

CHAPTER 17



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MEDIA COMMUNICATION CHANNELS FOR THE PURPOSE OF INCREASING MUSEUM VISITATION

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Summary: From the first collections to virtual tours, museums have successfully adapted to societal changes. The development of tourism itself is closely tied to museums, and this inseparable connection remains today. Over time, the need to attract visitors has led to strengthening the relationship between museums and various media communication channels. The digitization of museum materials has necessitated adapting this content to modern communication conditions. During the COVID-19 pandemic, most museums concluded that digital content, in a certain form, would preserve and increase the number of visitors in the future. Virtual tours are the most common digital tool used to engage with potential visitors from younger generations. However, the very concept of defining cultural tourism has been questioned because visitors can explore museums from their homes. Additionally, the problem with virtual tours is whether visitors, after such an experience, want to physically visit a museum. With which group do these tours communicate best?

The theme of this paper is finding the optimal way to communicate with different groups of potential visitors to increase museum and gallery attendance.

Keywords: *museums, media communication, digital media, virtual tours.*

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1. Introduction

In the last two decades, the world has undergone significant changes in all spheres of life. The increasing use of the Internet has contributed to shifts in cultural needs.

Due to the increase in Internet and social media users, the number of visits to cultural events has declined, especially before the year 2012 (Radosavljević Z., Ljubisavljević T., 2020). According to research by the Institute for Cultural Development Studies, the number of Internet users increased by almost 100% from 2005 to 2012 (Mrđa S., Milankov M., 2020). The number of museums in 2012 was 104, but by 2018, it had increased to 149 (Statistical Office of the Republic of Serbia).

Although the number of museums experienced a decline before 2012 due to the economic crisis and the increase in online content, cultural institutions' employees saw the potential to use the Internet and social media for their promotion. This was also the period when Serbia entered the process of digitizing cultural heritage.

The Internet, social networks, and the digitization of cultural heritage have created new ways of communication between museums and the interested public, with the common goal of bringing cultural heritage closer to a larger number of consumers and thus raising educational levels and awareness among people (Radosavljević Z., 2022).

According to research conducted by Slobodan Mrđa and Marijana Milankov for the Institute for Cultural Development Studies, the level of education precisely determines the structure of visitors to museums and galleries (Mrđa S., Milankov M., 2020).

Methods of communication with the audience significantly differ based on age and education. The concept of generational marketing, which tailors communication methods to different generations, is increasingly mentioned. Apart from communication channels, the message being conveyed can also change. Marshall McLuhan (1969) concluded that the message is a medium itself and that every medium contains another medium.

The digital revolution has deeply impacted how society organizes information and accesses it. Since the 1960s, new technological methods of mediating information through electronic devices capable of data processing have led to profound cultural changes and changes in the way things work across various fields, including heritage (Diaz-Anderu M., 2017). From the early days of the digital revolution, which was initially used for archiving museum materials, to today, where a new group of consumers called "digital tourists" has emerged, museums

have kept pace with the evolution of media and adapted to market conditions. While traditional museum visitors value physical space as much as content, younger generations are increasingly using modern forms of visitation through digital tools such as virtual reality. Content has become more important than the physical space in which the exhibition is organized.

Therefore, different communication channels are needed for different groups. It must be noted here that the classical generational divide (...X, Y, Z, etc.) is not the same in all countries. In Serbia, crises and wars have had a different impact on the formation of generational groups compared to some other parts of Europe. Therefore, this paper will combine age groups in various ways.

The theme of this paper is to find the optimal way of communicating with various groups of potential visitors with the aim of increasing museum and gallery attendance.

The research conducted by the Institute for Cultural Development Studies and the Republic Statistical Office serves as the foundation for this study.

2. Media Communication Channels

2.1. Traditional and Digital Media

Traditional media falls under the category of mass communication. The term “mass media” entered usage in the 1920s with the emergence of radio and television. They differ from other forms of communication based on the following criteria:

- messages are directed towards a larger portion of the population,
- technical means are used in transmission,
- messages are simultaneously conveyed to a mass audience (Filipović, Kostić-Stanković, 2008).

Traditional media, which were the pioneers in the emergence of the concept of mass media communication, include print, photography, film, radio, and television. These media share the fundamental characteristic of one-way message transmission.

The integration of traditional and digital media has indeed reshaped the landscape of mass communication. Digital media, including the Internet and mobile platforms, offer the potential for two-way communication, enabling near-instant feedback from users, which is a significant departure from traditional media, often reliant on surveys, social events, or increased physical visits for feedback.

One of the evident examples of this integration is the increased online searches related to destinations and reservations for accommodation through the Internet. Here, the need for both traditional and digital media becomes apparent. The Internet is not a threat to television or radio but should be viewed through an integrative lens. Overcoming differences has been possible, even as video content began to challenge Internet capacities. The development of new video content platforms has resolved the issue of insufficient capacities, allowing the convergence of the Internet and television.

The integrative function of the Internet and television has opened numerous opportunities for enhancing integrated media communication, particularly by appreciating the interactivity it offers. This interactivity allows for personalization, not only in a proactive relationship with media but also on a personalized communication level. Traditional media are increasingly using digital media platforms for distribution and broadcasting of their content. It's no longer a collection of different media but rather their combination (Sančanin B., 2021).

Despite the renaissance of traditional media with the emergence of digital media, as they utilize digital platforms for content distribution, television utilizes the potential of new media the most. It disseminates its programs across various Internet portals. Television on the Internet no longer follows a standard programming schedule; instead, the user selects what to watch. Furthermore, users can leave comments below each watched program, transforming television from a standard one-way media to an interactive one through digital platforms.

Certain programs on digital media are consumed by specific groups. By using social media, the media itself becomes an equal member of the community, which can be defined according to geographic, demographic, and psychographic segments (Radosavljević Z., Ljubisavljević T., 2020).

The emergence and development of the Internet have significantly changed the ways of marketing communication between organizations, in this case, cultural institutions, and end-users. Traditional media are primarily used for advertising. Communication is one-way, and the results are not directly measurable. However, it's essential to note that this form of communication with potential audiences is still widely used (Radosavljević Z., Ljubisavljević T., 2019). The reason is that television still holds prominence over other media. The problem with advertising on traditional media, especially television, is its high cost and the challenge of targeting the desired audience accurately.

The development of the Internet has brought about a change in communication methods. It has evolved from one-way communication, organization-to-user, into a two-way interaction, occurring in three directions: one-to-one, one-to-many, and many-to-many (Jensen 2010).

This shift in communication has also led to a change in the concept of integrated marketing communication. The Internet, along with other digital tools (social media, mobile applications, video games, virtual tours, etc.), is not just a tool for advertising but is used for direct marketing, sales promotion, and even some forms of personal selling. The sale of goods, tickets for cultural events, and tourism packages online has shifted commerce from conventional methods to new platforms that are continuously evolving (Radosavljević Z., Ljubisavljević T., 2019).

Media can communicate with potential audiences, but “numerous and diverse media content can contribute to raising awareness of the importance of cultural goods among the local population” (Sančanin, Penjišević, Stojanović, 2023).

As new products and services develop, digital and physical are increasingly merging to provide new experiences that facilitate digital cultural consumption. One important thing to remember is that the consumption of digital content from museums can occur both online and on-site at the museum.

In 2021, the National Museum in Aranđelovac set up a multimedia exhibition titled “When Craftsmanship Was Golden.” Using the latest electronic technologies, scanning marked photographs triggers applications on a phone or tablet, showing the process of craftsmanship in videos lasting a few minutes. The applications present nine crafts, while the tenth application tells the story of apprenticeship and labor strikes in Aranđelovac. (<https://www.nmar.rs/>). This exhibition was declared the best in Serbia.

2.2. Digitization of Museums and the Emergence of “Virtual Tourists”

Museums have been key to shaping the concept of cultural tourism from their inception. Since the 18th century, when both tourism and museums acquired their current definitions, there has been a mutual relationship between them. The periods preceding this, primarily referring to the colonization of lands under the British Crown, contributed to the emergence of antiquities and museum artifacts from these colonized lands. Their display and accessibility to the public led to the creation of venues with the primary purpose of exhibiting these objects, as well as the public’s interest, which contributed to the emergence and development of cultural tourism. The connection established at that time became an inseparable factor in the development of both tourism and museums (Radosavljević Z., 2022). Creative industries play a significant role in presenting heritage and increasing visitation. This visitation can involve visiting museums, sites, direct exposure to specific cultures, as well as virtual tours (virtual reality) and creating a sense of presence at events (augmented reality) through websites and portals.

The digitization of museum materials over the past decade has increased interest through physical visits and digital media.

The UNESCO Charter on the Preservation of Digital Heritage defines digital heritage as “culturally, educationally, scientifically, and administratively significant resources, as well as technical, legal, medical, and other types of information produced digitally or converted into digital form from existing analog sources” (Kalay Y., Kvan T., Affleck J, 2007). Digitization contributes to the conservation and preservation of heritage and scientific resources, creates new educational opportunities, can be used to promote tourism, and provides ways to enhance citizens’ access to their heritage (Ross et al., 2003).

Through digitization, museum collections become visible to the public. The primary and most obvious advantage of digitization is that it allows greater access to collections of all kinds (Hughes, 2004). Digitization of cultural material, both tangible and intangible, is of great importance in preserving ancient cultures. Most objects damaged during wars in historically rich countries, such as Iraq and Syria, can be restored with the help of digital tools (Radosavljević Z., 2022). Additionally, digitized materials are suitable for storytelling. Storytelling, due to its connection with the repository, aims to provide detailed information about objects and various artifacts in the museum. The repository can contain textual, audio, and visual records, as well as photographs and 3D models of objects and other artifacts (Tatić, D., et al., 2015).

Museums can take on digital forms, ranging from clearly defined spaces on the museum’s website to occasional mentions on third-party portals to serve digital visitors looking for online activities. Online activities have expanded to include messaging, browsing, and socializing within new defined online spaces (Henderson, 2008). With the development of the internet and social networks, virtual tours have also emerged. “Humans have a fundamental need for visual expression” (Stojanović, K., Đenadić, M., 2019).

Lately, you can often hear the term “digital tourist.” Instead of the standard physical visit to museums, with the development of digital tools, more and more museums are offering virtual tours, which leads to the emergence of a new subgroup called “virtual tourists.” Museums may not be fully prepared to embrace visits from digital heritage tourists, but recognizing the value of this new type of consumer can free museums from the confines of their physical walls to explore new horizons in the digital information market (Navarrete T., 2019). The pandemic has confirmed museums’ dependence on digital tools, which have become the only way to reach the public during quarantine. The number of visitors to digital tours increased during the COVID-19 pandemic.

“Big museums,” meaning those with the highest number of visitors who have invested significantly in the digitization of their collections and social media, have

experienced a significant increase in website visits during periods of closure. For example, the Louvre Museum recorded a tenfold increase in visits to its website in the first few days of closure in France, which later stabilized at a level three times higher than the average (UNESCO 2020).

Museums in Serbia that have digitized their collections also saw increased views in the early days of closure.

For example, the National Museum in Aranđelovac noticed a 96% increase in 2020. There was a change in access from certain language areas. Access from the Serbian-speaking area accounted for 32.48%, while access from the English/American-speaking area was 28.11% (Google Analytics NMA). Such an increase in views from the Serbian-speaking area suggests that interest in domestic cultural heritage has grown, indicating greater potential for cultural tourists in the post-COVID society.

However, the emergence of virtual tourists raises questions about the definition of tourism. Cultural tourism received a new operational definition from UNWTO at its 22nd General Assembly held in China (UNWTO, 2017): "Cultural tourism is a type of tourism activity in which the essential motivation of visitors is to learn, discover, experience, and consume tangible and intangible cultural attractions/products in a tourist destination. These attractions/products relate to a set of distinctive material, intellectual, spiritual, and emotional features of a society that encompass art and architecture, historical and cultural heritage, culinary heritage, literature, music, creative industries, and living cultures with their lifestyles, value systems, beliefs, and traditions" (UNWTO, 2017).

However, as Falk and Dierking (2012) note, classical museum visitors go through three phases when deciding to choose and visit a museum:

- ideation of museum visit,
- actual visit and
- future memory of the visit as the complete museum experience.

In this sense, the time of the museum visit expands and encompasses the period before and after the actual visit.

Anticipating the methodological challenges of quantifying new "virtual tourists," one can propose constraints related to time, place, and activities, in line with defining characteristics of leisure time (Henderson, 2008). For example, a "virtual tourist" may not intend to or actually visit a physical museum during the year because they visit the museum online. This, of course, does not prevent individuals from physically visiting other museums, so they can be both physical and online tourists. Digital visits will relate only to products and services originating from museums, which may include joint ventures but not all services that use museum

content. In this way, an individual can be considered a “digital tourist” when their consumption takes place within the museum’s website and social media profiles.

This raises questions about existing definitions of tourism. The definition adopted by UNWTO in 2008 in Beijing states, “Tourism is a social, cultural and economic phenomenon which entails the movement of people to countries or places outside their usual environment for personal or business/professional purposes. These people are called visitors (which may be either tourists or excursionists; residents or non-residents) and tourism has to do with their activities, some of which involve tourism expenditure.”

With the development of digital, particularly virtual tourism, tourists will not need to leave their place of residence to visit a museum. Apart from offerings from the digital museum (virtual tour tickets, souvenir sales, etc.), the tourist will not be spending money at the destination.

One proposal is that a virtual tourist can only see a portion of the exhibition and artifacts, and to view the complete picture, they would have to be physically present at the location. This would turn the virtual tour into a channel of communication with potential audiences.

3. Cultural Differences Among Generational Groups

3.1. Generational Divisions (X, Y, Z)

While the Baby Boomer generation is the only one officially designated by the U.S. Census Bureau, other demographers have classified the remaining generations based on birth years. When qualifying these generational divisions, certain societal changes have had an influence. For example, the emergence of Generation Z (1997-2012) was influenced by the advent of the internet, the 9/11 attacks, and the 2008 economic crisis.

Michael Dimock, President of PEW (2019), wrote that generations are better viewed as a means to understand changing perspectives and views, rather than strict categories that define who people are (<https://www.pewresearch.org/>).

Technology, such as the founding of Facebook in 2004, Instagram in 2010, and TikTok in 2016, was a constant presence even before some members of Generation Z were born. This approach to social and other digital platforms allowed Generation Z to “see the physical and digital worlds as a seamless continuum of experiences that merge offline and online information for entertainment, commerce, and communication,” as stated by Insider Intelligence (Loria K, Lee S, York A. 2023).

Here's how PEW officially categorizes generations based on birth years:

Silent Generation: 1928-1945

Baby Boomers: 1946-1964

Generation X: 1965-1980

Millennials: 1981-1996

Generation Z: 1997-2012

(<https://www.pewresearch.org/>)

The Generation Alpha is not officially categorized as a generation yet, but it is known as "born after 2012."

Selecting the cutoff year is indeed complicated because groups change over time.

"Differences within generations can be as great as differences between generations, and the youngest and oldest within a commonly defined group may feel more in common with the adjacent generations than the one to which they are assigned," as written by Dimock.

(<https://www.pewresearch.org/>).

However, establishing a cutoff point helps researchers explore how a group is shaped by similar experiences.

Different upbringings have contributed to different values and social expectations within various groups. For example, the workplace is influenced by Generation Z's recent emphasis on work-life balance and mental health, which became prominent at the same time the oldest members of Generation Z entered the workforce amid a global pandemic. In addition, hobbies that have turned into careers, such as "influencing" or content creation, did not exist when millennials entered the workforce but are highly sought-after opportunities for the youngest generations today.

Varadajan and Jadav (Varadajan, Jadav, 2009) suggest that existing marketing resources should be combined with internet technologies. However, to find the best combination when communicating with specific groups, it is necessary to understand their characteristics and cultural needs.

3.2. Characteristics and cultural needs of Generations X, Y, Z:

If you spend some time with someone from a different generation, you'll quickly realize how people can be different based on when they were born. For example, Baby Boomers are much more focused on their careers, while Millennials are highly tech-savvy. Technology, especially the rapid evolution of communica-

tion methods, is another consideration that shapes a generation. Baby Boomers grew up as television dramatically expanded, changing their lifestyles and connection to the world in fundamental ways. Generation X grew up as the computer revolution took hold, and Millennials came of age during the internet explosion. These differences, however, aren't necessarily a bad thing. In fact, they can be incredibly positive when people use their strengths to work together. However, these differences pose a challenge for cultural institutions responsible for cultural consumption. This is because of differences in cultural interests and habits among various groups. No marketing tactic is universally effective due to the use of different media to stay informed about cultural events. Therefore, each generation must be approached separately to improve communication and increase the visibility of cultural institutions. Attempting to target all generations at once results in inefficiency, and the communication strategy becomes too broad with its language and marketing tactics. For a marketing tactic to be effective, each generation must be targeted separately.

Of course, generalizing by generations is not entirely possible. In this paper, a combination of generational and age and gender divisions will be used.

3.2.1. Generation X

Unlike other generations, they are independent, family-oriented, and individualistic. They value individuality because they grew up in small families where both parents were employed. They had to take care of themselves. Despite being the smallest group, they make up about 52% of the employed population in Serbia (Statistical Office of the Republic of Serbia).

They are technologically literate but prefer to use traditional media like radio and TV. They are often referred to as the MTV generation because they came of age during the development of specialized TV programs, with MTV being the most popular. They pay attention to literacy (grammar and diction) and have a strong sense of aesthetics when it comes to film and television. They have more patience and concentration, so they can follow longer content.

In terms of social media, they primarily use Facebook. When shopping online, they thoroughly research products, use social networks practically, and expect to find enough information about the product.

They are somewhat brand loyal.

Older members of this generation are focused on saving money because they fear having a small pension.

3.2.2. Generation Y

Generation Y, also known as Millennials, is the first generation to grow up with new technologies. They easily transitioned from computers to mobile phones. They are the biggest consumers, often making online purchases and using electronic banking. They are not brand loyal and don't have secure jobs. They are more likely to develop online businesses. They are willing to work longer than 8 hours if it contributes to higher earnings.

They have profiles on multiple social media networks. They use traditional media for information but through the internet (NETFLIX, YouTube, digital radio stations, electronic newspapers).

They are the most educated generation and also the most numerous.

They have weak connections to traditional values. They don't spend money on acquiring immovable assets (apartments, houses, etc.) but on travel and gaining new experiences. They embrace multiculturalism. They decide on marriage less frequently than other groups.

They have no refuge in family or religion. Many researchers see this as a reason for increased anxiety, depression, and a higher number of suicides (<https://www.oblakoder.org.rs/>).

However, during their travels, they often visit cultural landmarks, urban centers, and archaeological sites.

3.2.3. Generation Z

Generation Z refers to the generation born between 1997 and 2012, succeeding the Millennials. This generation was raised on the internet and social media, and some of the oldest members have completed their education and are entering the workforce.

They are the generation that trusts brands the least. They are aware that various companies collect their data for marketing purposes.

They tend to move around less and spend more time with new technologies.

While Millennials went through an era of very open and personal sharing on social media (deeply personal and public posts on Facebook, Twitter, or blogs), Generation Z has turned more towards anonymous forms of social media, such as Snapchat and Whisper, which allow users to limit their audience and make messages disappear as soon as they are read.

4. Methodology

In this study, a combination of comparing data obtained from external researchers engaged by the Institute for the Study of Cultural Development and a survey conducted for the purposes of this paper was used.

The survey was conducted by sending emails with questions related to the concepts of virtual tourists and virtual tours. This research aimed to demonstrate that virtual tours are a marketing tool for communicating with the younger generations. However, it revealed that these generations do not use email.

A total of 135 respondents participated in the research. The questionnaire was sent to 180 addresses. The research was conducted during the month of July 2023.

For the purposes of this research, generations were equated based on both groups and age. Thus, Generation Z was equated with the age group of 15-30 years, Generation Y with 31-45 years, and Generation X with 46-65 years.

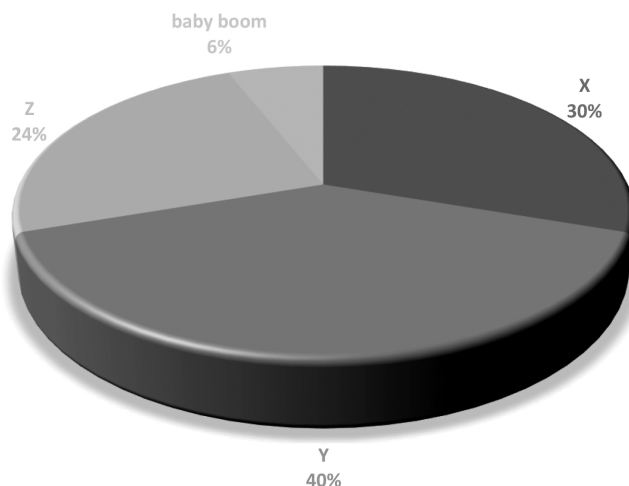
5. Results and Discussion

According to the research conducted by Mrđa S. and Milankov M. (2020) for the needs of the Institute for Cultural Development Studies, which involved 1,521 participants, women accounted for 54% of the participants. The majority had completed secondary education (52.5%), and the largest age group represented was between 31-45 years old (32.9%).

Museums and galleries are considered separately from archaeological excavations, although museums play a significant role in preserving artifacts from excavations.

In the group of museum active audiences and visitors to art galleries, there is a dominance of women at 61.5%, compared to men (38.5%). The age distribution shows that in this group, the highest percentage falls within the age group of 31 to 45 years (39.6%), followed by 30.2% from the youngest group, aged 15 to 30 years, and 24.2% from the group aged 46 to 65 years. The oldest age group, over 65 years old, comprises 6.0% of the participants.

Museum active audience



Source: Institute for the Study of Cultural Development

Educational structure shows the dominance of higher education (58.9%), while 39.0% have secondary education.

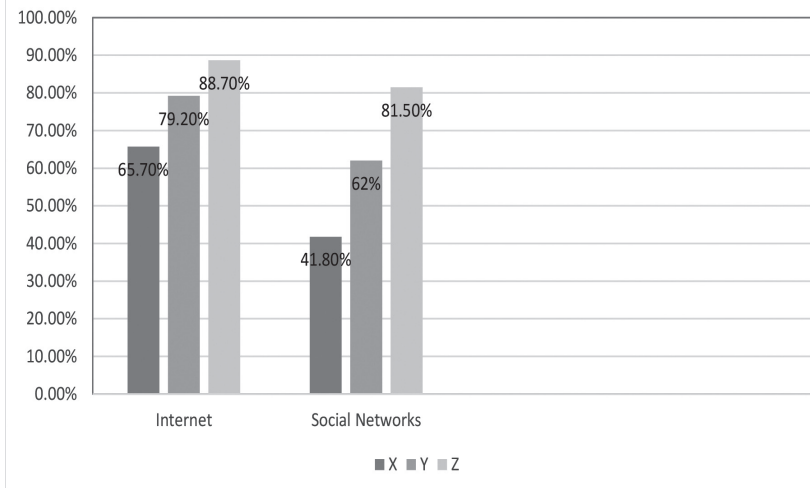
Although the authors of the research presented the overall percentage of TV viewership (89.4%), they did not break it down by age groups. However, according to the research, the most-watched TV programs are movies and informative shows.

Age is strongly related to watching informative shows compared to other sociodemographic characteristics, so the oldest age group over 65 watches this type of program the most - 86.0% of those older than 65 compared to 55.0% of those under 30. Men watch informative programs more frequently (77.5%) than women (64.2%) (Mrđa S., Milankov M., 2020). With the increase in the level of education, the share of those who follow news and other informative shows also increases, so 78.5% of those with a master's or doctoral degree follow such shows on TV compared to 62.0% of those with primary school education.

81.5% of the youngest surveyed population searches social networks, while this number decreases, with 46-65 year-olds using social networks 41.8%. The 31-45 age group searches social networks 62%.

The situation is similar with the internet, as 88.7% of the population between 15-30 years old uses the internet, while the generation between 46-65 uses it only 65.7%. The 31-45 age group uses the internet 79.6%.

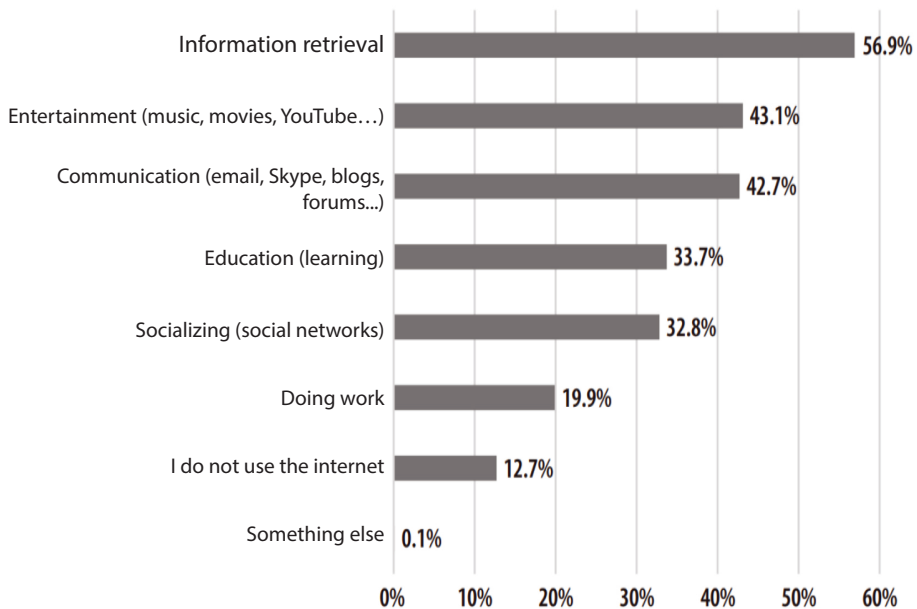
The use of the internet and social networks



Source: Institute for the Study of Cultural Development

Most of the respondents from all age groups use the Internet for information and the least for work-related tasks.

Internet usage

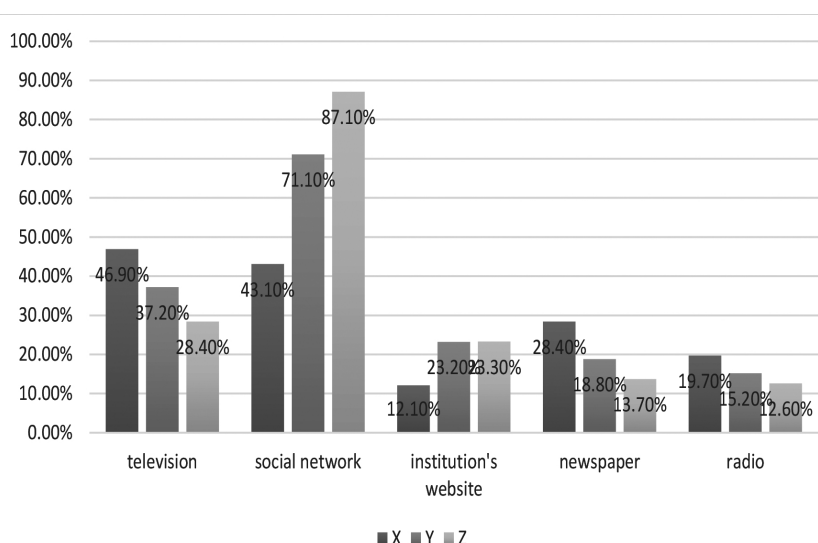


Source: Institute for the Study of Cultural Development

Radio is a media that has found its place in the present time. In Serbia, approximately 67% of respondents listen to the radio, while 58.6% of respondents enjoy reading magazines.

The media most commonly used for staying informed about cultural events are social networks. They are primarily used by the age group of 15-30 years (corresponding to Generation Z). The institution's website is used equally by generations X and Y, about 23%, while the youngest generation uses it only around 12%.

The media used for informing



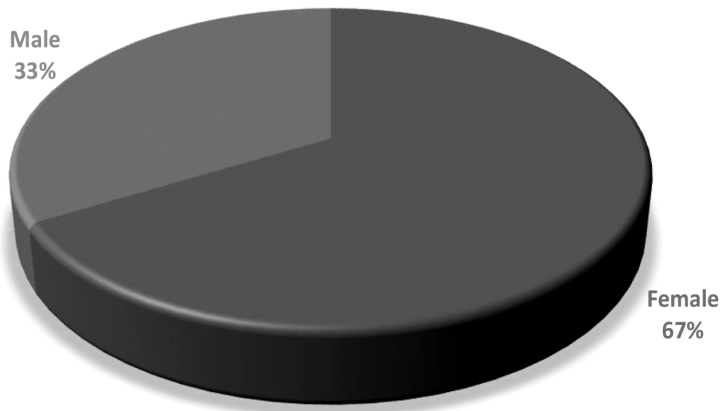
Source: Institute for the Study of Cultural Development

The institution's website is the least used medium by all generations and the media used for this research. These websites, in particular, have the most potential for using digital tools to improve communication with the audience. One of them has developed especially during COVID-19, and those are virtual tours.

In the research conducted in July, 135 respondents participated.

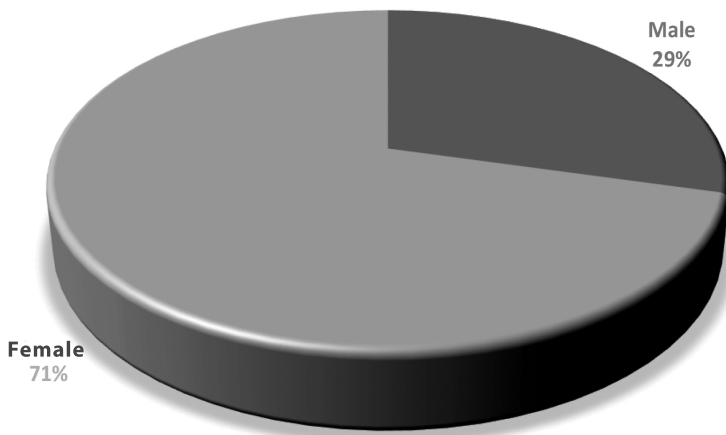
By gender, women participated more in the survey (67%).

Participation in the Survey by Gender



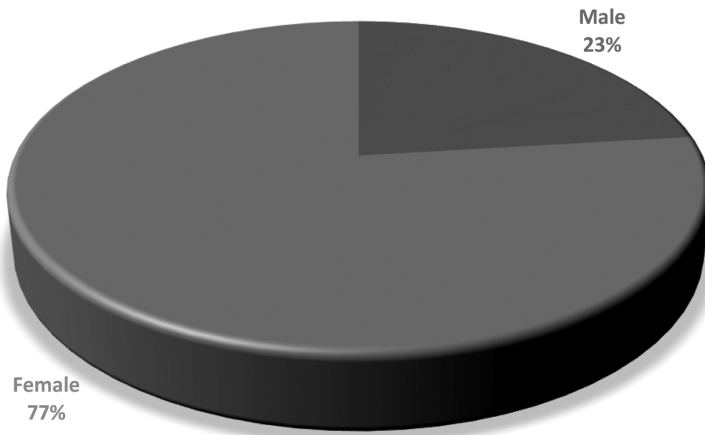
Source: Own Research

They are also more familiar with the concept of virtual tourists.



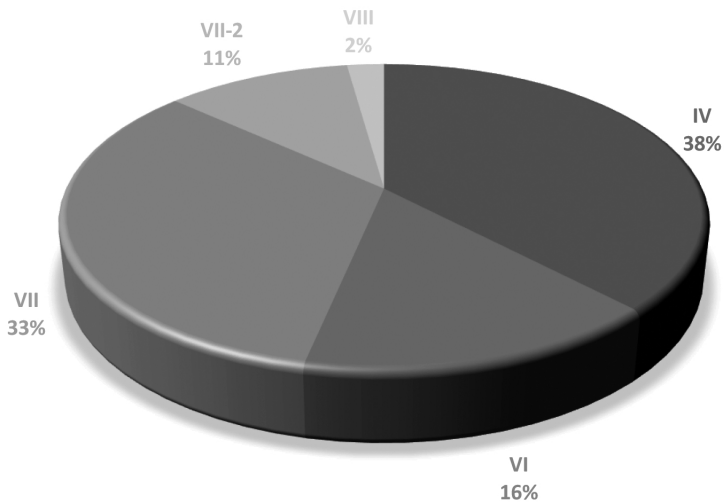
Source: Own Research

They also used virtual tours more frequently.



Source: Own Research

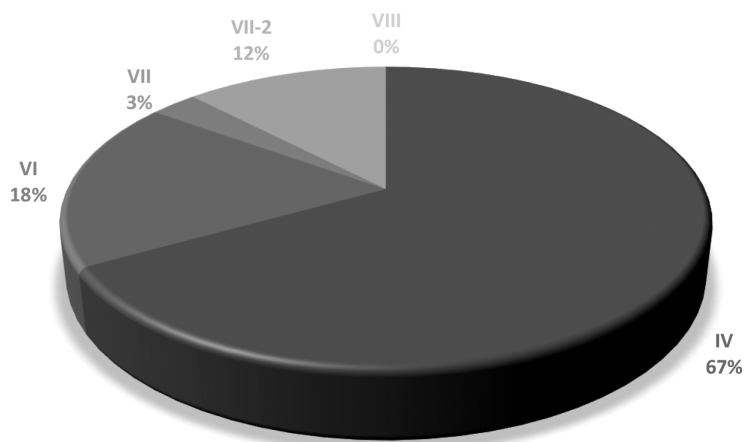
In the survey, which was sent via email, the majority of respondents were educated. The assumption behind such results is that they use this form of communication the most.



Source: Own Research

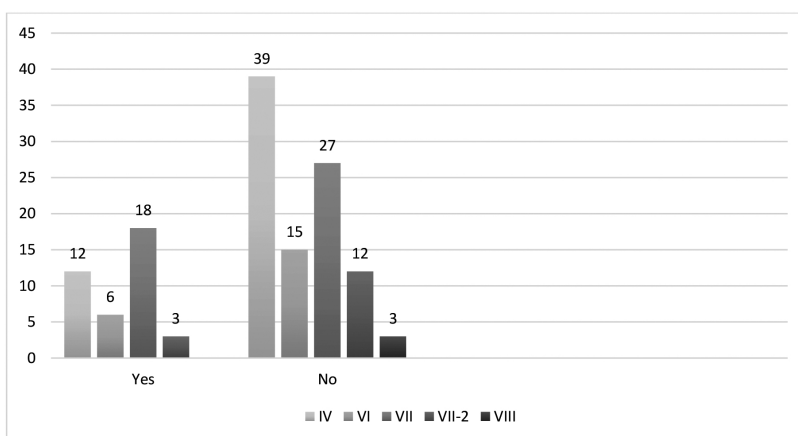
According to the responses, the majority of respondents are not familiar with the concept of 'virtual tourists.' Interestingly, in their comments, they wrote that they had not encountered the term, but they were familiar with what the term

represents. None of the Ph.D. respondents answered that they know the meaning of 'virtual tourists'.



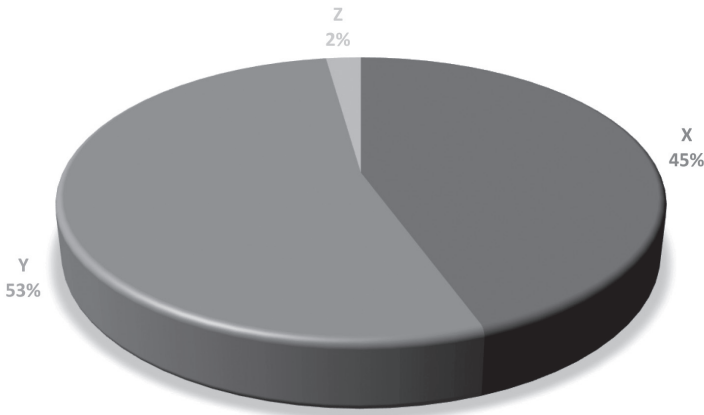
Source: Own Research

The use of virtual tours became relevant during Covid-19, when all major museums opened up virtual visits. The number of visits significantly increased in the first few months. However, according to the research, despite the increased website traffic to museums, the number of virtual tours, except for the initial surge, has declined. According to the results obtained in July 2023, the majority of virtual tours are taken by highly educated respondents.



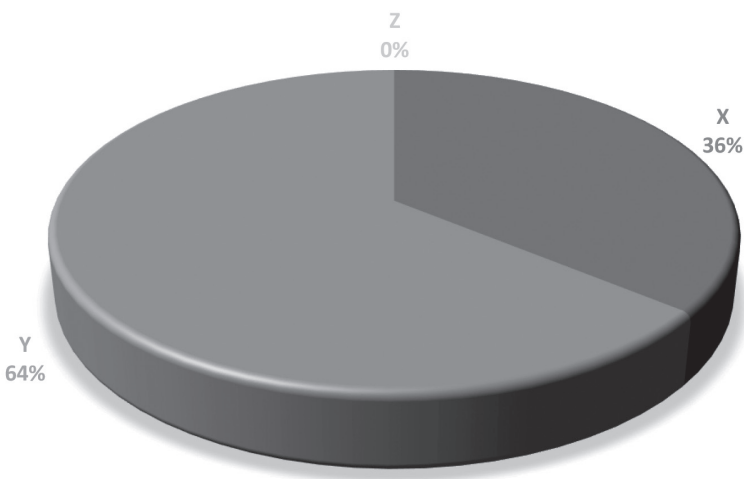
Source: Own Research

In the survey according to generations, there was an issue with the response rate among the youngest group of respondents. Only three out of 135 belong to Generation Z. This contradicts the findings of some authors who believe that email communication will be increasingly used by younger generations.



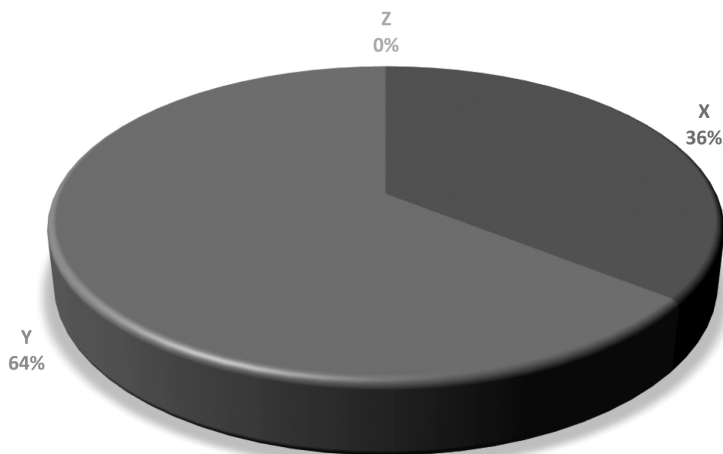
Source: Own Research

When asked if they were familiar with the concept of 'virtual tourists,' representatives of Generation Z had negative responses, while the concept was most familiar to Generation Y (64%), with 48 respondents. From Generation X, 27 respondents were familiar with it, while no one from Generation Z was acquainted with it.



Source: Own Research

Virtual tours were taken by 27 respondents from Generation Y, 15 from Generation X, and none from Generation Z.



Source: Own Research

The average rating for the quality of virtual tours is 4.25, and one-third of them would not physically visit a museum. Interestingly, the majority of those who did not use virtual tours wrote in the comments that they prefer to see physical museum exhibits because the space in which the exhibit is installed is important to them.

Conclusion

The museum audience is diverse. It has evolved alongside the development of media and is interconnected. Older generations are tied to traditional media but are also familiar with modern modes of communication. All generations, almost equally, follow informational content on traditional media. Additionally, they use the Internet for staying informed.

Women are more active than men. They visit museums more often, are active on the Internet and social networks, use virtual tours more frequently, and are more willing to participate in surveys.

This also applies to Generation Y, which is the most educated and currently has the most money.

The biggest challenge in finding adequate communication channels is presented by Generation Z, which, despite growing up with modern media, uses email and virtual tours sparingly, watches the least television, and gets information from the radio the least.

Highly and more educated individuals are more often an active museum audience. They use both traditional and modern media as communication tools. They use email more than others and are active on social networks. They use virtual tours for museum visits more frequently than others.

Most respondents who have not used virtual tours indicated that the main reason was the lack of physical presence in the space where the installation is set up.

The research has shown that almost one-third of the respondents would not physically visit a museum they have already visited virtually. Therefore, museums need to restrict virtual tourists from certain parts and exhibits that can only be seen in the physical museum.

This study has observed that the biggest challenge in media communication will be with the youngest group. One of the reasons is the insufficient definition of the group. The accelerated development of communication methods necessitates the examination of shorter age ranges.

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