Destination Branding and Cultural Tourism – Case from Serbia

Ivana Domazet[1]
Maša Vukanović[2]

Abstract: *Destination branding is icing on the cake of the process of desti-nation-making. This process raises the issues such as attitudes of the local community towards tourism development, regarding utilization of their natural and cultural resources, cooperation of national and local deci-sion-makers, and identification of attractions. Such issues are most noticea-ble in cultural tourism in which tourists choose their destination motivated by an interest to meet the city's local culture. As the new museology para-digm shifted focus onto visitors' experience, museums, guardians and pre-senters of (local) heritage have become brands of their kind. In their work, they meet the local community's needs to know better and adequately pres-ent their culture and heritage and the needs of tourists to meet local par-ticularities. This paper focused on two towns in Serbia, Valjevo and Kikinda, where museums took a leading role in branding cities as cultural tourism destinations.*

1. INTRODUCTION

Since the last quarter of the 20th-century tourism development has had a widespread under-standing of its benefits in terms of the economic development of local communities and nations. The relatively rapid growth of tourism, besides its economic benefits, influenced con-siderations of its effects on both tourists (investing their time and money to explore "other" places) and hosting (local) communities (investing their resources, both natural - such as land-scapes and natural history sites, and cultural - such as cultural heritage and contemporary cul-tural practices). Hence, on a broader scale, tourism nowadays is a complex phenomenon in which the horizons of tourists and their hosts are expanded.

Globalization and increased mobility of people around the globe made almost every corner of our planet accessible, posing challenges for tourism planners, politicians, and various stakehold-ers regarding creating destinations. The creation process implies synchronization of accessible natural and cultural resources that may be (sustainably) used with infrastructure (accessibility of the location, traffic and tourist signalization, accommodation facilities, restaurants, shops, etc.) As tourism is a highly competitive industry, creating destinations (putting all infrastruc-ture "ingredients" together) is no longer enough for attracting tourists. Branding destinations may be described as "icing on the cake" of the process of creating a destination.

Starting with destination making, branding is instead a subtle process consisting of identifica-tion of distinctive elements, titles of stories behind, and creating "new" stories that inspire peo-ple to come and visit "one" destination rather than the "other". Further on, brands are promoted by using "traditional" (analog) and new (digital) media. Branding destination implies continuity

---
[1]   Institute of Economic Sciences, Zmaj Jovina 12, Belgrade, Serbia
[2]   Center for Study in Cultural Development, Rige od Fere 4, Belgrade, Serbia

based upon monitoring the effects of the already identified brand(s) and constant research for contents that may add up the existing brand(s) or contribute to the creation of new brands related to the destination.

Destination branding implies emotional relations of both locals (hosts) and tourists, ideally joined emotional relations of hosts and visitors/tourists (Paunović, 2014). Ideal emotional relations resonate quite well among tourism planners and politicians (especially in small countries such as Serbia) seeking a national brand. Since the 1980s, cultural tourism has rapidly begun to develop, shaking the ideas of tourism planners and politicians to their core. Local communities also recognized possible benefits from tourism development and even took steps to create versions of how destinations mayor should be branded (Wright, 1998).

In this paper, we shall briefly address the development of cultural tourism as a game-changer in the tourism industry because it ignited the necessity for more thorough considerations on how to meet the needs and desires of both the local (host) community and the needs and desires of its guests/tourists. Then we shall analyze two examples from Serbia (from the City Valjevo and the Municipality of Kikinda) that show how local museums succeeded in mobilizing their communities to all work together in positioning themselves as brands, and simultaneously time hubs of local socio-cultural life. These examples show possible ways to address the issues like the attitudes of the local community to the idea that the place in which they live is open to the others, their standpoint with respect to the investment of their natural, material, and human resources from both local and national perspective, and important issues of potential attractions increasing their accessibility for both locals and visitors. By analyzing two said examples, we argue that rooting the brand in the local community ensures longevity in the cultural tourism market. The small size of the country influences opinions that too many brands may "suffocate" each other. The idea of the national brand is a very powerful driver in national economic development and competitiveness as well as an instrument of foreign policy because it may include social and cultural institutions, sports, art, natural resources, tourism, investments, manifestations, festivals, events, people, customs and ethics, mentality, architecture, artistic creativity, cultural and historical monuments (Domazet, 2016). Here we argue on the contrary – emphasizing varieties of heritage and approaches in interpretation are benefit recognition of local "spices" in the broader perspective.

2. BACKGROUND

Cultural tourism had started to develop in the late 1970s, and since then, it has grown continuously. This type of tourism may be defined as traveling in which meeting and learning about the (local) culture on the spot is among the leading motifs for choosing a destination. Though there are more definitions, they emphasize tourism, use of cultural heritage, consumption of experience, product, and of course – the tourist (McKercher & Du Cros, 2002). Culture and cultural heritage are often stressed as primer motifs for traveling. Still, it is acknowledged that culture may also be accompanying interest in business trips and more extended vacations, implying a combination of motifs. Having in mind general distinctions of culture and cultural heritage, it is possible to differentiate some specific types of cultural tourism: a) heritage tourism; b) museum tourism; c) industrial tourism; d) cultural events tourism; e) historical-military tourism; f) religious-pilgrimage tourism; g) gastronomic tourism.

Smith (2003) offered the typology that implores similar differentiation of cultural tourism types and includes relations with interests. According to this typology, heritage tourism that

corresponds with an interest to visit museums, monuments, and archaeological and religious sites is the main field of cultural tourism because the interest in the heritage is also implied in many other types of cultural tourism, such as urban and rural cultural tourism, art tourism, indigenous cultural tourism. Latter suggests that in addition to material, intangible heritage has become extremely popular among tourists searching for authentic and traditional lifestyle testi-monials in recent decades. In that sense, within the framework of cultural tourism, many folk-lore festivals in which intangible heritage elements are represented are being developed. These are gastronomy, music, crafts and above all, the experience of living in a particular region, which is the most insistent in the very experience of the destination.

Cultural tourism has evolved to acquire individual experiences that can be used to create narra-tives about oneself or provide raw materials for differentiation. More than other forms of tourism, cultural tourism favors experience, becoming a part of the cultural or symbolic economy, "econ-omy of experience". In search of adventures, tourists seek authenticity, which can be understood as "a conceptual representation of something that we perceive as authentic. (...) the social construc-tions of authenticity are constantly created and re-created in their various forms." (Wickens, 2017).

The cultural tourism product is differentiated both in terms of the benefits it offers and to whom it is addressed. Considering the importance of culture when selecting the destinations and expe-riences and the diversity of cultural and tourist products, it is possible to distinguish five types of tourists. (Niemczyk, 2013). The first type is the cultural tourists with the intention, that is, those whose primary reason for traveling is to gain knowledge about the culture of other people and nations, and the level of reception of content on the site is high. The second type is "the ran-dom" (cultural) tourists, for which cultural issues are not particularly important in the planning of the trip, but who are included in some of the cultural activities during their stay (although the cognitive importance of inclusion does not have special significance for these tourists). The third type is "the random finders" whose focus on culture is not essential, especially during the preparation of the trip. Still, they are happy to participate in a cultural activity during their stay so that the content's reception level is high. The fourth type is the periodical tourists; focusing on culture is not important when planning a trip or traveling. Although it may involve contact with the culture of the site, it is usually superficial in terms of cognitive impact. The fifth type is the visitors who want to get to know the culture of the destination, but this desire is optional and focused on entertainment (Niemczyk, 2013).

The development of cultural tourism contributed to changes in the business of cultural insti-tutions. Faced with budget cuts, they have turned to management and marketing by adapting them to their needs and positioning themselves as equal partners in the tourism business envi-ronment. International organizations such as UNESCO, ICOMOS, ICOM, and the Council of Europe encouraged developing strategies for safeguarding cultural heritage and highlighting local particularities that ensure competitiveness in a highly competitive cultural tourism mar-ket. In this respect, a trend is noted that specific destinations that do not have "traditional" tour-ism resources, develop cultural tourism as their main offer, building their image on culturally specific values and authentic cultural-tourism products (Jelinčić, 2009).

In cultural and cultural tourism development, rapidly developed information and communication technologies brought new opportunities and challenges. The Internet changes the attitude towards knowledge, deregulates the movement of cultural goods and services, and changes our apprehen-sion of creativity (Le Glatin, 2007). The development of digital culture and the presentation of a

cultural product in the virtual sphere provide a constant challenge to the concepts and approaches to cultural tourism. The postmodern tourist becomes highly individual, which corresponds to their knowledge of the internet sources of information (Cvjetičanin, 2008). Other than visiting sites of material culture, experiencing, "discovering", the everyday routine of a city or village, enjoying local gastronomy, visiting a rural household, and getting to know the local craftsman and his products became the necessary cultural experiences in tourist destinations (Shore, 2010). This general background of cultural tourism, still a rising star in the tourism industry, opens issues related to strategies aimed to ensure the longevity of (cultural) tourism destinations by creating brands.

3.   MUSEUMS AND TOURISM

Museums are "permanent non-profit institutions in the service of society and its development, open to the public and which collect, conserve, explore, approach and expose the tangible and intangible heritage of humanity and its environment for education, study and enjoyment" (ICOM Statutes, Article 3). In the last decades of the 20th century, museums have attracted many people. "Museums have become focused on a community, points of a physical meeting. Museums have also become meeting points for thinking, reflection, satisfaction and knowledge." (Roland Arpin, Executive Director Musée de la civilisation - Québec, quoted from: Herreman, 1998).

Since the 1980s, the fact that in the structure of the museum visitors, more represented are those whose permanent place of residence is not in the city where the museum is located, raised the attention to relations between museums and tourism (Capstick, 1985; Lord & Lord, 1982). At that time, tourist visits to museums can be more often recognized as part of a vacation program, rather than a conscious quest for academic knowledge. According to the survey carried out by the British Museum in the 1980s, most visitors did not know how to answer the questions about why they came to the museum, what they would see there, and their enjoyment was more directly related to the recognition of famous and well-known artifacts, such as *Rosetta Stone* or *Elgin Marble*. Similar patterns of behavior have been observed in other museums, for example, visitors to Louvre who came to see Mona Lisa or Vatican visitors who only came to see the Sistine Chapel. Research, carried out in 1982 by The National Museum of Canada, showed that more than half of the visitors felt that the knowledge about the museum's contents that they had before the visit was necessary to understand and appreciate the museum exhibits (Capstick, 1985). The data provided by these researches influenced the re-examination of the role of museums.

On the one hand, there are requirements for the protection of heritage, and on the other hand, the demands of the contemporary life of local communities as well as the requirements set by tourists. Museums had to become innovative in their professional practices without distorting or distancing from traditional goals by harmonizing conservation with current community needs, heritage protection and tourism. In this respect, it is necessary to remind that museums can have the following roles (Herreman, 1998):

a)   to interpret and communicate other cultures for the benefit of the community by designing and implementing the strategic plans of the exhibitions,

b)   to help the local community to understand other cultures in a socially sound way,

c)   to interpret and communicate (interact) local culture, its past and present, for the benefit of tourists so that they can understand the local culture,

d)   to act as educational centers in the local community in terms of understanding cultures,

e)   to act as tourist orientation centers, especially in small communities,

f)   to develop their role as centers for studying traditional crafts and local knowledge and skills.

According to the types of collections and orientation, two types, complex and unique museums, can be differentiated. **Complex museums**, in large, have the following collections: archaeological (from prehistory until the end of the Middle Age), numismatic, historical, ethnographic and artistic. These collections are relevant to the region (regional museums) or local community (local museums). **Special museums** collect, preserve and present to public artifacts of a certain type – archaeological, ethnographical, historical, military, theatre, pedagogic, health-related, sacral and church history artifacts. Also, special museums are ones with a dominant orientation towards collecting artifacts of natural history (fossils, botany, zoology); science and technics (railway, postal service, textile production, etc.); and arts (art galleries with fundus, museums of contemporary arts, museums of applied arts).

The Axis of museums' work is exhibitions (permanent and temporal) and special programs. Permanent exhibitions are exposed for longer, while temporal exhibitions last shorter but are organized regularly. Special programs are also regularly arranged about either permanent or temporary exhibitions. Permanent exhibitions can be defined as a set of exhibitions organized around a certain historical period (e.g. prehistory, the Middle Ages, the modern age) and about specific topics of socio-economic, artistic, technical and religious life (e.g. furniture, electricity, jewelry and accessories, religious artifacts, etc.). According to the basic criteria, permanent museum exhibitions can be either central, with the content conditioned by the nature of the museum and expressed by a greater or lesser degree of complexity, or more closely thematic, often presented in museum sections and departments (Krivošejev 2009).

Temporary exhibitions are time-limited presentations. Three types of temporary exhibitions can be distinguished. One is made up of periodical exhibitions of the museum itself - they are thematic presentations of artifacts from museum collections, which are not included in the permanent exhibition, but are important as an illustration of a certain theme or phenomenon from the socio-economic, artistic perspective and religious life. The second type is exhibitions created by curators in other museums or galleries invited for temporary representations of the chosen theme from their collections (so-called "visiting exhibitions"). The third type consists of creators from an art exhibition's close or the wider environment.

Special programs that are part of contemporary museums' practices are ones related to the content of both permanent and periodical exhibitions (thematic lectures, guided tours, animations, etc.), but also ones organized on occasions as part of the museum's perception of its role in the community (workshops, tribunes and lectures, music and drama programs, etc.) not necessarily connected with exhibited contents but still related to issues contained in local and national heritage (Krivošejev, Bjeljac, 2016, p. 915)

The general classification of the museum audience is on the local population and visitors from other parts of the country and abroad. In addition, museum audiences can be classified into individual visitors and group visitors - informal groups, family groups and educational groups (Woollard, 2004). Furthermore, museum audiences are classified as museum fans, who voluntarily choose to spend their free time in museums and organized social groups visiting the museum according to a particular program, regardless of the existence or absence of directly expressed interest. More detailed elaboration of these divisions reveals a significant heterogeneity of categories of a broad audience that, depending on the museum, can comprise tourists, school audiences, with subcategorization of children and adolescents, and learned admirers (Gob, Druge, 2009, p. 85). The museum audience can be graphically displayed in the form of

so-called audience pyramids. At the top, as the smallest target group, there are experts, and at the bottom of the pyramid, in its basis, the broadest, which is the entire population of a country. Further "building of the stairs" of this pyramid depends on the museum and its surroundings. With the possibility of permutations, from the base to the top, the stairs – segments of the audience's pyramid would consist of: city population, tourists, schoolchildren and students, elderly people, special social groups, emigrant groups, people with disabilities, business elites, media professionals, professionals in the field of culture and professional museum activists (Molar, 2000; Dragićević-Šešić & Dragojević 2005; Krivošejev & Bjeljac 2016).

Also, the audience of museum programs can be classified on the "available" and "unavailable" (Digl, 1998, p. 27), which is real and potential (Woollard, 2004, p. 110). It is also helpful to have in mind non-audience. The real audience is citizens who visit museums, and potential ones who do not have that habit but still have positive attitudes towards museums, unlike non-audience who are not interested in museums and may even have negative attitudes or find museums boring (Jokić & Žeželj, 2013). A potential audience is the main resource for audience development since the real audience will visit museums anyway. At the same time, the non-audience is not interested in museums. Empirical findings show that museums' festivals (in Serbia, for example, Museum Night and Museum for ten) attract real museums audiences, and also those who do not visit museums beyond the festival but come during the festival attracted by advertisements, more entertaining offers or to keep a company to someone - so they can be perceived as a potential audience of regular museums' programs and specific actions can be created to motivate them to revisit museums after the festival (Jokić, 2016; Jokić & Mrdja, 2017).

During the last decades, museums have been public institutions that have been strongly emphasized in developing the new museology paradigm. Contemporary museology dominates the understanding that a museum exists to be visited by people who have decided to devote their free time to research and discover new or different knowledge. Accordingly, Lord argued that, rather than objects, The Visitors should be at the center of attention of museums (Lord, 2002). Reflecting and developing further on Lord's argumentation, Šola (2011) suggested a formula: E (excellence) = m (museum) * c (*c* for capacity, that is the capacity of the exhibition to transfer the idea that artifacts document to visitors, as well as *c* for creativity, or creativity in terms of understanding the museum settings and visitors). The focus on heritage interpretation, implied in Šola's "c" part of the formula, led to attentiveness toward different groups of visitors: curators began to create special programs for the local community so in the museum its members can learn about its past and heritage; for the tourists who can learn about local culture and its ties with wider surroundings in both national and local museums; for different generations – young and old have different interests, knowledge and experiences and museum offers them all opportunities to learn more.

Diversification of programs, particularly programs related to permanent exhibitions, included the usage of new information-communication technologies (ICT) recognized since the 1990s. Nowadays, video presentations, touchscreens, 3D holograms, and applications accessible via smartphones and tablets are widely spread in museums around the globe (Domazet, 2018). Also, museums in the world developed assertiveness in museums presentations on the Internet on museums' websites and social media profiles, which proved helpful in 2020 when museums worldwide faced their greatest challenge of being closed to the public due to the Covid-19 pandemic. Quickness in going online with their programs and activities most certainly displays the resilience of contemporary museums (UNESCO 2020 Report "Museums around the world in the face of Covid-19").

Having in mind the types of museums' work and their orientation toward visitors, MacManus (2006) emphasizes that the importance of versatile short-term thematic programs is primarily related to the permanent cultural and educational mission of the museum directed towards the local population, keeping their interest in museums and encouraging the return visit. When it comes to permanent museum exhibitions, besides their significance for an educational mission directed towards the domicile population, these exhibitions can have key importance for tourists to have a better understanding of the nature, history and population of the receptive area, adding value to the attractions of the destination and creating motivation for a tourist visit. (Krivošejev, Bjeljac, 2016). According to their content, special programs may target both locals (lectures, tribunes and presentations to debate issues important for the community) and tourists (concerts, plays, etc. that add to experiencing local culture).

4.   MUSEUMS AND BRANDING DESTINATIONS – EXAMPLES FROM SERBIA

The museum's primary role is not to attract tourists but to serve the public by providing knowledge about the past and present and a better understanding of liaisons of the local community and the nation with its surroundings and the world. However, museums themselves have become brands of towns in the last decade's cities and regions by researching heritage, making acquisitions of objects, preserving artifacts, exhibiting and interpreting them by imploring various interpretative techniques (including ICT), local and national cultural heritage around the world.

In Eastern Europe, throughout the decades of socialism, museums were also a tool of propaganda, promoting the values of the communist fight against fascism (Krivošejev, 2008). Visiting museums was so-to-say obligatory for elementary and high school pupils, students, and workers (Niemczyk, 2013). Keeping in mind the role of museums as institutions that research and preserve movable cultural heritage and a constant flux of visitors, attentiveness towards interpretation was relatively insignificant. Hence, museums have developed a reputation as institutions whose "doors were hard to open" (Gavrilović, 2007). However, in the early 21st century in Serbia, it became clear that such, so-to-say bad reputation must be eliminated; that if the museum does not communicate heritage it cherishes as sort of the brand, the audience will form the brand of the museum at its discretion, which often may not come out as what the museum would want. To keep control over its identity and reputation, the museum must clearly define it and present it to the audience.

Domazet (2015) suggested reasons why museums should be branded:
1.   *Economy and donations*. How the museum presents itself to the outside world significantly impacts financial support. A good brand will build or keep the audience, affecting various stakeholders' interest in investing in the museum.
2.   *Image-vision-culture*. The brand makes it possible to merge three key points of each museum: an image of itself (how stakeholders perceive the museum), the vision (aspiration of the organization in the long-term), the culture of the organization (the way of work and the organization of the museum).
3.   *Differentiation-competitiveness*. The unique brand of the museum allows the museum to be distinguished from other museums and other cultural institutions.
4.   *Communication*. Formed visual identity, image and vision, key points about the museum make more accessible museums' communication with the audience. Accordingly, museums' staff will design various activities (from new exhibitions to touch on the website and social networks).

5. *Memory*. The audience remembers the constant and precise visual identity. Bright brand style: logo, accompanying materials, slogans, images and their use in traditional and new media, contributes to museums' ability to be memorable in the sea of information.
6. *Emotion*. The brand can be compared with a person. The institution acquires the brand with identity and "personality", name, vision, emotion, intelligence. People more easily relate to what is close to them, the "person" they feel and understand.
7. *Accessibility*. When a brand exists and communicates with the audience, it affects people's impression of the accessibility of the museum. The museum is no longer just an institution, but someone who can be trusted, responsibly justifying the trust, and attracting people to the museum in a unique voice.

Named reasons for branding were particularly important for Serbian museums at the beginning of the 21st century when the country opened to European and global markets after a decade of isolation. However, the greatest challenge for Serbian museums was positioning themselves in their communities as hubs of local socio-cultural life and national socio-economic growth. Implicitly, appreciation of the museum as representative of the community and its past by the locals was perceived as a viable option for positioning both the museum and the community on a national scale (increasing number of domestic tourists) as well as on the international tourism market (Domazet, 2013).

Regarding cultural tourism development, Serbian museums' challenges included remnants of the past "boring museums" and perceptions that the leisure time is family-related vacating on the mountain in the wintertime and on the seaside during the summer. By the end of the first decade of the 21st century, many Serbian museums started to re-evaluate their perspectives on museums' cultural, economic, and educational roles (Vukanović, 2009). An outcome was a slow but continuous increase in the visitors' number. Research conducted among museum visitors during the 2016 event "Museums for 10" showed that almost 40% of local museum visitors were there after a long time and were satisfied with their experiences (Jokić, Martinović & Mrdja 2017).

The latest data on the cultural participation of Serbian citizens shows that altogether 48,7% of Serbian citizens stated that they like visiting museums in their leisure time (Mrdja et al. 2020, p. 43). When it comes to frequency:
*   27,4% of Serbian citizens in 2019 visited a museum once;
*   14% of Serbian citizens visited a museum 3 to 5 times during that year and
*   5,9% of Serbian citizens have been at the museum more than five times in 2019 (Mrdja et al. 2020, p.106).

Compared with the data from 2006 showing that 74,3% of Serbian citizens not once during that year visited a museum (Cvetičanin, 2007, p.102), it is evident that museums in Serbia were doing an excellent job in changing the attitudes of Serbian citizens towards the museums.

Over the last ten years, many Serbian museums innovated their practices and became hubs of local cultural life attractive to locals and tourists (domestic and international). National Museum Valjevo and National Museum Kikinda were among the ones that ignited "the fire" and sat examples of how to meet the museology requirements to safeguard heritage, the needs of the community to interact with their heritage and the needs of visitors to easily understand and appreciate local heritage experiencing local culture.[3]

---

[3]   Statistical data used in following paragraphs on National Museum Valjevo and National Museum Kikinda

4.1. National Museum Valjevo

Situated in Western Serbia, 88 km South-West from Belgrade, the city of Valjevo is the capital of Kolubara District. The area was inhabited in neolith. The city was developed firstly as a town in Medieval Serbia, then under Ottoman rule, as the center of the administrative unit with the territory on the North up to the river Sava. It is one of the oldest towns in Serbia, the first time mentioned in historical sources in 1393. Valjevo area was a place of great significance in Serbian upraise against the Turkish government in 1804. After liberation from Turkish rule, Valjevo started to grow as a commercial and industrial center in the region. Nowadays, the old historic center, Tešnjar, where many artisans have their workshops and many tradesmen their shops, is among the major city attractions.

National Museum Valjevo represents the city's heritage and attractions. Founded in 1951 museum is complex, having archaeological, ethnological and historical collections as well as art collections. The museum oversees the City of Valjevo and neighboring municipalities Ub, Osečina and Mionica. According to the 2019 statistical data, the Museum treasures 13.756 artifacts systematized in historical, archaeological, numismatic, ethnographic, artistic and other collections. The permanent exhibition currently displays 1.003 artifacts. It is sat in three buildings – the main Museum building, nearby *Muselimov konak* and *Kula Nenadovića*.

In 2007 Museum redefined its permanent exhibition keeping in mind that visiting the museum is about having an experience, that artifacts should communicate with visitors regardless of their origin and the place of residence, whether they are locals, from other parts of Serbia or abroad; and subtly playing with the general knowledge that visitors have had before coming to the museum. The entrance to the exhibition area in the main Museum building shows the game of associations on the understanding that visitors, from schoolchildren to the elderly, have. They first enter the cave, because it is widely known that prehistoric people lived in caves. At the same time, the passages from one era to another are associated with (city) gates characteristic of these epochs. At the table of the Duke Živojin Mišić, a native of Valjevo, the museum occasionally organizes a monodrama enacting the beginning of the 1915 Kolubara battle (later on in the 20th century studied at military academies over the world). At the time of our first visit in 2018, due to space limitations in the leading Museum building permanent exhibition, there was ending with the beginning of the 2nd World War. Eventually, the space problem was solved, and the opening of the 2nd World War room was planned for Veterans' Day 2021.

Nearby *Muselim's Billet* ("Muselimov konak"), the second Museum's venue, is dedicated to the First Serbian Uprising. In the basement, combining light sensors and audio recordings, Archpriest Mateja Nenadovic and Ilija Birčanin, leaders of Serbs against Turkish rule. In *Nenadovic's Tower* ("Kula Nenadovića"), the third museum location, the introduction is made by the short film *Beheading of the Princes* – the slaughter of detained local leaders in the tower by the Turks. Due to the lack of a heating system in the over 200 years old building, this location is open for the public only from April to October.

The current permanent exhibition at three city's locations is created in a manner that meets the requirements of both "old" and "new" museology, or as Museum Counselor, Krivošejev put it

is provided by Centre for Study in Cultural Development who develops a platform e-Kultura annually feed according to the Agreement with the Statistical Office of the Republic of Serbia. Overall annual statistic is published in publication "Culture" available via website www.zaprokul.org.rs and platform e-kultura.net Specific data for museums is available upon request.

- the meeting of "His Majesty the Object" and "His Majesty the Visitor". The idea resonated well among both museum experts and the wider public and the Museum was awarded for its efforts.[4]

National Museum Valjevo continuously keeps the statistics on visitors. The survey of visitors of the National Museum of Valjevo in the period from 1951 to 1961 and 2001-2011 showed that the most motivated tourists, depending on the type of programs, make up between 5% and 15% of tourists, while only 5% of the local population represents the primarily motivated audience of the program in their surroundings. On the other hand, while 30% of citizens are inspired by culture when traveling, only 15% are related to their surroundings. Depending on the type of offer, while 20% to 40% of tourists are accidentally motivated / attracted by culture, about 20% of the population belongs to this category regarding cultural events in their residence. These studies indicate that citizens in more significant numbers meet their needs for visiting museums during tourist trips, in their free time when they are relaxed and spend their time in leisure, then during regular working days in their place of permanent residence (Krivošejev & Bjeljac 2016)

According to recent data collected for annual statistic reports in 2019 National Museum Valjevo recorded 26.899 visitors. Among them 3.118 were individual visitors, 19.741 were visitors in groups (including schools' excursions and tourists' groups) and 4.310 were other visitors (academics, artists, fellow museologists, journalists, and experts). During that year museum organized five temporary exhibitions from its collections, recording 1.500 visitors who came to the Museum because of these exhibitions. Also, Museum organized 12 guesting exhibitions i.e. exhibitions of other Serbian museums and recorded 2.100 visitors to these exhibitions. Museum organized one exhibition in another Serbian town and one exhibition abroad.

Under the jurisdiction of the National Museum Valjevo is the school complex in the nearby village Brankovina where Archpriest Mateja Nenadovic opened the first school in Serbia. Also, Brankovina is the village where the schoolteacher was the father of Desanka Maksimovic, the famous Serbian poet. She grew up in this village and in her work also reflected on her childhood there.

Keeping in mind the educational role of the museum as well as the museum as a meeting point for the community, National Museum Valjevo regularly organizes special programs and workshops for children in kindergartens and schools. Also, on occasions, Museum organizes (for the adults) lectures, tribunes and panels related to exhibitions aimed to enhance better understanding of the past and present.

The importance of the Valjevo area in Serbian history and culture was the axis of the City's branding process in which the Museum has had an important role because the local community has already recognized the Museum as an important socio-cultural actor in the city. Hence, citizens of Valjevo easily and with pride direct visitors toward the museum.

---

[4]   National Museum Valjevo has received awards for the best museum in Serbia in 2005 and in 2008. The competition for the best museum in Serbia is annually organized by the National Committee of ICOM – ICOM Serbia. Also, National Committee of ICOM Serbia awards the best curator of the year and in 2012 Vladimir Krivošejev from the National Museum Valjevo won the award because he was the author of the exhibition in *Nenadovic Kula* that was accompanied with appropriate booklet about the tower as well as publication about Valjevo history. In the same year (2012) National Museum Valjevo has received the award "Turistički cvet" given by Tourist Organization of Serbia for the most prominent tourism destinations.

4.2. National Museum Kikinda

Located in the northern part of (Serbian) Banat, the town Kikinda is the capital of the North Banat Administrative District. Situated 100 km from Novi Sad and 130 km from Belgrade, the municipality of Kikinda is located 7.5 km from Romania and 60 km from the Hungarian border.

Kikinda area is rich in traces of old and extinct cultures and civilizations. Numerous archaeological findings testify that people here lived seven thousand years ago. The name Kikinda was first recorded at the beginning of the 15th century as Kokenyd. It likely signified, together with the name Ecehida, the name of several small settlements ruled by the Hungarian and then the Serbian despots. The history of contemporary Kikinda is meticulously recorded in the last 264 years - from 1751-to 1753 when the area which the city occupies today is inhabited. Modern Kikinda is a town with its square, wide streets and old buildings attracting the attention of both locals and guests. According to the 2011 census, the municipality Kikinda has 59,453 inhabitants. The abundance of flora and fauna is manifested in a special nature reserve *Pasture of the Great Bale* ("Pašnjaci velike droplje"), recognized as a natural heritage of exceptional significance. Towns' Park "Park Blandas" created in the early 19th century and refreshed with planted species in English style in the 1930s, is recognized as a natural heritage site. It is protected because of its high aesthetic and decorative values, the richness of plant species, herbaceous and softwood plantations, and the large presence of bushy species. Kikinda is also known as an area where the owls have their biggest wintering place. They settle their winter habitats even in the very center of the town.

Throughout the former Yugoslavia, Kikinda was known for the factory "Toza Markovic" which produces clay bricks and tiles. While excavating new clay fields, on September 4[th,] 1996 workers found bones that turned out to be the remains of mammoths. Paleontologists dated the remains to the geologic epoch Pleistocene (period from 1.8 million to 10,000 years ago). They established that *Mammuthus Trogontherii*, also known as Steppe Elephant or the Wooly Mammoth, for pronounced long hair. As 90% of bone mass is found (only a foot and blade bones are missing) the discovery of the Kikinda mammoth is remarkable on the world scale. Paleontology analyses showed that the skeleton was found at a place where the mammoth died, probably stuck in the mud and too old to get out.

In 2006 Mammoth remains were trusted to the National Museum Kikinda. In the same year, a project "Kikinda Mammoth" was launched, kicking off activities orientated towards the branding of Kikinda municipality. The project brought together all the actors of the socio-economic and cultural life of Kikinda – "Toza Markovic" AD, Kikinda National Museum, Kikinda Municipality Assembly, schools and preschool institutions, as well as institutions such as the Natural History Museum in Belgrade, the Centre for the Study of Cultural Development and the Department of Archeology at the Faculty of Philosophy, University of Belgrade. Representatives from institutions and organizations in the local community participated in workshops (guided by the experts from republic institutions) related to interpreting scientific facts and heritage. These workshops were also aimed to find other elements that would make Kikinda even more recognizable. From the beginning of the process, cultural tourism was recognized as viable. The rarity of mammoth skeletons on a world scale influenced the choice of the Kikinda brand core. Presenting paleontological facts, Kikinda Municipality and its National Museum organized the call for Kikinda citizens to choose the name of their mammoth and the name Kika was chosen to enable further development of the Kikinda brand including recognizable logo, slogans and

accompanying materials (both analog and digital). In the process, National Museum Kikinda built its reputation as community's hub, eventually growing to be one of the rare museums where children drag their parents and grandparents.

National Museum Kikinda was founded in 1946. It is situated in the building of the former Magistrates of the Great Kikinda District ("Kurija"). The museum comprises six departments: archaeological, ethnological, historical, natural history, artistic and pedagogical departments. The Museum has a library with over 6,000 titles of professional literature and a gallery dedicated to thematic exhibitions. National Museum Kikinda covers the territory of the municipalities of Kikinda, Čoka and Ada. According to 2019 statistical data, this Museum treasures 16.791 artifacts classified into the following collections: natural history, historical, archaeological, ethnographical, and other. Besides the complete Kika mammoth skeleton exhibited in a special room, 393 artifacts are shown as a permanent exhibition in rooms according to the type of collection.

Paleontological knowledge and archaeological findings provided materials for a 3D film about the life of Pannonian mammoths that were made. Watching 3D projection of the film marks the beginning of guided tours through the National Museum Kikinda. Guiding then continues in the room where geological findings are exhibited, leading to Kika's room; then continuing to the rooms dedicated to other Museum's collections: archaeological, ethnographic, natural history (flora and fauna from recent past and present) and modern Kikinda.

Recognizing that the educational dimension of the museum is the most important, curators put a lot of effort into creating unique programs for children (kindergarten and elementary school age) and youth in secondary schools and older. These programs relate to curriculums at all levels of education. Each room enables children and youth to learn more about a specific form of cultural expressions and natural environment, including various scientific disciplines. The adults are still mainly the audience of thematic temporary exhibitions and occasionally organized programs such are lectures and presentations. Natural history is the axis of the permanent collection; in conceptualizing temporary exhibitions accent is often placed onto artistic forms of expressions of Kikinda past and present.

Corresponding to the date when the skeleton of the Kika mammoth was excavated, at the beginning of September (i.e. the first weekend of September), the National Museum Kikinda organizes the celebration of the Kika mammoth "birthday" known as *Mammoth Fest* ("Mamutfest"). Targeting the youngest, the celebration includes a variety of games in the Museum's courtyard as well as a variety of workshops aimed to teach not just about geology, paleontology, biology, and natural history, but also archaeology, ethnology and arts.

As Kikinda is a place of micro migration of owls in wintertime from October to March, nesting in the Musems' yard, National Museum Kikinda annually organizes "Sovember" aimed to introduce kindergarten-aged children with the processes of migrations.

National Museum Kikinda in 2019 recorded 27.102 visitors. Among them 16.978 were individual visitors, 8.127 were visitors in groups (predominately school excursions) and 1.997 were other visitors (journalists, colleagues, academics, etc.). In all three categories (individual, group and other visitors) higher is the number of those who entered the museum free of charge than those who paid the ticket, which is important to note because such data manifests deep devotion

to the Museum as an institution which educates visitors of all generations about Kikinda's past and present. In 2019 museum organized four temporary exhibitions from its own collections recording 3.596 visitors who came to the Museum because of these exhibitions. Also, Museum organized seven guesting exhibitions i.e., exhibitions of other Serbian museums and recorded 5.536 visitors to these exhibitions.

Kikinda Municipality, in general, recognized the concept of events/festivals as a viable solution for the tourism development, so besides festivals and events organized by the National Museum Kikinda, Municipality and its tourism organization (re)defined the long-existing festival "Dani ludaje" ("Days of the Ludaja Pumpkin)". The central theme of this manifestation is a pumpkin traditionally grown in the area and called "ludaja" (a word in Serbian that corresponds with English "being mentally insane").[5]

"Dani Ludaje" festival was organized years before the mammoth skeleton was discovered. However, trusting Kika's remains to the National Museum Kikinda and launching "the Kikinda mammoth" project kicked off the interest of the local community to identify what else (other than unique paleontology finding and still-ongoing natural processes such as owls' migrations) makes them proud to be members of Kikinda local community and what they would want to present to all interested in visiting Kikinda as an experience that cannot be made/lived in any other place in the world.

5.   CONCLUSION AND FUTURE RESEARCH DIRECTIONS

Since the 1980s cultural tourism grew to become one of the leading branches of the tourism industry. The reason behind this is people's greater interest in spending their leisure time, both on vacation or while traveling for other purposes, to meet different local cultures and heritage of the world.[6] Various cultural tourism products have contributed to the competitiveness of the tourism market, emphasizing that a destination holds qualities that make the experiences of visiting it unforgettable. Branding a destination emphasizes qualities, creating the cake icing we may call a destination.

Museums are institutions and organizations that research, conserve, and exhibit objects and artifacts representing the local communities and world heritage. The older museology paradigm emphasized research, conservation and exhibiting artifacts. The new museology paradigm that emerged in the late 1970s and early '80s shifted the latter: it keeps the importance of researching and conserving heritage and movable objects. Still, it sees exhibitions as presentational and more important communication tools. Such shift goes hand in hand with the developments in tourism, i.e. the development of cultural tourism emphasizing that communication is the basis of experiences. Hence, museums grew to become leading institutions and organizations in cultural tourism.

Museums in Serbia, sharing the country's bad times during the isolation in the 1990s, entered the 21st century by being labeled as "boring" places of propaganda. However, museum professionals soon started to adopt a new museology paradigm, creating new strategies for communicating their

---

[5]   There aren't official explanations how the pumpkins relate to being mentally insane but unofficial explanations include descriptions how insanely good is the taste of local pumpkin variety, pies and other gastronomic delights made from it and the blissful feeling after eating them in significant quantity.

[6]   *Cultural heritage tourism*. Partners for Livable Communities. Washington DC, 2014 Available at: http://www.livable.org/livability-resources/reports-a-publications/770-cultural-heritage-tourism (Accessed on January 15th 2021)

work on safeguarding heritage and heritage itself. They were becoming hubs of the cultural and socio-economic life of their communities. Two museums in Serbia, the National Museum Valjevo and the National Museum Kikinda are examples that show not just a shift in museology practices but also how the museum may trigger actions in creating brands. From these examples, it is possible to draw some conclusions on destination branding, but these conclusions also call for further research on making a museum a brand and the role of museums in branding places.

Both National Museum Valjevo and National Museum Kikinda represent one category in cultural tourism – museums. Each of these two museums since 2007 redefined its permanent exhibitions so they emphasize specific qualities of the areas in which they are situated. In the case of the National Museum Valjevo, historical events that are important on both local and national scales are identified as landmarks for creating a brand. In the case of the National Museum Kikinda, the branding axis is natural history from the Pleistocene up to the present days (e.g. owls' migrations). In either case, the museums themselves hold a leading role in deciding what would be emphasized as representative of the local community's life. As museums employ experts from various disciplines related to their work, they have a right to estimate possibilities for emphasizing qualities and feeding the branding processes. How experts' knowledge from the museums is implored in branding processes is one of the directions for further research.

In both cases, National Museum Valjevo and National Museum Kikinda strongly suggest the importance of the inclusion of local stakeholders in creating brands. In Kikinda, the local government entitled the Museum to lead the project "Kikinda Mammoth" to develop a brand that attracts domestic and foreign tourists. The Museum included both local stakeholders and experts from various republic institutions in the project. Together they created the Kika brand. Local stakeholders also suggested other content they find important to emphasize as the local specificness. In such a way Kika brand was enriched. In Valjevo, Museum's curators are active members of the community. Indirect contact with local stakeholders identified themes that their fellow citizens find important as representatives of their identity. Also, through constant communication with the local community, National Museum worked with Tourism organization Valjevo in identifying new content that enriches their brand of the city of history and culture (for example near-by Monastery Lelić, a place of pilgrimage for Orthodox Christians).

These notions indicate important issues for further research on destination branding. Firstly, as one of the main questions in contemporary discussions on tourism is how local communities benefit from tourism, the cases of the National Museum Kikinda and National Museum Valjevo show two approaches to including local communities in branding processes. The success of these approaches and other possible approaches in including local communities indicate avenues for further research on branding destinations. Concerning that is the issue of the involvement of the community in expanding brands.

Serbia is a small country. Hence, from a tourism perspective, it is often seen as one destination. However, given the diverse nature (to name just examples of our case Vojvodina plain where Kikinda is situated, hills and mountains in Valjevo region), rich and diverse material culture and different mentalities, there are many places to explore and experience the country and its people. Such diversity enables the variety of brands. As branding is about positioning destinations on the market, it is inevitably connected with public policies (both local and national) in the domains of economy/tourism and culture. How policies in these domains are connected on local and national levels to support branding processes is also a question that requires further research into destination branding.

ACKNOWLEDGMENT

REFERENCES

Anđelković Ž., & Dragin A. (2014). Interpretation of heritage in museums: Museums and Cultural Tourism – connecting differences. In Proceedings of the Regional Conference of the National Committees of ICOM, Zlatibor 8-10th September 2014, Belgrade.

Capstick, B. (1985). Museums and tourism. *The International Journal of Museum Management and Curatorship, 4,* 365–372.

Cvetičanin P. (2007) *Kulturne potrebe, navike i ukusi građana Srbije i Makedonije / Cultural needs, habits and tastes of citizens of Serbia and Macedonia*. Niš: Odbor za građanske inicijative

Cvjetičanin, B. (2008). *Connecting Croatia: Javni, privatni i civilni sektor kulture u virtualnom prostoru*. Zagreb: Institut za međunarodne odnose.

Digl, K. (1998). *Marketing umetnosti*. Beograd: CLIO.

Doering, Z. (2004). *Results of the 2004 Smithsonian – wide survey of museums visitors*. Washington DC: Smithsonian Institution, Office for Policy and Analysis.

Domazet, I. (2016). Improving Competitiveness through National Branding. *Primenjena psihologija*, 62-81.

Domazet, I., Vukanović, M., Jokić, B. & Todorović, M. (2018) *Muzeji Srbije kao deo kulturno turističke ponude za porodice sa decom*. Institut ekonomskih nauka, Beograd.

Domazet, I. (2015) *Nacionalni brend Srbije kao faktor unapređenja konkurentnosti zemlje*. In: Strukturne promene u Srbiji - dosadašnji rezultati i perspektive. Institut ekonomskih nauka, Beograd, Beograd, pp. 482-496.

Domazet, I. (2013). Positioning of Serbian national brand, in I. Stosić (Ed.) *Economic Sciences on the Crossroads*. Belgrade: Institute of Economic Sciences.

Dragićević-Šešić, M., & Dragojević S. (2005). *Menadžment umetnosti u turbulentnim okolnostima*. Beograd: CLIO.

Gavrilović, Lj. (2007). Kultura u izlogu: ka novoj muzeologiji, Beograd: Posebna izdanja Etnografskog instituta SANU.

Gob, A., & Druge N. (2009). *Muzeologija – istorija, razvoj i savremeni izazovi*. Beograd: CLIO.

Herreman, Y. (1998). Museums and tourism: culture and consumption. *Museum International, 50,* 4-12. ICOM Statutes. Retrieved: April 15, 2021, from http://icom.museum/fileadmin/user_upload/pdf/Statuts/statutes_eng.pdf

http://www.tramresearch.com/atlas/ATLAS%20Cultural%20Tourism%20Survey%202007.PDF

Jelinčić, D. A. (2009). *Abeceda kulturnog turizma*. Zagreb: Meandarmedia.

Jokić, B. & Žeželj, I. (2013). Why festival museum attendance cannot predict regular museum attendance: examining the attitude-behavior relationship [Zašto posećenost Noći muzeja ne predviđa posećenost muzeja tokom godine: odnos stavova i ponašanja]. Culture/Kultura, 140, 445–469. DOI 10.5937/kultura1340445J

Jokić, B. (2016). Predictors of intentions and behavior: can museums' festivals increase the popularity of museums? [Prediktori namera i ponašanja: mogu li muzejski festivali povećati popularnost muzeja?]. Culture/Kultura, 152, 331–349. DOI 10.5937/kultura1652331J

Jokić, B. & Mrđa, S. (2017). The attitude-behavior relationship in the domain of cultural consumption: A case of museums' festivals [Odnos stavova i ponašanja u domenu kulturne

potrošnje: slučaj muzejskih festivala]. Sociological Review/Sociološki pregled, 51, 255–275. DOI: 10.5937/socpreg1702255J

Krivošejev, V. (2009). *Muzeji, publika, marketing – stalne muzejske postavke i Njegova Visost Posetilac.* Valjevo: Narodni muzej Valjevo.

Krivošejev, V., & Bjeljac, Ž. (2016). Stalne muzejske postavke: od alternativne učionice do turističke atrakcije: uporedna analiza posete postavkama Narodnog muzeja Valjevo u periodima 1951–1961. i 2001–2011. *Etnološko-antropološki problemi n.s.* 11(3), 913-933.

Le Glatin, M. (2007). *Internet: un seisme dans la culture?* Toulouse: Editions de l'attribut.

Lord, B. (2002). *Cultural tourism and museums.* LORD Cultural Resources Planning & Management Inc.

Lord, B., & Lord, G.D. (1982). *Planning our national museums of Canada.* Ottawa: National Museums of Canada.

McKercher, B, & Du Cros, H. (2002). *Cultural tourism: The partnership between tourism and cultural heritage management.* New York: The Haworth Hospitality Press.

McManus, G. (2006). Community facility or tourism product – Managing the multiple identities of a small museum. In: *New Roles and Missions for Museums.* Taipei: ICOM-INTERCOM, Retrieved April 17, 2021, from www.intercom.museum/documents/2–2McManus.pdf.

Molar, K. (2000). *Kulturni inženjering.* Beograd: CLIO.

Mrdja S. & Milankov M. (2020). Kulturna participacija gradjana Srbije. Beograd: Zavod za proucavanje kulturnog razvitka.

Niemczyk, A. (2013). Cultural tourists: 'An attempt to classify them'. *Tourism Management Perspectives, 5,* 26–29.

Paunović, I. (2014). Branding Serbia as a Tourist Destination on the Global Market. *Turizam.* 18(2), 59-71.

Shore, S. (2010). Cultural and heritage tourism – international. *Travel & Tourism Analyst, 8,* 20.

Smith, M. K. (2003). *Issues in cultural tourism studies.* London: Routledge.

Šola, T. (2011). *Prema totalnom muzeju.* Beograd: Centar za muzeologiju i heritologiju, Filozofski fakultet.

UNESCO "Museums around the world in the face of Covid-19" https://unesdoc.unesco.org/ark:/48223/pf0000373530?posInSet=7&queryId=N-b0ed0ac3-17b2-4ff2-8829-40910f877942 accessed in October 2020.

Vukanović, M. (2009) Muzeji Srbije – aktuelno stanje *Kultura* - Časopis za teoriju i sociologiju kulture i kulturnu politiku 124, 243-257

Wickens E. (2017). The Consumption of cultural experiences in city tourism. *Tourism and Hospitality Research, 17,* 264–271.

Woollard, V. (2004). Caring for the Visitor. In P. Boylan (Ed.), In: *Running a Museum: A Practical Handbook*, 105–118. Paris: ICOM.

Wright, S. (1998). The Politicization of 'Culture'. *Anthropology Today*, 14(1), 7-15.