stress and unpredictability have forced the company leaders to find new ways in order to solve the problems that occur in this kind of environment. A couple of decades ago companies started to reallocate their resources and change their strategy, especially focusing on information processing and knowledge management, which are now at their premium.

Companies in the contemporary world have become more and more people driven. This is due to the realization that there is a tight connection between management/organizational and/or business knowledge and/or individual competencies as the foundation of competitive success.<sup>115</sup> Competencies are then commenced to be understood as an opportunity, a strategy unit and translated as the company's ability to sustain a coordinated deployment system of resources in a way to assure the company to achieve its goals. In order to this companies have invested in research and development of the competency theory.

One of the most important contributions to the research of competency is delivered by Boyatzis. His first important contribution refers to the competency as *an intrinsic characteristic of an individual casually correlated to an efficient or superior performance in the field*. He includes **four main elements** of the competence:

1. The concept of competence is *articulated on various levels*
2. The concept of competence is considered as *static, but also as dynamic*
3. The concept of competence is *articulated in various types*
4. The concept of competence is considered as systemic

In relation to the first statement, competency, as an intrinsic individual characteristic, can be expressed on three following levels:

- Motivation and trait
- Self-image and social role
- Skill

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<sup>111</sup> idem

<sup>112</sup> Dubois, 1993; and Lucia & Lepsinger, 1999

<sup>113</sup> Boyatzis, 1982; Fulmer & Conger, 2004; Gangani, McLean, & Braden, 2006; and Sandberg, 2000

<sup>114</sup> Boyatzis R., *The competent manager. A Model for effective performance*, Wiley, 1982, p. 23

<sup>115</sup> Commacchio A., *Piccoligrandicapi*, Etas, Milano 1998, p. 23

Motivation is an interest or recurrent preoccupation for a desirable state or condition which leads, conducts and selects individual's behaviour. Trait is the particular way in which a person reacts to a set of stimuli, according to her/ his natural predisposition. Motivation and trait represent the first and most profound level (not necessarily the most unconscious one).

Self-image is the perception a person has of himself/ herself and the evaluation he gives he/she gives to that image as the result of the confrontation he effects between himself and other people. Social role is the perception that an individual has towards a set of norms of behavior considered acceptable and appropriate within the groups or organizations he/she is a part of. Self-image and social role make the second level of a person's intrinsic individual characteristics.

Skill is the ability to demonstrate a system and sequence of behaviours functionally correlate in order to obtain a goal, in terms of performance. Skill is the third level of individual's characteristics.

In his research, Boyatzis brings to attention the dynamic aspect of competence. He explains how self-image and social role act as mediators of motivation whereas trait determines the effective behavior. The adopted actions than influence the level of skills while the skills reflect on the social role and the self-image, thusmake an impact on the motivation and the trait as well.<sup>116</sup>

Further along in his study, Boyatzis re-examines dynamic analysis of competence. He adapts a classical psychological model of behavior to his research, and accordingly concludes that the context in which competences are developed is what determines the behavior and performance. The context to which Boyatzis refers can be split into two ends: *field requests* – what is expected from the proprietor of the organization – and *active environment* – primarily reflects how a person responds to the position requests. In consequence, it is presumable that individual competencies and actions of a person are reciprocally influential. Competencies have a direct impact on the selection of which activities should be performed on one hand while on the other, each time an activity is performed, it has consequences on competencies.

When it comes to various types of competencies, Boyatzis claims that competencies differ on the basis of different aspects of human behavior, such as planning, efficiency orientation, empathy etc. This classification allows us to associate a variety of behaviors to the success of the performance.

Throughout his work, Boyatzis mentions the systemic aspect of the competencies. This means that competencies interact with one another and, therefore, need to be seen within the concept of context.

In 1993, Lyle and Signe Spencer elaborate Boyatzis's definition of competence providing a more precise instrument for management use. They identify five types of competence:

- Motivation
- Trait
- Concept itself

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<sup>116</sup>Commacchio A., *Piccoligrandicapi*, Etas, Milano 1998, p. 25

- Knowledge
- Skill

The Spencers give accurate instructions on how organizations can train and develop the value of human capital in the most effective manner. They reckon that competencies of the third level of intrinsic individual characteristics, such as skills and knowledge are usually represent the competency elements that are personal, visible, identifiable and to a certain point superficial which makes them easy to develop. Competency elements of the first level, which include trait and motivation, are hidden and they refer to a deeper psychological dimension that can be identified as human personality. These can be hereditary or born with or characteristics that can immerge and be formed in the first years of life. The competencies of the second level that relate to self-image and social role are situated between the two levels mentioned above. They can be modified through trainings, psychotherapy, experiences, but this requires a lot of effort, time and money.

There is another thing that Boyazis and then the Spencers bring attention to, and that is the difference between, what they define as *threshold competences* and the *distinctive (core) competencies*. According to ExpertGlossary, threshold competencies are performance capability or characteristic level in terms of a minimum acceptable value (threshold) required to satisfy the mission need and a performance objective.<sup>117</sup> They are essential equipment for job performance evaluation and deployment. Threshold competencies define the minimum standard or floor of the acceptable candidate. In practice, they are the knowledge and the abilities that differentiate those who can do the job from those who can. Distinctive competences or core competencies are the main strengths or strategic advantages of a business. Core competencies are the combination of pooled knowledge and technical capacities that allow a business to be competitive in the marketplace. Theoretically, a core competency should allow a company to expand into new end markets as well as provide a significant benefit to customers. It should also be hard for competitors to replicate.

Both of these categories are graded by scales of value associated to types of behavior that reveal the grade of presence of each competence. The ordinal scales that define indicators of competences are called *Just Noticeable Difference Scales (JNDS)*. Job employers and HR specialists use the JNDS to determine the amount of improvement the employees should make in competencies or behavior. This allows them to evaluate and monitor employees' job performance and their fitness to the assigned tasks or positions.

#### **b) Competency as a strategic unit**

The intangible assets, such as competency, need to be cultivated, nourished and nurtured in a planned manner before their yield can be fully harvested. The real differentiator between one firm and the next is the readiness of the firm's intangible assets to convert its tangible assets to cash in the most

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<sup>117</sup>American Psychological Association (APA) Threshold. (n.d.). *MDA Glossary*. Extracted on 29<sup>th</sup> of July, 2013, from website: <http://www.expertglossary.com/definition/>.

efficient manner. This readiness is more commonly known as *core competency* in business texts and it is the chief source of competitive advantage for companies.

Core competencies in the context of strategy define what is critical to a business and its competitive advantage. Identifying core competencies can bring growth and widen the competitive advantage the organization has against its competitors. Prahalad and Hamel defined a core competency *as an area of specialized expertise that is the result of harmonizing complex streams of technology and work activity*.<sup>118</sup> Mascarenhas defined core competency as taking various forms, including technical / subject matter *know how*, a reliable process, and/or close relationships with customers and suppliers.<sup>119</sup> Drawing on these definitions it is possible to form three key questions that a company uses in order to understand what its core competencies are. These questions are:

- What are the organization's area of specialization or expertise?
- What business activity across the organization's value chain does it do well?
- What intangible assets does the organization possess that brings it success to the value?

In identifying the core values, there is a big risk of confusing traits and skills of individuals, the competencies from the Human Resources aspect. Core competencies, in strategic language, refer to the aggregate capabilities of the organization (what the organization is able to do, through the combined and integrated efforts of many, not only one individual) providing it, sustainable value and broad applicability across the business. Undoubtedly, the core competencies depend on the competencies of the individuals, but seeing competencies as company wealth as a whole determines the strategic profile that company wishes to follow. Therefore, it represents the key power of the organization in relation to its competitors. By solving the strategic profile company forms a framework of the individual competencies its employees should possess.

In a dynamic market with changing customer expectations, core competencies cannot be viewed as static and need to be evaluate for market relevance and developed as the market changes and value shifts. Periodic analysis of an organization's portfolio of core competencies often reveals gaps. Continued participation in dynamic markets would require new competencies that may not be present in the current portfolio. This would lead to the need for internal development strategies or the acquisition of the required competencies to support growth.

Continuous evaluation of the competencies thus has become a vehicle for problem solving, innovation, assumption of the responsibilities required in the everyday working situations and efficient performance. Today companies are concentrated on activating behaviours of the employees and mobilizing their competencies.

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<sup>118</sup>Foss N.J., *Resources firms and strategies. A reader in the Resource-based perspective*, Oxford University Press Inc., New York, 1997

<sup>119</sup> Mascarenhas B., Baveja A., Mamnoon J., *Dynamics of Core Competencies in Leading Multinational Companies*, Rutgers University Center for International Business Education and Research, 1998

### 3.2.1.2. Competence-based approach

Increasing productivity and efficiency in managing people has become a focal point, not only in private sector companies, but also in public organizations. Although they are facing different challenges, public entities are required to quickly adapt to on-going economic, political, technological and environmental changes. Furthermore, in the context of globalization, traditional human resources practices are being challenged just as new approaches to human resources management are being implemented.

One of these approaches, Competency-Based Management (CBM), the management of key human resource processes around a competency profile for the work to be performed, has been underway in many organizations for the past twenty years. By using a common language, by reflecting the values and mission of the organization and by establishing clear expectations, CBM helps integrate human resource activities into the business strategies of the organization.

As part of their new focus on people, today's organizations have begun to place an increased emphasis on human resource planning and what is now often referred to as *talent management*. These activities focus not only on examining the demographics of the employee population, but also on an analysis of the competencies (the knowledge, skills and personal attributes) required of employees in order for organizations to successfully achieve their mandates.

The identification and assessment of competencies, as well as the development of competency-based management frameworks to support activities such as *gap analysis*, recruitment, learning and other key human resource processes, all reflect an acknowledgement by organizations that their workforce is key to their success in the modern workplace. As Lawler has pointed out, competencies refer to the *skill sets that are appropriate and unique to the organization and that will provide core competencies and competitive advantage*.<sup>120</sup> Using competencies, organizations can not only highlight the knowledge, abilities and personal qualities needed for success in key jobs but can also identify the qualities needed for success across all jobs in the organization.

The Competency-Based Approach supports the integration of various workforce performance management activities — selection, training, performance management, career development — because all are derived from a common competency model. It serves two complementary objectives: it is directed to the accomplishment of the organization's goals; and to the individual's development. Implementing this strategically driven initiative helps organizations reach their goals by getting the right people in the right jobs that possess the right competencies; and creates a more committed workforce by providing developmental opportunities aligned with these goals.

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<sup>120</sup>Lawler E. III, *From Job-based to Competency-based Organizations*, University of Southern California, CEO Publication, 1993

### 3.2.1.3 What is communication competence?

*Communication competence is the degree to which a communicator's goals are achieved through effective and appropriate interaction.*

The concept of communication competence arises with the contemporary world as globalized society begins to rely increasingly on interdependence and cooperation across cultures, thus many Western concepts and theories no longer appear adequate to explain the wide variety of cultural practices in the world. Hence, any cross-cultural studies on communication competence have been conducted by many researchers, such as Gudykunst, Spitzberg, Cupach, Wiseman etc.

The understanding of different cultural perspectives on communication competence is essential to intercultural communication. Cross-cultural misunderstanding occurs principally because different cultures have different expectations of what constitutes good, competent communication.

Due to this need communication competence has been a disputed area of study. Parks (1994) has identified three key issues for conceptualization of communication competence. The first issue concerns whether competence is to be judged from the actor's or the observer's perspective. Competence can then be determined by the degree of the actor's satisfaction with his/ her interactive accomplishments. However, it can also be judged and evaluated through the eyes of the observer.<sup>121</sup> The second issue refers to whether competence should be viewed in terms of cognition or behavior. Whereas, some scholars base their theories on the individual's ability to understand or report knowledge of how objectives can be achieved in a satisfactory manner, most of communication scholars argue that competence has both cognitive and behavioral dimensions.<sup>122</sup> Popularly defined, to be competent means not only to *know* and to *know how*, but also to *do* and to *know that we did*.<sup>123</sup> The third issue concerns competence in general. Competence has often been seen and measured as a trait that manifests itself across time and situations.<sup>124</sup> Nowadays, it is mostly seen as a set of specific skills used to deal with a particular problem or situation or a job position.

Through all of these research and theories we come across various terms that relate and define the term *communication competence*. Initially, Spitzberg in 1988 claimed that communication competence *refers to accuracy, clarity, comprehensibility, coherence, expertise, effectiveness and appropriateness*. Nevertheless, major attention has been given to the terms *effectiveness* and *appropriateness* that determine whether or not, or to which degree, the interactivity has been accomplished through communication. Appropriateness generally refers to the ability of a person to meet the basic contextual requirements of the situation in order to communicate effectively.<sup>125</sup> Wiemann and Backlund specified four elements of appropriate communication: quantity, quality, relevancy, and manner of message sending in the following acts: say just enough, not too little or too much; don't say something that's false or speak about something for which you lack evidence; relate your contribution to the topic and situation; and be clear about what you are saying, and say it 'with dispatch'.

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<sup>121</sup>Spitzberg and Cupach, *Interpersonal communication competence*, Sage, Beverly Hills California, 1989

<sup>122</sup>Parks, M.R., *Communicative competence and interpersonal control*. In *Handbook of interpersonal communication*, eds. M.L. Knapp and G.R. Miller, ed. 2, Thousand Oaks, California: Sage, 1994, p. 589

<sup>123</sup>Parks, M.R., *Communicative competence and interpersonal control*. In *Handbook of interpersonal communication*, eds. M.L. Knapp and G.R. Miller, ed. 2, Thousand Oaks, California: Sage, 1994, p. 592

<sup>124</sup>Cottrell N.N., *Identity and interpersonal competence*, University of Chicago Press, 1955

<sup>125</sup>Chomsky, N., *Aspects of the theory of syntax*, Boston: MIT Press, 1965

In 1994 Friedrich formulated a more complete explanation suggesting that communication competence is best understood *as a situational ability to set realistic and appropriate goals and to maximize their achievement by using knowledge of self, other, context, and communication theory to generate adaptive communication performances*. This definition can be applied not only to the interpersonal communication, but more widely to any business or public organization or group.

These knowledge in communication competence have contributed to the development of communication competencies through theories as well as in practice, creating models for competency building and evaluation in the field of communication. A useful framework and component model of competence is the Spitzberg and Cupach model, developed in 1984, specifying three dimensions: motivation (an individual's approach or avoidance orientation in various social situations), knowledge (plans of action; knowledge of how to act; procedural knowledge), and skill (behaviors actually performed).

The component model asserts that communication competence is mutually defined by the interdependency of the cognitive component (concerned with knowledge and understanding), the behavioral component (concerned with behavioral skills), and the affective component (concerned with attitudes and feelings about the knowledge and behaviors) by interactions in an interpersonal encounter within a specific context.

When applying the component model to organizational communication contexts, Shockley-Zalabak divides motivation into two separate (though related) elements: sensitivity (the ability to show concern and respect for others) and commitment (the desire to avoid previous mistakes and find better ways of communicating through the process of self-monitoring). This revised model consisting of four dimensions (knowledge, skill, sensitivity, and commitment) is used by Rothwell (1998) to study communication competence in small group interaction. Since then communication competencies have been accepted as a part of company's strategy to achieve its' goals, or even seen as an opportunity to develop core competencies in order to obtain its position amongst the competitors. Different techniques and models for communication competencies are described in the module 4.

#### ***3.2.1.4. Museum communication competencies***

Communication in museums is a rather young discipline. Its immaturity strikes when the question of these specific competencies comes to definition.

In a profit-oriented company, promotion channels are used to communicate products they wish to serve to the market. Communication channels are then aroused in order to promote the product and gain the public acceptance and a certain position in the competitive environment. Promotion and other means of communication serve the company in order to achieve their major goal which is the profit.

In a museum, a non-profit organization, the profit is not the main goal. A museum is an *institution in the service of society and of its development, it acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment...* Museum mission does not relate to the profit, but in the name of study, education and enjoyment. They serve the society by communicating them the

information about their identity, history and creativity. For many years there was a clear separation between the business and the art world, both would use their own ways to implement their presence in the society. However, in the contemporary world boundaries have shifted and museums start to struggle with programs almost exclusively knowledge-oriented when communicating with the public.

Today, a holistic approach in communication is vital for museums' survival with product formation and publicity as pillars of communication program. Corporate communication adapts to museum environment and becomes the path that museums, wishing to succeed in achieving their goals, start to incorporate in their strategy.

The definition of **Corporate communication** can also be allied to museum environment; it is *the set of activities involved in managing and orchestrating all internal and external communications aimed at creating favourable point-of-view among stakeholders on which the company depends. It is the messages issued by a corporate organization, body, or institute to its audiences, such as employees, media, channel partners and the general public. Organizations aim to communicate the same message to all its stakeholders, to transmit coherence, credibility and ethic.*

Following this definition, it is possible to aim to create a model of competencies needed for a successful performance in communication. The Internal Association of Business Communicators created a Communicator's Competency Model for communication professional and assumes an individual is mastering the basic skills necessary in all occupations. The model incorporates three fields of competencies:

1. Communications skills
2. Management skills
3. Knowledge area skills

Taking this model as the starting point for creating a competency model for communication professional in a museum, a panel of experts was held in Belgrade in order to gather more information and opinions to which competencies a person in communication should possess. The panel of experts was constructed in form individual conversation and brainstorming with the experts about the job profile in museum communication. The panel consisted of a professor of heritology, PR and marketing employees in museums, a museum director and students of heritology. As the result, we constructed a competency model that includes competencies and abilities in following fields:

- Museum knowledge (understand museum culture, museum legal bonds and objectives of key stakeholder)
- Communicating planning (able to develop all the stages of the communication planning)
- Change management (knowledge of culture policies and current situation, assessing the likely impact of planned change on various audiences, analyzing audience attitudes and needs for information and helping people to manage the change, shift the audience)
- Research, writing and editing (develop and control promotional channels)

- Project management (knowledge in managing projects in order to follow exhibition and program activities development)

Museum knowledge consists of knowing the basics from museology and conservation of cultural goods. The familiarity with how to organize and manage museums and museum collections is essential for anyone who works in a museum. Even if we are referring to the communication sector of the museum, understanding the institution's product and services contributes to the successfulness of the performance in communication. Another important field is the law and legislations of cultural institutions and preservation of cultural heritage as well as the legal bonds to the key stakeholders. This knowledge enables the communication operator to recognize the possibilities and adequate ways in communicating with different actors of the cultural industry chain (vertically and horizontally). The competencies relating to museum knowledge can then be translated into ability to create an overview of the context in which the museum is working in order to communicate the product and services of the museum to the key stakeholders in the right manner.

**Communication planning.** Here, the communication professional should provide a solid assessment of the issues and make clear, impactful recommendations. He or she needs to align the resources to museum priorities and test stakeholders' assumptions – including pushing back when appropriate. They must also understand associates' and audiences' needs by developing communication that is grounded their perceptions and tailored to their levels of interest and understanding. Proven communication models should be used to move people from awareness to understanding and then to commitment and action. Communication professionals should also be comfortable with measurement and assessment, *piloting and recalibrating* communication before implementation, and after implementation, monitoring the degree to which people have taken the desired actions.

**Change management.** Communication professionals should champion change. This involves assessing the likely impact of change on various audiences, analyzing the audiences' attitudes and needs for information and helping other people in organization to manage change. Key competencies to change management would include: gathering input and advice from those responsible for implementing change; connecting ideas and information in order to set a context for change; conveying the purpose for change, a picture of the future, a plan to get there, and an explanation of individual roles in the plan; creating opportunities for people to explore, test and understand the implications of important changes; equipping the organization with tools to effectively communicate and implement planned changes.

**Research, writing and editing** involves basic technical skills, ie. the ability to produce clear and compelling information. At the start of communication projects, gather facts and information through interviews, focus groups, questionnaires, internal and external networks. The communication professional should possess the ability to write and edit effectively copies that need to be printed or sent through electronic media and social networks. Messages that a museum sends need to be designed an organized with clarity, brevity, simplicity and consistency.

When it comes to project management, this core competency consists in managing projects including negotiation and explanation of project goals, deliverables, timing and accountabilities. Communication professionals must determine and secure the human and financial resources required to meet project goals and ensure that key project events and milestones stay on track with the budget. Furthermore, it is important that they leverage project learning to ensure communication tools and templates.

This model was used further in the research as rapper for preparing the questionnaires as well as the questions for the individual questions for the interviews in the in-depth analysis.

# Chapter IV: Approaches and Methods for Competence Evaluation

## 4.1 Intellectual Capital management

### 4.1.1 Competency as intellectual capital

Competency, both as an individual capability or strategy unit, is considered a form of intellectual capital. Commitment and competency of workers represent the intellectual capital embedded in how each employee thinks about aims and how organizations create policies and systems to achieve the wanted goals.

Generally, capital is wealth in the form of money or property, used or accumulated in a business by a person, partnership, or corporation. According to the *Economics Dictionary*, capital is defined as:

*...something owned which provides ongoing services. In the national accounts, or to firms, capital is made up of durable investment goods, normally summed in units of money. Broadly: land plus physical structures plus equipment. The idea is used in models and in the national accounts.*<sup>126</sup>

Capital does not refer only to the financial goods, however, or the net worth that company makes. Capital stands for number of different meanings and categories. It is useful to differentiate between five kinds of capital: financial, natural, produced, human, and social.<sup>127</sup> Financial capital facilitates economic production, though it is not itself productive, referring rather to a system of ownership or control of physical capital. Natural capital is made up of the resources and ecosystem services of the natural world. Produced capital consists of physical assets generated by applying human productive activities to natural capital and capable of providing a flow of goods or services. Human capital refers to the productive capacities of an individual, both inherited and acquired through education and training. Social capital, the most controversial and the hardest to measure, consists of a stock of trust, mutual understanding, shared values and socially held knowledge.<sup>128</sup>

These different kinds of capital are, consequently to their nature, divided into tangibles and intangibles. The most well-known asset types are in tangible in nature. Tangible capital refers to the physical and financial assets of the organization. The value of such assets is monitored on periodical bases and can be found easily on the balance sheet of the company's financial records. The physical

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<sup>126</sup> www.about.com economics, *Ecoterms*, extracted on 18th of August 2013.

<sup>127</sup> N.R. Goodwin, *Five kinds of capital: Useful concepts for Sustainable Development*, Tufts University Medford MA 02155, USA, september 2003

<sup>128</sup> N.R. Goodwin, *Five kinds of capital: Useful concepts for Sustainable Development*, Tufts University Medford MA 02155, USA, september 2003

assets are for example: land, machinery, inventory, plants, trucks, etc. Financial assets refer to the shareowners equity, retained earnings, working capital, prepaid expenses, accounts, etc.

On the contrary, intangible assets, such as the skills of the workforce and management, are increasingly becoming important for determining future profits. However, they are much harder to determine and harder to quantify into a value, therefore are weakly reported. Hence these types of assets remain largely invisible to the external world – and more often than not to insiders as well.

Baruch Lev defines intangible assets as *patrimonial goods used to generate future income without having a physical or financial aspect (action and obligation)*. A patent, a brand and an organizational structure without equals that produces cost savings are the intangible resources.<sup>129</sup> Many misunderstandings in defining the intangibles were brought up over the past decades due to various terms used academic research and practice. *Intangibles, intangible goods, knowledge heritage, intellectual capital* etc. are all terms consistently used by the accountants, economists and other professionals, but they all refer to the same meaning: non-physical production of a future income. Lev divides the intangible resources into three families according to their relation to their generator. The families, therefore, are: innovations, management practices and human resources.<sup>130</sup>

Thomas Stewart, a pioneer in the study of intangible assets, is credited with having formulated the term *Intellectual Capital* to refer to intangible assets. After more than a decade of studies in this area, there is general agreement that Intellectual Capital itself is composed of three distinct types of capital - Human Capital, Structural Capital and Relational Capital.

- *Human Capital represents the availability of skills, talent and know-how of employees that is required to perform the everyday tasks that are required by the firm's strategy.*
- *Structural Capital is the availability of information systems, knowledge applications, databases, processes and other infrastructure required to support the firm in executing its strategy.*
- *Relational Capital is the external linkage of the Company with Suppliers and Customers that enables it to procure and sell goods and services in an effortless manner.*<sup>131</sup>

However maybe the most important nowadays is the simple definition of intellectual capital given by...He gives an equation: intellectual capital = competence commitment.<sup>4</sup> This equation suggests that within a unit, employees' overall competence should rise but that competence alone does not secure intellectual capital. Firms with high competence but low commitment have talented employees who can't get things done. Firms with high commitment but low competence have less talented employees who get things done quickly. Both are dangerous. Intellectual capital requires both competence *and* commitment. Because the equation multiplies rather than adds, a low score on either competence or commitment significantly reduces overall intellectual capital.

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<sup>129</sup> Lev B., *Intangibles: Management, Measurement and Reporting*, The Brookings Institution Press, Washington, DC, U.S.A., 2001, p.7

<sup>130</sup> Idem, p.8

<sup>131</sup> Stewart T., *Intellectual Capital: The New Wealth of Organizations*, DIANE Publishing Company, 2000

We can assess competence and commitment at the firm, unit, or individual level. For example, a restaurant chain may measure the intellectual capital of each restaurant. It can derive such an establishment index from the average skill level of restaurant employees (competence) times the average retention of the same employees (commitment). This intellectual capital index would likely predict other positive outcomes, for example, customer loyalty, productivity, and profitability. Or an employee might document his or her growth in intellectual capital by assessing the increase of knowledge, skill, or ability within a time frame and by evaluating commitment to the organization's goals and purposes. Such personal assessments can be accumulated into a collective assessment of the intellectual capital within a unit.

There are two primary challenges in increasing competence: First, competencies must align with business strategy. Competence in the absence of strategy is like acting without an audience. The audience gives the act focus and energy. Customers help a firm focus a strategy; then the firm aligns competencies to deliver strategy. Second, competencies need to be generated through more than one mechanism. There are five tools for increasing competence within a unit (firm, site, business, or plant): buy, build, borrow, bounce, and bind. Appropriately using all five ensures a stable flow of competence.

In a twenty-first century company, the standard vertical integration is increasingly replaced with networks and alliances with suppliers, clients and employees, facilitated with information technology and internet. In the industrial époque the relations between different actors were majorly physical; today the connection between suppliers and clients are almost exclusively virtual and immaterial. Until the 80s, human, structural and relational capital were not referred to as an important heritage, but in modern companies these intangibles result are considered the most prestigious wealth.

#### 4.1.2 Intellectual capital in museums

Generally, the value of the competencies is more enhanced in the public sector and organizations that offer a certain service. In public institutions most of the products are offer are the competencies of the employees. The service and their connectedness to the public depend almost exclusively on communication.

In museums, understanding how to manage and exploit intellectual property assets, be they tangible assets like collections or buildings, or intangible assets such as the ideas and theories that derive from museum scholarship or expertise, should be important parts of any museum's business model.<sup>132</sup>

As leaders in the knowledge-based economy, museums are intrinsically involved in the creation and distribution of intellectual property assets. Museums routinely create and use intellectual property as part of every functional aspect of museum activity - from collections management to human resources, to museum fund raising and retail sales. This knowledge is the museum's intellectual capital.

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<sup>132</sup>Falk J.H., Sheppard B.K., *Thriving in the Knowledge Age: New Business Models for Museums and Other Cultural Institutions*, Alta Mira Press 2006, p.129.

While cataloguing and caring for tangible assets is second-nature for most museums, the proper management of intangible assets is often overlooked. It is just as important - perhaps more so in some situations - for museums to keep careful track of the extent, quality and use of their intangible assets, as well as to have processes and procedures in place to create, inventory, protect and use intellectual property rights associated with those assets.

In the for-profit world the evaluation of intellectual property assets is called an *intellectual property audit*. As applied to museums, the concept is the same but the emphasis is somewhat different. A Museum Intellectual Property Audit (MIPA) is not a balance-sheet accounting in the traditional sense. Rather, it is a process of self-evaluation that the museum consistently and continuously engages in to: assess the intellectual property assets for which it is responsible; determine how best to manage those assets to further the museum's mission, values and goals; and, implement strategies to minimize the risks associated with the use of those assets.

A museum intellectual property audit can be divided into intellectual property interests associated with the museum collection and intellectual property interests associated with the management and operation of the museum. The results of the collections-based portion of the intellectual property audit can be integrated with the general inventory of the collection and will complement on-going provenance research and knowledge of the collections. The operational review will assist in exercising proper stewardship of museum-created content and intellectual capital, and will support the museum's on-going branding and marketing efforts.

The competencies of any kind, especially those related to communication, fall into the second intellectual property interests associated with the management and operation of the museum. Their evaluation is critical for museum practice.

Anna Commachio maintains that there are two general approaches followed in evaluation and measuring of the competencies within an organization, in order to reveal its core competencies, to be promoted in the future as a strategy for achieving the organization's goals:

- 1) Psychological-individual
- 2) Rational-strategic

The first concentrates on what, in the business world, is called individual competencies while the other focuses on more technical, or operative competencies.

## 4.2 Psychological-individual approach

### 4.2.1. Theoretical overview

The psychological-individual approach is a theory that follows the psychological and socio-psychological orientation. Theoretical resources for the psychological-individual approach can be found in the works of McClelland, Boyatzis and the Spencers. This approach forms the classical theory of competencies.

The reason this theory was born was dissatisfaction with the results that experts usually got using the ordinary IQ tests or personality and psychological-behavioural tests for the selection of the candidates for manager position. The IQ and similar tests focused on evaluating person's profound distinctive characteristics - motivation, traits and cognitive capacities.<sup>133</sup> The problem with the tests' structure was their incapability to predict the successfulness of the job.

The psychological-individual approach follows the conviction that differences in performance are connected to the characteristics of the person, specific for each job or field. The followers of the approach adopt a positivistic point of view which considers performance as the result of efficient behavioural systems constructed from personal characteristics. The subject matter is exactly these characteristics that are supposed to reveal a person's performance on the job.

The method this approach uses comes from psychological research that studies the relation between motivation and behaviour. The importance of this theory is significant for competency development because it contributed to enlightening the importance of the *job situation* and *organizational contest*. These concepts are considered as pre-existent to the individuals. In this sense they provide to individuals the requisites to satisfy through mobilization of individual's personal character.

The competencies in this case are understood as the set of personal abilities that a person uses in performing the task and thus is associated to the successfulness of the job performance. This connection of personal characteristics to job performance is the key point of the classical theory of competencies. In Boyatzis's and the Spencers' definition of competencies the connection of personal characteristics to job performance has certain downsides when it comes to practice, due to its requirements of very specific and reliable measures of the performance. It becomes the condition for revealing the distinctive competencies.

The psychological-individual approach uses two dimensions for classification of competencies. The first focuses on different behaviours in which a competency can be developed (types) while the other refers to the complex structure of the individual personality (levels). These are the levels and types Boyatzis treats in his research mentioned in the previous module. At the first, and the most profound

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<sup>133</sup>Anna Commachio

unconscious, level we have *motivations* and *traits*, at the second conscious level the *personal image* as the self-valuation of the abilities and characteristics and *social role* as the norms of behaviour appropriate for different situations, while on the third level the competencies are seen as *skills* intended as the abilities to orient the behaviours in an efficient manner. Each of these levels of competencies has to have adequate instruments of detection and evaluation, elaborated in the studies of psychology.

The psychological-individual approach claims that specialized and professional knowledge is not separated from the competencies. They are considered as easily transferable and modifiable. As such, they assume a secondary role because they are rarely considered as discriminative characteristics to the performance. *Below the waterline characteristics* (motivations, traits, self-image, social role) are considered more important for predicting efficient performance. These are claimed to be the most profound competencies, the inborn characteristics difficult to modify and acquire. Their importance is particularly underlined when it comes to relation of their quality (ability and behaviour) to the specific requirements of the job role, which generates high levels of performance. These competencies guide individual behaviours on the job and determine the motivation and the ability to use as necessary knowledge in order to achieve efficient performance.

The basic goal of the theory of competencies is to improve the performance of a certain role by guaranteeing the correspondence between the individual characteristics of a person and the job performance. The objective involves all management activities that imply integration of individuals on the roles assigned to them – it enables a match between the individual and the role.

In practice the psychological-individual approach needs to use the adequate instruments capable to provide the identification and predication of a superior performance that an organization wants to achieve in a certain role (competency model). *Competency modeling*, presented in Boyatzis work, represents a complex and delicate procedure. The significant problem of the competency modeling is that it always refers to a single role or a precisely identified professional family.

The starting point consists in identifying a performance measuring criteria related to the wanted role. This criterion is then used for selection of the set of *best performers* and a set of *average or low performers* to compare. The selected individuals are the being interviewed and their answers evaluated often using the *dictionaries of competencies* designed for a specific role as the base for evaluation. The identified characteristics during the interviews being subjected to further verification through statistical means of measures in order to define which of these characteristics differ significantly in the performance of the best performers and low or average performers. This system provides a possibility to identify the characteristics for an efficient performance, and, as such, formulate the *model of competencies* for a certain role.

Following the Boyatzis's and the Spencers', the organizations consider the competencies of the best performers as a template to be used in further selection and development of employees in order for the company to achieve success now and in the future.

## 4.2.2 Method

The problem with this approach is that the process is very delicate requiring trained psychologists to develop the process of *competency modeling* to a specific role or a specific family of roles precisely identified. The created model of competencies is therefore specifically built for each role.

The first step in the process is formulation of the criteria for measuring the performance for the role. The criterion represents personal opinion of professionals which proves to be additionally problematic because of the difficulty to extract objective criteria of performance for many professions, especially in the field of management. Nevertheless the measurement criteria of the performance are used to select a set of professionals proved to the *best performance* and a control sample of the professionals indicated as *average* or *low performers*. The best performers are then being subjected to the interviews that evaluate their behavioural characteristics which are then being codified and used for testing the control sample of the performance. With the results that are supposed to show what skills differentiate the best from the weakest performance, the company is able to work on ways on ameliorating the skills and competencies to bring success.

## 4.2.3 Instruments

The most important instrument for psychological-individual approach is Behavioral Episode Interviews, better known as B.E.I., the technique developed by McClelland. The scope of the model method is to reveal what do employees do and how do they behave in reality. The interviewed are asked to describe situations in which they have gained success, but also the situations where they operated unsuccessfully. In this research it was impossible to apply B.E.I. method as the standard for a person who is responsible for communication does not exist, it is practically impossible to judge a person's behavior in certain situations, therefore his/her specific competences desired for the profession of a museum communicator, PR manager or any of the names we would call a person responsible for communication in museum institutions.

*B.E.I.* is a method primarily oriented on *measuring* how successfully a person does his /her job. It identifies competences needed to perform well on his/her position. Other than its disadvantages of being a quite long and expensive method, which requires a professionally equipped group of interviewers, it also shows to be an inadequate method of research of communication personnel in museums because it focuses more accurately on meliorating specific job profiles than it does on creating a new set of competences (in some museums these would create a whole new professional profile in the institution structure; that is why as the B.E.I. method might have sense in some museums, in the others it would be completely impossible to carry out).

## 4.3 Rational-strategic approach

### 4.3.1. Theoretical overview

The rational-strategic approach is uses also the terms *top-down approach* or *organizational core competencies approach* or *competencies management*. The approach collects series of contributes that come from identifying critical performance of the company on one hand, and its distinctive competencies (core competencies) on the other, in order to identify distinctive individual competencies.

Conceptual roots and theoretical image of this approach is easily identified. The first important reference is represented by the theory of organization, *competence-based or resource-based*, which introduces the concept of *core competencies* in order to explain the differences of performance registered in organizations that operate in the same competitive context. Ever since the Prahalad and Hamel wrote their article on competencies in 1990, a lot has been said and written about the concept of *core competence*. Most of the researchers on the subject conceptualize organizations as a set of core competencies (rather than *strategic business units*) which enhances their competitiveness. In order to obtain sustainable competitive advantage, corporations have to find ways to identify, cultivate, and exploit the core competencies that make growth possible.<sup>134</sup> Prahalad and Hamel retain that management should develop a corporate-wide strategic architecture — a road map of the future that identifies which core competencies to build and their constituent technologies. The concept of core competencies evolved from the resource-based view of the firm which emphasized the fact that competitive advantage rests on the firm's possession of unique and difficult to imitate, skills, knowledge, resources and competencies.<sup>135</sup> According to Hamel and Prahalad (1990), core competencies have three basic characteristics: they provide access to a wide variety of markets, contribute significantly to the end product benefits, and are difficult for competitors to imitate. By focusing on their core competencies, organizations do gain, since they concentrate on those things at which they are the best. Core competencies when viewed as unique knowledge for problem definition and problem solving can form the basis of an organization's competitive advantage and can also be leveraged in a wide variety of markets for future products.<sup>136</sup>

The second reference would be management studies that focus on the relation between strategy and structure suggesting the adaptation of the structure to the strategy, in order to achieve success. Organization's strategy represents a plan for the whole business that sets out how the organization will use its major resources. Organization's structure is defined as the way the pieces of the organization fit together internally. It also covers the links with external organizations such as partners. For the organization to deliver its plans, the strategy and the structure must be woven together seamlessly. Organizational structure and strategy are related because organizational strategy helps a company define and build its organizational structure. A company's organizational structure is based on the result

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<sup>134</sup> Prahalad and Hamel, 1990

<sup>135</sup> Wernerfelt, 1984; Rumelt, 1984

<sup>136</sup> Shirish C Srivastava, Managing core competencies of the organization

of the analysis of organizational strategy. The company will use these results to determine its areas of concentration and how to position itself in order to succeed. One of the first steps a company takes in its initial stages is assessing its operational environment in order to determine the conditions in which it must operate. This involves understanding the competition, consumer trends, culture and other factors. This way the company needs to reveal the strengths and weaknesses of its competition, the buying habits of the consumers, and its economic capabilities.

In the end, on the individual level, the approach follows the theory of functionalism, produced of different shades of human neo-relations suggesting leveraging ones capacities in order to guarantee flexibility of the individual to the organization. Spencer introduces the concept of how organic structures function in order to serve the needs of a system and describes the organization's growth as an evolutionary process. This growth, according to Spencer, occurs at two levels: *simple multiplication of units* and *joining of a union of groups*.<sup>137</sup> He also suggests that, in order for a system to cope with this level of integration, there needs to be a differentiation process and a specialized assignment of duties.

Generally, in business, the top-down approach to policy decisions is the process of upper management or the chief executive officer reaching independent conclusions that change or improve the workplace or business systems. Policies can affect all employees or only one department. Lower-level managers can have some input into recommendations for their sections or contribute department data, but the top-down approach does not give them authority to make any decisions. That falls to the people in charge of the entire organization. Companies that operate in a top-down management style allow employees to spend time performing their work duties instead of attending meetings to discuss the direction of the company and give input into the formulation of new policies. It also saves the company time in explaining why the ideas of some staff members are used and not others. Businesses that are heavily regulated or have many legal issues to consider may find this style of management to be an advantage to them.

When it comes to competencies however, the top-down approach suggests an operative procedure that would provide a passage from the core-competencies to the individual competencies of people. The strategically oriented approach explains the development of core competence from the planning of strategic workshops organized by the top and upper management downward to all members of the organization.<sup>138</sup> This approach expects core competence to convey the organizational mission and strategic intent (including sense of direction, sense of discovery, and sense of destiny to all members)<sup>139</sup>, direct organizational members as to what needs to be done in the future<sup>140</sup>, and explain the ways to fulfill strategic goals and deploy organizational resources.

In the top-down approach, the competencies are intended as a *professional qualification*, the closest to *competent person*, capable to intervene with his/her knowledge, experience and other components.

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<sup>137</sup>Spencer 1863

<sup>138</sup>Schaper 2004

<sup>139</sup>Hamel and Prahalad, 1989

<sup>140</sup>Cardy and Selvarajan, 2006

### 4.3.2. Method

The top-down procedure uses specific techniques, such as the *block diagram*, which attempts to graphically represent the relation between strategic orientation and individual behaviours and identify a critical node in role competencies. Eventually, it allows an efficient realization of such a connection. In reference, for example to the described procedure in Camuffo, the first block of the diagram is represented with the analysis of environment-strategy dimensions, the characteristics of the competitive context within the concept of mission, vision, strategic orientation, and critical areas of performance. The second block is constructed from the research of the organizational-structural variables and it consists in identification of the core process and the core competencies which develop within the organization, identification of professional families and roles which operate in processes and in description of the terms of critical competencies requested of a person. The third block consists in revelation of competencies that a person possesses, in verification of their alignment in respect to valuation as basis for imposing all of the personnel politics.

The goal of the procedure is to translate the organization strategy in individual behaviour. This objective is realized through the definition of the *role profiles*, intended as a set of competencies, requested in the determined role, that an individual has to possess and manifest as a condition for realization of elevated performance.

Competency profiling is a different approach to determining performance variations in a position. A competency profile is generally composed of five to ten competencies but can include as many or as few as those required to accurately reflect performance variations in the position. For example, a competency model for a public servant might include initiative, cooperation, analytical thinking and a desire to help the client. Competency-based models are used to recruit, select, train and develop employees.

In the top-down approach, the competencies are intended as *professional qualification*, the closest to *competent person*, capable to intervene with his/her knowledge, experience and other components.

### 4.3.3 Instruments

When it comes to techniques to use in order to identify competencies useful for construction of the role profile, there are various alternatives offered. The most common and simple to use consist in determining, *in table*, the knowledge and abilities of the role (*job analysis method*), from management point of view, with help (or not) of a consulting company. These profiles can be valued with *feedback* collected from managers and experts using *panel*, *survey* or *expert system*. Recent contributions in the field also indicate *future-based approach*, *value-based approach*<sup>141</sup>.

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Organizations consist of positions that have to be staffed. Job analysis is the procedure through which an organization determines the duties of these positions and the characteristics of the people to hire for them. Nevertheless, it can be used for identifying specific positions and compare them to the already existing job roles allowing understanding the gaps between the two.

*Job analysis* produces information used for writing *job descriptions* (a list of what the job entails) and *job specifications* (what kind of people to hire for the job).

The supervisor or HR specialist normally collects one or more of the following types of information via the job analysis:

- *Work activities.* First, he or she collects information about the job's actual work activities, such as cleaning, selling, teaching, or painting. This list may also include how, why, and when the worker performs each activity.
- *Human behaviors.* The specialist may also collect information about human behaviors like sensing, communicating, deciding, and writing. Included here would be information regarding job demands such as lifting weights or walking long distances.
- *Machines, tools, equipment, and work aids.* This category includes information regarding tools used, materials processed, knowledge dealt with or applied (such as finance or law), and services rendered (such as counselling or repairing).
- *Performance standards.* The employer may also want information about the job's performance standards (in terms of quantity or quality levels for each job duty, for instance). Management will use these standards to appraise employees.
- *Job context.* Included here is information about such matters as physical working conditions, work schedule, and the organizational and social context—for instance, the number of people with whom the employee would normally interact. Information regarding incentives might also be included here.
- *Human requirements.* This includes information regarding the job's human requirements, such as job-related knowledge or skills (education, training, work experience) and required personal attributes (aptitudes, physical characteristics, personality, interests).

These profiles are determined mostly using instruments, such as: panel of experts, interviews, questionnaires, observations, and diary/logs.

*Panel of experts* is method sometimes used for collecting information and it consists in a group of professionals who are asked to identify personal characteristics that a certain employee should possess in order to perform a certain job in an adequate manner, or at least at a minimum level considered as acceptable. The experts that constitute these panels are usually supervisors of the analyzed positions, employees already on analyzed positions (if they exist) that are extremely successful, external experts (that understand the analyzed jobs very well).

*Interviews.* Usually, three types of interviews are used to collect job analysis data—individual interviews with each employee, group interviews with groups of employees who have the same job, and supervisor interviews with one or more supervisors who know the job. They use group interviews when a

large number of employees are performing similar or identical work, since it can be a quick and inexpensive way to gather information. As a rule, the workers' immediate supervisor attends the group session; if not, you can interview the supervisor separately to get that person's perspective on the job's duties and responsibilities. The interview is probably the most widely used method for identifying a job's duties and responsibilities, and its wide use reflects its advantages. It's a relatively simple and quick way to collect information, including information that might never appear on a written form. A skilled interviewer can unearth important activities that occur only occasionally, or informal contacts that would not be obvious from the organization chart. The interview also provides an opportunity to explain the need for and functions of the job analysis. Although it is mostly used in the job analysis, one of its biggest problems is the possible distortion in information, due to the fear of the employees to respond realistically. The best interviews follow structured or checklist formats.

*Questionnaires.* Having employees fill out questionnaires to describe their job-related duties and responsibilities is another good way to obtain job analysis information. It is important to decide how to structure the questionnaire should be and what questions to include. Some questionnaires are very structured checklists. Each employee gets an inventory of perhaps hundreds of specific duties or tasks. He or she is asked to indicate whether or not he or she performs each task and, if so, how much time is normally spent on each. At the other extreme the questionnaire can be open-ended and simply ask the employee to *describe the major duties of the job*. In practice, the best questionnaire often falls between these two extremes. Questionnaire can have several open-ended questions as well as structured questions. Whether structured or unstructured, questionnaires have both pros and cons. A questionnaire is a quick and efficient way to obtain information from a large number of employees, for instance. However, developing the questionnaire and testing it can be expensive and time consuming. Nowadays various software systems are used as an upgraded version of questionnaires where the experts and professionals respond to a set of questions and the system associates the responses to the predefined data base scheme, so that the selected answers would "be sent" directly to the pre-ordinate boxes of competences and accumulate answers/ percentages related to certain competences. Software systems can also include a study of relations between competences and, professions and competences. The disadvantages of this kind of instrument is that a software can identify only the competences which were pre-selected without any chance of entering new propositions of competences and eventual opinions. Also, in most of the cases it requires a prohibitive financial support.<sup>142</sup>

*Observations.* Direct observation is especially useful when jobs consist mainly of observable physical activities. On the other hand, observation is usually not appropriate when the job entails a lot of mental activity nor is it useful if the employee only occasionally engages in important activities, such as a nurse who handles emergencies. In job analysis direct observation and interviewing are used together. One approach is to observe the worker on the job during a complete work cycle.

*Participant Diary.* Another approach is to ask workers to keep a diary/log of what participants do during the day. For every activity he or she engages in, the employee records the activity in a log. This can produce a very complete picture of the job, especially when supplemented with subsequent

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<sup>142</sup> Piccoli grandi capi

interviews with the worker and the supervisor. The employee, of course, might try to exaggerate some activities and underplay others. However, the detailed, chronological nature of the log tends to mediate against this. Nowadays, there are even the pocket dictating machines and pagers that employees carry around. Then at random times during the day, the organizations page the workers, who dictate what they are doing at that time. This approach can avoid one pitfall of the traditional diary/log method: relying on workers to remember what they did hours earlier when they complete their logs at the end of the day.

Independently of the choice to use a specific instrument, the process of identification and development of the role competencies assume an important critique being considered the fundamental node that can guarantee the translation of the strategic orientation in efficient organizational behaviors.

## 4.4 Approach and method used in this research

### 4.4.1. Goals of the research

The Research Thesis: *Communication Competencies in Museums: the case of Serbia* develops an analysis regarding the current situation in the field of communication. The observation of the political situation and of the cultural policies in Serbia, the problem of communication immediately comes to attention. The museums in Serbia exist, they are open and many of them have a well-developed program in organizing additional activities, but they fail to communicate this to the public. This leads to a bad public image, and therefore, to lack of visits. This research has a goal to understand the context of Serbian museums and understand the situation of the same museums when it comes to communication. The main discussion rises around the question whether the museums' communication depends on the communication competencies of the museums or the museums' lack of communication is the consequence of the quality of the cultural product they offer. Generally, one of the major problems of Serbian museums is their poorly managed permanent collections and neglected state of the exhibition space. This thesis tempts to reach the root of the problem in order to reach a transparent image of communication in Serbian museums and create the basis for a problem-solving framework in the future.

In order to reach its goal, this research mainly focuses on the following analysis and overviews:

6. Understanding the current state and situation of the museums in Serbia
7. Analysis of the communication role in the museum strategy
8. Analysis of the communication policies in museums in Serbia
9. Understanding communication competencies in museums and the strategies for their development
10. Analysis of the communication competencies in museums of Serbia

The emphasis of the research, however, has been put on communication competencies in museums of Serbia. Understanding of the museums attitudes towards the public and other actors of the cultural chain, their ways of reaching and communicating to them lead to few significant points, crucial for their survival. First of all, it reveals whether the museums have communication policies, whether communication policies are a subject museums think about, and if they do, what their attitude is towards the matter. Secondly, the analysis of the competencies will reveal whether the museums in Serbia have communication departments or at least one person specifically oriented to communication activities in the museum (internally and externally) with a specific job description and tasks. If they do, the third revelation would be do they have the competencies described in the job description of the museum PR or communicator; or, if they do not, what is the level of the competencies in the field of communication of those people who carry on communication activities for the museums, as a part of their job task. In the end, the results of the overall analysis of communication competencies will give an overview of the situation in field of communication of the museums that can be inserted in the context of cultural politics and current situation of museums in Serbia in order to draw the conclusions for the main discussion the research arises: whether the museums' communication depends on the communication competencies of the museums or museums' lack of communication is the consequence of the quality of the cultural product they offer.

#### 4.4.2 Top-down approach

A mentioned earlier, Anna Commachio defines two kinds of approaches in competency evaluation and development: the bottom-up and the top-down approach. In this research I chose to follow the top-down approach for several reasons.

First of all the general idea of the bottom-up theory is to improve the performance of a certain role by guaranteeing the correspondence between the individual characteristics and the job performance of a person. The objective involves all of the management activities that imply integration of the individuals on the roles assigned to them that is the match between the individual him/herself and the job role. The procedure consists in formulating a competency model and accordingly selecting the set of *best performers* and a set of *average or low performers* to compare. In theory, the bottom-up approach would be suitable for the evaluation of the communication policies. In practice though, two problems occur. One is the context of the case of study. Serbia, as partially noticed earlier in the research, does not offer the possibility of outlining the best and average performers, because of the lack of information in this field. No research has been done yet in the museum communication sphere in Serbia, thus it was impossible to expect to have the museums that would, with their performance clearly distinctive from the others. The other problem is related to the fact that, in practice, the approach needs to use the adequate instruments capable of providing the identification and prediction of a superior performance that the company wants to achieve in a certain role. The instrument mostly used is the B.E.I. This is a complex procedure which requires trained professionals, psychologists, and requires a lot of time and financial resources for its development. As such, it responds to the research as inadequate.

Differently, the strategically oriented top-down approach explains the development of core competence from the planning of strategic workshops organized by the top and upper management

downward to all members of the organization.<sup>143</sup> This approach expects core competence to convey the organizational mission and strategic intent (including sense of direction, sense of discovery, and sense of destiny to all members)<sup>144</sup>, direct organizational members as to what needs to be done in the future<sup>145</sup>, and explain the ways to fulfill strategic goals and deploy organizational resources.

Since the subject of the research is the communication in museums, this approach seems more suitable. Museums are the public institutions, which exist to serve the people. As such, their existence depends on reaching the public. Nevertheless, their mission does not consist in public relations and marketing skills. Several key points are being revealed to why the top-down approach is more applicable and valuable to the research.

1. All of the museums have the mission to conserve and display cultural heritage. Nevertheless, without the public they would be just cupboards with objects. Therefore they need to communicate to the society. Communication becomes a crucial matter for all the museums.
2. Seen in this way, communication competencies become the competencies with core value. These are the competencies that can be used as a strategy for a museum that leads to achieving its mission.
3. The communication competencies, if understood as the core competencies of museums, can enable them to differentiate themselves from other museums.

Another implication seems to be important for using the top-down approach in competency building. The communication is still a new field in museums. Due to the lack of the resources, as the case in most of museums, the organization cannot hire the outside experts to perform communication activities. They are then left with the staff permanently employed in the institution mostly not competent enough in the field. What they can do is hire an expert to develop the communication program or train the individuals and then dissolve it to the whole organization, placing the communication strategy as leading hint in the museums performance on the whole.

#### 4.4.3 Instruments

In order to develop the analysis using the top-down approach, the instruments needed to be selected carefully. As mentioned earlier, the instruments most often used in the top-down approach are: panel of experts, interviews, questionnaires, observation, and participant diary.

In this research it has been decided to use panel of experts, questionnaires and interviews.

Panel of experts was used in the fourth phase of the research, in order to understand and identify the specific tasks and knowledge a person responsible for museum communication should obtain. To this end, the panel of experts was constructed as conversation and brainstorming with the experts about the job profile in museum communication. The panel consisted of a professor of heritology, PR and marketing employees in museums, a museum director and students of heritology.

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<sup>143</sup> Schaper 2004

<sup>144</sup> Hamel and Prahalad, 1989

<sup>145</sup> Cardy and Selvarajan, 2006

Questionnaires represent the most valuable instrument for the research. It was used in the fifth phase of the research for collecting information on communication competencies and policies in museums. The questionnaires included mostly structured, closed questions of two types. One type are the questions with descriptive answers, such as: *very important- important - not that important- not at all important or always-sometimes-rarely-never etc.* The other type of questions are the questions with multiple choice answers, for example: *E-mail - e-letter - Website - Blogs-Forums-Facebook-Twitter-Pinterest-Linkedin-Tumblr* as the answer to the question *What are the off-line communication channels that museum uses to promote its activities?* The questionnaires were being sent out to the selected nucleus of museums by e-mail. Each museum was contacted two times by telephone in order to receive the reply from all the museums. .

*Interviews were another significant instrument used in the phase of collecting information on communication competencies and policies. These were used as a more personal and context related approach in order to enhance the validity of the research. Interviews were performed in two museums as a depth-analysis of the case.*

## Chapter V: Communication competencies analysis, case of Serbia

### 5.1 Developing the analysis

#### 5.1.1 Using the survey as an instrument for the analysis

The instruments this research uses are the survey as well as conversations with museum professionals for gathering further information and understanding the context.

A survey is a research method for collecting information from a selected group of people using standardized questionnaires or interviews. While many people think of a questionnaire as the entire “survey”, the questionnaire is just one part of the survey process. Surveys also require selecting populations for inclusion, pre-testing instruments, determining delivery methods, ensuring validity, and analyzing results. In continuous quality improvement, surveys help to identify customer expectations, measure satisfaction levels, and determine specific areas for improvement.

A survey usually begins with the need for information where no data – or insufficient data – exist. Sometimes this need arises from within the statistical agency itself, and sometimes it results from a request from an external client, which could be another government agency or department, or a private organisation. Typically, an agency or a researcher wishes to study the characteristics of a population, build a database for analytical purposes or test a hypothesis. A survey can be thought to consist of several interconnected steps which include: defining the objectives, selecting a survey frame, determining the sample design, designing the questionnaire, collecting and processing the data, analysing and disseminating the data and documenting the survey. The life of a survey can be broken down into several phases. The first is the planning phase, which is followed by the design and development phase, and then the implementation phase. Finally, the entire survey process is reviewed and evaluated.

Not only do surveys have a variety of purposes, they also can be conducted in many ways – including over the telephone, by e-mail, or in person. Nonetheless, all surveys do have certain characteristics in common.

First of all, there are two kinds of surveys: sample surveys and census surveys. In a sample survey, data are collected for only a fraction (typically a very small fraction) of units of the population, while in a census survey data are collected for all units in the population. Two types of sampling exist: non-probability sampling and probability sampling. Non-probability sampling provides a fast, easy and inexpensive way of selecting units from the population but uses a subjective method of selection. In order to make inferences about the population from a non-probability sample, the data analyst must assume that the sample is representative of the population. This is often a risky assumption given the subjective method of selection. Probability sampling is more complex, takes longer and is usually more costly than nonprobability sampling. However, because units from the population are randomly selected

and each unit's probability of selection can be calculated, reliable estimates can be produced along with estimates of the sampling error and inferences can be made about the population.

A survey gathers information from only a *portion of population of interest*. Survey methods lend themselves to probability sampling from large populations. Thus survey research is very appealing when sample generalizability is a central research goal. In fact, survey research is often the only means available for developing a representative picture of the attitudes and characteristics of a large population. The size of the portion depends on the purpose of the study. The sample of the questionees are not selected haphazardly or sporadically, but are scientifically chosen in such a way that the results are reliably projected from the sample to the larger population or context. Information is collected by means of standardized procedures meaning that every individual is asked the same question in the same way. There is much debate on how big the sample for a survey should be. The most important thing is to make sure that the sample size is adequate without being excessively large or small. If too large, it may be impossible to survey everybody effectively and within the budget; if too small, the credibility of the analysis may suffer. A general rule to keep in mind is that the larger the sample size, the more accurate a reflection of the whole it will be.

Secondly, every survey needs to be designed. A questionnaire (or form) is a group or sequence of questions designed to obtain information on a subject from a respondent. Questionnaires play a central role in the data collection process since they have a major impact on data quality and influence the image that the statistical agency projects to the public. Questionnaires can either be in print or digitized format. Problems faced during questionnaire design include: deciding what questions to ask, how to best word them and how to arrange the questions to yield the information required. To this end, there are surveys with open-ended or closed-ended questions, or a mixture of both. Questions can be designed with or without explicit response choices. When explicit response categories are offered, it is a closed-ended question. Most surveys of a large number of people contain primarily closed-ended questions, which are easy to process with computers and analyze with statistics. Providing response choices in the survey reduces ambiguity, and respondents are more likely to answer the question the researcher really wants them to answer. However, closed-ended questions can obscure what people really think unless the choices are designed carefully to match the range of possible responses to the question. Most importantly, closed-ended response choices should be mutually exclusive and exhaustive so that every respondent can find one and only one choice that applies to him or her. To make response choices exhaustive, researchers may need to offer at least one option with room for ambiguity. Open-ended questions are questions without explicit response choices so that the respondents provide their own answers in their own words. This type of question is usually used when there is little knowledge about a particular topic, and you want to learn as much as possible without limiting the responses. Although open-ended questions provide a wealth of information, they also require careful consideration. Administering, analyzing, and summarizing open-ended questions can be time-consuming and difficult. Some respondents do not like to write a lot and may find open-ended questions taxing. Interviewing is not necessarily the solution. The amount of information provided by a respondent may depend on the respondent's personality—some respondents may provide short or cursory answers; others may provide extensive answers with a great deal of relevant (and irrelevant) information.

Survey should be constructed so that survey respondents understand the questions and can provide the correct answers easily, in a form that is suitable for subsequent processing and analysis of the data. While there are well-established principles for questionnaire design, crafting a good questionnaire remains an art requiring ingenuity, experience, and testing. If the data requirements are not properly transformed into a structured data collection instrument of high quality, a 'good' sample can yield 'bad' results.

Thirdly, the goal of every survey is to collect data. *Data collection* is the process of gathering the required information for each selected unit in the survey. The basic methods of data collection are self-enumeration, where the respondent completes the questionnaire without the assistance of an interviewer, and interviewer-assisted (either through personal or telephone interviews). Other methods of data collection include direct observation, electronic data reporting and the use of administrative data. Data collection can be paper-based or computer-assisted. With paper-based methods, answers are recorded on printed questionnaires. With computer-assisted methods, the questionnaire appears on the screen of the computer and the answers are entered directly into the computer. One benefit of computer assisted methods is that data capture – the transformation of responses into a machine-readable format– occurs during collection, thereby eliminating a post-collection processing activity. Another benefit is that invalid or inconsistent data can be identified more easily than with a paper questionnaire.

Fourthly, each survey needs to be analyzed. Data analysis involves summarizing the data and interpreting their meaning in a way that provides clear answers to questions that initiated the survey. Data analysis should relate the survey results to the questions and issues identified by the Statement of Objectives. It is one of the most crucial steps of a survey since the quality of the analysis can substantially affect the usefulness of the whole survey. Data analysis may be restricted to the survey data alone or it may compare the survey's estimates with results obtained from other surveys or data sources. Often, it consists of examining tables, charts and various summary measures, such as frequency distributions and averages to summarize the data. Statistical inference may be used in order to verify hypotheses or study the relationships between characteristics, for instance, using regression, analysis of variance or chi-square test.

In the end, it is important to mention that there are different options for the survey to be conducted. Surveys can be administered in at least five different ways: mailed, group administered, by phone, in person, and electronically. A *mailed survey* is conducted by mailing a questionnaire to respondents, who then administer the survey themselves. The central concern in a mailed survey is maximizing the response rate. Even an attractive questionnaire full of clear questions requires additional efforts to maximize the response rate. A response rate of 70% or higher is desirable; lower response rates call into question the representativeness of the sample. Sending follow-up mailings to non-respondents is the single most important requirement for obtaining an adequate response rate. The follow-up mailings explicitly encourage initial non respondents to send in their answers. The *cover letter* is critical to the success of a mailed survey. This statement to respondents sets the tone for the questionnaire. A carefully prepared cover letter should increase the response rate and result in more honest and complete answers to the survey questions; a poorly prepared cover letter can have the

reverse effects. The cover letter or introductory statement should be personalized to the respondent and signed by the researcher. The contents of the letter should establish the credibility of the research, catch the interest of the respondent, and note ethical obligations, such as confidentiality and voluntary participation. The letter should include a phone number to call if the respondent has any questions. A *group-administered survey* is completed by individual respondents assembled together. It is a common approach in classroom- or school-based surveys. The response rate is not usually a major concern in surveys that are distributed and collected in a group setting because most group members will participate. The real difficulty with this method is that it is seldom feasible because it requires what might be called a captive audience. With the exception of students, employees, members of the armed forces, and some institutionalized populations, most populations cannot be sampled in such a setting. In a *phone survey*, interviewers question respondents over the phone and then record their answers. Phone interviewing is a popular method of conducting surveys in the United States because almost all families have phones. But two problems often threaten the validity of a phone survey: not reaching the proper sampling units and not getting enough complete responses to make the results generalizable. What is unique to *the in-person interview*, compared to the other survey designs, is the face-to-face social interaction between interviewer and respondent. In-person interviewing has several advantages: Responses rates are higher than with any other survey design; questionnaires can be much longer than with mailed or phone surveys; the questionnaire can be complex, with both open-ended and closed-ended questions and frequent branching patterns; the order in which questions are read and answered can be controlled by the interviewer; the physical and social circumstances of the interview can be monitored; and respondents' interpretations of questions can be probed and clarified. The interviewer, therefore, is well placed to gain a full understanding of what the respondent really wants to say. The widespread use of personal computers and the growth of the Internet have created new possibilities for survey research. *Electronic surveys* can be prepared in two ways. *E-mail surveys* can be sent as messages to respondents' e-mail addresses. Respondents then mark their answers in the message and send them back to the researcher. This approach is easy for researchers to develop and for respondents to use. However, it is cumbersome for surveys that are more than four or five pages in length. By contrast, Web surveys are stored on a server that is controlled by the researcher; respondents are then asked to visit the website (often by just clicking an e-mailed link) and respond to the questionnaire by checking answers. Web surveys require more programming by the researcher, but a well-designed Web survey can tailor its questions to a given respondent and thus seem shorter, more interesting, and more attractive.

### 5.1.2 Survey method in the research

The objectives of the survey for this research are to collect data regarding communication policies and communication competencies in the museums of Serbia, accordingly to the goals of the research in whole. The information about the communication policies was of critical importance for the research. How museums understand communication as an activity within their organizational structure, what communication channels they use for promoting their image and their activity in regards to their stakeholders, whether their communication is strategized and whether it is communicated to other employees of the organization are all crucial matters. Without these it would be impossible to understand the context in which the potential competencies may be developed. The information regarding the competencies is the focus of the research that reveals the actual level of communication competencies of the internal or external professionals employed in the communication section of the museum.

These main objectives have led to the design of the survey. Thus, in this research the survey was constructed in two parts. The *first part* refers to general information on communication in museums. The first two questions cover the most generic questions about museums' mission and strategy, while the rest of them are based on communication policies according to which the museums perform their communication activities: who performs communication activities, what are the channels and methods used for communicating museum activities with different stakeholders, what are the barriers museums meet in communication. Furthermore, there is a set of questions directed to reveal the opinion museums have in regards to communication, marketing and promotion, collaboration with other institutions as well as their internal communication policies. This part of the survey has an objective to gather the information about the ways in which museums communicate to their stakeholders and how they see communication within their organizational structure. The *second part* of the survey focuses on communication competencies precisely. The questions in this part of the survey are dedicated to communicators, Public Relations professionals or other museum practitioners responsible for communication. This part includes a set of questions about person's position and job tasks, a set of questions on courses and trainings in the field of communication, public relation, management, public events and on-line communication. It also includes a set of self-evaluation questions of the person's knowledge and abilities required in the communication sector. Lastly, there is a set of questions regarding the personal opinion on what type of tasks, abilities, knowledge, and competencies should a museum communicator possess. The second part of the survey has an objective to show what competencies the museum practitioners in charge of communication possess and their attitudes in regards to their role.

In this research particularly, one third of the museum universe was taken into consideration. In numbers, the museum universe includes sixty five museums; therefore one third would include around twenty museums. Circulating the number to twenty museums we have constructed a solid sample for the implementation of the survey. The twenty museums include five subjects of four categories. The first fifteen museums include museums on the whole territory of Serbia divided into three categories, based on the number of employees. This categorization allows us to divide museums into small, medium, and

big museums. According to the opinions of museum professionals these museums were ranked on the basis of their performance of program and communication activities. The five best ranked museums from each category were selected to be examined using survey method. Alongside with these fifteen museums, another five museums were selected for the survey, these located in Belgrade. These museums are all national museums, ranked by museum professionals as the best museums according to their performance in program and communication activities. The sample therefore for this survey includes twenty following museums: National Museum Prijepolje, National Museum Novi Pazar, Homeland museum Knjaževac, National Museum Šabac, National Museum Kikinda, National Museum Valjevo, National Museum Vršac, City museum of Sombor, National Museum Smederevska Palanka, National Museum Smederevo, City museum of Volvodjina ( Novi Sad ), National Museum Zrenjanin, City museum Subotica, National Museum Kruševac, National Museum Niš, National Museum Belgrade, Museum of History of Yugoslavia in Belgrade, Museum of Applied Arts in Belgrade, Museum of Science and Technology in Belgrade, Museum of Natural Science in Belgrade.

The survey for this research is of a mixed type containing both open and closed questions. We have opted for this kind of survey because it offers more valuable results. Furthermore, some questions that refer to opinions and attitudes requiring a personal perspective needed to be constructed as open-ended questions. The closed-ended questions are in the form of multiple choice offering descriptive ranking and evaluations, and are reserved for gathering information on organization's and personal abilities.

The survey, containing thirty-five questions, seventeen in the first part and eighteen in the second, was sent out to twenty selected museums by e-mail. Two weeks after, a phone call was directed to all the museums who had not yet answered. From twenty museums eighteen museums responded. The National Museum in Belgrade was one of those museums. However, they responded to some of the survey questions during the interview. All of the museums who responded were very collaborative and polite in their communication to the researcher.

Once the answers are collected they were analyzed using the Microsoft Excel.

### **5.1.2 Using interviews in the research**

The interview is probably the most widely employed method in qualitative research. Interviews provide in-depth information pertaining to participants' experiences and viewpoints of a particular topic. Often times, interviews are coupled with other forms of data collection in order to provide the researcher with a well-rounded collection of information for analyses.

The interview is a more flexible form than the questionnaire and, if used intelligently can generally be an instrument to gather information of greater depth and be more sensitive to contextual variations in meaning. The classical survey research tradition, geared to producing quantitative data, is generally associated with interviews where the wording and order of questions are exactly the same for every respondent. Variation in responses can thus be attributed to respondents and not to variability in

the interviewing technique. Wording the questions in the same way for each respondent is sometimes called *standardizing* while asking the questions in the same order is called *scheduling*. Interviews, however, can also be non-scheduled, though still partly standardized. This is sometimes called a *semi-structured interview*. Here, the interviewer works from a list of topics that need to be covered with each respondent, but the order and exact wording of questions is not important. Generally, such interviews gather qualitative data, although this can be coded into categories to be made amenable to statistical analysis. Using *face-to-face interviews* as a means of data collection has a number of advantages and disadvantages. The main benefits are that the presence of an interviewer allows for complex questions to be explained, if necessary, to the interviewee. Interviews can generally be longer than when self-completion techniques are used as interviewees are less likely to be put off by the length or to give up halfway through. Open-questions are more adequate since respondents do not have to write in their answer and the interviewer can pick up on non-verbal clues that indicate what is relevant to the interviewees and how they are responding to different questions. Visual aids can also be used in the face-to-face situation. The interviewer can control the context and the environment in which the interview takes place. For instance, the interviewer can make sure that the questions are asked and therefore answered in the correct order and that the interview takes place in an appropriate setting which is conducive to accurate responses. *Telephone interviews* using interview schedules are another way of interviewing becoming increasingly efficient with developments in computer technology. Computer assisted telephone interviewing systems are available and provide clear instructions for the interviewer, display the interview schedule and allow electronic recording of responses as they are given. This cuts out the data entry part of survey because responses are recorded directly onto the computer. This makes it quick and not costly to use.

There are three fundamental types of research interviews: structured, semi-structured and unstructured. *Structured interviews* represent a formal version of an interview and are essentially verbally administered questionnaires in which a list of predetermined questions are asked with no variation and no follow-up questions that require further elaboration. It is characterized as being a closed interview situation because the responses are recorded on a standardized schedule. Consequently, they are relatively quick and easy to use and may be particularly important in cases where clarification of certain questions is required or where there are numeracy problems with the respondents. However, because of their nature, they only allow limited responses, which fails to give information in cases where depth is required. *Unstructured Interview* is the less formal type in which although sets of questions may be used, the interviewer freely modifies the sequence of questions, changes the wording and sometimes explains them or adds to them during the interaction. Hence the researcher has to be careful in order not to deviate from his focus. The atmosphere is often casual. This is conducted in what is characterized as an opened situation because there is more flexibility and freedom in the interaction. *Non-Directive Interview* or the unguided gives excessive freedom for the respondent to express his or her ideas subjectively and spontaneously as she chooses or is able to. There are no set questions in this style. It is the most appropriate type of interview to use when investigating issues where the respondent has to be allowed to talk uninterrupted on a very broad topic which will unconsciously reveal personal motives, feelings, attitudes etc. *Focus Interview* as the name suggests, focuses on the respondent's subjective responses and experience on the subject matter to elicit more

information. This method is used by researchers to render the non-directive interview more interviewer control with the use of verbal cues that serve as a stimulus to inspire respondents to volunteer more information on the subject. As the story unfolds the researcher can hum in approval of what the respondent submits or chip in a stimulating question to encourage the flow of the conversation.

When using interviews in the research, it is necessary to carefully analyze and summarize data extracted from the recorded material. Usually, analyzing qualitative data involves reading through the interview includes, developing codes, coding the data, and drawing connections between discrete pieces of data. In order to have a better organization and focus of information it is advisable to look for common themes, categories, and patterns in the interview material in order to make connections and relations between the information. Coding is a process for categorizing data, very valuable instrument in the interview analyses. Developing a set of codes is performed by using both codes predefined codes and ones that emerge from the data. Predefined codes are categories and themes expected to be seen based on the prior knowledge. Emergent codes are those that become apparent as the data is being reviewed. These are then identified, added to the table, and given a code each. This type of coding allows for the emergence of crucial but previously uncovered issues and connections. After a set of data has been coded, analysis proceeds with writing a summary on the learned facts.

### **5.1.3 Interview method in the research**

The interviews are another method which contributed to the accuracy of information in this research. The objectives of the interviews were to provide in-depth information about museums and their communication. Due to lack of recorded information in the field of communication in museums of Serbia, this way of collecting information was of huge significance for the research. Furthermore, face-to-face interaction and follow-up questions allowed gathering and extracting certain information and detail otherwise impossible to retrieve.

The interview method in this research includes three museums: National museum in Belgrade, Museum of Natural History in Belgrade and the National museum in Kruševac. At first it was planned to take one national museum in Belgrade and one regional museum from the inside of Serbian territory: National Museum in Belgrade as the representative of museums in Belgrade and National Museum in Kruševac as the representative of regional museums. Nevertheless, further on in collecting the information, it has been decided to include also the Museum of Natural History in Belgrade because of the particularity of its case. Although Museum of Natural History is a national museum and a parent museum for the historic-artistic objects of value in the field of natural history, it does not possess its own building and exhibiting space, therefore it does not have a permanent collection. In spite of this, the Museum of Natural History is very active when it comes to communication performance. This is why it was decided to add this museum to the part of the research involving interviews as a method for obtaining data. The interviewees from all three museums are individuals in charge of communication

activities in the museums. The interviewed professionals are: Gordana Grabez, from the National Museum in Belgrade as a current chief curator and museum PR until recently; Aleksandra Savic, from the Museum of Natural history as a museum conservator and PR; Goran Vasic from the National Museum in Krusevac as the museum director and in charge of communication. All three museums and professionals responded kindly to the request for the interview.

The interviews for this research are semi-structured meaning that an interviewer prepares a list of key themes, issues, and questions to be covered. In this type of interview questions can be changed depending on the direction of the interview. The flexibility this type of interview is adequate for the research as there were no precise expectations on the information that might be revealed in the interview due to lack of information in the field of communication, but also because each museum is a case for itself. All the interviews lasted from sixty to ninety minutes including different set of questions. The first set of questions revolves around the cultural policies in Serbia. This information is important as opening of the interview because it reveals the tone of the interviewee and the direction that the interview might take. Also, it reveals a general attitude if the context in which the museum is situated in. The second set of questions refers to museum policies in general: museum organizational structure, internal policies and communication policies. The third set of questions gather information communication competencies specifically, including job tasks, abilities as well as personal opinions on communication policies and the museum communicator competencies. The structure of the interviews and questions follows the structure of the survey, as well as the model of competencies of a museum communicator shown at the end of the fourth chapter.

## 5.2 Results

### 5.2.1 Communication Policies

The obtained results regarding communication policies through the research instruments, survey and interview, are organized in themes. The key issues retrieved from collecting information are mission and strategy, communication mission, strategy, and communication.

One significant part of museum and communication policies in Serbian museums are connected to the situation of the politics and government structure. With each change of government changes the minister of culture and information. These changes often lead to positioning of new directors of cultural institutions that can assume smaller or bigger deviations in their organizational and personnel structure.

### 5.2.1.1 Mission and strategy

A mission, vision, and values are the driving principles that provide on-going guidance to a museum engaged in the serious work of converting public goodwill to public benefit. Together they set long-term direction and define the beliefs and behaviors that enable an organization to get there. A clear statement of the *reason* a museum exists is a mission's contribution to this set of principles. A mission statement answers four questions: **What** does it contribute? **Who** does it serve, **how** does it deliver? And **why** is this important? Answering four basic questions seems simple. Building agreement around the answers to these questions, however, is not. The **what**, for **whom**, **how**, and **why** of a mission statement must be aligned and work together powerfully, be relevant to the community, and inspire action. For example the mission of the Guggenheim Museum in New York is stated as follows: *The mission of the Solomon R. Guggenheim Foundation is to promote understanding and appreciation of art, architecture, and other manifestations of modern and contemporary visual culture; to collect, preserve, and research art objects; and to make them accessible to scholars and an increasingly diverse audience through its network of museums, programs, educational initiatives, and publications.*<sup>146</sup>

From the above written statement of Solomon R. Guggenheim Museum it is evident that the museum states here their life-long goal, the constant guideline framework that leads the museum into the right direction. Mission ideas should be reflected in all museum actions. It has a very strong connection to communication department of the museum, because communication activities are ways in which the museum presents its essence to the public. Communication of the museum's mission should be understood as an investment in developing a shared understanding of the museum's most important ideas and building a solid organizational culture.

From twenty museums, nineteen of which responded to the survey eighteen of them confirmed of having a mission to follow and only one museum responded negatively. These results show a good starting point as the museum mission is an inevitable requirement for communication. In order to send clear messages to the public and other stakeholders about its essential goals, the museum needs to have a clear vision in mind that wishes to present the society. While talking to the museum practitioners in the interviews, all of the museums stated to have a clear vision of what their goal is, or what it should be. Museum of Natural History in Belgrade explained that the goal of museum is to *sell* truthful facts to the public and become a part of peoples' lives but avoiding becoming too commercial. The National museum in Krusevac and The National Museum in Belgrade describe their role as an educator of the masses about the local and national history as a contribution to general well-being and development of national identity:

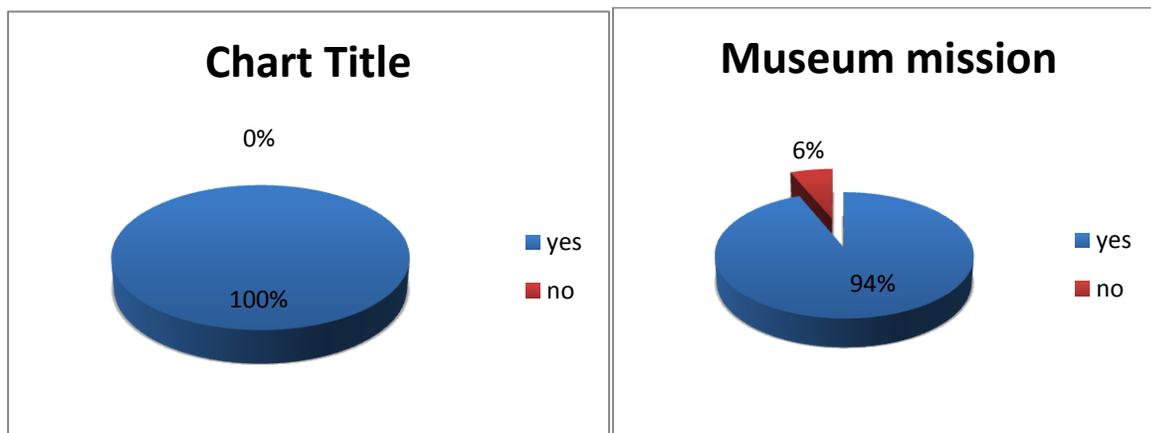
*The National Museum in Belgrade is a complex museum dedicated to preservation, interpretation and promotion of multi-level, multi-cultural heritage of Central Balkans and Europe – from pre-history to today – through archeological, numismatic and artistic content. The Museum collects, conserves, preserves according to the principles of preventive care and it motivates knowledge. It interprets historical*

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<sup>146</sup> Extracted from [www.guggenheim.org](http://www.guggenheim.org) on the 10<sup>th</sup> of October 2013.

and contemporary culture, national identity so it serves as a source of knowledge and active study center to the society and the environment.<sup>147</sup>

When it comes to museum strategy, often there is a misconception of its meaning. In our interviews it is revealing that strategy tends to be confused with mission, aspiration or action. Museum professionals sometimes refer to strategy as aspiration: “Our strategy is to have more visitors...”, with action: “Our strategy is to build a new building...”, “Our strategy is to serve the community...” etc. For example, on the official web-site of the National Museum in Belgrade there is a section *Mission, Vision and Strategic goals*, but other than museum mission and vision, it says nothing about the museum strategy. In other museums that fall into the sample for the research, only a small part of them have stated their mission online, while only one museum, Museum of History of Yugoslavia has a definition of their strategy that can be downloaded on-line. Nevertheless, from eighteen museums that responded to the survey and one museum that responded through the interview, 100% of them responded affirmatively to the question whether their institution has a developed strategy.



Museum strategy is a way for a museum to achieve its goals. It is a long term systemic approach that allows the museum to position itself on the market or the context of its performance. It also defines the objectives that need to be obtained in the set period of time in order to achieve the general goals of the institution. The fundamental purpose of a museum or any other organization is to create a value. Value is nothing other than the museum mission, which can be *measured* following the fraction: value = social benefits/ resources expended. Museums have invariably multiple social benefits which lead to multiple goals. This is why mission and strategy should be mutually dependent because one cannot live with the other. Museum mission and strategy must not be confused both should be existent and communicated throughout the whole organization. All museum activities lie on the basis of museum mission and strategy. A model for a good museum strategy includes:

<sup>147</sup> Extracted from [www.narodnimuzej.rs](http://www.narodnimuzej.rs) on the 10<sup>th</sup> of October 2013.

- A unique value proposition compared to other organizations
- A different, tailored value chain
- Clear trade-offs, and choosing what not to do
- Activities that fit together and reinforce each other
- Continuity of strategy with continual improvement in realizing the strategy

Through interview questions of the three selected museums though, the impression that is being gained is that museums do have a clear vision and mission of their values, but not a clear strategy that would guide in achieving those values in a long-term period of time.

### *5.2.1.2 Communication strategy*

Alongside with their main functions – collecting, preservation and research of the collected cultural objects, museums also have a task to communicate the collected and analyzed knowledge to the public and contribute to the museum general benefit.

Museum communication activities refers to displaying and relation to visitors, media and other groups of interest, as well as scientific and professional presentation of the information and results of the collected objects. In Serbian context public relations and communication has always been existent to a certain level unofficially. Only the last few years communication has started to develop as a field separated from other professions in the museum which, according to AleksandraSavic (the Museum of Natural History PR), are evaluated through the increased number museum visits, museum popularity and recognition in the society.<sup>148</sup> The situation today is slowly changing to the better. Foundation and activity of international and local organizations dedicated to communication such as: International Committee of Marketing and Public Relations (ICOM MPR), PRIMA (Museum Section for Public Relations) as a part of the Museum Society of Serbia and the Serbian Society for Public Relations has contributed to the affirmation of Public Relations as an individual department within public institutions.<sup>149</sup>

Public Relations professionals in museums had been performing some communication activities, not knowing what exactly their tasks are, for two reasons. Firstly because communication activities overlap with the activities in other fields, such as management, personnel development, marketing etc. Depending on a museum, activities the communication department can include are:

- Image development and its communication to the audience
- Relations with the media
- Relations with the society
- Printing and sending out invitations, cards, messages, direct mail, printing of publications
- Promotion of program activities
- Event management

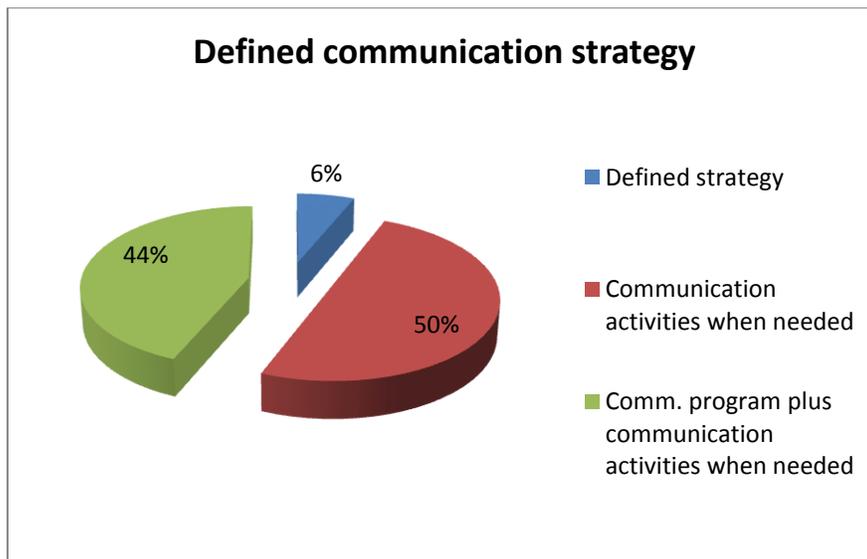
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<sup>149</sup>Savic, Aleksandra, *Muzeji u javnosti, javnost u muzejima : muzejski PR-savremeni pristupi*, Beograd : Zavod za udžbenike, 2012

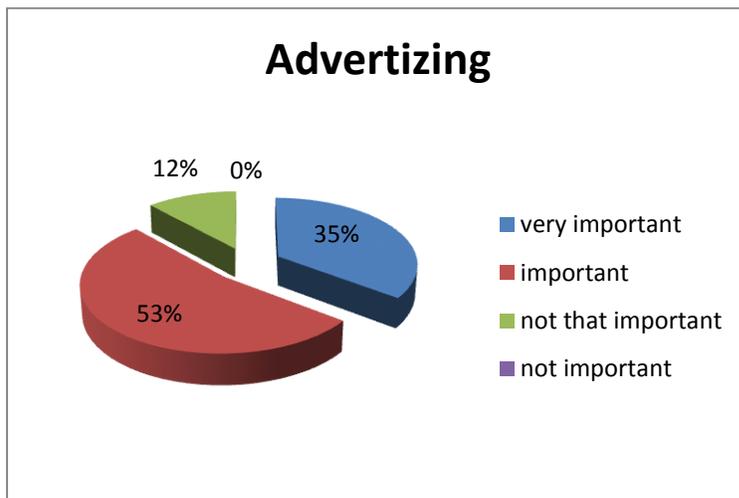
- Reporting of specific collections, research results and news
- Special events management
- Participation in public events (fairs, seminars etc.)
- Appearance of public individuals of importance in culture, politics and society
- Fundraising
- Internal communication
- On-line communication and PR
- Contact with the stakeholders
- General institution affirmation in society

The other reason was because the museum professionals and some museum directors have never taken communication seriously, guided by the assumption that marketing and communication is something that happens without a specific effort and knowledge. According to the interviewed professionals these assumptions have begun to change as museum are slowly understanding that without a good communication system they fail to achieve their goals, thus fail to survive. Information has become a critical nod for museum development.

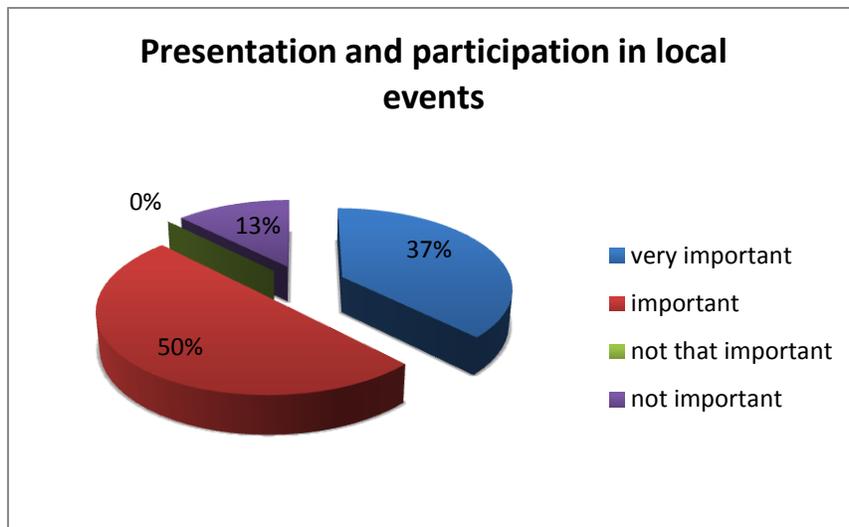
The analysis of the survey data shows that 85% of museums retain that the communication is very important for their institution. 3 % of the selected museums consider communication an important part of museum functioning. Nevertheless, a large part of museums do not have a defined communication program, while some of them have a defined plan and use additional communication techniques in critical moments to boost the museum program activities. A small number of museums do not have a communication program at all. However, all of the interviewed museums explained that they do not have an actual communication strategy, but rather a specific idea of what they wish to communicate. The PR of the Museum of Natural History in Belgrade retains that generally some of the museums in Serbia are open to outside collaborations and to their public, but she also says that some are completely closed for communication and do not take the museum communication seriously.



In order to understand museums' attitudes on some of the key factors and tasks that relate to communication, we created a set of question including communication key matters such as: advertising, presentation and participation in public events, participation on the conferences and special events, collaboration and connecting with other institutions operating in the same professional field, organization of direct meetings with local and national authorities, on-line communication, publishing reports about museum performance, media presence of the institution and its activities, writing news and letters to the editors of newspapers, television and radios. As answers to the questions the multiple choice descriptive answers were offered, ranking the factors according to their importance – *very important, important, not that important* and *not important*. The survey results show that advertising is mostly considered important or very important in Serbian museums, which show a positive attitude and recognition of the significant role that the promotion of museum activities can play in the museum life.



Presentation and participation in local happenings is another part of communication mix considered very or, however, important for the organization development. The same can be said for the participation on conferences and special events as well as having direct meetings with the local and national authorities, or so called lobbying.

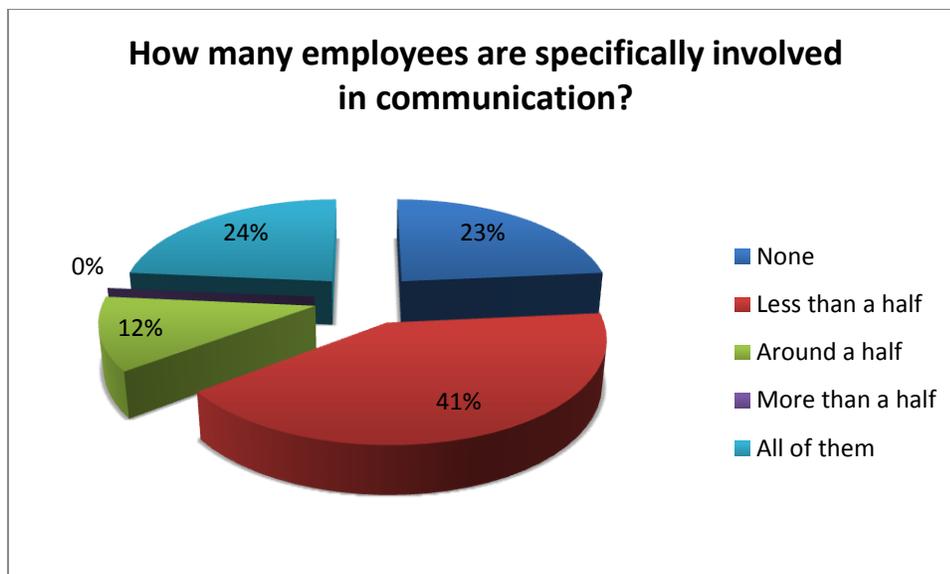
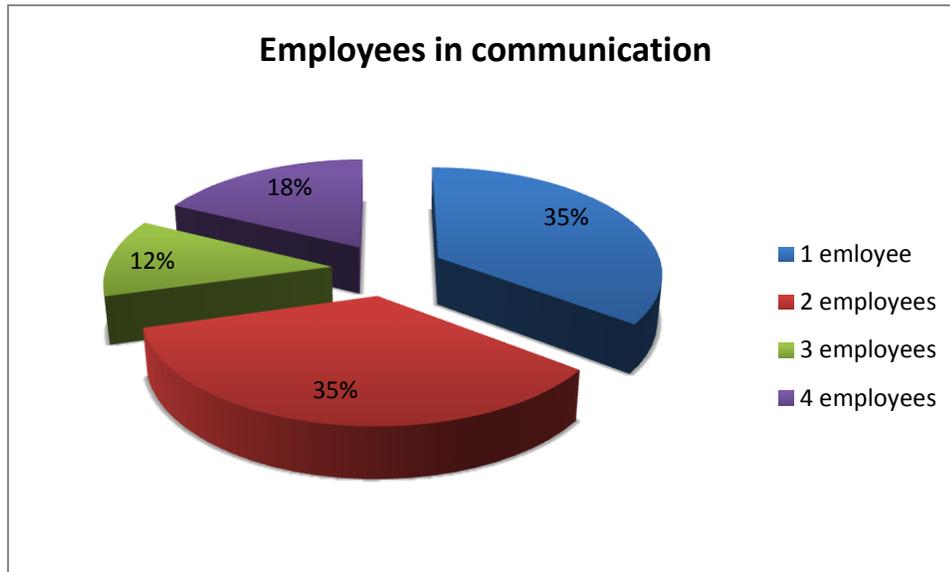


An interesting observation occurred regarding the on-line communication, considered to be 100% important for museum communication in all of the museums. However, in the interviews and an on-line research done by the researcher it is revealed that many museum web-sites are not adequately equipped in content and some of them are even dysfunctional. Some web-sites do not have the basic information about the working hours, visits prices and tours or a map on their homepage which automatically fails to be user-friendly. When it comes to social networks, most of museums have the Facebook, but some of them have a Facebook profile instead of Facebook page. This appears to be a problem, because these museum profiles have reached the limit of friends, so it is either impossible to add them to the list of your friends or they have opened another Facebook profile, like *National Museum of Valjevo II* or even *III*. Furthermore, the interviewees reveal that they are not very familiar with other social networks, like Twitter, Tumblr, Pinterest, etc. Two of three interviewees also said that the museum Facebook page is not particularly active because they do not have time to set aside for such a task.

Differing from online communication, there is much agreement shown in the media management of museum activities and writing messages and letters to the editors of newspapers, TV and radio channels. These activities are stated to be either very important (69%, 62%) or important (25%, 38%). The museum professionals through interview questions confirmed their interest and knowledge in media communication. Although the budgets for the marketing and PR are extremely low or inexistent and the prices for advertising on these channels very high, the museum communication professionals seem to find the ways to advertise museum activities through these mass media, especially in newspapers and radio channels. The gap between a poor online marketing and a very good traditional PR show that communication competencies in Serbian museums do exist, but they are more related to traditional media, which does not match the developing context outside the museum field.

Many problems in reality and discordances in the research results lie in the fact that in most museums there is only one person in charge of communication, no matter the size of museum and their

program corpus. Even if there are two employees, one of them or both of them are not involved solely in communication, but have other tasks or are in charge of other departments.

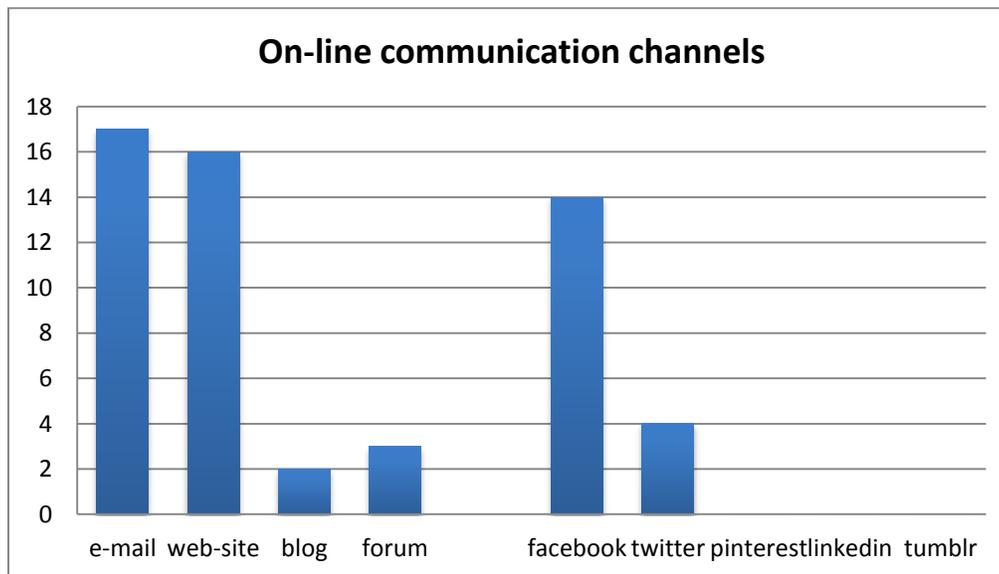
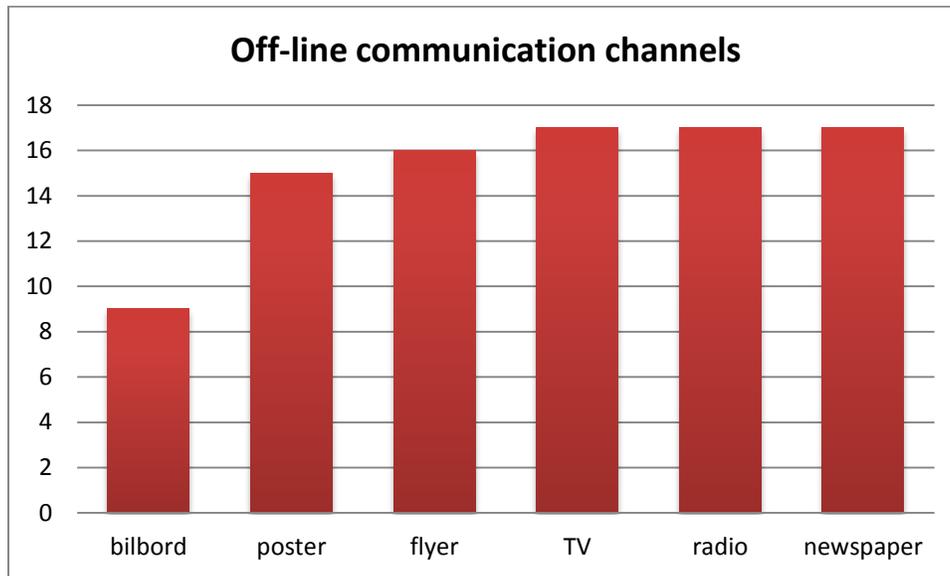


### 5.2.1.3 Communication channels and methods

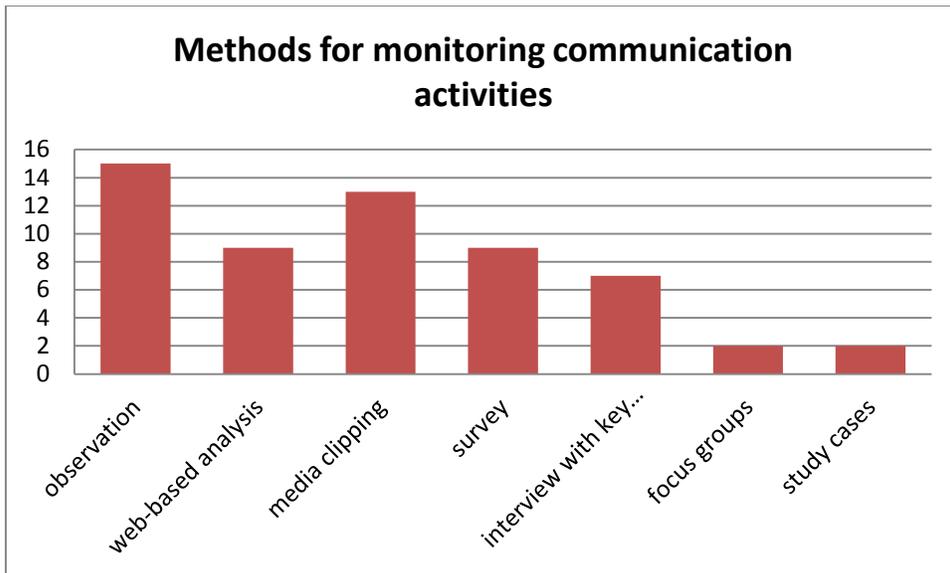
Communication techniques are the instruments that are used practically to develop communication strategy. These may also be called communication channels and methods and involve all the possible means of media that can be used for sending out messages to the public as well as the means to monitor communication activities and get the feedback from the users.

In this research the focus has been majorly on on-line and off-line communication channels, marketing techniques that can be used for monitoring the communication action and the barriers that may occur in museum communication.

The results of the research survey show that museums in Serbia use mostly traditional techniques in marketing, such as promoting the program activities through posters, newspapers, TV and radio channels as well as the e-letters in the online communication. Social networks are not widely used, except for Facebook and a few twitter accounts.



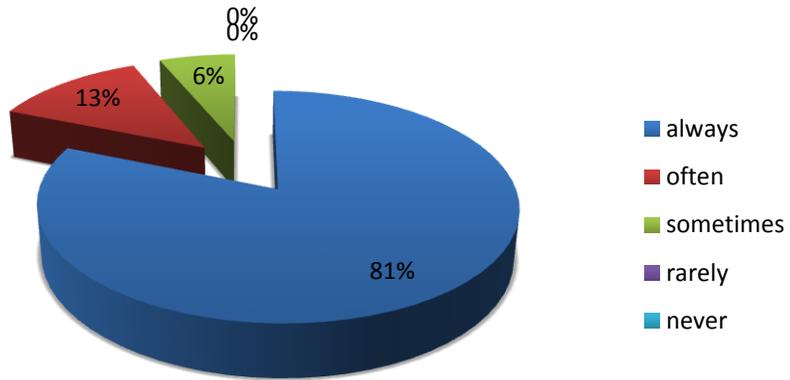
To the question regarding the methods used for monitoring the museum communication activities, most of the museums state that observation and media clipping are the most common methods for monitoring communication activities. This is another fact that leads to the conclusion that the techniques and media used in museums are traditional ones, as media clipping and observation fall under the category of traditional media monitoring techniques.



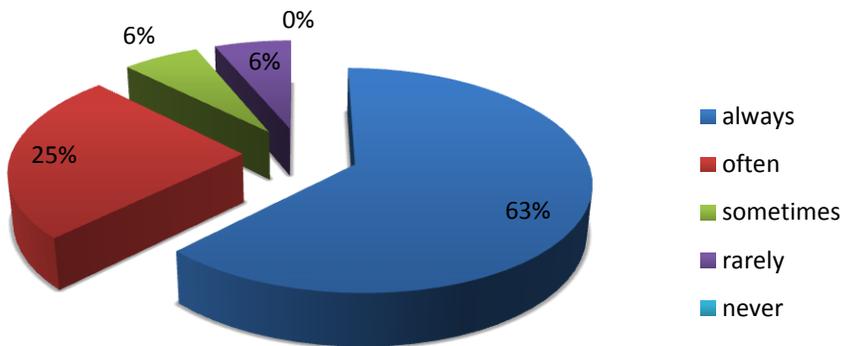
Feedback is the crucial part of any communication process. Without the feedback from the receiver – in this case the stakeholders – communication process is considered incomplete. For a museum it very important to get the feedback from the visitors, especially in communication activities, in order to track the opinions and behaviours of visitors and other stakeholders and understand what are the things that should be changed or approached differently in communication. In the survey we asked what are the techniques and methods used for monitoring the communication performance in museums. The survey question was formulated as a multiple choice question offering the answers: *always, often, sometimes, rarely, never* allowing the museums to rank the frequency in using each method. The methods are: analysis of the audience, tracking frequency of appearances in media, web-site analysis, collecting the data from the experts, social-networks analysis, and monitoring donations.

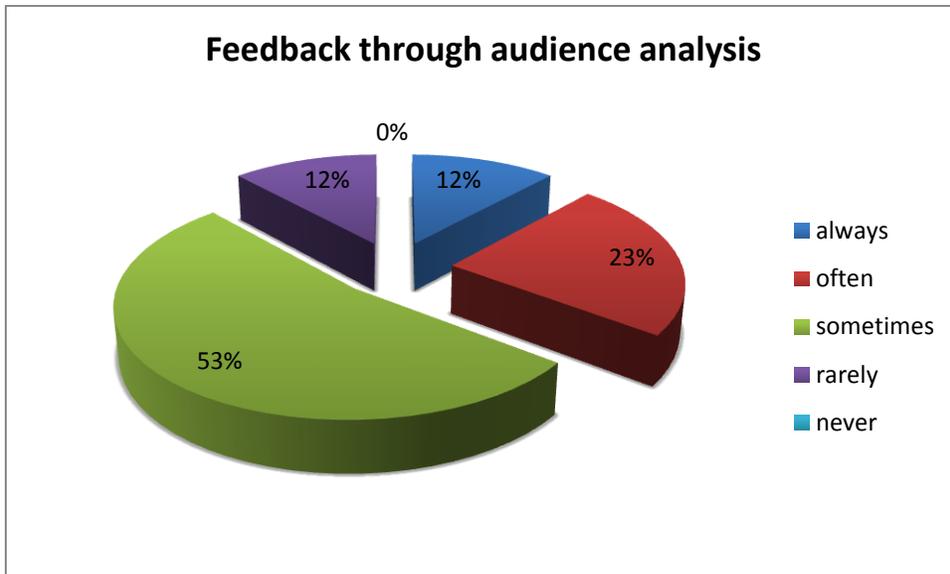
The methods for feedback tracking most frequently used are the number of appearances in media (traditional media) and number of sold museum publications. Another interesting fact is that the museums only occasionally or rarely use the analysis of the audience to gather information about their performance. The same happens with the web-site and social-networks analysis. Given the museum all over the world are now finding ways to be more visitor-oriented, audience analysis and web-based analysis are extremely important for museums nowadays as the we live in a fast-paced world with constant changes of visitors' needs and requirements. In the interviews conducted with the three selected museums, the museum professionals explain that these evaluations are done once in five or more years, sometimes as a task of volunteers or students.

### Feedback through media appearances



### Feedback through sold publications





### 5.3 Communication Competencies

The results obtained regarding communication competencies through the research instruments, survey and interview, are organized in themes. The key issues retrieved from collecting information on mission and strategy, communication mission, strategy and communication.

This part of the survey was dedicated to the personnel in charge of communication in a museum.

#### 5.3.1 Museum Communicator position and tasks

The profile of the person in charge of communication is closely connected with presentation, promotion, and general museum performance. Along with general higher education and wide cultural horizons, this person needs have knowledge about museums and theory of public relations and its techniques, case study and techniques that can help in successful problem solving in critical situations.

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The museum professional in charge of communication should perform his/her tasks according to the professional codex of ICOM (International Committee of Museums) and should be in constant connection with the other museum professionals and associations of the country s/he operates

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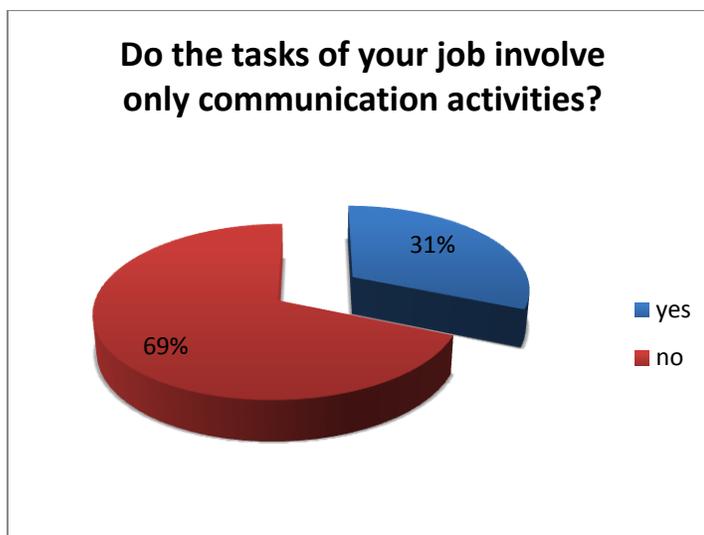
<sup>150</sup><sup>150</sup>Dzamic L., *Public Relations F&F: Manual for practical entrepreneurs*, UFA Media, Smart Communications, Belgrade, 1995

in.<sup>151</sup>S/he should also follow the happenings within the field of communication on the internet and be informed about the newest trends and news in the field.

Corporate communication is a higher form of communication which involves a well-written communication strategy aimed at achieving a positive point of view among the stakeholders. Organizations aim to communicate the same message to all their stakeholders, adjusting the approach for different target groups. In accordance with the idea of corporate communication strategy, the Association of Business Communicators created a Communicator's Competency Model for communication including the following set of skills: communication skills, management skills, knowledge area skills. In this research we adjusted this model for the museum environment resulting with a set of following competencies that a job of the museum communicator requires: museum knowledge; communication planning; change management; research, writing and editing; project management.

Both research survey and the interviews' structure of questions regarding the competencies follows this model of competencies in order to understand if any, some of them or all them match with the competencies communicators and practitioners in charge of communication in Serbian museums.

In any case, the first information we wanted to retrieve with the research survey was whether the person is in charge only of communication tasks. This was important to know because it reveals the time a person in charge of communication can dedicate to performing communication activities and whether his/her focus is entirely on communication or it needs to be coordinated with other tasks in his/her job description. Research results demonstrate that only 31% of museums have PRs or communicators, while the other 69% practitioners coordinate communication activities with other responsibilities, such as: museum management (museum directors), planning and organization of educational activities, production and organization of program activities, etc.



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<sup>151</sup> Extracted from [www.pr.org.rs](http://www.pr.org.rs) on the 6<sup>th</sup> of September 2013.

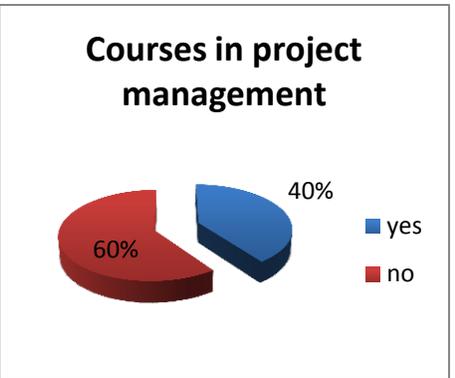
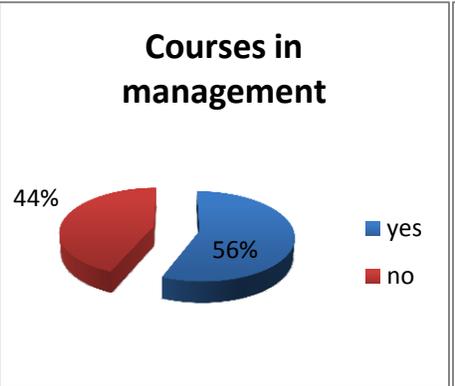
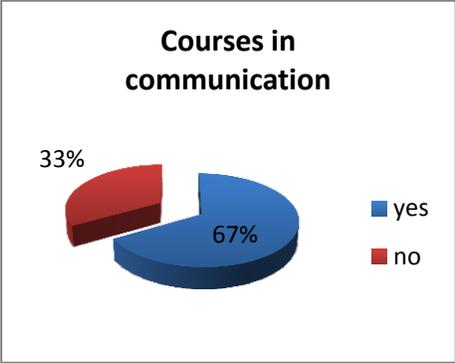
This first set of survey questions also contained open-ended questions regarding the position and tasks of the person responding – museum professional in charge of communication – as well as the attitude this person has towards the role s/he has in the museum as the PR or communicator. The results show that only a few people responded to the second question with short answers. This demonstrates a certain lack of clarity about the communicator's role within the museum personnel structure. In the research interviews the Museum of Natural History's PR explained her opinion on the matter telling that the most important thing for a museum communicator are individual abilities: sociability and positive attitude. She retains that competencies in the field of communication and PR are easy to learn and that one does not have to have professional knowledge in the field of communication, but must have the museum knowledge in order to understand the context. Knowledge and competencies in the field of communication can then be learned along the way. Until recently the PR (currently the deputy director) of the National Museum in Belgrade shares this opinion. Disagreeing with this view, the director of the National Museum in Krusevac maintains that this kind of professional is necessary for the museum, because the amount of work he has as the director does not allow him to cover all the segments of marketing and communication. It is necessary to add that the director of this museum has been on this position since recently and that some improvements in communication of the Museum are noticeable in this period of time.

### **5.3.2 Museum Communicator position, trainings and knowledge**

Many Serbian museums do not have a person specialized for communication. This is why the second set of questions in the survey regarding the competencies includes questions on attended courses and training in the field of communication, marketing, management and project management. The objective of these questions is to understand the ways in which the museum communicators in Serbia gain competencies in these fields. Furthermore, it tends to reveal whether and how they improve their knowledge and whether they follow the trends in the mentioned fields.

Most of museum professionals in charge of communication in Serbian museums have attended certain courses in the field of communication. These courses and trainings are mostly organized by ICOM or other the museums themselves. Some communicators are self-educated through books or on-line resources, while some have attended trainings and courses on a personal level.

When it comes to on-line communication, only one communicator has attended courses and training in this field. The names of the courses are not mentioned. Courses and trainings in management are also poorly attended, while project management training and courses reveal a solid percentage of participation.



The research survey posed another set of self-evaluation questions where the museum professionals were asked to evaluate their competencies in different fields of marketing and public relations with descriptive answers: *excellent, very good, good, adequate, inadequate*. The objective of this set of questions was to understand what competencies museum practitioners in charge of communication have in the museums of Serbia. This is necessary for understanding the context of communication competencies in these museums, evaluating the strengths and weaknesses, opportunities and dangers that may occur. The results (in percentages) of the survey questions are shown in the tables below. The first table demonstrates the level of knowledge the museum practitioners possess in fields of museum policies, visitors, actors in other industries, promotion, market analysis, media, project management and social networks. This table focuses on the knowledge, while the second table focuses on abilities in similar fields. Put together the results of both tables give an image of the competencies in communication in museums in Serbia.

Evaluate your knowledge in the following fields:					
%	Excellent	Very good	Good	Adequate	Inadequate
Culture and policies of museums worldwide	0	25	56	13	6
Culture and policies of museums in Serbia	37	25	38	0	0
Museum visitors	33	47	20	0	0
Private sector and actors in Serbia	13	6	50	25	6
Tourism sector and actors in Serbia	20	20	47	13	0
NGOs in Serbia	6	38	25	19	6
Product marketing	0	36	36	21	7
Promotion and promotional mix	12	38	25	19	6
Public message development	0	53	27	13	7
Media in Serbia	20	33	40	0	7
Internet and social networks	0	20	53	7	20
Project management and planning	37	44	19	0	6

The various types of knowledge in the fields given in the survey (table above) are all required for good communication. It is interesting to notice yet again that the best evaluations are stated in the fields that relate more to traditional techniques in public relations. As we can see museum visitors, public messages development are the best ranked knowledge types, while the results show poor knowledge in social networks, product marketing and actors in other industries. The problem with having such a

focalized average of knowledge is that it fails to grasp the wider context in which museums operate and how this environment develops. Eventually this leads to unsuccessful and undeveloped communication.

However, during the research interviews, the interviewees responded affirmatively to the questions related to the actors in tourism and NGOs. Collaborations with touristic organizations and agencies and non-government organizations seem to work from time to time, although they admit that the private sector remains an unknown field. They explain that they have not really tried yet working with private agencies, except for the Museum of Natural History which has already worked with banks and other similar agencies through sponsorship for big exhibition events.

Evaluate your abilities in the following fields:					
%	Excellent	very good	good	adequate	inadequate
Market analysis	6	25	50	13	6
Product marketing, cultural product marketing	7	20	53	13	7
Lobbying	7	20	57	0	7
Branding	0	37	38	19	6
Strategic planning	12	38	44	6	0
Promotion	37	31	13	19	0
Budget planning	25	44	19	12	0
On-line research	40	33	27	0	0
Social-networks	31	31	19	0	19
Event management and planning	40	47	13	0	0
Project management and planning	50	31	0	0	19
Writing, editing for media publication	50	37	13	0	0
Verbal communication	44	50	6	0	0
Public presentation	44	56	0	0	0
Clarity in communicating messages	31	63	6	0	0
Monitoring, results evaluation	31	44	25	0	0

The abilities in the fields given in the survey (table above) are all abilities that a good museum communicator should possess. In this table too, it is discernible that the best evaluations are stated in the fields that relate more to traditional techniques in public relations. Promotion, writing/editing, public presentation, and verbal communication unquestionably assume good positions in the ranking. However as soon as the abilities are not specifically focused on traditional media and promotion, the percentages decrease noticeably. This shows that the museum communicators in Serbia are specialized in traditional promotion and media, but they are not as familiar with new techniques and innovation.

Another field where the museum communicators in Serbia are well-acquainted are project and event management and planning. This is so because many of the museum practitioners in charge of communication in Serbian museums are not only communicators, but have other tasks in their job description. Many of them are museum directors who are also responsible for communication within the museum's personnel structure. Another part of communicators are in charge of all museum's program activities as their job description as the PR include the management of program activities which is also confirmed during the interviews in the research.

The last set of questions in the research survey are open-ended questions with a focus on the personal opinion of the museum practitioners in charge of communication. The questions refer to their attitudes about the competencies that a museum communicator should have and what would be the things that would improve the communication in museums.

Most of museums retain that the knowledge that a museum communicator should have are the basic communication knowledge as well as the knowledge in museology. When it comes to basic knowledge of communication, it is difficult to understand what these practitioners consider the basic communication knowledge. If we return to some of the previous questions in the research survey we can see that most of the practitioners refer to communication in the frame of traditional media promotion. Only a few of museum practitioners wrote on the importance of having knowledge in marketing, management and digital/on-line promoting. This reveals that many of the museum practitioners do not have a clear idea of how communication competencies are conceived and how they should be developed.

When asked about the skills that a museum communicator should possess, it is intriguing to notice that all of the museums stated abilities such as eloquence, sociability, verbal communication and some even state as a skill a *smiling face* and *charm*. Only some museums mention professionalism, lobbying, cultural management skills, and teamwork.

Finally, it is important to say that from the answers on the questions referring to the ways of improvement of communication in museums, there seems to be a shared clarity over the opinion that the first step in bringing changes to museum communication is to change the formulated attitude about communication within the museums themselves. They retain that there needs to be a raised awareness over the importance of communication on all levels of museum. Furthermore, most of them think that hiring a person professionally qualified or training adequately a person who would be in charge only of communication is the correct direction to follow. This shows that current museum communicators realize the importance of communication strategy, but that they do not feel fully equipped with communication competencies to deliver a successful and complete communication with stakeholders. Nevertheless, they are open to change and willing to improve communication in their museums.

## 5. 4 Conclusions

### 5.4.1 The current situation: communication competencies

The main goals of the research thesis *Communication Competencies in Museums: the case of Serbia* were to analyze and evaluate the information regarding the role of communication in museum strategy, communication policies and communication competencies in museums in Serbia. With the help of this analysis, my research aims to respond to the central question of the discourse: whether the problem of Serbian museums lies in lack or misallocation of communication policies or whether the problem might have evolved due to their permanent collections and cultural offerings (which is part of a larger problem closely linked to the changeable political situation in Serbia).

Overlooking the results of the whole research there are some interesting factual indicators that can lead to answering the questions the thesis poses. It is particularly interesting that the course of this research brought up some new and unexpected question. The communication field in Serbia has definitely developed in the last few years. According to the research study published by the *Institute for Cultural development* in 2009, 32% of the surveyed museums reported that they have PR departments within their museums (or at least a person in charge of communication), while the rest, that is, 68% of museums, responded negatively to the question. This shows an undeveloped environment and lack of awareness of the importance of communication activities as well as the unclear vision of communication role museums have in the society. Since 2009, this situation seems to have changed as most of museums today have a museum practitioner at least partly dedicated to the activities of PR and communication. The museums have definitely shown more interest in communication activities and have learned to accept the idea of having the communication as the separate department within their institutions. This does not mean that in practice the situation on communication is ideal today nor that the communication department exist in all Serbian museums, but it means that museums have become aware that communication is something important for museum survival.

In practice, the situation is a bit different. Despite the fact that most of museums have a person in charge of communication, there are a few noticeable problems. First of all, in most of the surveyed museums, the person in charge of communication is not a museum communicator. This means that communication tasks are only partly the responsibility of this person, meaning that they are managers of different segments of museum's work. This occurs because the responsibility of communication is often delegated to museum practitioners already working in the museum. In these occasions there is no switch in position or job tasks, rather, usually these tasks are just added to the primary tasks. The most frequent reason for this is the lack of employees. However, in some other cases of museums, like the Museum of Contemporary Art in Belgrade where the communication, the profile of the *PR Manager* (responsible for communication) includes *public communication activities, and production and coordination of the museum program*. Another type of case is when the museum directors overtake the tasks of museum communicator. All of these cases lead to an insufficient focus on the communication tasks, and to the inefficiency in the museum communication.

The profile of museum communicator represents a complex set of activities, which is why a successful communicator should have competencies from different professional fields and combine them according

to situation. As mentioned in chapter III of the thesis the competencies that the museum communicator is required to have are:

- Museum knowledge (understand museum culture, museum legal bonds and objectives of key stakeholder)
- Communication planning (able to develop all the stages of the communication planning)
- Change management (knowledge of culture policies and current situation, assessing the likely impact of planned change on various audiences, analyzing audience attitudes and needs for information and helping people to manage the change, shift the audience)
- Research, writing and editing (develop and control promotion channels)
- Project management (knowledge in managing projects in order to follow exhibition and program activities development)

Furthermore, the museum communicator should always actively follow trends and news and think forward, presenting innovative ideas and ways of communication, according to the changes that happen outside the museum. According to the results of the research it can be noticed that the museums in Serbia tend to perform communication activities in the fields of traditional PR, in sense of communicating with the press and media, such as newspapers, TV, and radio channels. This can be very limiting because it narrows the horizons and chances for improvements and opportunities in the museum. Museum nowadays are looking for ways to be more visitor-oriented in order to attract the visitors and increase the number of visits, leading to increased income; not only visitors, but also different stakeholders that might become museum's sponsors or donors. The press and mass media are certainly important channels of communication, but they are not the only one. Each day technology develops new media through which organizations can present their image and reconnect with their stakeholders, such as web-based channels and social media. There is another ambiguity to museums' choice to adhere to traditional media as more than a half of surveyed museums (53%) stated that the barriers in their communication to the public come from insufficient financial resources for the communication activities. Furthermore, the interviewed professionals in the National Museum in Belgrade, the Museum of National History in Belgrade and the National Museum in Krusevac have confirmed the fact that most of communication and promotion activities in their museums (and, according to them, the museums in general) is generated with a very small budget or no budget at all. Although TV and Radio in Serbia are the most expensive advertising media in Serbia and the museums lack the financial support for the communication activities, they are still the most used means of communication in museums. Differently, internet communication potential does not seem to be fully exploited in Serbian museums, although social networks and other web-based vehicles of communication, such as blogs, forums etc. are either free or require the lowest budgets. This situation is probably a consequence of competencies the museum practitioners in charge of communication possess. In the self-evaluation questions the best ranked competencies were those related to press and traditional media, while the internet-based competencies are those with the lowest ranking.

Another significant fact can be retrieved from the research survey and interviews in relation to communication competencies of communication practitioners in Serbia. The results prove that communication practitioners also lack the competencies regarding marketing analysis and management

techniques that can be extremely useful, if not mandatory, for the successful communication. Knowledge and skills in product marketing and marketing of cultural products, for example, can create a great advantage for museum communication. It helps to understand the ways in which museum program activities can be delivered to the public, as it includes knowledge of overall process of conveying a good or service to customers. Product marketing includes defining the scope of the product line, identifying potential markets for a product, determining optimal pricing for the market, encouraging potential customers to purchase the product, and finding the best distribution methods for delivering the product to customers.<sup>152</sup> Despite being a business technique, it can contribute immensely to communication activities in museums.

A lot of successful communication depends on relations with actors from other industries, private companies, NGOs, or public institutions. This can contribute to the organization's better visibility, better product service, speed up innovations and improvements across the company, increase agility, higher customer retention etc., all of which are benefits to museum communication and marketing. Working with touristic organizations can boost the number of foreign visitors significantly, while collaboration with NGOs can ameliorate museums' relations with local audiences, while cooperation with private sector can increase the chances for sponsorships and donations. In the case of Serbia, most of museums do consider collaboration with other industries important, which is confirmed by the museum professionals interviewed in the research. All three museums collaborate with touristic organizations (mostly with those of public service) by projects usually on the initiative of the other party, NGOs are included in some projects, but the collaboration with private companies is still not that present, other than in some very special occasions. However the knowledge and experience of museum practitioners in charge of communication with these subjects is very low which means that if existent, collaborations with other industry actors is not much used in the communication department, even though this might be another way of reducing communication costs.

One final important thing to mention regarding the current situation in the field of communication in Serbian museums is the fact that project and event management competencies are very well-developed in communication departments. This is probably because most communication practitioners in Serbian museums are employees involved in other museum activities, such as developing program events, exhibitions and projects. Project and event management knowledge and skills are certainly beneficial for museum communication if directed to achieve communication goals.

## 5.5 Further communication development

There are a lot of malfunctions in museum communication in Serbia. Nevertheless, the situation of communication policies and communication policies is not hopeless. Museums in Serbia are far away from creating a true communication strategy, but it is definitely possible to move towards it. Communication strategy is a complex system which requires a solid strategy and system of the institution as whole and a well-organized personnel structure. Furthermore, communication

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<sup>152</sup> Extracted from <http://www.businessdictionary.com> on the 7<sup>th</sup> of October 2013.

competencies need to be fully acquired to make the situation favourable for creating a communication strategy.

In this thesis, we created a *model* of competencies required for museum communicators competent to formulate and implement a communication strategy. These competencies are:

- Museum knowledge
- Communication planning
- Change management
- Research, writing and editing
- Project management

In Serbian museums, museum practitioners in charge of communication are well equipped with knowledge and skills in the field of museum knowledge, research, writing and editing, and project management. However they lack competencies in communication planning and change management. These are the fields that museums should work on in their communication department. Management and marketing skills needed for competency development in these fields can be obtained by management and marketing training, while the required knowledge in the mentioned fields can be acquired through different courses. These qualifications are more than necessary for a good museum communication. Let us take the social media as an example. Social media has become a form of crucial media for today museums. With new developments in technology internet has becoming very fast the leading media by the numbers of users and time spent on the internet. More and more people tend to turn to the internet as the source of their information. In accordance to internet development, social networks are increasingly becoming a new marketing technique. Highly interactive and easily accessible, social networks are great way for any organization to promote itself and its activities, as many of the TV and radio users have replaced their free time usage with social networks and web-channels. These kind of changes need to be monitored in order to understand which is the right direction to follow in promotion and marketing and organize the communication activities accordingly. If an institution remains stuck in the outdated ways of presentation, it will fail to communicate with its audience.

With the results gained with this research thesis, it is possible to understand the problems of museum communication, but also to recognize the opportunities for its development. The strengths, weaknesses, opportunities, and threats of communication in the museums in Serbia can be ordinated in the SWOT analysis which shows the current situation and the chances for the future.

## SWOT ANALYSIS MUSEUM COMMUNICATION COMPETENCIES IN SERBIA

### STRENGTHS

- A person dedicated to communication
- Knowledge about the press
- Project management competencies
- Project event competencies
- Good monitoring press skills
- Good writing/editing skills

### WEAKNESSES

- Competencies only in communication to traditional media
- Lack of skills in web-based media and social networks
- Lack of employees in communication department
- A person dedicated to communication has tasks in other museum activities
- No communication strategy
- No change management competencies

### OPPORTUNITIES

- Web-based media
- Social networks
- Transferring project management skills to communication planning competencies
- Collaboration with other industry actors in field of communication

### THREATS

- Fast-changing market
- New media
- Bad general image of museums
- Government changes

# Chapter XI : Anexes

## 6.1 Survey for Master Thesis

*Communication competencies in museums: the case of Serbia*  
*University of Ca' Foscari Venice*

*Authors: Tina Kaplani, prof Michele Tamma*

*\* The term communication in this survey refers external communication, to the ways in which the museum presents and communicates news and information about itself towards its stakeholders*

### **Part I: External Communication**

1. Does Your institution have a formulated mission?
  - a) Yes
  - b) No
  - c) I don't know
2. Does Your institution have a defined strategy?
  - a) Yes
  - b) No
  - c) I don't know
3. How important is communication for the museum in achieving its goals?
  - a) Very important
  - b) Important
  - c) Not that important
  - d) Not important
4. How many employees are in charge of communication in the museum?
  - a) 1 employee
  - b) 2 employees
  - c) 3 employees
  - d) 4 or more employee
5. How many of them are employed only in communication?
  - a) None of them
  - b) Less than a half
  - c) More than a half
  - d) All of them
6. Does your institution have a defined communication program or does it use communication techniques when needed?
  - a) Defined program

- b) *Communication activities when needed*
- c) *It has a program, but it also uses communication activities when needed*

*If it does, how is it communicated within the museum?*

- a) *Meetings*
- b) *News board*
- c) *E-mail*
- d) *Intranet*
- e) *Internal blogs*
- f) *It's not being communicated to employees outside the communication department*

7. *How important are the following activities for a successful achievement of the museums' goals?*

*Advertizing*

- a) *Very important*
- b) *Important*
- c) *Not that important*
- d) *Not important*

*Presentation and participation in local events*

- a) *Very important*
- b) *Important*
- c) *Not that important*
- d) *Not important*

*Participation on conferences and special events*

- a) *Very important*
- b) *Important*
- c) *Not that important*
- d) *Not important*

*Collaboration/ connection with organizations from the same industry*

- a) *Very important*
- b) *Important*
- c) *Not that important*
- d) *Not important*

*Direct meetings with the local authorities*

- a) *Very important*
- b) *Important*
- c) *Not that important*
- d) *Not important*

*Electronic communication (web, e-mail, blogs, e-newsletter)*

- a) *Very important*
- b) *Important*
- c) *Not that important*
- d) *Not important*

*Publishing reports about the museum performance*

- a) *Very important*
- b) *Important*
- c) *Not that important*
- d) *Not important*

*Media coverage of the museum's image and activities*

- a) *Very important*
- b) *Important*
- c) *Not that important*
- d) *Not important*

*Article and letter writing to the editors (newspapers, television, radio)*

- a) *Very important*
- b) *Important*
- c) *Not that important*
- d) *Not important*

*Storytelling*

- a) *Very important*      b) *Important*      c) *Not that important*      d) *Not important*

*Fundraising*

- a) *Very important*      b) *Important*      c) *Not that important*      d) *Not important*

8. *What are the off-line communication channels that the museum uses?*

- a) *Bilboard*
  - b) *Poster*
  - c) *Flyer*
  - d) *TV*
  - e) *Radio*
  - f) *Newspapers/ magazines*
  - g) *Other (please state which)*
- 
- 

1. *What are the on-line communication channels that the museum uses?*

- a) *E-mail/ e-letter*
- b) *Web-site*
- c) *Blogs*
- d) *Forums*
- e) *Facebook*
- f) *Twitter*
- g) *Pinterest*
- h) *Linkedin*
- i) *Tumblr*

2. *What are the methods the museum uses to monitor communication performance?*

- a) *Observation (events, audience behaviour etc.)*
- b) *Web-based analysis*
- c) *Media clipping*
- d) *Surveys (telephone, written, online)*
- e) *Interviews with media persons of interest or other public individuals that share public information*
- f) *Focus groups*
- g) *Study cases*
- h) *Other* \_\_\_\_\_

3. *How often does the museum use the following activities in order to record communication performance?*

*Analysis of the audience*

- a) *Always*      b) *often*      c) *sometimes*      d) *rarely*      e) *never*

*Number of appearances in the media*

a) Always      b) often    c) sometimes      d) rarely e) never

*Number of sold museum publications or other materials realized by the museum*

a) Always      b) often    c) sometimes      d) rarely e) never

*Feedback-a gathering of your target audiences in regards to communication activities*

a) Always      b) often    c) sometimes      d) rarely e) never

*Web-based appearances*

a) Always      b) often    c) sometimes      d) rarely e) never

*Data coming from the communication experts*

a) Always      b) often    c) sometimes      d) rarely e) never

*Social network monitoring (Facebook, Twitter, Tumblr etc.)*

a) Always      b) often    c) sometimes      d) rarely e) never

*Donation monitoring*

a) Always      b) often    c) sometimes      d) rarely e) never

4. *Who are the museums key partners?*

- |                   |                           |
|-------------------|---------------------------|
| a) Community      | e) other museums          |
| b) Republic       | f) toristic organizations |
| c) NGOs           |                           |
| d) Private sector |                           |

5. *Rank the following potential partners according to their importance for the museum:*

- \_\_\_ Community
- \_\_\_ Republic
- \_\_\_ NGOs
- \_\_\_ Private sector
- \_\_\_ Other museums
- \_\_\_ Touristic organizations

6. *How does the museum communicate with its partners?*

- a) *Direct meetings*
- b) *Letter*
- c) *Telephone*
- d) *E-mail*

e) Other \_\_\_\_\_

7. How often does the museum collaborate with other institutions from the same professional field?

- a) Very often
- b) Often
- c) Not that often
- d) Never

If it collaborates, who are the institutions with whom collaborates?

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How does the museum communicate with ther institutions from the same field?

- a) Direct meetings
- b) Letter
- d) Telephone
- e) E-mail
- f) On-line platform
- g) Other \_\_\_\_\_

8. What are the barriers in communication that the museum encounters?

- a) Lack of financial resources for communication activities
- b) Lack of employees in communication
- c) Other museum priorities which interfere with communication activities
- d) Lack of planning/ organization
- e) Lack of skills/ trainings of the employees
- f) Lack of interest of the msueums directors for communication activites
- g) Problems to delicate to publish
- h) Other \_\_\_\_\_

9. How often des the museum hire external experts for assistency in communication?

- a) Always
- b) Often
- c) Sometimes
- d) Rarely
- e) Never

**Part II: Communication competencies in museums, for a person in charge of communiation to compile**

1. In the institution where you work, are you in charge only of communication?

- a) Yes
- b) No

*If no, what are the other job tasks?*

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2. *What are the job functions of your position in the museum?*

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3. *How do you see your role (as communicator) in the museum?*

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4. *According to your opinion, what does it mean „to communicate the museum“?*

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5. *Do the activities of your job include both internal and external communication?*

*a) Yes b) No, it includes only internal communication c) No, it includes only external communication*

6. *Did you attend any courses which contributed to your knowledge of communication?*

*a) Yes b) No*

*If yes, please state which courses.*

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7. *Did you attend any trainings which contributed to your skills in communication?*

*a) Yes b) No*

*If yes, please state which trainings.*

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8. *Did you attend any courses which contributed to your knowledge of on-line communication?*

*b) Yes b) No*

*If yes, please state which courses.*

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9. *Did you attend any trainings which contributed to your skills in on-line communication?*

b) Yes            b) No

*If yes, please state which trainings.*

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10. *Did you attend any courses which contributed to your knowledge of management?*

c) Yes            b) No

*If yes, please state which courses.*

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11. *Did you attend any trainings which contributed to your skills in management?*

c) Yes            b) No

*If yes, please state which trainings.*

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12. *Did you attend any courses which contributed to your knowledge of project-management?*

d) Yes            b) No

*If yes, please state which courses.*

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13. *Did you attend any courses which contributed to your skills of project-management?*

e) Yes            b) No

*If yes, please state which trainings.*

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14. *How would you evaluate your knowledge in the following fields:*

*Culture and policies of museums worldwide*

a) Great    b) Very good            c) good    d) adequate            e) inadequate

*Culture and policies of museums in Serbia*

a) Great    b) Very good            c) good    d) adequate            e) inadequate

*Museum visitors*

a) Great    b) Very good            c) good    d) adequate            e) inadequate

*Private sector and actors in Serbia*

a) *Great* b) *Very good* c) *good* d) *adequate* e) *inadequate*

*Tourism sector and actors in Serbia*

a) *Great* b) *Very good* c) *good* d) *adequate* e) *inadequate*

*Non-profit organizations in Serbia*

a) *Great* b) *Very good* c) *good* d) *adequate* e) *inadequate*

*Product marketing*

a) *Great* b) *Very good* c) *good* d) *adequate* e) *inadequate*

*Promotion and promotional mix*

a) *Great* b) *Very good* c) *good* d) *adequate* e) *inadequate*

*Public/ market message development*

a) *Great* b) *Very good* c) *good* d) *adequate* e) *inadequate*

*Media in Serbia*

a) *Great* b) *Very good* c) *good* d) *adequate* e) *inadequate*

*Internet and social networks*

a) *Great* b) *Very good* c) *good* d) *adequate* e) *inadequate*

*Project planning and management*

a) *Great* b) *Very good* c) *good* d) *adequate* e) *inadequate*

15. *How would you evaluate your skills in the following fields:*

*Market research*

a) *Great* b) *Very good* c) *good* d) *adequate* e) *inadequate*

*Product marketing, cultural product marketing*

a) *Great* b) *Very good* c) *good* d) *adequate* e) *inadequate*

*Lobbying*

a) *Great* b) *Very good* c) *good* d) *adequate* e) *inadequate*

*Branding*

a) *Great* b) *Very good* c) *good* d) *adequate* e) *inadequate*

*Strategy planning*

a) *Great*   b) *Very good*   c) *good*   d) *adequate*   e) *inadequate*

*Promotion*

a) *Great*   b) *Very good*   c) *good*   d) *adequate*   e) *inadequate*

*Budget planning*

a) *Great*   b) *Very good*   c) *good*   d) *adequate*   e) *inadequate*

*On-line research*

a) *Great*   b) *Very good*   c) *good*   d) *adequate*   e) *inadequate*

*Social networks management*

a) *Great*   b) *Very good*   c) *good*   d) *adequate*   e) *inadequate*

*Event planning and management*

a) *Great*   b) *Very good*   c) *good*   d) *adequate*   e) *inadequate*

*Project planning and management*

a) *Great*   b) *Very good*   c) *good*   d) *adequate*   e) *inadequate*

*Writing and editing texts to be published media*

a) *Great*   b) *Very good*   c) *good*   d) *adequate*   e) *inadequate*

*Verbal communication*

a) *Great*   b) *Very good*   c) *good*   d) *adequate*   e) *inadequate*

*Public appearance*

a) *Great*   b) *Very good*   c) *good*   d) *adequate*   e) *inadequate*

*Clarity in transferring a message*

a) *Great*   b) *Very good*   c) *good*   d) *adequate*   e) *inadequate*

*Monitoring, recoding, evaluating results*

a) *Great*   b) *Very good*   c) *good*   d) *adequate*   e) *inadequate*

16. *According to your opinion, which knowledges should museum communicator have?*

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17. *According to your opinion, which skills should museum communicator have?*

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18. *According to your opinion, what are the ways to improve the museum communication?*

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## 6.2. Interviewer/ Researcher: Tina Kaplani

Interviewee: Aleksandra Savić, the Museum of Natural History in Belgrade, chief of Education and Communication Department, and Marketing

Recorded on the 1<sup>st</sup> of August, 2013.

R: What is your opinion about cultural policies in Serbia? What would you change about it? Is there a possibility to do so?

I: My opinion is that there cultural policies in Serbia are non-existent. The strategy of cultural policies are destroyed with each change of government and then starts from the beginning. There is no continuance between the governments which is shameful. Such a thing does not require money, it does not require to be a part of a certain political party, it requires the wish for general well being of this country in order to create cultural policies of a certain quality.

What I would change are directions. Public institutions would get certain guidelines which follow directions of one cultural policy strategy. Cultural policies would be one of the priorities of the country instead of just being a theme of conversation. They would not get the minimal budget with an excuse that that is our reality. This is incorrect. Public institutions should have a significant role in people's lives, they should live with one another. People should be able to benefit from cultural institutions for maximizing their well-being. As soon as we feel better, we will be different in other things as well.

Another problem is that too much financial resources are being spent on things with no value that have no effect in return. There are many media that want to leave a trace, and you can see that their projects are a fail. It remains to wonder why so much was invested in this program and not in something much more valuable and worthy.

There are possibilities for the cultural policies in Serbia to change. It doesn't require money, it requires good will, professional knowledge and intelligence.

R: What do you think about our laws on culture and cultural policies?

I: Museum law refers strictly to museum professionals. The only people that could write these laws are us, the museum professionals. The problem is communication between the museum professionals and lack of the initiative.

R: Do communication policies, and politics in general, influence the performance of museums?

I: It influences only the museums' structure of the staff. If the combinatory and organizational logic of the current government is strong, they will influence the work of museums. The politics in general though do not have a major influence on museums, museums function according to their time and logic. As I mentioned, the only way it can bring changes is in the sense of staff policies. Museums should not be involved in these changes as they are supposed to present facts and truth. Even if there are any personal changes in reference to the politics, these changes are slow and they are never brought to the end. Museums have a certain luck to be in a field where politics do not have that big part.

R: Is there a chance to go around these changes?

I: Yes, with a good work and performance.

R: How would you describe the situation of museums in Serbia when it comes to communication?

I: It depends on a museum. Some museums are very open to their public, for collaboration on hand, and museums which are closed on the other. This usually relates to personal attitudes, to the personal profile of the person in charge of communication and the museum director. If museums are closed, the communication is almost inexistent while in the open ones communication will happen on all the levels. Some museums do not HAVE a person in charge of communication. In some museums the museum directors are in charge of communication, in some Education department curators are in charge of communication or this role is given to some other employee in the museum. It depends on the organizational structure of the museum.

R: Is there a communication strategy in Serbian museums?

I: I think generally it doesn't. It depends on the museum. There are museums which have a clear idea of the message they wish to send out to their stakeholders. Communication strategy should go hand in hand with the working strategy. You cannot communicate with a closed bag, when you have nothing to give. You have to have something in order to communicate.

R: Are museum practitioners equipped enough with knowledge they can get in the courses offered by our education system?

I: My opinion, also declared in my book, the profile of the person in charge of communication is far more significant than the professional knowledge they have. A person should undoubtedly have a degree, but the PR job tasks are learnable easily in a short period of time. It is a job that any person can learn, if he/she is literate enough, willing, sociable and positive. The person in charge of PR or communication does not have to have a degree with a specialization in communication. Nowadays, it is enough to read three

books, talk to the colleagues. These knowledges and competencies can be improved through constant education and trainings. However, the trainings are not a guaranty – some people adjust well to the trainings of the others, but some are not. It is also the question of interest and the market at the moment. No matter the way, the communication competencies can always be improved, especially because it a field still growing, and with social networks it is growing even faster.

R: Have you obtained any trainings personally?

I: Yes. Sometimes I hold these specialized lessons or conferences at the University of Economy, on some seminars (I have just received an invitation from ICOM to hold a conference). Four of years ago I organized few seminars personally in the field of PR and communication. Colleagues attendance during these sessions were great. More than sixty people would be present.

R: Do you plan on organizing another one?

I: No answer.

R: Do you think it is better to meliorate the existing competencies or hire external professionals/agencies in the field of communication?

I: The professionals working in PR in museums need to have continuity and should be “in house”. Nevertheless, after a certain period of time the actions start to feel repeated. Sometimes the PR or the communicator needs to have somebody form the outside to refresh the situation, a professional with a good approach to marketing, social networks, who has already developed techniques that can implement. According to my opinion sometimes, for some projects it is necessary to have another person because one person can not be specialized in everything. For our next exhibit, for example, we are taking a professional for social networks to be in charge of our on-line PR.

In particular in marketing, if an organization does not have a well-developed identity and image, sometimes it is a good decision to hire an external professional to boost the ideas. This should not be done continuously and in a long-term period of time, because these professionals tend to be superficial overtime, but in specific moments they are crucial.

R: Do museums have prejudices when it comes to using management and marketing techniques?

I: Anything that can contribute to the performance of the museum should be used undoubtedly. Museums should balance these techniques with the standard ones in order not to become too commercial, because this can get un tasteful which leads to irritating the public. If there are too many things to pay and the museum does not have a good product to offer, it can be irritating. There needs to be a balance between a good technique, personal ability and will. No person in marketing or PR should be only a museum practitioner close for innovating ideas, nor only a manager which tends to sell.

R: What are the competencies that a museum communicator should possess?

I: Personal profile of the person is extremely important. He/she needs to have a degree in the field of museums, with a positive attitude, open to current happenings etc.

R: Is it easier to adapt a manager/PR to the museum environment or a museum professional to the marketing agency?

I: Some people can adapt, but they need to understand the museum's essence and mission, but not on a longer period of time. I would say that it is easier to adapt a conservator or a curator to the field of marketing than the other way around.

R: According to your experience, what is the most efficient channel of communication?

I: TV is a very good channel. If the exhibition is followed with an image, it has a nice feedback from the viewers. Radio has a very nice response, too. When you tell a story on the radio and you sound convincing, people can hear it. It is a very simple media. And of course the newspaper. When it comes to on-line marketing, it incorporates a different audiences, but can be very useful. Our museum has a website and Facebook page, we have not activated twitter yet. One person cannot do it all, there needs to be another person in charge only of social media.

R: Have you collaborated on any promotion campaigns with other institutions in the industry?

I: Yes, we have, for the *Night of Museums*, *Day of Museums* organized by ICOM. When it comes to exhibitions, we do not work on campaigns together. If our museum is hosting the exhibition, then I am in charge of the campaign, the other museum just sends me the material on their part. If the other museum is hosting, I send them the material and they organize the campaign locally.

R: Have you collaborated on any promotion campaigns with the Touristic Organization of Belgrade or Touristic Organization of Serbia?

I: Yes, we have. They are always asking us for the material to incorporate in their activities.

R: Have you collaborated on any promotion campaigns with the Touristic Organization of Belgrade or Touristic Organization of Serbia.

I: For the really big exhibitions, I have managed to achieve a successful collaboration with big companies, such as the bank *Delta* for the *Dinosaurs in Argentina* exhibition few years ago. It was a huge project and huge campaign which lasted for nine months. The *Delta* contributed with the exhibition space We also hires an external agency to help us. I did all the PR, but the agency helped us in organizing the opening event and in fundraising.

R: Generally, fundraising is something that you do as a PR?

I: Over the years it happened, each individual collects the resources for their exhibitions. Or in accordance with the director.

E-mail, telephone, personal contact. Internal display is sometimes used. In our museum we have a specific situation with lots of experts from different fields which makes it difficult to gather everybody. In my department I organize meetings, but I also have personal meeting with each colleague.

R: Are the museum authorities interested in incorporating communication activities as a part museum strategy?

Everybody is interested in communication, but sometimes they do not realize what does PR mean. They do not realize that there are certain limitations in communication. Sometimes it depends on the product, on the theme of the exhibition. Sometimes there are curators that do not want to have any public appearances, the other curators are excessive in their public presentation.

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