

2<sup>nd</sup>

**International  
Scientific  
Conference**

1-3 June, 2017  
Vrnjačka Banja, Serbia

2

0

1

7

**TOURISM  
IN FUNCTION OF DEVELOPMENT  
OF THE REPUBLIC OF SERBIA**

Tourism product as a factor of competitiveness of  
the Serbian economy and experiences of other countries



**THEMATIC  
PROCEEDINGS**

I



**UNIVERSITY OF KRAGUJEVAC  
FACULTY OF HOTEL MANAGEMENT  
AND TOURISM IN VRNJAČKA BANJA**



# CREATING AND EVALUATING A NEW TOURISM OFFER - FAMILY DAYS IN SERBIAN MUSEUMS AS OFFER OF TOURIST AGENCIES

*Maša Vukanović<sup>1</sup>; Jovan Zubović<sup>2</sup>*

## **Abstract**

*Cultural heritage, as the landmark of social memory, is highly important in the processes of identity building. Also, as a proper representation of past achievements in particular area(s), cultural heritage is the most important resource for cultural tourism, travelling motivated by desire to learn about other cultures. Innovative approaches in heritage presentation and interpretation are of vital importance for both local citizens and their visitors because they are enabling experiences that lead to better understanding of messages from the past and appreciations of diversity in cultural expressions. “Family day at the museum” is a concept that unites two generations – adults and (their) children to share, at the museum, experiences of learning about various manifestations of culture, diversity of cultural expressions, and, at the same time, express their perceptions, interpretations of themes interpreted through exhibitions and accompanying contents such as theatrical performances, video projections, etc. This type of program provides opportunity for two generations of local families and families on vacation to experience, in a unique manner, (local) culture for two generations. From cultural and economic aspect, in this paper, we are discussing issues of introducing “Family day at the museum” as potentially attractive part of cultural tourism offer in Serbia.*

*Key words: cultural tourism, heritage, cultural participation, museums, heritage interpretation, family day at the museum*

*JEL classification: Z32*

---

<sup>1</sup> Maša Vukanović, PhD, Researcher, Zavod za proučavanje kulturnog razvitka, Belgrade

<sup>2</sup> Jovan Zubović, PhD, Senior research fellow, Institute of Economic Sciences, Belgrade, 066357000, jovan.zubovic@ien.bg.ac.rs

## Introduction

All over the world in recent decades, tourism has become a booming industry with significant economic effects. Tourism is directly responsible for five percent of world's GDP and one out of every 12 people is employed in the industry.<sup>3</sup> Fundamentally important is social dimension of tourism because travelling to places with the aim to spend leisure time in different ways inevitably implies interactions between groups (hosts and visitors). Quality of these interactions reflects on further tourism development of a destination.

Technological and economic development "made" travelling affordable. According to UN World Travel Organization, arrivals have climbed from 674 million in 2000 to 980 million in 2011.<sup>4</sup> Beside longer summer and/or winter holidays, shorter trips for tourism purposes increased in number. Also, social and cultural development changed the nature of tourism - beaches or skiing are no longer enough, tourists want to experience destination, learn about a culture and diversity of its expressions on a local level. History, places of interest and significance for past and present identities and their echoes in music, dances, myths, legends, gastronomy, religious and social practices are not just a spice of longer vacations but strong motivator in choosing a destination, especially in the case of shorter trips throughout Europe such are city breaks and similar offers.

Cultural tourism is a type of tourism in which travelling is motivated by wish to in-depth experience the culture of a destination by visiting historically or culturally relevant places or taking part in (local) cultural activities. According to World Tourist Organization prognosis, by 2020, cultural tourism will be the leading branch in the industry.

Cultural attractions are rooted in heritage, "broad concept that encompasses landscapes, historic places, sites and built environments, as well as biodiversity, collections, past and continuing cultural practices, knowledge and living experiences. It records and expresses the long processes of historic development, forming the essence of diverse national, regional, indigenous and local identities and is an integral part of

---

3 *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> (18 March 2017)

4 World Travel Organization <http://1billiontourists.unwto.org/> (18 March 2017)

modern life. It is a dynamic reference point and positive instrument for growth and change. The particular heritage and collective memory of each locality or community is irreplaceable and an important foundation for development, both now and into the future” (ICOMOS Cultural Tourism Charter 1999).

In Serbia, as an inter-sector field, cultural tourism is discussed in the sphere of culture, particularly among museum professionals, as a viable option for improvement regarding presentation and popularization of treasured heritage.<sup>5</sup> Though cultural tourism is not explicitly recognized as a branch of the tourism of particular importance, as major assets for tourism development, the “Strategy for development of tourism in Republic of Serbia (2006 – 2015)”<sup>6</sup> emphasizes heritage, both natural and cultural – landscapes, the sites from neolith up to modern days, as well as the vibrant social and cultural life in Serbia. The implementation of this Strategy included working upon improvements of infrastructure and superstructure (accommodation facilities, condition of sites, visitors’ centers, roads and tourist signalization). Yet, the evaluation showed that products related to special interests (such is culture, particularly cultural, wine-culinary and gastronomy routes) are partially successful and, in the following years, attention should be given to the development of contents within products (Strategy for tourism development in Republic of Serbia 2016 - 2025, p. 10). Also, the task in forthcoming years should be the creation and implementation of the program for development of cultural tourism in the Republic of Serbia (cited text, p. 46).

As cultural heritage is the one of the most powerful resources and key foundation for cultural tourism sustainable development, the essence of cultural tourism contents and products lies in interpretation of a heritage. Heritage interpretation implies that “all written, spoken or visual information media should express to the public elements of the problem thereby efficaciously contributing to effective (universal) understanding.” (ICOMOS Cultural Tourism Charter<sup>7</sup>). In other words, interpretation of heritage allows visitors or persons who enjoy local music, dances, stories, food and drinks, to dwell in another world, worlds of ancestors, different

---

5 See for example: *Museums and cultural tourism – connecting differences*. Proceedings of the Regional Conference of the National Committees of ICOM, Zlatibor 8-10<sup>th</sup> September 2014

6 Ministry of Trade, Tourism and Telecommunication, <http://mtt.gov.rs/download/3/Strategija%20razvoja%20turizma,cir.pdf>(20 March 2017)

7 International Council Of Monuments and Sites (ICOMOS) 1999. *Cultural Tourism Charter* Available at [https://www.icomos.org/charters/tourism\\_e.pdf](https://www.icomos.org/charters/tourism_e.pdf) (20 March 2017)

groups or communities throughout country or planet or natural processes. It is up to interpretation whether visitor of ancient city's remains experience it as bunch of rocks and bricks or as a vibrant place where once upon a time people interacted; whether they will see the Pirot carpet as nice looking rug or a story of a women who knitted it. Appropriately interpreted heritage brings attractions/heritage sites and elements closer to everyday life of local communities' members (hosts) contributing their interactions with visitors, domestic and/or foreign tourists. Also, the interpretation of heritage by tourist guides and custodians brings attractions closer to the world and mind of visitors and tourists.

Heritage is interpreted by local community members (civil society) and/or by custodian groups which includes museums (curators as professional interpreters). Together, their activities regarding heritage interpretation are important for both younger community members (successors of heritage) and tourists (or excursionists in case of other members of the nation who live close enough not to stay overnight but far enough not to know in details particularities of the area). Heritage interpretation programs in which museums are actively included may have various forms; they may be conceptualized for different occasions and different groups. Family day at the museum is a type of interpretation program dedicated to children and their parents (family members). Accepted world-wide as educational "tool", this program gives families opportunities to share experience of discovering treasures kept in a local museum. It includes special guidance through exhibitions, video projections, performances and/or workshops for children. Though primarily focused on local families, we believe that the program may be attractive for tourists and visitors both domestic and foreign because it promises experiences that differ from the routine visits to local museums as a part of tour package.

In this paper we shall discuss social dimensions of this possibly new product on Serbian cultural tourism market – a family day at a local museum.

### **Cultural tourism dimensions – heritage and cultural participation**

Term "heritage" refers to broad concept that encompasses what a particular group has in common that makes them different from the others. For local community members, heritage is a landmark of social memory; it provides materials for constructing or reinforcing cultural

identity. Put another way, heritage provides the narrative of historical development at a particular location, narrative that is important for local community members and attractive for both visitors and tourists.

The term “cultural participation” encapsulates learning (about) the narratives of historical development and adding to the corpus of heritage by expressing perceptions and experiences as well as developing ideas. According to UNESCO, the concept of choice-based cultural participation<sup>8</sup>, at individual level cultural participation, enables social liaisons of individuals and their communities, plays the role in development of individual capacities through production and displaying diversity of cultural expressions; it contributes development of critical thinking and continuity of the process of learning about creativity and cultural diversity leading to constant constructions and the transmission of individual and collective values as well as influencing ways in which individuals express themselves, understand diversity and adjust to changes in both personal life and society.

The main pre-condition for learning from the past via heritage, to acknowledge facts about particular heritage itself and wider contexts, lies upon enabling access to heritage. Thus, enabling access to heritage is among major tasks of cultural policies, as well as strategies for the development of cultural tourism. Enabled access to heritage in large contributes improvements regarding local community members’ quality of life as well as the quality of experiencing others by their visitors. Visiting sites and museums, attending festivals and/or enjoying local music and gastronomy are, most often, activities in leisure time. The quality of leisure time activities has a strong influence on subjective wellbeing and reduces risky forms of behavior (Mannel and Kleiber, 1997, Newman, Tay & Dienner, 2014).

---

8 ”Choice-based cultural participation refers to the possibility individuals have to participate in cultural life in all its diversity as well as their capacity to choose and modify their own cultural practices and activities (including the choice to not participating). In this sense, choice-based cultural participation encompasses both access to and contribution to cultural life. It also entails the ability to establish diverse and evolving cultural allegiances and identities“. *UNESCO Culture for Development Indicators – Methodology Manual*. (2014). UNESCO. pp, 2. <https://en.unesco.org/creativity/sites/creativity/files/digital-library/cdis/Social%20Participation%20Dimension.pdf>.

Participating cultural activities by locals, joined by their visitors/tourists, is also important for cultural tourism development because cultural tourism implies establishing contacts and interactions between groups (locals and tourists). These two groups may, and sometimes do, interact in museums, “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” (Statutes of International Council of Museums, Article 3).<sup>9</sup>

### **A family day at a local museum – what it is about and options for new cultural tourism product**

A family day at a museum is a day where children of all ages and adults come together to work on projects that help us understand the Museum exhibit or learn about techniques and materials. It is year-around practice in which permanent and periodical exhibitions are sources for learning about a theme, phenomenon or practice. Detailed explanations of origins, usage and contexts are given through plastic demonstrations, short theatrical performances, films or video projections, whereas feedback on the presented themes, especially by children is received through workshops. Within family day program, museum provides opportunity for children and their parents to share experience of discovering stories behind exhibited artefacts (within periodical and/or permanent exhibition), to learn about origins, usage and contexts, to try to play the game and to reply in their own words or images.

Museum of African Arts in Belgrade has 30 years long tradition of organizing attractive programs for children and family day at the

---

<sup>9</sup> This definition of museum is accepted in *Law on Cultural Property* (Official Gazette of the Republic of Serbia No. 71/94, 52/2011 – other law and 99/2011 – other law). Since the Republic of Serbia in 2010 approved UNESCO 2003 *Convention on Safeguarding of Intangible Cultural Heritage*, museums are recognized as custodian partners in the safeguarding of intangible cultural heritage. However, this recognition is still informal because national legislation on cultural heritage has not been updated yet.

museum.<sup>10</sup> The program is organized on Sundays.<sup>11</sup> At the beginning, parents and children are guided together through the exhibition and then they split. The curator that stays with adults provides more detailed information not only about current but also about permanent exhibition whereas the curator for children explains details in the age-appropriate manner and takes them (depending on the season and weather conditions) to a room or in the yard where they draw on paper or gourd or play or make figurines and toys or talk about other experiences related to the theme. Latter, children's works are presented to parents and shortly discussed. Similar program is offered in other Serbian museums that organize special programs for children and families (e.g. the Museum of African Arts, the Vuk and Dositej Museum, the Museum of Post, Telephone and Telegraph, the Museum of Science and Technology, the National Museum Kikinda, the National Museum Čačak, the Natural History Museum, the Pedagogy Museum, etc.).

Conceptually, the new cultural tourism product, the "Family day at a local museum" program would draw from already applied model, which in perspective, may be developed further on according to the results of a constant evaluation. As new cultural tourism product, the "Family day at a local museum" program would be, at the beginning, focused upon domestic tourists and excursionists. Regarding possible starting locations, they would include towns in the proximity of larger centers whose citizens are in larger number interested for options to spend quality leisure time with their children.

The Municipality of Kikinda, situated 127 km North-East of Belgrade, provides a possible example. The development of cultural tourism in this municipality was boosted by the discovery of the well-preserved mammoth skeleton in brick plant at the outskirts of the town. The National Museum Kikinda was an active participant in the development of cultural tourism programs and began organizing programs, mainly

---

10 The Museum of African Arts also displays pattern that may be significant for understanding basis of "Family day at a local museum" program as part of offer on the Serbian cultural tourism market. The exhibition "Mankala – mind game" was organized as periodical exhibition. It included special guiding for children and opportunity for parents and children to play the game, which is a long-term practice in this museum. The Museum participated in 10<sup>th</sup> Museums' Night with this exhibition. Its success reflected firstly onto prolonging period of exhibition and then for increased interest for family day at MAU during latter exhibitions in the following years.

11 Exceptions are Easter Sunday and Orthodox Christmas if it is on Sunday.

workshops, for children and families. Beside an active day at the Museum, visitors of this town may also visit brick plant and clay fields. In October, the Pumpkin Festival is organized and visitors may taste pumpkin pie, pumpkin soup and other pumpkin delights. “Family day at Kikinda Museum” would, hence, include morning at the museum; lunch in which local dishes would be served; visit to a clay field and brick plant where the process of making bricks would be explained with plastic demonstrations and opportunity to make own brick-souvenir. Depending on season, it would also include participating in festivals such is for example Pumpkin Fest.

In the case of weekend tours, the program would include visits to other locations of the way to/from Belgrade such are Ečka Castle, the city of Zrenjanin, the Town of Kovačica (known for naïve painting), etc.

### **Contexts for developing “Family day at a local museum” program**

Social dimension of cultural tourism implies interactions between hosts (local community members) and visitors (domestic and/or foreign tourists) in which interest for heritage, cultural attractions and cultural activities are common thread. Cultural institutions such as museums facilitate learning about heritage and (local) culture for both local community members and tourists. Since the “Family day at a local museum” program is primarily focused upon domestic tourists and excursionists, it was important to consider attitudes towards museums in Serbia.

The researches of cultural participation provide data about Serbian museums’ audience, which is important for grasping potential market for “Family day at a local museum” program as a part of cultural tourism offer. Ten years ago, around 2006, visits to exhibitions in galleries or museums were among least popular leisure activities (Table 1):

Table 1: *Frequency of visits to cultural events in a year preceding research*

<b>Frequency of visits</b>	<b>Theatre</b>	<b>Cinema</b>	<b>Concerts</b>	<b>Galleries / museums</b>	<b>Ballet</b>
Not once	937 examinees	706 examinees	836 examinees	997 examinees	1277 examinees

	(70.1%)	(52.5%)	(62.2%)	(74.3%)	(95.4%)
1 to 3 times	270 examinees (20.5%)	405 examinees (30.1%)	338 examinees (25.2%)	232 examinees (17.3%)	55 examinees (4.1%)
4 to 6 times	78 examinees (5.8%)	123 examinees (9.1%)	97 examinees (7.2%)	74 examinees (5.4%)	4 examinees (0.3%)
7 to 12 times	34 examinees (2.5%)	61 examinees (4.5%)	44 examinees (3.3%)	20 examinees (1.5%)	0 examinees (0%)
More than 12 times	18 examinees (1.3%)	51 examinees (3.8%)	28 examinees (2.1%)	18 examinees (1.3%)	2 examinees (0.1%)

Source: *Cvetičanin, 2007: 102, Table 51A*

The majority of galleries or museums' visitors at the time were specialists, higher ranked managers and owners of enterprises. The group of clerks, pupils and students is regarding this segment of cultural participation joined by lower-ranked managers. "Large majority of farmers (97.4%), small entrepreneurs (85.9%), workers (84.4%) and housewives, retired persons and unemployed (83.5%) do not visit exhibitions in galleries or museums." (Cvetičanin, 2007: 107)<sup>12</sup>

The researches of cultural participation among students (Mrdja, 2011a) and secondary school pupils (Mrdja, 2011b) in Serbia also show low interest for visiting museums, as well as monuments and sites. In 2010, 2.9% of students were frequently (once or twice per month) visiting museums whereas 41% of students stated that they never visited museum during that year. Similar are the percentages of secondary school pupils' responses – 2.5% of secondary school pupils stated that they frequently visited museums whereas 42.4% stated that they never visited museum during that year.

---

12 Relation between not-visiting and visiting events in galleries or museums (or institutions themselves), according to the level of education, decreases with higher level of education – 21.222 times more examinees with elementary education do not visit galleries or museums than ones that do visit; 1.212 times more examinees with high education do not visit galleries or museums than the ones that do visit (see: Cvetičanin, 2007: 103). Similar is notable regarding the profession of examinees (see: Cvetičanin, 2007: 104).

The reasons for generally low interest in cultural participation, and visiting museums in particular, include dominance of dull and incomprehensive programs, small number of attractive modern and interactive programs as well as unattractive presentations of cultural institutions at the Internet (Mrđa, 2011a: 108, Mrđa, 2011b: 78). The reason for rare visits to museum is also the lack of information about museums' activities (Jokić, Mrđa i Martinović, 2016: 24)

As Table 2 shows, Serbian youth's habits to visit museums significantly decreased from 2000 to 2004 – in the year 2000, 3.3% of young persons (both students and secondary school pupils) stated that they were regularly visiting museums and 47,7% stated that they did not visit any museum at least once (they never visited a museum in the year prior to the research); in 2004, 1% of young persons stated that they were regularly visiting museums and 65% stated that they did not visit any museum at least once (they never visited museum in the year prior to the research).

Table 2: *Youth's habits to visit museums in temporal intervals:*

<b>Museum</b>	<b>Frequently</b>	<b>Occasionally</b>	<b>Rarely</b>	<b>Never</b>
Year 2000	3.3	8.9	40.1	47.7
Year 2004	1.0	9.4	24.6	65.0
Year 2010	5.3	11.2	42.5	41.0

Source: *Mrdja, S. (2016)*

The increase of interest in visiting museums (comparing years 2004 and 2010) may be contributed to the increase of attractive programs at museums. They became more frequent since 2005 when a group of enthusiasts initiated the “Museums’ Night” festival. The idea behind was to create museums’ additional program of communication with untypical audience such as adolescents and children. The number of visitors constantly grew – from 15,500 persons visiting 14 locations in Belgrade during 2nd “Museums’ Night” held in September 2005 up to 500,000 persons that visited over 200 locations in more than 60 towns in Serbia during 13th “Museums’ Night” held in 2016.<sup>13</sup>

---

13 Martinović i Jokić, 2012:16 and Noć muzeja official web-site: <http://www.nocmuzeja.rs/O-nama/O-Noci-muzeja> Page visited on March 27<sup>th</sup> 2017

In 2014, several national museums<sup>14</sup> initiated another museums' festival - "Museums in Serbia, ten days from 10 to 10". The idea is that museums open their doors for 10 days around the International Day of Museums (May 18th) from 10 a.m. until 10 p.m. During 2015, various programs in 67 museums at 122 locations in 39 cities and towns in Serbia attracted 190,000 of visitors (Đorđević, 2016). According to the study of 2016 festival, it is indicative that 41.6% of examinees stated that they did not visit any museum in Serbia during a year prior to research (manifestation 2016) or they were, once up to three times visited a museum either in Serbia or abroad (Jokić, Mrđa i Martinović 2016: 22). The majority of visitors are local citizens, notably persons who are not professionally involved in culture and arts (Jokić, Mrđa i Martinović 2016: 40).

For the majority of visitors, the two museum festivals are seen as opportunities to step out of daily routines, to visit museums in extraordinary time (when working day is over) and learn something new.<sup>15</sup> The success of the two festivals may be contributed to, for the occasion, higher sensibility of curators towards interpretation of exhibited artefacts, their origins, purposes and wider contexts. Explaining "what it is all about" by means of contemporary gadgets, lighting, sound and live

---

14 The National Museum in Belgrade, the Gallery of Matica Srpska, the Natural History Museum, the Ethnographic Museum, the Museum of applied arts, the Historical museum of Serbia, the Museum of Contemporary Arts and the Museum of Yugoslav History. The Festival is supported by the Ministry of Culture and Information, Vojvodina Province's Secretariat for Culture, Information and Relations with religious communities, City of Belgrade's Secretariat for Culture, City of Novi Sad Local Authorities for Culture and EU Delegation to Serbia.

15 In study on the "Museums' Night" authors noted similarities of this festival with ritual ceremonies throughout history: "It is linked with concrete action of subject (visitor) towards object (cultural heritage), which grows into organized event characterized by certain level of communication between visitors, as well as between visitors and curators, and interactions with artefacts in specific time/place. (...) Nature of such event, as in others, identifies itself with socio-cultural phenomenon of carnivals, whose spirit is manifested in cheerful atmosphere of public (almost ritual) ceremony, abolishing hierarchy relations, freedom of entrance to places that are usually inaccessible, creation of intimacy (even physical)" (Martinović i Jokić 2012:6). According to the results of the research among visitors of the *Museums in Serbia, ten days from 10 to 10*, the majority of visitors (38.6%) sees the manifestation as a type of museums' promotion; slightly less percentage of examinees (23%) sees it as an opportunity to visit museums outer regular working hours; 20% of visitors sees the manifestation as an opportunity to visit museums free of charge (Jokić, Mrđa i Martinović 2016: 20).

word is the main feature of events prepared for these festivals.<sup>16</sup> The overlapping in timing of the two festivals is superseded by complementary programs. For example, though 64.3% of museums that took part in the “Museums in Serbia, ten days from 10 to 10” festival organized workshops for children, just 11.7% of examined visitors brought their children to museums but 12.3% of examinees visited museums in company of family members, which indicates that higher attention should be given to family orientated programs. Yet, in 2016, the focus of the “Museums’ Night” was placed upon programs for children, central part was special Tour for Children.

The model tested at the festivals encouraged the curators in the preparation of periodical exhibitions at several Serbian museums. These periodical exhibitions also attract large audience and frequently include special guiding for children, workshops or plastical demonstrations.<sup>17</sup>

The need to give the attention to children and their cultural needs is highlighted in observation “that cultural habits really are starting to be adopted in short trousers (or small dresses) and then begins their reproduction” (Cvetičanin, 2007: 173). Such an observation draws upon responses on questions aimed to establish (possible) correlation of early contacts with arts and cultural institutions and cultural participation in adult life or “joining” a particular group of audience.<sup>18</sup> In the cases of examinees classified as active audience, their parents were regularly or occasionally bringing them to participate cultural activities in childhood.

---

16 During 2016 “Museums in Serbia, ten days from 10 to 10” festival, the majority of museums organized special programs using video projectors, sound engines, reflectors and alike (Jokić, Mrđa i Martinović, 2016: 31).

17 Most recent highly successful exhibition was “Pupin – from physical to spiritual reality” held in Historical Museum of Serbia. Conception was designed on the basis of long, in-depth research of Pupin’s life and work. Exhibition included audio-visual presentations and practical demonstrations for children. Though exact numbers of visitors is not available, the fact that duration of exhibition was extended for six months because large interest proves public success. See:<http://imus.org.rs/exhibitions/izlozba-pupin/>

18 Author has classified audience in three groups: active audience, potential audience and “no-audience”. Active audience consists of persons / examinees who have affinity to specific forms of arts, who are motivated to participate activities or attend events and who participated such activities. Potential audience consists of persons / examinees who have affinity to specific forms of arts, who are motivated to participate activities or attend events but weren’t participating in such activities during observed period. No-audience consists of persons / examinees who have no affinity to specific forms of arts but were participating cultural activities during observed period.

For example, 73.5% of persons classified as active audience of fine arts exhibitions stated by being regularly taken in childhood by their parents to see exhibitions in galleries or museums. In the case of persons classified as no-audience of fine arts exhibitions, 11.8% of examinees stated that in childhood parents never took them to see an exhibition in a gallery or at a museum. 68.8% of the examinees classified as active audience of fine arts exhibitions at galleries or museums stated that they bring their children to see exhibitions in galleries or museums, whereas 8.3% of examinees classified as ‘no-audience’ of fine arts exhibitions stated that they never bring their children to galleries or museums to see exhibitions (Cvetičanin, 2007: 171-172).

Festivals and periodical exhibitions show that adoption of contemporary museology, in which interpretation of treasured heritage is very important segment of curators’ work, gives positive results – interest of Serbian citizens for activities in museums rises. In recent years, in public discourse, also rises the awareness that children are future audience, that among them are future curators, conservators and artists, and that children will inherit all that our generations manages to save and safeguard. Though family day at a museum is still rather occasional than regular practice, constantly increasing the number of museums that organize special programs for children and families is encouraging.<sup>19</sup> There is the anticipation for the years to come that programs for children and families will grow from “extraordinary” to “ordinary” practice in museums throughout Serbia. Such anticipation, based upon tendencies regarding museums’ audience, is an impulse for conceptualization of “Family day at a local museum” program as a cultural tourism product.

## **Conclusion**

Cultural tourism is sometimes (particularly in USA) referred to as “heritage tourism” because major motivation and choice of destination lies upon interest to experience culture of others by visiting monuments, sites, places of historical importance, enjoying in local music, food and

---

19 In Belgrade for example in early 1980s just three museums were organizing for children attractive programs. Nowadays at least seven (not counting Museum of Contemporary Arts which is closed for renovation but was until 2005 organizing special programs for children) museums are regularly organizing such programs. Number of museums in other parts of Serbia that organize attractive programs for children also increased in recent years. Vukanović 2015 *Cultural participation and Cultural Heritage*. Unpublished research. Centre for Study in Cultural Development, Belgrade

drinks, learning to dance or play local games. Since the beginning of 21st century, in Serbia, heritage became recognized as most important asset for tourism development. As an inter-sector field, cultural tourism is also discussed in the sphere of culture particularly among museum professionals as a viable option for the improvement regarding presentation and popularization of treasured heritage.

Visiting museums and learning “secrets” behind artefacts is important segment of cultural participation, which enables cultural expressions, expands experiences and (through services of cultural and educational institutions) increases chances for society to develop responsibility for its members at the same time giving people opportunities to construct their senses of belonging to the community.

Both tourism development planners and museums professionals agree that, in the following years, significant attention should be given to conceptualization of programs/contents that will be attractive for local community members and their visitors. The essence of these contents is heritage interpretation programs. Such programs are of great importance for local community members because they are a channel for better understanding of ancestors’ achievements, and encouragement to add new elements to the corpus of knowledge passed from generation to generation. All generations in the community, from children in kindergarten age up to elderly persons should be continuously educated to understand and respect the monuments, the sites and the cultural heritage. As local community members are hosts, people who immediately, at streets, interact with their visitors or tourists, heritage interpretation programs for locals is both educational activity (for the purposes of personal growth) and preparation for appropriate directing and explaining attractions and other curiosities of town/municipality. Heritage interpretation programs for visitors and tourists prepared by custodians and tourist guides are equally important. The interpretation of heritage implies close collaboration of schools, local civil society organizations and cultural institutions such as libraries, galleries, museums and institutes for the protection of cultural monuments.

Museums exhibitions are at the front line of heritage interpretation. The logic behind the exhibition is to present all relevant, in representative condition, artefacts that “speak” about the theme. Short texts below or above artefacts provide basic information – name, when, where and, in the case of artistic works, who. Panels and monitors provide detailed

information. Still, live word spoken by a curator is irreplaceable for fully grasping the relevance of exhibition and practicalities that surround artefacts, phenomenon, practice or opus of individuals that “triggered” curator to create an exhibition. Modern museology places accent onto museums as institutions serving public need to know about the past and development up to present days, and experiences of visitors are highly important for successful accomplishing of museums’ mission. Such approach started to be widely accepted in Serbian museums especially after the huge success of “Museums’ Night” festival. Also, the “Museums in Serbia, ten days from 10 to 10” inspire fire-like spreading of new museology approach all over Serbia. An outcome is an increase in the number of visitors as well as creation of regular year-around audience of events and programs in museums.

A family day at a museum is year-around program in which audience consists of two generations - children and their parents (or close relatives). The Museum of African Arts provides an example that shows how periodical exhibition, included in festival, raised interest for family day at this museum. In interviews with a dozens of parents who were taking their children to the Family day at the Museum of African Arts during the research within the “Cultural participation and cultural heritage” project carried out by the Centre for Study in Cultural Development, all of them were quite happy with the quality of the day spent at the Museum of African Arts.

“A family day at a local museum” program as a new possibility for cultural tourism development in Serbia focuses on smaller museums in proximity of larger centers such as Belgrade, Nis and Novi Sad. It is conceptualized according to the existing practices (e.g. the National Museum in Kikinda) adding to basic program other attractions and contents existing in local community.

Social dimensions of the program include contribution to: improvements of heritage interpretation programs in local museums and communities and increase of appreciation for diversity of local cultural expressions; quality of leisure time for both local families and families on vacations (or weekend family excursions) – uniting parents and their children to share experience of discovering “hidden” treasures in local museums.

As cultural tourism also has significant economic outcomes, grasping the audience is of vital importance for projection of economic outcomes of A

family day at a museum as new product on the cultural tourism market in Serbia.

### References

1. Cvetičanin, P. (2007) *Kulturne potrebe, navike i ukusi građana Srbije i Makedonije*. Odbor za građanske inicijative. Niš
2. Jokić, B., Mrdja S. i Martinović, D. (2016) Istraživanje u funkciji razvoja manifestacije Muzeji Srbije deset dana od 10 do 10. Zavod za proučavanje kulturnog razvitka. Beograd
3. Mannell, R.C. and Kleiber, D. A. (1997) *A social psychology of leisure*. State College, PA: Venture Publishing
4. Martinović D. i Jokić, B. (2012) *Noć muzeja kao kulturološki i društveni fenomen u Srbiji*. Zavod za proučavanje kulturnog razvitka, Beograd.
5. Mrđa, S. 2011a: *Kulturni život i potrebe studenata u Srbiji* [Cultural habitus of students in Serbia]. Zavod za proučavanje kulturnog razvitka, Beograd
6. Mrđa, S. 2011b. *Kulturni život i potrebe učenika srednjih škola u Srbiji* [Cultural habitus of secondary school pupils in Serbia]. Zavod za proučavanje kulturnog razvitka, Beograd
7. Mrđa, S. (2016) *Demokratske vrednosti i kulturna participacija u Srbiji* (Unpublished Doctoral Dissertation). Faculty of Political Sciences, University of Belgrade
8. Newman, D.B., Tay L. & Dienner, E. (2014) Leisure and subjective well-being. Model of psychological mechanisms as mediating factor. *Journal of Happiness Studies* Vol. 15, pp. 555-578
9. *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>

10. International Council Of Monuments and Sites (ICOMOS) Cultural Tourism Charter 1999 available at [https://www.icomos.org/charters/tourism\\_e.pdf](https://www.icomos.org/charters/tourism_e.pdf)
11. International Council of Museums, Statutes of International Council of Museums, available at <http://icom.museum/the-organisation/icom-statutes/>
12. Ministry of Trade, Tourism and Telecommunication. Strategy for development of tourism in Republic of Serbia 2006 – 2015
13. Ministry of Trade, Tourism and Telecommunication. Strategy for tourism development in Republic of Serbia 2016 – 2025
14. UNESCO *Culture for Development Indicators – Methodology Manual*. (2014). <https://en.unesco.org/creativity/sites/creativity/files/digital-library/cdis/Social%20Participation%20Dimension.pdf>