



**UNIVERSITY OF PELOPONNESE
FACULTY OF HUMAN MOVEMENT AND
QUALITY OF LIFE SCIENCES
DEPARTMENT OF SPORTS ORGANIZATION
AND MANAGEMENT**

MASTER'S THESIS

“OLYMPIC STUDIES, OLYMPIC EDUCATION, ORGANIZATION
AND MANAGEMENT OF OLYMPIC EVENTS”

**Development of a strategic plan
for the Olympic Museum Belgrade**

Nataša Janković

Supervisor: George Costa
Associate Professor, Democritus University of Thrace

Sparta, February, 2012.



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About Olympism and the Olympic Museum Lausanne:

“Olympism will find in the independent and proud atmosphere here in Lausanne the guarantee of freedom that is needed in order to progress.”

Pierre de Coubertin

“However rich the heritage religiously “preserved” within its walls, the Olympic Museum is not turned towards the past. It is the reflection of the aspirations of youth. It relies on the support of the most advanced technology, particularly in the sphere of audiovisual equipment, to make its message more easily understood and as attractive as possible. Your pleasure will be our greatest reward. This museum is yours.”

Juan Antonio Samaranch

*President of the International Olympic Committee
(Source: IOC Discovering the Olympic Museum 1998)*

“The Olympic Museum is for people who love sport and the Olympic Movement, for everyone who is interested in history, culture and art, and for anyone who is not indifferent to the future of our society.”

Jacques Rogge

*President of the IOC
(Source: Olympic Museum Lausanne, 2008)*

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1. INTRODUCTION

1.1. Statement of the problem

The first Museum collection of sport was established in 1947 in the State Institute of Physical Education in Belgrade with about 70,000 exhibits. From this collection grew the Museum of Physical Culture which was later named Sports Museum being an organizational unit of the Faculty of Sport and Physical Education. In 2005, the museum was re-established as Museum of Sports and Olympism and was later renamed as Olympic Museum Belgrade (OMB) in 2008. In the same year the foundation for the development and promotion of cultural and historical goods in the field of sport and Olympism (Foundation of Sports and Olympism) was created in order to maintain an organizational form for the operation of the Olympic Museum with the Olympic Committee of Serbia and Faculty of Sport and Physical Education, University of Belgrade as its founders.

Since 2008, the Olympic Museum's main function was the organization of different thematic exhibitions with the purpose of promoting history of sport and Olympism in Serbia. The exhibitions were mainly organized for special occasions in the country and abroad in spaces provided either by Museum staff or NOC Serbia due to the lack of a permanent space for the Olympic Museum. No strategic plan nor any kind of short or long-term plan existed during this period and it was not clear in which direction the Museum will develop its work.

Recent changes in the top management of NOC Serbia have influenced the changes within the organisation of the Museum work. In the beginning of 2011, the writer was appointed as a new Director of Foundation of Sports and Olympism and was tasked with the creation of a strategic plan for the Olympic Museum to be used as a starting point of a new Museum approach. Since NOC Serbia has committed a new building for the Museum within the Olympic Centre of Serbia to be built in the heart of Belgrade, the strategic plan was to take into consideration the new Museum space along with best practices from similar institutions within the country and abroad. In order to garner support from key stakeholders, it was necessary to have clear vision, mission, objectives and programmes. The strategic plan was also to address initiatives to dealing with specific educational needs and usage of multidisciplinary approaches to meet those needs.

Issues that shaped Serbia's history during the nineties like wars, imposed economic and diplomatic sanctions, bombing, isolation, hyperinflation, emigration of professionals and young people have contributed to the change of many of society's fundamental beliefs and values especially among youth of today. The present situation in society with unacceptable behaviors of youth in public, at sport competitions, in schools and cultural institutions have confirmed the presence of problems in youth education. The Olympic Museum using sport and history is seen as an institution that could help in developing a positive and responsible attitude among youth, as well as building a better and more peaceful society.

Being a sport nation with rich centuries-long sport history, excellent team and individual sport results, Serbian athletes are considered as role models and national heroes. Hence, the Olympic Museum could benefit young people who will be educated through sport in a spirit of Olympic values. There is a need for new forms of education when considering the fact that young people are expected to develop skills and capacities in order to be able to take over social roles in all spheres of human activities in society. Serbia is facing many challenges as a country in transition particularly when it comes to education. The process of accepting European wide Bologna educational system is underway. Bearing this in mind there is a great chance for affirming the concept of life-long learning, linking formal and non-formal forms of education and developing, as well as accrediting quality programmes in formal and non-formal learning.

The strategic plan should give the new direction to the Museum's work in order to become a centre for education in the area of sports and Olympism and be recognized for its rich exhibition potential and its vast funds. The Olympic Museum has to be the place where fundamental principles of Olympic education can be presented in the right way, while stressing the importance of communication in sports, cherishing the culture of speech and interchange of information, and to promote and continue to contribute to the Olympic education in a holistic manner.

1.2. Definition of terms and abbreviations

Goal. An open ended statement of what one wants to accomplish, with no quantification of what is to be achieved and no time criteria for completion (Wheelen et al., 2008, 14). Goals are long range and qualitative. They are big and strategic – they take an institution toward a future direction (Lord et al., 2007, 38).

Mission. An organisation's mission is the purpose or reason for the organisation's existence. Mission statement is who we are and what we do. It describes what the organisation is now (Wheelen et al., 2008, 12). It expresses what the organisation is trying to accomplish and how it will accomplish it (Kotler et al., 1981, 470).

Museum. A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment (ICOM 2007).

Objectives. The end results of planned activity. They should be stated as action verbs and tell what is to be accomplished by when and quantified if possible. The achievement of corporate objectives should result in the fulfillment of a corporation's mission (Wheelen et al., 2008, 14). Objectives are short range and quantitative (Lord et al., 2007, 38).

Policies. A broad guideline for decision making that links the formulation of a strategy with its implementation. Policies are used in order to make sure that employees throughout the organisation make decisions and take actions that support the organisation's mission, objectives and strategies (Wheelen et al., 2008, 15).

Programmes. Statement of activities or steps needed to accomplish a single-use plan. It makes a strategy action oriented and it may involve restructuring the organisation, changing the organisation's internal culture, or beginning a new research effort (Wheelen et al., 2008, 16).

Strategic management. Set of managerial decisions and actions that determine the long run performance of a corporation (Wheelen et al., 2008, 3).

Strategic planning. A systematic process through which an organisation agrees on – and builds commitment among key stakeholders to – prioritize what are essential to its mission and are responsive to the environment. Strategic planning guides the acquisition and allocation of resources to achieve these priorities (Allison, Kaye 2005, 1).

Strategy. A comprehensive master plan for achieving organisation's mission and objectives. It maximizes competitive advantage and minimizes competitive disadvantage (Wheelen et al., 2008, 14).

SWOT Analysis. Acronym used to describe the particular strengths, weaknesses, opportunities and threats that are strategic factor for a specific organisation. Opportunities and threats are variables of external environment and are outside of organisation. Strengths and weaknesses are variables of internal environment and are within the organisation itself (Wheelen et al., 2008, 11).

Task: Particular step that need to be taken in order to fulfill an objective (Lord et al., 2007, 38).

The international organisation of museums (ICOM). The international organisation of museums and museum professionals which is committed to the conservation, continuation and communication to society of the world's natural and cultural heritage, present and future, tangible and intangible. It establishes professional and ethical standards for museum activities and museum practitioners.

Values. Guiding principles in making decisions which should follow objectives and goals. The beliefs that underpin the organisation's management style and ethics, such as integrity, teamwork, respect, etc (Wilkinson et al., 1994, 16).

Vision. It is the future image of an organisation. Vision statement is where we want to be. It describes what the organisation would like to become (Wheelen et al., 2008, 13).

2. LITERATURE REVIEW / THEORETICAL FRAMEWORK

2.1. Museums

2.1.1. Definition and roles

The definition of a museum has evolved in line with developments in society.

According to the International Council of Museums (ICOM) in 1946 “Museums include all collections open to the public, of artistic, technical, scientific, historical or archaeological material, including zoos and botanical gardens, but excluding libraries, except in so far as they maintain permanent exhibition rooms” (ICOM 1946 Article II, Section 2, para1).

Over time, as museums developed and redefined their role and purpose ICOM in 1961 amended its definition to include the next:

“ICOM shall recognize as a museum any permanent institution which conserves and displays for purposes of study, education and enjoyment, collections of objects of cultural or scientific significance”. Within this definition fall:

- a. exhibition galleries permanently maintained by public libraries and collections of archives,
- b. historical monuments and parts of historical monuments or their dependencies, such as cathedral treasuries, historical, archaeological and natural sites, which are officially open to the public,
- c. botanical and zoological gardens, aquaria, vivaria, and other institutions which display living specimens,
- d. natural reserves (IOCM 1961, Articles 3 & 4).

The recent broader definition adopted by ICOM during the 22nd General Assembly in Vienna, in 2007 more clearly outlines the museum's functions and its responsibility to the community it serves. The definition states that: “A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment” (ICOM 2007).

Museums uniquely collect, preserve, research, and publicly display objects as an essential function of their existence. Museums began as human society's equivalent of cultural memory banks and they are a major expression of cultural identity in every society. Through the years their role has evolved from collectors, preservers and exhibitors of artefacts to that of valuable disseminators of knowledge. In the last two decades, museums have become multi-faceted, multi-purposed, and multi-dimensional organisations. The existing museums have expanded and changed, becoming more outward looking, adopting new technologies, and collaborating with artist scientist and communities in new ways (Lord 2007, ix). At the same time new museums have been created. The level of knowledge about nearly every technical aspect of the museum field is expanding constantly. New fields and sub-disciplines are opening up and evolving.

“The modern museum must be an informative, professional, systematic (in its collection care), enjoyable, and socially active institution, and arguably traditional methods and practices of management are becoming increasingly obsolete” (ICOM, 2004, 134).

The authors of “Excellence and Equity”, the report on the educational role of museums issued by the American Association of Museums (AAM) suggest three main concepts:

- “1. Commitment to education as central to museums’ public service must be clearly expressed in every museum’s mission and essential to every museum’s activities;
2. Museums must become more inclusive places that welcome diverse audiences, but first they should reflect our society’s pluralism in every aspect of their operations and programmes; and
3. Dynamic, forceful leadership from individuals, institutions, and organisations within and outside in the museum community is the key to fulfilling museums’ potential for public service in the coming century” (AAM, 1998, 3, quotation from Tanner, 2006, 29).

According to Paris, museums unlike most formal educational institutions are fortunate that they can place a premium on students selecting and controlling their own learning. He says: “Museum environments foster intrinsic motivation and sustained engagement because they promote construction of personal meaning, permit choices, provide challenges, foster personal control over learning, invite collaboration, and lead to feelings of pride and self-efficacy” (Paris 1997, 22).

2.1.2. Types of museums

There are many different classifications of museums. The following one was recommended by International Council of Museums (Lewis 2004, 1):

Encyclopaedic museums

The Ashmolean Museum, opened by the University of Oxford in 1683, is generally considered to be the first public museum based largely on the eclectic collections from many parts of the world. Two other well-known museums of this early period are the British Museum, opened in London in 1759 and the Louvre, opened in Paris in 1793. All three museums are encyclopaedic museums.

Society museums

Learned societies were also among the early originators of public museums. The Central Museum of Indonesian Culture in Jakarta was based on the collection of the Batavia Society of Arts and Science which commenced in 1778. The origins of the Indian Museum in Calcutta are similar, being based on the collections of the Asiatic Society of Bengal in 1784. Both museums covered the arts and sciences and were concerned with furthering knowledge about their respective countries (Lewis 2004, 2).

National museums

The role of the museum in contributing to national consciousness and identity developed initially in Europe and with this the recognition that museums were the appropriate institutions for the preservation of a nation's historic heritage. This role continues today and is often emphasised in the national museums of newly established or re-established states. Nineteenth century expressions of this role include the national museums in Budapest, originated in 1802 and Prague in 1818 and its new building, not opened until 1891, became symbolic of the Czech national revival. Both initially housed collections from the arts and sciences but as the collections grew they were transferred to other buildings and led to the formation of specialised museums such as Applied Arts, Fine Arts and similar (Lewis, 2004, 3).

Specialised museums

During the nineteenth century an encyclopaedic museum of national or global culture gradually decreased in favour of national museums of increasing specialisation.

International exhibitions of manufactures contributed to the formation of a number of such specialised museums like The Victoria and Albert Museum, Science Museum in London and the Technisches Museum, Vienna and others (ICOM, Lewis, 3).

General and local museums

The encyclopaedic idea remains a characteristic of many regional and local museums established in the mid-nineteenth century. In western countries, such as Great Britain municipal museums were seen as a means of providing instruction and entertainment to the increasingly urbanised population. These local and regional museums also had a role in promoting civic pride (Lewis, 2004, 4).

Open Air museums

A new type of museum emerged in Sweden in 1872 to preserve aspects of the traditional folk-life of the nation with the creation of the Nordiska Museet at Stockholm. The first open air museum was established at Skansen and it represents the collection of traditional buildings. Similar was happened in Nigeria where the Museum of Traditional Architecture was established (Lewis, 2004, 5).

Working museums

Some museums have developed workshops where traditional crafts can be demonstrated and sometimes exploited commercially for the benefit of the museum. Elsewhere workshops and industrial sites have been preserved in situ and restored to their former working condition (Lewis, 2004, 5).

Site museums

“Where the site is being preserved in its own right, as with archaeological sites and areas of natural habitat, different criteria apply. There will be particular concern that the site can be maintained as far as possible in good condition having regard to environmental factors, including climate, and the impact that visitors might have on it” (ICOM, 2004, 5). The New Acropolis Museum, located by the southern slope of the Acropolis hill, some 280 meters southeast of the Parthenon and Parthenon itself are the best examples of site museums. As the museum is built over an extensive archaeological site, the floor, outside and inside, is often transparent using glass and thus the visitor can see the excavations below.

Virtual museums

Virtual museums (online museums, electronic museums or digital museums) are museums that exist only online. As with traditional museums, they can be designed around specific objects (similar to art museums, natural history or science museums), or can consist of new exhibitions.

Virtual museums provide educational materials for teachers and allow increased access to collections at anytime of the day or night. On the other hand, they tend to promote a restricted understanding of interactivity, one that mainly consists of the user pointing to and clicking on. “The future of online museums is, however, difficult to predict. It remains to be seen how a new generation of virtual museums will reshape, reinforce, or undermine notions of authenticity, interactivity, and even the museum itself” (Marstine 2008, 243).

Next classification of museums is based on their authorising, managing and funding agencies or organisations (Lewis, 2004, 135):

Governmental museums – established and run by local, regional, or national governmental agencies.

Private museums – funded and operated by individuals or private organisations, possibly for commercial profit.

Museums of not-for-profit foundations, trusts and societies – known as “independent museums” (e.g. some museums in Britain; some museums and similar facilities of religious organisations and establishments).

University museums – museums attached to colleges or universities and usually established and maintained for the educational purposes of the university, though many have an important public role as well.

Summary

Museums have an active and multiple role in society. Their common purpose is the preservation of society’s collective memory as expressed tangibly and intangibly through the cultural and natural heritage. However, in the 20th century the role of

museums has evolved from collectors, preservers and exhibitors of artefacts to that of valuable disseminators of knowledge “They must recognize that the public dimension of museums leads them to perform the public service of education – a term that in its broadest senses includes exploration, study, observation, critical thinking, contemplation, and dialogue” (AAM 1998, 8, quotation from Tanner, 2006). It is through education that museums connect their archives, collections, and scholarship to their audience.

Radical shifts in the definition and role of museums in the future will result from rapid societal changes occurring in the 21st century, such as significant shifts in population demographics, community infrastructure, new technologies, economics, and other developments.

2.2. Olympic museums

Although the concept of an Olympic Museum appears to have its origins in antiquity at the Olympic Games (Trundle 2009, quotation from Callis, C. 2010, 15), the idea of creating a modern Olympic Museum belongs to Pierre de Coubertin, the founder of the modern Olympic Games. The creation of The Olympic Museum is undividable from the establishment of the headquarters of the International Olympic Committee (IOC) in Lausanne in 1915 and development of the Olympic Studies Centre (OSC).

Pierre de Coubertin who “saw sport as an excellent means of education, and as an opportunity to cultivate aesthetic and moral values, to strengthen friendship among the young and to bring people more closely together” (Samaranch 1998), highly regarded the “need for an institution which would serve as a place for reflection on the intellectual values and pedagogical aspirations of the Olympic Movement” (Gafner 1994, 197).

Several years after the International Olympic Committee (IOC) headquarters were established in Lausanne, Pierre de Coubertin set up a small museum and library at the Villa Mon-Repos, the seed of an Olympic museum, responsible for collecting and preserving the legacy of the Olympic Games. The Olympic museum and Olympic Studies Centre then developed alongside each other. In June 1982, the temporary Olympic Museum which successfully pursued the systematic collection and investigation of historical evidence pertaining to the Olympic Movement and the Olympic Games was opened to the public. Several months later the library and the Olympic Studies Centre were opened on the first floor of the same building. A decade later in June 1993, Juan Antonio Samaranch, the IOC president of that time inaugurated The Olympic Museum in Lausanne, turning Pierre de Coubertin’s dream into reality.

2.2.1. Mission and role of the Olympic Museum

Professor Müller, former vice-president of the IOC, during his speech on the topic: “Why an Olympic Museum” in 1993, pointed out that “the Olympic Museum must make clear and understandable specifically its Olympic mission, namely to provide Olympic education in the best sense”. He listed the following roles for the new (in that time) Olympic Museum: “a place of collection, a place of research, a place of

preservation and conservation, a place of information, a place of encounter, a place of experience, a place of inspiration and activity”(Müller 1993).

Like every other museum as is described in the Statutes of the International Council of Museums (OIC 2007) “an Olympic Museum has to fulfill a threefold mission with regard to Olympic Heritage..., namely (1) Conserving the collection, (2) Documenting the collection, (3) Disseminating knowledge to the public” (Etter 2003, 363, quotation from Callis, C. 2010, 16).

The Olympic Museum Lausanne brings together sport, art and culture. They are the traditional pillars of Olympism, and the Museum gives concrete form to this trinity. According to the IOC, “The mission of the Olympic Museum is to make visitors aware of the breadth and the importance of the Olympic Movement; to show them by means of images and symbols that Olympism is not merely a matter of sports competition but rather a philosophy of life whose roots are deeply embedded in our history” (IOC, Commission for Culture and Olympic Education n.d.).

Etter quoted that the role of an Olympic museum is “to preserve the evidence of an Olympic Games and to make it available to researchers, historians, the Olympic Family and the public” (Etter 2003, 363).

“The mission of the Olympic Museum is to keep the heritage of the Olympic Games: to put forward the ideals of Olympism and contribute outwards the achievement of man's highest aspirations. The Olympic Museum is a must for all those who are keen on sport and the Olympic Movement, those who are interested in history, culture, and art, and those who care about the future of our society” (International Sports Heritage Association, n.d.).

“The museological concept is unique, lively, and interactive. Advanced audiovisual, computer and robotic technology lets the visitor share the greatest moments of the Games and the emotions of the athletes. The museum is the world's largest centre for information on the Olympic Movement” (International Sports Heritage Association, n.d.).

The Commission for Culture and Olympic Education advises the IOC on the promotion of culture and Olympic education and supports the IOC programmes and activities related to the education of youth through sport (IOC 2009). Garcia who in 2001 conducted research into the cultural policy of the Olympic Movement – a review of

cultural agendas and structures in the IOC, did not find a sufficient collaboration between Olympic museum and the Commission: “The Olympic Museum is an institution with a lot of potential to assist in producing and promoting Olympic cultural activities and programmes but its mission has so far not been sufficiently coordinated with the mission of bodies such as the Culture and Education Commission. For instance, the museum permanent displays have so far not promoted an awareness about the existence of cultural and education programmes within the staging of the Olympic Games” (Garcia 2001, 16).

2.2.2. Types of Olympic Museums

Charles Callis in his master thesis, first on the topic of Olympic Museums investigated the role, place and purpose of Olympic Museums within a National Olympic Committees (NOC). As a result of his valuable research supported by Olympic Museum, Lausanne, the next types (categories) of Olympic Museums, within the National Olympic Committees exist (Callis 2010, 17):

1. In-Source Olympic Museums operate within the headquarters of the NOC. The Governance of Olympic Museum reports to NOC. The NOC, IOC or sponsors provide funding.

Examples:

- The New Zealand Olympic Museum Wellington

The New Zealand Olympic Museum was opened in 1998. It preserves the rich and unique heritage of the Olympic Movement in New Zealand. Treasures donated by New Zealand Olympic and Commonwealth Games heroes are cherished by the New Zealand Olympic Committee and reflect culture and sporting history of New Zealand. The Olympic Museum also challenges the future by examining the issues facing sport and promotes the Olympic Values and philosophy of the Olympic Movement (The New Zealand Olympic Museum. Available at: <http://www.olympic.org.nz/nzoc/olympic-museum>). In the case of the Olympic Museum Wellington, the role and purpose the museum is seen as one of the central instruments or devices that the NOC employs in the promotion of Olympism and the education of youth (Callis, 2010, 19).

2. Out-Source Olympic Museums operate outside of the NOC in a separate building to the NOC (e.g. in social history museum or sport museum, etc.), but have very close collaborative relationship with the NOC and use Olympic Rings in their external branding. The NOC has different level of influence over the Olympic Museum. The NOC may contribute to the overhead costs of the operations of the Olympic Museum.

Examples:

- The National Sport Museum, located in Melbourne Cricket Ground (Callis 2010, 61).

3. Special Case of Olympic Museum operates externally and independently of an NOC, (e. g. in social history museum, sport museum or sports hall of fame). It may not have any financial or legal relationship with the Olympic Museum. The NOC may share its collections with the museum. The museum may not come under any influence from the NOC.

Examples:

- Thessaloniki Olympic Museum

The Sports Museum was established in Thessaloniki in 1998. In 2001, the Museum transformed into a non-profit private institution, named “Sport museum of Thessaloniki”. In January 2008, the IOC Committee recognized the Museum as the first Olympic Museum of the country, with the name Thessaloniki Olympic Museum. The new mission of the Museum is not only recording and promoting of the sport heritage but the conservation and prominence of the national Olympic history and of the Olympic ideal (Thessaloniki Olympic Museum. Available at: <http://olympicmuseum-thessaloniki.org/>).

- The Sports Museum of Finland (Callis 2010, 76).

- Sportimonium, Belgium (Callis 2010, 69).

Sport Museum or Sport Hall of Fame functions independently of an NOC whereby Olympic Games memorabilia is loaned or gifted to the organisation.

4. Zero Olympic Museum means that Olympic Museum does not exist in the country (Callis 2010, 22).

Examples:

- Brazilian Olympic Committee (Callis 2010, 83).

- Olympic Committee of the FYR of Macedonia (Callis 2010, 89).

Both Brazilian and Macedonian NOC would like to establish Olympic Museum.

As an effort to encourage NOCs to establish and sustain their own Olympic Museum the IOC allocates Olympic Solidarity funding via its NOC Legacy funding channel. The aim of the Olympic Solidarity is to organise assistance to those NOCs that have greatest need for it, promoting the fundamental principles of Olympism (IOC 2007, 18). “The NOC Legacy programme implemented by Olympic Solidarity encourages the NOCs to preserve and promote their national Olympic and sporting history and heritage, so that Olympic values survive through time” (IOC 2009, 45).

“Olympic Museum Lausanne offers NOCs a fundamental level of support and guidance. However, for smaller and less wealthy NOCs, there appears to be selective admission into the Olympic Museum Network (OMN) that has been formed by Olympic Museum Lausanne, which applies the criteria of a minimum museum floor area as a criterion for inclusion into the support network” (Callis, 2010, 19).

Summary

The Olympic Museum is a must for all those who are keen on sport and the Olympic Movement, those who are interested in history, culture, and art, and those who care about the future of their own society. The mission of the Olympic Museum is to keep the heritage of the Olympic Games: to put forward the ideals of Olympism and contribute outwards the achievement of man's highest aspirations.

There are several types of Olympic Museums within a National Olympic Committee (NOC): In-Source, Out-Source, Special Case and Zero Olympic Museum.

The In-Source Olympic Museum is a very rare organisational structure amongst the 205 Olympic Committees worldwide. The majority of NOCs have negotiated strategic alliances with either a national social history museum or a national sports museum.

Olympic Museum Lausanne offers NOCs a fundamental level of support and guidance to establish and sustain their own Olympic Museum.

2.3. Strategic planning

Strategic planning is the main task of strategic management which is considered to be a set of managerial decisions and actions that determines the long-run performance of an organisation. Strategic management includes environmental scanning (both external and internal), strategy formulation (strategic or long-range planning), strategy implementation and evaluation and control. Figure 1. expands each of these four elements (Wheelen et al., 2008, 11).

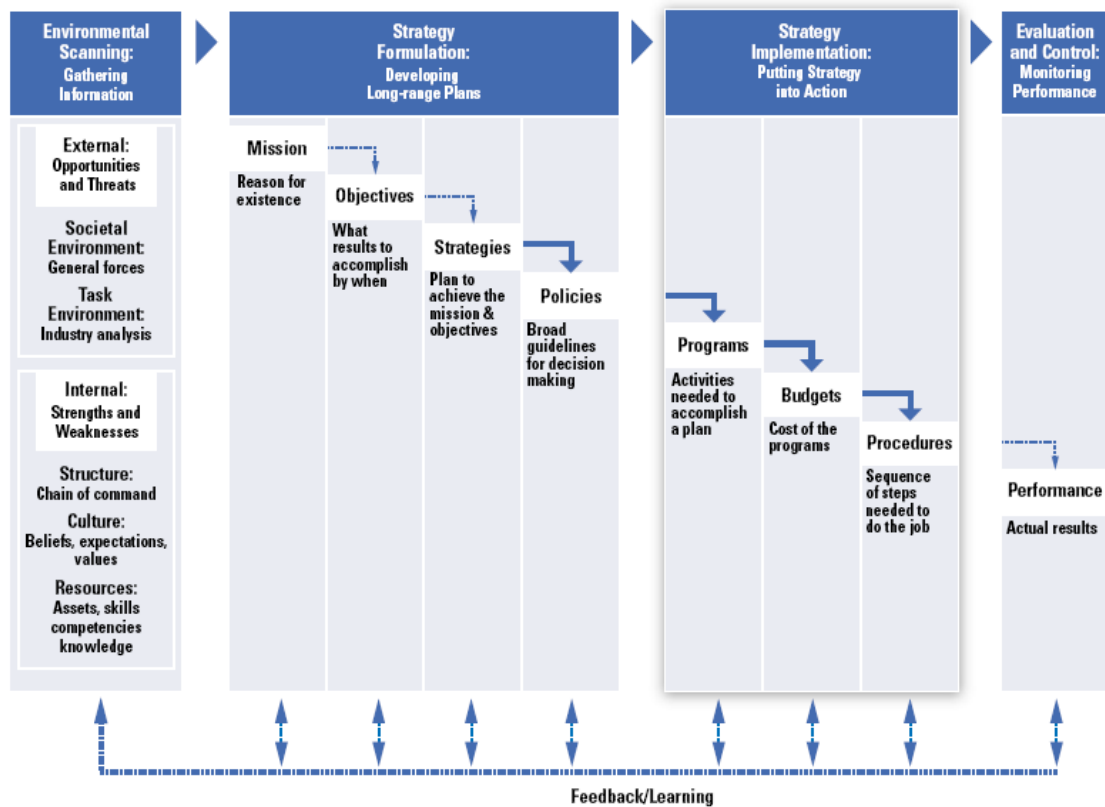


Figure 1. Strategic management process (Source: Wheelen, T.L. & Hunger, J.D. 2008. Strategic Management and Business policy: Concepts and cases, 11th ed. New Jersey: Pearson Education Inc)

Since strategic planning is relatively new process in management practice and very popular, there are a lot of different definitions for strategic planning.

According to Hay, strategic planning is a type of long-range planning, consisting of the determination of the mission and related objectives, and an assessment of the external

and internal environment of an organisation. The focus is on current and future external conditions and developments, not on data of the past or the healing of failures and shortages (Hay 1990, 60).

Bryson defines strategic planning as “a disciplined effort to produce fundamental decisions and actions that shape and guide what an organisation is, what it does, and why it does it” (Bryson 2004, 6).

Margaret May in her article considers strategic planning as a road map for board members and staff that sets out policy and strategy that guides fundamental decision-making and the allocation of resources around institutional priorities for the next three to five years (May 2000, 2).

According to Wheelen strategic planning is the development of long-range plans for the effective management of environmental opportunities and threats, in light of corporate strengths and weaknesses. It includes defining the corporate mission, specifying achievable objectives, developing strategies and setting policy guidelines (Wheelen et al., 2008, 12).

Strategic planning is a process of making choices designed to support leaders in being intentional about their goals and methods. It is a management tool used for one purpose only – to help an organisation do a better job. Thanks to strategic planning an organisation can focus its vision and priorities in response to a changing environment and ensure that members of the organisation are working towards the same goals. In short it is defined as follows: “*Strategic planning is a systematic process through which an organisation agrees on – and build commitment among key stakeholders to – priorities that are essential to its mission and are responsive to the environment. Strategic planning guides the acquisition and allocation of resources to achieve these priorities*” (Allison, Kaye 2005, 1).

2.3.1. Strategic planning process

Thomas Wolf specifically linked strategic planning to nonprofit organisations as a transition process of “getting from here to there”. In this long range plan ‘Here’ describes the organisation as it is today while ‘there’ describes where the board and the executive director would like to see the organisation several years hence (Maher, 1997). Similar to Wolf, Bryson provides a simple structure for the strategic planning process by defining the ABC’s of strategic planning. According to Bryson, A is where you are, B is where you want to be and C is how you get there. The vision, mission, and goals of the organisation help it move from A to B. Strategy formulation connects A to C and strategy implementation connects B to C (Bryson 2004, 32).

In order to be effective, the process must continually repeat itself. Each time participating on the process both participants and organisation should become increasingly proficient and knowledgeable. Bryson stresses out that “It is highly unlikely that any organisation will experience all or even most of the benefits of strategic planning the first time through – or even after many cycles of strategic planning; for one thing, strategic planning is simply a set of concepts, procedures, and tools” (Bryson 2004, 7). Having in mind that environment is constantly changing in terms of staff turnover, board rotation, economic conditions, competitive forces, etc., it is very important that an organisation does ongoing cycle of planning, execution, evaluation, and more planning (Tanner 2006, 14).

Between many different strategic planning processes which exist I find convenient the strategic planning process of Wheelen and Hunger (Figure 2) the most apt instrument.

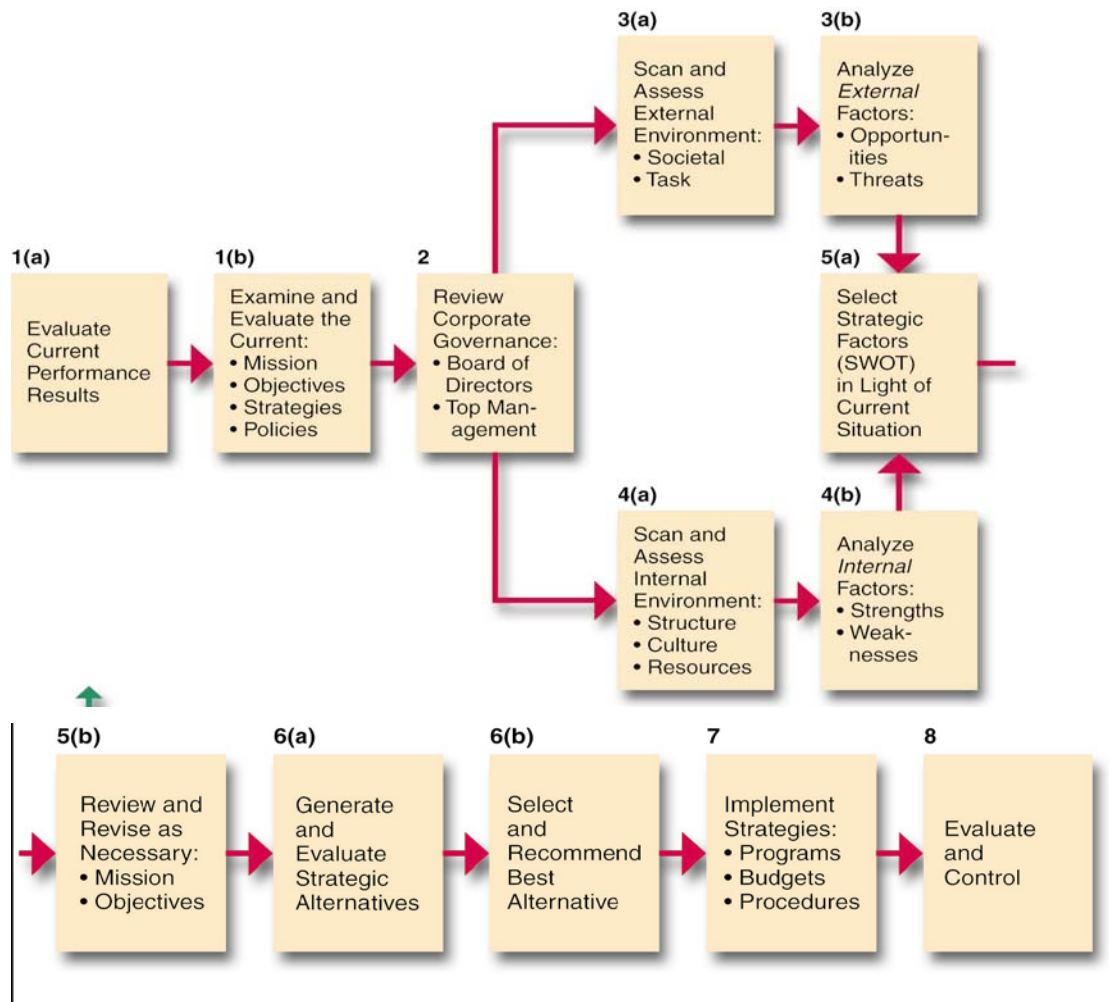


Figure 2. Strategic decision making process (Source: Wheelen, T.L. & Hunger, J.D. 2008. Strategic Management and Business policy: Concepts and cases, 11th ed. New Jersey: Pearson Education Inc)

This process consists of eight steps:

1. **Evaluate current performance results** in terms of:
 - (a) return on investment , profitability, and so forth;
 - (b) the current mission, objectives, strategies, and policies.
2. **Review corporate governance** – that is, the performance of the organisation’s board of directors and top management.
3. **Scan and assess the external environment** to determine the strategic factors that pose Opportunities and Threats.
4. **Scan and assess the internal corporate environment** to determine the strategic factors that are Strengths (especially core competences) and Weaknesses.
5. **Analyze strategic (SWOT) factors** to:

- (a) pinpoint problem areas;
 - (b) review and revise the corporate mission and objectives, as necessary.
6. **Generate, evaluate, and select the best alternative strategy** in light of the analysis conducted in step 5.
 7. **Implement selected strategies** via programmes, budgets, and procedures.
 8. **Evaluate implemented strategies** via feedback systems and the control of activities to ensure their minimum deviation from plans.

Steps 1–6 within this plan represent *Strategic Formulation*, while step 7 represent *Strategy Implementation* and step 8 *Strategy Evaluation and Control* (Wheelen et al., 2008, 22).

2.3.2. Environmental scanning

Each strategic plan must include a scan of the environment which comprises scanning of external environment to identify possible opportunities and threats and its internal environment for strengths and weaknesses. Sevier (2003, 18) states: “At its most basic, strategic planning is all about creating an alignment between an organisation’s day-to-day activities and its environment.”

“Environmental scanning is the monitoring, evaluation and dissemination of information from the external and internal environments to key people within the organisation” (Wheelen et al., 2008, 73). The main purpose of environmental scanning is to identify strategic factors, external and internal elements, which will decide the future of the organisation. SWOT analysis is one of the easiest ways to conduct environmental scanning (Wheelen et al., 2008, 10). It provides a systematic method of matching an organisation’s strengths and weaknesses with the external opportunities and threats it faces.

“The external environment consists of variables (opportunities and threats) that are outside the organisation and not typically within the short-run control of top management. Figure 3 describes key environmental variables which may be general forces and trends within the overall *societal environment* or specific factors that operate within an organisation’s specific *task environment* – often called industry” (Wheelen et al., 2008, 11). However, societal environment can influence the long-run activities of the organisation. These general forces are:

- Economic forces that regulate the exchange of materials, money, energy and information;
- Technological forces that generate problem-solving inventions;
- Political-legal forces that allocate power and provide constraining and protecting laws and regulations;
- Sociocultural forces that regulate values, mores and customs of society.

On the other hand, task environment can directly affect an organisation, but it can be also be affected by other organisations such as governments, local communities, suppliers, competitors, customers, creditors, employees/labour unions, special interest

groups and trade associations. The industry within which the organisation functions is typically an organisation's task environment. Environmental scanning depends on the dynamic of the organisation's external environment. In dynamic environments more attention will be paid to the task environment, while in stable environments the main focus is the societal environment (Wheelen et al., 2008, 73).

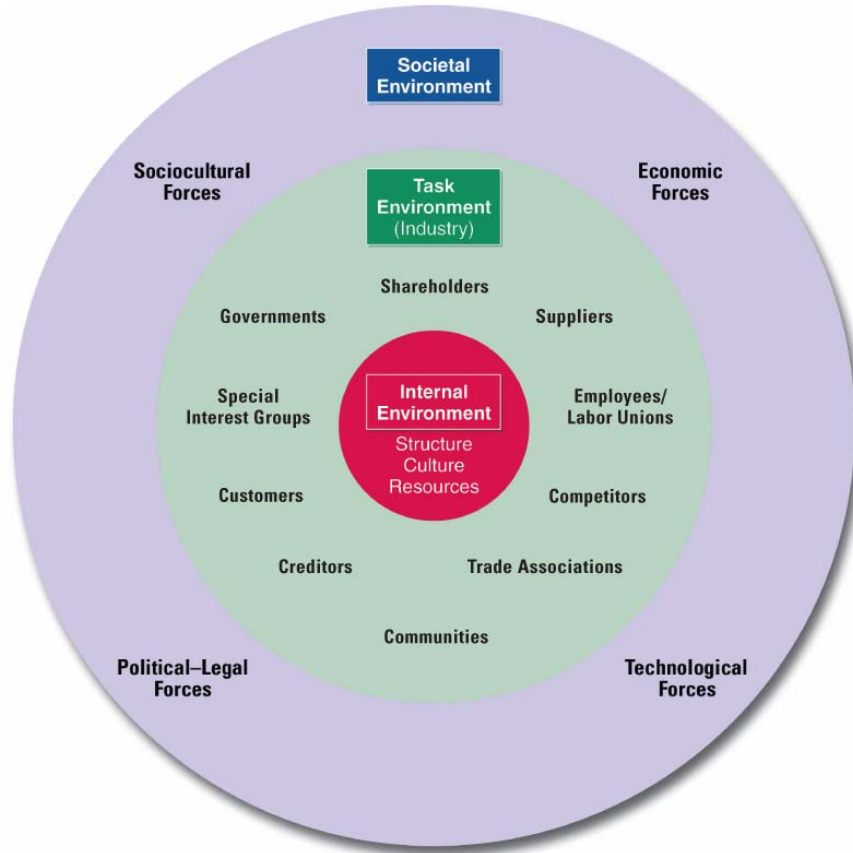


Figure 3. Environmental Variables (Source: Wheelen, T.L. & Hunger, J.D. 2008. Strategic Management and Business policy: Concepts and cases, 11th ed. New Jersey: Pearson Education Inc)

In order to provide an organisation a competitive advantage beside the external environment it is necessary to scan also the internal environment. Vinzant and Vinzant (1996, 139) support this relationship between internal and external forces by indicating that successful implementation of strategic management is not possible without addressing the complex mix of internal and external factors.

“The internal environment of an organisation consists of variables (strengths and weaknesses) that are within the organisation itself and are not usually within the short-

run control of top management. These variables form the context in which work is done. They include the organisation's structure, culture and resources. Key strengths form a set of core competencies that the organisation can use to gain competitive advantage" (Wheelen et al., 2008, 11).

The organisation must identify its strengths and weaknesses. This internal strategic factors will determine if the organisation will be able to take advantage of opportunities while avoiding threats (Wheelen et al., 2008, 106).

Organisations' structure connotes the chain of command – the type of structural form, for example is it a simple structure, functional or divisional structure, etc. Organisation's resources as the basic building blocks of the organisation include physical assets (e.g. plant, equipment and location), human assets (e.g. number of employees and their skills) and organisational assets (e.g. culture and reputation). Besides assets; skills, competencies and knowledge are very important for the organisation's resources (Wheelen et al., 2008, 106). Organisation's culture, best known as corporate culture, is the collection of beliefs, expectations and values learned and shared by an organisation's members and transmitted from one generation of employees to another. The culture generally reflects the values of the founders and the mission of the organisation. It gives a company a sense of identity: "This is who we are. This is what we do. This is what we stand for" (Wheelen et al., 2008, 116).

Environmental scanning can be perceived as a useful tool for organisations for it can provide it with reliable anticipations regarding possible future opportunities and threats in the strategic planning process. In that way, this indicator will provide the organisation with reliable data to amend its plans accordingly and to make a correlation between opportunities and threats on one side and strengths and weaknesses, empowering them to provide the organisation with the long term sustainable success. Although majority of the researchers concur that this indicator is of key importance, some are willing to argue that the environmental or external change can be seen as the catalyst that motivates organisations to engage in strategic planning, highlighting it as the sole reason the process exists. Among numerous indicators for determining if strategic planning exists within an organisation, evidence of environmental scanning provides us with a key indicator of existence of that mechanism. The absence of this indicator clearly suggests that the institution lacks strategic planning mechanisms.

2.3.3. People and the planning process

Role of the people in the planning process is very important in order to implement the organisation's strategy. When we say people we mean all the people involved in organisation's work: board members, top management, staff, steering committee, consultants. All of them should be involved directly or indirectly in the process. Having in mind that strategic planning is an organisational task, it requires an integrated effort by all members of the organisation in order for its successful completion (Hosmer 1982, 55).

Streib considers four management structures which are important for the success of any strategic planning effort: leadership, human resources, managerial skills and external support (Streib 1992, 341).

In strategic planning each member has its role. The basic tasks of the board of directors are to monitor, evaluate, influence, initiate and determine:

- Monitor: The board should follow the developments inside and outside the organisation, *bringing to management's attention developments it might have overlooked.*
- Evaluate and influence: *A board can examine management's proposals, decisions and actions; agree or disagree with them; give advice and offer suggestions; and outline alternatives.*
- Initiate and determine: *A board can delineate an organisation's mission and specify strategic options to its management.*

The degree of the involvement in the strategic process depends from the people within the board. The Figure 4. shows how the boards can range from being phantom boards with no real involvement to catalyst boards with a very high degree of involvement. The practice shows that active board involvement is positively related to an organisation's financial performance and its credit rating. Very active boards take their tasks very seriously by providing advice when necessary and keep management alert (Wheelen et al., 2008, 37).

← DEGREE OF INVOLVEMENT IN STRATEGIC MANAGEMENT →					
Low (Passive)			High (Active)		
Phantom	Rubber Stamp	Minimal Review	Nominal Participation	Active Participation	Catalyst
Never knows what to do, if anything; no degree of involvement.	Permits officers to make all decisions. It votes as the officers recommend on action issues.	Formally reviews selected issues that officers bring to its attention.	Involved to a limited degree in the performance or review of selected key decisions, indicators, or programs of management.	Approves, questions, and makes final decisions on mission, strategy, policies, and objectives. Has active board committees. Performs fiscal and management audits.	Takes the leading role in establishing and modifying the mission, objectives, strategy, and policies. It has a very active strategy committee.

Figure 4. Board of Directors Continuum (Source: Wheelen, T.L. & Hunger, J.D. 2008. Strategic Management and Business policy: Concepts and cases, 11th ed. New Jersey: Pearson Education Inc)

Most organisation’s boards are composed of both inside and outside directors. Inside directors are usually officers or executives employed by the organisation, while the outside directors may be executives of other firms who are not employees of the board’s organisation. Outside directors can also be affiliated directors, retired executive directors or family directors (Wheelen et al., 2008, 39).

The top management responsibilities involve getting things accomplished through and with others in order to meet organisation’s objectives. Their job is oriented towards the welfare of the total organisation. Top management function is usually conducted by Chief Executive Officer or president or director, executive vice president and vice presidents of divisions and functional areas. “Even though strategic planning involves everyone in the organisation, the board of directors holds top management primarily responsible for the strategic planning of the organisation (Wheelen et al., 2008, 48).” The CEO or Director has two primary responsibilities which are crucial to the effective strategic planning of the organisation:

- provide executive leadership and a strategic vision
- manage the strategic planning process

Executive leadership is the directing of activities toward the accomplishment of organisation’s objectives. It sets the tone for the entire organisation. The importance of executive leadership is illustrated by Steve Reinemund, CEO of PepsiCo: “A leader’s

job is to define overall direction and motivate others to get there. Successful CEOs are noted for having a clear strategic vision, a strong passion for their company, and an ability to communicate with others.” They are often perceived to be dynamic and charismatic leaders (Wheelen et al., 2008, 49).

Strategic planning initiatives can come from any part of an organisation. However, if the top management doesn't encourage and support the planning process, it is not likely that the strategic plan will be implemented. In multidivisional organisations which operates in stable environments it is most appropriate to use bottom-up strategic planning, while in the organisations which operates in turbulent environments the top-down strategic planning would be most appropriate (Wheelen et al., 2008, 50). On the other hand, in some organisations all the departments draft their own strategic plans following the organisation's mission and objectives.

However, typical board of directors expects top management to manage overall strategic planning process so that plans of all the departments fit together into an overall organisation's plan. Therefore it is necessary that each department justify its proposed objectives, strategies and programmes in terms of how well they satisfy the organisation's overall objectives in light of available resources (Wheelen et al., 2008, 50).

Sometimes inclusion of the department's staff in the strategic planning process is difficult because the communication between board and staff doesn't exist and it is usually through the director. In such case the solution could be that the director together with a board chair appoints the strategic planning steering committee with 6-12 members with slightly more board than staff representatives. The roles and responsibilities of the steering committee are (Lord et al., 2007, 18):

- *assess the effectiveness of the previous strategic plan and determine what should be different in the approach this time;*
- *formulate and approve the strategic planning process;*
- *guide the consultants if they are hired;*
- *support management's effort to prepare the new strategic plan while ensuring that the input of the board and staff is appropriately included;*
- *recommend the plan to the board for approval.*

2.4. Strategic planning in museums

We cannot discuss the position of the museums today in a manner that we used to do in the past two decades. Modern technologies and different challenges that the entire society is facing today have influenced greatly every section of the world, and the museums were not excluded from that process. That is why museums have been evolving themselves, broadening their horizons, recognizing the vast power of technology as a tool to open themselves towards general public, while interconnecting with experts and professionals from various fields, from art to science, reaching out towards general public and the communities. All this have led to the creation of entirely new types of museums, unclassified before. This process has not come to its own end, yet, we are still witnesses of the museum evolution.

This change have benefited the staff and Board member mainly because of the usage of strategic planning, for they have the framework for determining the optimal future of the museum, while adapting the facilities in accordance with the emerging of the new technologies. The results of this process can be clearly visible only if the strategy process is well planned, open and transparent. In that way, the results are more relevant and the strategic plan will be the focal point for all shareholders (board members, staff and community), that will lead the museum towards the achievement of goals and provide a new, brighter future or the museum (Lord et al., 2007, 1).

Some of the reasons why museums conduct strategic plans are as follows:

- to improve performance;
- to qualify for funding because government, foundation and private donors increasingly require evidence of a current strategic plan;
- to achieve accreditation from a recognized authority;
- to prepare the groundwork for a major expansion or new initiatives;
- to motivate staff and board;
- to replace or update the previous strategic plan that has run its course;
- to address the forces of change in the museum environment, both internal and external.

Despite the different reasons for conducting strategic plan the benefits for the museum are enormous. In order for museum to determine what functions it should focus on and

why, strategic planning is very important and useful tool. The focus is different for every museum, as well as for the same museum at various points in its history. Focus on visitors and communication with visitors rather than connoisseurship caused new museum specializations: fundraising, marketing, sponsorship, retail and food service, product development, space rental, etc. New museum roles and functions together with external and internal factors have driven change in many museums (Lord et al., 2007, 2)

Some of the external factors are:

- Increasing number of museums, as well as competition among new and old museums;
- Increase in educational attainment levels which resulted in higher museum attendance overall;
- New government and foundation policies link museum funding to fulfillment of educational and social objectives;
- Accessibility of electronic and digital technologies through the World Wide Web;
- Public demand for “blockbuster” exhibitions, etc.

Some of the internal factors are:

- Increasing professionalism of museum staff leading to new ideas and higher performance standards;
- Positive enthusiasm among museum staff for improving services for visitors;
- More museum board members from the corporate sector with expectations that museums should operate “like businesses”;
- Expansion of museum buildings;
- Dependence on “blockbuster” exhibitions, etc.

Strategic planning is the best tool for determining the museum’s course of action for the next three to five years. It can bring staff together to construct common goals and objectives and to work together to implement the plan. If the strategic planning process

is thorough and transparent, museums can expect following outcomes (Lord et al., 2007, 4):

- A shared vision of the museum's future among the board and staff;
- A common understanding of the museum's mission;
- Agreement on major goals for the next three to five years and how to achieve them;
- Consensus on how to measure the achievement of those goals.

The final step is to repeat the process, i.e. to update the strategic plan. The process needs to be dynamic since the operating environment is changing. As a minimum, strategic plans need to be updated yearly. This will involve new staffing, new projections, and new implementation steps.

3. THESIS OBJECTIVES

The main objective of this thesis is to develop strategic plan of the Olympic Museum Belgrade. The strategic plan will be used as a starting point in a Museum work within Olympic Centre of Serbia. In order to fulfill the purpose of the thesis the following objectives have to be accomplished:

- to understand the role of museums and especially Olympic museums;
- to examine and understand strategic planning process and its key phases;
- to understand the importance of strategic planning in museums;
- to explore and implement best practices and ideas from other museums.

Development of strategic planning process model of Olympic Museum Belgrade should help to stress out how significant planning system is to formulation of strategy in reference to Olympic museum work.

4. RESEARCH APPROACH/ METHODOLOGY

The intent of the study was to develop a strategic planning process model for Olympic Museum Belgrade. Additionally, the research identifies benefits of strategic planning and challenges that make strategic planning a difficult management tool for Olympic Museums to employ.

In this study the qualitative research method (unstructured interview, best practice case studies and documentation and archival records analysis) was used.

4.1. Unstructured interview – in depth interview

The unstructured interview is one of the most common qualitative methods. In the literature, the term is used interchangeably with the terms, informal conversational interview, in-depth interview and nonstandardized interview. Unlike a structured interview it does not offer a limited, pre-set range of answers for a respondent to choose.

There are a number of advantages of this kind of qualitative research tool. Firstly, the interviewee can develop ideas freely and talk widely on the topics raised by interviewer. Secondly, the information which is obtained provides insight data in depth and in detail. Thirdly, the method is a suitable way to gain priority, opinions and ideas. Fourthly, the method gives flexibility and validity during an interview. In addition, the interview can create a nice feeling for informant when it is compared to other methods.

In an ideal unstructured interview, the interviewer follows the interviewees' narration and generates questions spontaneously based on his or her reflections on that narration.

The key informants for the purpose of this master thesis were persons especially knowledgeable and informative about the topic (Olympic museum) who were so willing to share their experiences and thoughts. There were two groups of key informants: the first one from Belgrade, Serbia (5) and the second one from abroad: Switzerland (1), Estonia (1), New Zealand (1) and Spain (1).

Positions and affiliations of interviewed people were listed below:

- Djordje Višacki, Secretary general of Olympic Committee of Serbia
- Predrag Manojlović, Adviser of Olympic Committee of Serbia, Member of the Olympic Museum Board
- Darko Mitrović, former Director of Foundation of Sport and Olympism, Member of the Olympic Museum Board
- Marija Stojić, former curator of Olympic Museum
- Goran Gavrilović, Programmer of the National Museum of Belgrade and creator of the unique database for all museums in Serbia
- Anne Chevalley, Head of the Educational and Cultural Services, Olympic Museum Lausanne
- Kalle Voolaid, Scientific Secretary of the Estonian Sports Museum in Tartu
- Charles Callis, Director of Olympic Museum Wellington, New Zealand
- Carla Sariol, Documentation and Teaching Services Department, Olympic Museum Barcelona, Spain

The questions, constructed as open-ended with ample room for the key informants to discuss the topic and the issue, were used in the interviews with key informants:

For key informants from Serbia:

- According to your opinion what should be the mission/vision/goals of the Serbian Olympic Museum?
- What ideas do you have related to the establishment of the museum?
- What kind of Olympic Museum it should be?
- Who will be our visitors?
- Where do we want to be in several years?
- Where can we add value?
- How can we help formal education achieve their goals?
- What additional comments would you like to share?

For key informants from abroad:

- What is your role at the museum?
- Do you have the strategic plan for the museum?

- Mission/purpose/vision/current goals of the museum?
- What is the museum trying to accomplish?
- What is the educational goal in relation to the museum's mission?
- What the museum has accomplished with the education programme?
- Which kind of corporate events do you organise within the museum?
- What has gone well?
- What has not gone well?
- What additional comments would you like to share?

All interviews were conducted face-to-face. The notes documenting the content of the interviews were done immediately after each interview or at least 24 hours of conducting the interview. Personal interviews data were analyzed by reviewing notes from interviews and categorizing the various topics that were revealed. This organized data was then reviewed to identify specific information related to the strategic planning processes used by different museums and to identify the benefits and challenges these particular museums face in planning.

4.2. Case studies

Case study is a method of qualitative research enquiry that is aimed to describe and explain a particular phenomenon in its own context. The research can be done for the investigation of an organisation, such as museum, an event or a process.

The best practice case studies from several museums related to the strategic planning including new strategic vision for the future, development of travelling retrospective exhibition, and educational mission were analysed (Case studies Available at: <http://www.illuminecreativesolutions.com/casestudies.html>).

Recently published book “The manual of strategic planning for museums” (Lord et al., 2007) represented a rich source of best practice case studies such as:

- The role of board and director in strategic planning;
- Engaging curators in the strategic planning process;
- Engaging the community;
- Meeting twenty-first-century challenges...;
- Redefining the mission...

4.3. Documentation and archival records analysis

The analysis of all relevant available documents and records was done intensively to supplement other means of data collection.

The request of viewing documents and records was made to an authorised person during my visits to the museums and other relevant institutions in country and abroad. However, most of the documents published by the museums and third parties were collected from public publishers.

The end result of data collection and analysis is a description of a process model for strategic plan for new Olympic Museum Belgrade.

5. OLYMPIC MUSEUM BELGRADE – STRATEGIC PLANNING PROCESS MODEL

The strategic plan of the Olympic Museum Belgrade represents a crucial support when it comes to dealing with specific educational needs and using multidisciplinary approach in order to meet those needs. Olympic Museum Belgrade uses this plan to create a frame for handling many issues that surround it. This document addresses the need to promote new partnerships as one of major components in the process of continuous improvement of the Olympic Museum.

5.1. Current performance results

The NOC Serbia activities that may be defined as positive and lasting changes, while they were aimed at preserving the Olympic and sports heritage, have been marked by two stages:

- Altering a part of the Olympic House to meet the needs of the Olympic Museum (1998);
- Signing up the agreement with the Faculty of Sport and Physical Education to establish the Foundation of Sports and Olympism (merging the legacies owned by the NOC Serbia and the Faculty).

In order to create an organisational form for the operation of the Olympic Museum, Olympic Committee of Serbia together with Faculty of Sport and Physical Education, University of Belgrade founded the Foundation for the development and promotion of cultural and historical goods in the field of sport and Olympism (Foundation of Sports and Olympism) in 2008. The Foundation of Sports and Olympism is registered in the Ministry of Culture of Serbia. The main goals of the Foundation of Sports and Olympism are:

- researching, presentation and usage of cultural goods which are in the ownership of the founders of the Foundation or third persons for the purpose of education about the ideas and goals of Olympism and sport in whole;
- advocacy of the common interests of the founders of Foundation in dissemination of the idea of Olympism and development of sport;

- usage of marketing, organisational and other resources of the founders of Foundation in agitation of development of sports and Olympism, as well as managing the projects about research and history of sports and Olympism;
- presentation of cultural goods by organising exhibitions in country and abroad and presentation of history of Olympism, organisation of educational lectures, exhibits and innovation of the knowledge as contribution to the development of student sport, empowerment of sport spirit and morale;
- work on the enhancement of cooperation with organisations and associations from country, region and abroad in the frame of activity of Foundation of Sports and Olympism.

The intention of the founders of the Foundation of Sports and Olympism, as well as of sports community and the public is that the Olympic Museum becomes a place for storing and displaying a large sporting and Olympic heritage of Serbia through the collection of artifacts, interactive exhibits, multimedia and artwork. High quality and modern methods of work of the Museum should allow it to grow into a regional centre for education in the field of sport and Olympism, well known in academic circles for its rich setting of exhibits and quality Olympic Education programmes.

The first collection which exists today, with about 70,000 exhibits was founded by Bora Jovanovic, a professor of History of Physical Education and Basketball in 1947 in the State Institute of Physical Education. From this collection grew Museum of Physical Culture, later named Sports Museum being an organisational unit of the Faculty of Sport and Physical Education. The first permanent exhibition was opened to visitors mostly thanks to Jovan Petrovic, the successor of professor Jovanovic at the Department of History of Physical Education. In 2005 Museum was reestablished as Museum of Sports and Olympism, while in 2008 it was renamed in Olympic Museum.

So far Olympic Museum organised different thematic exhibitions in the country and abroad, to name a few which have been recently organized: “150 Years of Physical Exercise and Sports in Serbia“ and “125 Years of the Sokol Movement in Serbia” in Belgrade, Prague and Paris in 2008; “The Century of the Play – 100 Years of Olympism in Serbia” during 2010 as one of the activities of the project “EcOlympics Serbia 2010”.

Apart from the primary purpose that Olympic Museum holds in a society, as a place for safekeeping and showcasing vast and rich sport ad Olympic heritage of Serbia through

various exhibitions, multimedia presentations as well as interactive approach towards better museum experience, there is also a secondary, but not lesser important purpose. The Olympic Museum will be placed within the Olympic Centre of Serbia together with NOC and smaller Sports federation. The Museum serves as a gathering point, main tool at the information highway which reaches out to young people who are interested to learn more about the Olympic spirit and the Olympic values, encouraging them to take an active role in the sport community. At the same time the Museum's purpose is to connect those young people to the suppliers of the information regarding these issues, from both formal and non formal areas of education (NOC, Ministries, Sport federations, NGO's) Therefore it is essential for the Olympic Museum to take this burden and to be placed in a prominent area in Belgrade.

Objectives of the Olympic Centre of Serbia are among others:

- Public promotions and overall popularization of sport and further promotion of Olympism
- Promotion of historic heritage, educational, research, scientific and consulting activities in this field of expertise
- Training, education, availability of information regarding sport and Olympism
- Organisation of various events, programmes and development projects concerning sport and Olympism in Serbia
- Various events, promotions, round tables, workshops
- Bridge between NOC Serbia, sport federations and other entities that deal with active youth programmes, etc.

Since the Olympic Museum has the main education role within the Olympic Centre, it is natural that the aims of the Centre are equal to the aims of the Museum.

Set in the very heart of Belgrade, in the Tasmajdan park, and next to one of the most prominent high school in Belgrade, the Olympic Centre together with the Olympic Museum has an important task to fulfil, and therefore it is essential to be equipped to meet all the needs of modern society:

- Interactive museum exhibition space
- Info media centre of sport and Olympism, highly specialized multimedia library, omnifunctional conference room

- Promo centre as a place for promoting a healthier life style through sport and recreation
- A place for city's educational programmes and managing children's free time through developing their interest to play sports

The Olympic Museum together with Olympic Centre has to be united with the identity of the entire Tasmajdan complex, and has a potential to become another tourist attraction for visitors in Belgrade.

Rationale for the idea

The place of the Olympic Museum within the Olympic Centre in Tasmajdan park is not without a proper previous analysis. There are several key factors and special, functional and organisational reasons why this exact position has been chosen:

- Tradition, certain level of continuity in the programmes of sport and recreational activities specially developed for youth: Tasmajdan complex hosts a sport centre as well, that used to welcome huge number of children and youth from all Belgrade municipalities, to practice different sport programmes. Numerous civil initiatives that urged local authorities to further improve this site, testify as a sign of the overall importance for the local community that this site has.
- Contemporary way of life and general social and cultural environment and political climate at the moment (National Youth strategy, Sport development strategy), demands fresh and new approach in order to create interest with children to practice sports and healthier way of life, thus further programmes that have informational and educational nature.
- Location and further improvement of the public space: The Olympic Centre together with Museum would be placed just next to park Tasmajdan, which is considered as second most important park in Belgrade, next to Kalemegdan, and continues its tradition as a gathering point for youth that play sports and practice a healthier life style. It is also located next to Cultural Centre for Children, home of many youth oriented programmes that promote culture, next to many secondary and high education facilities, next to RTS – National Broadcasting Corporation.

By good space management, and their linkage to the general and target population, the overall availability of new public places of interest (museum, media info centre, nonformal educational programmes etc.) ideal conditions are being met.

Supreme transit connection for means of public transport as well as for pedestrians will provide necessary comfort and overall safety and availability for children and youth. Tasmajdan is a unique publicly available sport centre that is located in the city centre, and its ties will be even more strengthened once the metro line is built. In this manner, the overall accessibility is provided for both individual and organized groups of visitors by buses, providing them with best possible experience.

Through creating an entrance to the Museum and info multimedia centre from park Tasmajdan, there would be an improvement of the quality of Belgrade and Tasmajdan public space with special attention to the newly reconstructed Tasmajdan park. Entrance to the Museum and the surrounding place would be further improved with elements and sculptures with the theme of sport, and other architectural designs to implement a special view at the entire compound, thus providing the community with adequate public place, which is safe and accessible for both general public and especially youth and children.

5.2. Strategic posture

5.2.1. Mission and vision statements

Mission of Olympic Museum Belgrade

Olympic Museum Belgrade pledges to cherish the past, the present and the future of sports and the Olympic movement in Serbia. The Museum is primarily an educational centre with a main goal to transfer the knowledge to its visitors regarding history of sport and Olympism in a new, exciting and interesting way.

Vision of Olympic Museum Belgrade

Olympic Museum Belgrade represents a regional centre for educational and research activities, unique and widely accepted for its assured and modern methodological framework.

5.2.2. Values and guiding principles

Following the mission and vision, Olympic Museum Belgrade should become a regional centre for education in the area of sports and Olympism, and be recognized for its rich exhibition potential and its vast fundus, as well as by the overall quality of the Olympic education.

Through its work, the Olympic Museum Belgrade should strengthen the position of the Olympic movement and create a bond with sustainable development, Olympism, peace and tolerance, human development and progress. Through keeping the bits of history of vast sport and Olympic heritage of Serbia, and showcasing the exhibits, multimedia art and contemporary works of art, interactive exhibitions can bring closer this heritage to the people of Serbia. In this way, the Museum will become the centre of international cooperation in the field of sports and Olympism, but educational centre as well, for young individuals that are interested in cherishing the Olympic values and ideals, through active participation in the sport community. The museum has to be the place where fundamental principles of Olympic education can be presented in the right way, while stressing out the importance of communication in sports, cherishing the culture of speech and interchange of information, and to promote and continue to contribute to the Olympic education in whole. Through non-formal education Museum promotes and spreads the Olympic idea and its universal values: respect, education and culture, friendship, fair play, equality, ecology and health.

Main activities of the Olympic Museum Belgrade are promotion of the historical heritage, education, research and consulting. These activities should be fulfilled through different approaches in Olympic Museum Belgrade operations:

- Interdisciplinary approach – equal usage of knowledge not only from the fields of sports and Olympism, but from other fields as well;
- Symbiotic approach – striving to create a symbiosis between different terms, people and actions in both formal and non-formal ways of education;
- Multiprofessional approach – joint effort by experts in various fields of expertise in achieving common goals;
- International cooperation;
- Preservation of key ethical principles;

- Active partnerships – with all relevant partners (both institutions and individuals) in the field of sport and Olympism.

The Olympic Museum Belgrade respects and incorporates in its work the ICOM Code of Ethics (ICOM 2006, 1):

1. Museums preserve, interpret and promote the natural and cultural inheritance of humanity;
2. Museums that maintain collections hold them in trust for the benefit of society and its development;
3. Museums hold primary evidence for establishing and furthering knowledge;
4. Museums provide opportunities for the appreciation, understanding and management of the natural and cultural heritage;
5. Museums hold resources that provide opportunities for other public services and benefits;
6. Museums work in close collaboration with the communities from which their collections originate as well as those they serve;
7. Museums operate in a legal manner;
8. Museums operate in a professional manner.

5.2.3. Goals and objectives

In order to fulfill the mission of Olympic Museum Belgrade, the following strategic goals are set up:

STRATEGIC GOAL 1: Transparent showcasing of Olympic and sports heritage of Serbia in a new Museum building

Rationale: Principal goal of the Museum is to collect, maintain and constantly improve the cultural heritage, as well as to disseminate basic cultural values while completing its educational task. By showcasing its exhibits to the general population, the Museum serves as a place of knowledge and acts as an active participant in the educational segment of its operations. The Museum also shares the positive aspects of the values of sports and Olympism in Serbia, highlighting their peculiarities, thus giving further insight into understanding them.

STRATEGIC GOAL 2: Creating the Olympic educational centre that can meet the needs of various target groups.

Rationale: Olympic educational centre would be established in the premises of the Museum with the aim to pursue its programmes and activities in cooperation with relevant institutions. Programmes would be based on the principles and practice of informal education, and would be designed in accordance with the age of the participants and their specific needs. All students would have the opportunity to gain basic knowledge in the field of Olympism through dynamic interactive lectures, discussions and practical work.

STRATEGIC GOAL 3: Creating the communication centre and sales department in order to further promote and disseminate the idea of Olympism.

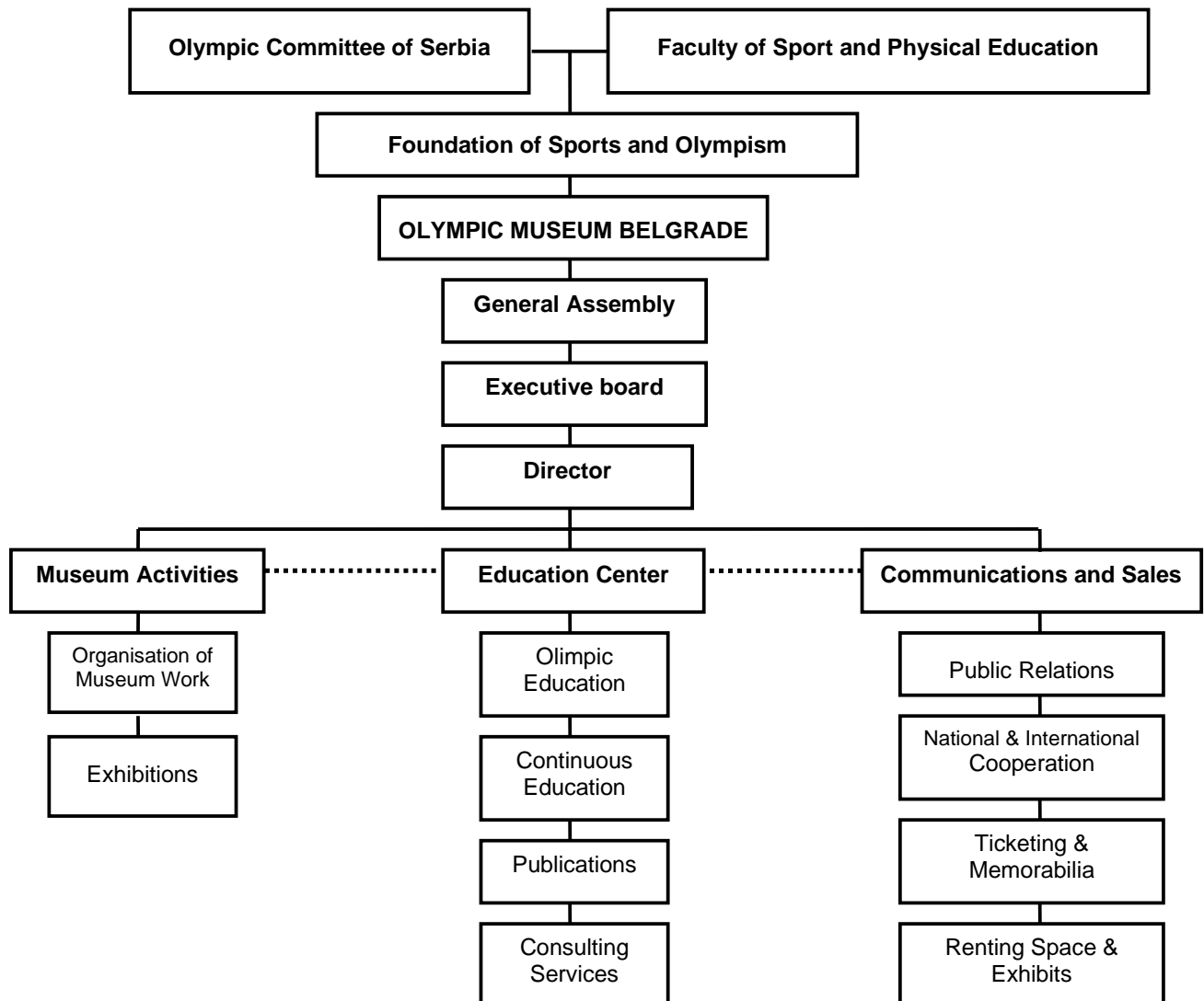
Rationale: Olympic museum Belgrade is a multifunctional space that can suit different needs: press conferences, promotional events, video projections etc. can be used in the Museum space. That is precisely why Museum will serve as a centre for communication, through which the general public will learn about the Museum

activities, as well as the activities of the NOC Serbia, with a tool to promote the Olympic idea and the Serbian Olympic movement. As an integral part of the communication centre, a sell point would be established to manage the ticket sales, memorabilia and subletting the space and the exhibits to the interested parties.

5.3. Corporate governance

The board of directors has an obligation to approve all decisions that might affect the long-run performance of the corporation. This means that the corporation is fundamentally governed by the board of directors overseeing top management, with the concurrence of the shareholder. The term corporate governance refers to the relationship among these three groups in determining the direction and performance of the corporation (Wheelen et al., 2008, 36).

Proposed organisational structure of the Olympic Museum Belgrade



5.4. Visitors

Traditionally, museums have been important in gathering, preserving and studying historical objects and sites and have had a key educational role. Nowadays this is no longer sufficient to guarantee their survival. The modern museum managers must understand that visitors play an increasingly important role in the reinvented museums and more importantly, fully embrace the need to attract them.

Type of visitors and their needs

To provide a quality visitor services museums need to know who their visitors (actual and potential) are. The most frequent visitors groups are the following:

Individuals

This group tend to visit museums for specific reasons (e.g. to see a particular exhibition, or with research interest or for personal pleasure). Generally they are individuals interested in the topic of a specific museum, for example, people who visit history museums generally enjoy history, those who enjoy sport visit sport museums, etc.

Independent adult groups

These are often small groups of adult individuals who like to spend some of their time in the museum in conversation and relaxing with one another.

Family groups

Statistics show that family groups make up the majority of museum visitors. These groups have a wide range of needs due to different ages and interests. “They think that they and their children need to be continually learning, continually searching for new information and connections, continually intellectually and aesthetically stretching, and they perceive museums as places to engage in this meaning-making” (Falk 2000, 74, quotation from Tanner, A. 2006, 47).

Educational groups

These are usually groups of students (e.g. sport students).

Visitors with special needs

Visitors with physical and mental disabilities have to receive the same quality of attention as the general public and are not treated in a condescending manner.

Why people visit museums and why do not attend museums

By understanding why people visit museums, a staff can better create and facilitate an environment appealing to a larger audience base. The results of the study conducted in England pointed out that all the reasons for visiting museums could be placed into one of six general categories: education, entertainment, social event, life cycle, place, and practical issues, but at the core is learning (Falk 2000, quotation from Tanner, A. 2006, 49).

Understanding why people do not visit museums is just as important as understanding why people do visit museums. According to Spock, “a lot of museums intimidate adults and make them feel like they need some prerequisites before they can make good use of them or even visit them” (Maher 1997 3, quotation from Tanner, A. 2006, 49-50).

People feel as though they need to have studied the materials or have prior knowledge of the content before they can appreciate the exhibits. They do not see the museum as a teaching institution. Other members of the public feel that museums have no relevance to their lives. They believe the contents of the exhibits are focused on the upper classes of society (AAM 1998, 17, quotation from Tanner, A. 2006, 50).

By breaking down some of these barriers, a museum might expand their current visitor-ship.

How to expand audience – marketing approach

As public institutions, museums have a moral and ethical responsibility to expand their current visitor-ship and access an audience base more reflective of society. Coming to terms with visitors’ needs and interests is at the heart of attempts to expand and diversify audiences – a hallmark of museum education activities for decades.

Museums need to “develop educational experiences for schoolchildren, families, and adults that reflect knowledge of the different learning styles visitors bring to museums” (AAM 1998, 17, quotation from Tanner, A. 2006, 50). A person who visits museums with her parents (versus school groups or community organisations) as a child is more likely to visit museums as an adult. If museums collectively devote resources to

attracting families with children that would not typically visit a museum, they are really making an investment in a future generation of museum-going adults who will then in turn bring their children to museums (Tanner 2006, 50).

Another mature audience base is the adult learner. There are several criteria that adults use for judging leisure time activities: being with people (or social interaction), doing something worthwhile, feeling comfortable and at ease in one's surroundings, having a challenge of new experiences, having an opportunity to learn, participating actively (Sachetello-Sawyer, 2002, quotation from Tanner, A. 2006, 50). Museum staffs might be able to use these criteria in fostering environments and experiences where these can occur.

Museums also have the potential to reach even a wider audience by experimenting with innovative technologies. Through video conferencing, websites, and other electronic media they can make their collections and stories more accessible to an audience beyond the museum walls (Pitman 1999, quotation from Tanner, A. 2006, 51).

Because there are probably more people who don't know the purpose of museums than those who do, another role of museum marketing is to better communicate the value of museums to society (Pitman 1999, quotation from Tanner, A. 2006, 51-52).

Museum-school partnerships can be strengthened by museums developing relationships with teachers, administrators, and school boards (AAM 1998, quotation from Tanner, A. 2006, 52). Another opportunity for museums is the all-adult groups that are becoming a more important and more numerous audience; with older adults representing a huge, virtually untapped source of new museums visitors (Falk, 2000, quotation from Tanner, A. 2006, 54-55). "We urge that museums continue to build on their success as centres for learning by providing high-quality educational experience for people of all ages, but in recognition of the increasing median age of our population, that they pay new attention to their programmes for adults" (Pitman 1999, 81 quotation from Tanner, A. 2006, 55). The museum should develop the market segmentation that is best suited to distinguish between the different characteristics of the potential audiences. Some common ways of segmentation are the following (Kotler 1998, 125, quotation from Mork, P. 2004):

- *Geographical segmentation* (in accordance to the visitors place of origin). A museum focusing on local visitors should put the emphasis in a changing

programme, to achieve repeat visitation. A museum that attracts travelers can permanently exhibit some must-see attractions).

- *Demographic segmentation* (in accordance to the visitors age, sex, education etc.). People of different ages have different priorities at the museum.
- *Psychographic segmentation* (in accordance to the visitors social class, lifestyle, personality etc.),
- *Organisational segmentation* (in accordance to organisations connection to the museum: authorities, research partners, sponsors, donors etc.).

Some target groups can be especially worth considering for museums that want to develop their marketing approach.

To reach for the family groups museums must be made to suit the family needs. Advertisements of the special family programmes would probably be the best channel.

To reach the schoolchildren educational programmes should be developed in accordance to the school plans, and classes should be invited regularly.

The Internet, and particularly the Web and e-mail, is a unique channel for communicating with the audience. Huge amounts of easy accessible information can be distributed at a minimal cost. However, the Internet also has its limitations. While advertisements and direct marketing reaches out to the public (e.g. all newspaper readers or all TV audience) the public has to actively look for the information on a website. For tourists, especially those from abroad, if the museum has website, it is more likely to receive attention.

“Bringing the museum into the home will never replace a museum visitors’ need for a physical connection to a place, an object or a group of like-minded art, history or science enthusiasts. But as each new technology emerges (such as hand-held information devices or “holographic” recreations) the result will be a requirement for museums to respond with broader avenues for context relevant information when and where the user needs it most” (Orr 2004, 7).

5.5. External and internal environment (SWOT)

**LIST OF FACTORS IN THE SWOT ANALYSIS OF
THE OLYMPIC MUSEUM BELGRADE**

<p>Strengths</p> <ul style="list-style-type: none"> • Qualified and motivated staff • Proven managerial skills of the top management staff • Possibilities of hosting various forms of non-formal education (workshops, courses, seminars, conferences) • Location • Possibility of being a part of international projects • Unique institution of that kind in the country and region • Existence of the Foundation for development and promotion of cultural and historical goods in the domain of sport and Olympism 	<p>Weaknesses</p> <ul style="list-style-type: none"> • Lack of financial means • Poor vertical and horizontal communication • Lack of administrative and auxiliary staff • Lack of proper equipment for organisation of expert work in the Museum • Insufficient support from the Board members • Lack of experts from certain expert fields
<p>Possibilities</p> <ul style="list-style-type: none"> • Leading institution on national and regional level when it comes to the field of Olympic education • International projects • New forms of education (bilateral exchange, use of teleconferencing equipment, distance learning) • Legal framework 	<p>Threats</p> <ul style="list-style-type: none"> • Economic crisis in the country • Postponing of the Olympic Centre project and construction works • Competitors in the field of education (Ministry of sport, Sport Federation of Serbia) • Budget policies and perspective • Change of politics when it comes to Museum

5.6. Implementation plan

STRATEGIC PLAN MAP

Vision

Olympic Museum Belgrade represents a regional centre for educational and research activities, unique and widely accepted for its quality assured and modern methodological framework.

Mission

Olympic Museum Belgrade pledges to cherish the past, the present and the future of sports and the Olympic movement in Serbia. The Museum is primarily an educational centre with main goal to transfer the knowledge to its visitors regarding history of sport and Olympism in a new, exciting and interesting way.

Strategic goals

Strategic programmes

Strategic goal 1:

- ***Transparent showcasing of Olympic and sports heritage of Serbia in a new Museum building***

- 1.1 Organisation of Museum work
- 1.2 Display of exhibits and exhibitions

Strategic goal 2:

- ***Creating the Olympic educational centre that can meet the needs of various target groups***

- 2.1 Olympic education programmes
- 2.2 Publishing activities
- 2.3 Organisation of seminars, meetings and conferences
- 2.4 Consulting services

Strategic goal 3:

- ***Creating the Communication center and sales department in order to further promote and disseminate the idea of Olympism***

- 3.1 Cooperation with key stakeholders
- 3.2 Public relations
- 3.3 Ticket sales and memorabilia
- 3.4 Renting the space and exhibits

STRATEGIC PROGRAMMES AND KEY ACTIVITIES

Strategic goal 1:

Transparent showcasing of Olympic and sports heritage of Serbia in a new Museum building

Strategic programme 1.1

Organisation of Museum work

Rationale: According to the Law on Cultural Property and the rules of professional ethics of the UNESCO Museum International Committee, Olympic Museum is an institution that is primarily engaged in activities that protect sports, historical and cultural movable property/assets and conduct its work through several stages.

The first phase involves registration and acquisition (procurement through purchase and donation), documentary processing (according to the principals prescribed by law), conservation/restauration and treasuring (or permanent storage) of cultural-historical sporting goods. A special emphasize is on documentary arrangement which entitles computer processing of all collections through professional software with a permanent digital recording (phtographing and scanning). Undisplayed museum exhibits are being treasured in the museum depot made by modern standards and located in the main museum building.

The second phase represents various aspects of professional and scientific analysis (professional and scientific research of exhibits and historical periods, events and processes related to the time of their creation/formation and usage).

Third phase represents different aspects of the results exposure of the previous two phases through exhibitions (permanent and thematic exhibitions), public geterings (lectures, panel discussions, presentations, scientific conferences, etc.) and various publications (monographs, collections, catalogs, brochures, etc.).

The fourth phase of the Museum work presents a very wide range of communication with the general and professional public (guided tours, promotions, lectures, panel discussions/tribunes, etc.).

Special attention will be dedicated to the scientific research work considering the fact that the Museum has a rich written documentation and archives, as well as a huge number of scientific content relating to sport. In the space allotted for the library and documentation centre, the materials will be available to all researchers, scholars and citizens in contemporary forms such as microfilm, electronic databases and video archives.

Programme Objective: The main objective of this programme is to provide the basic conditions for the implementation of all phases of the organisation of professional work of the Museum in order to protect the exhibits and make them available to the general public.

Key activities for the implementation of the programme:

Key activities	Responsible persons	Expected results	Required resources
1.1.1 Acquisition	Olympic Museum Belgrade	Procurement of the necessary equipment; Conducted activity	Republic budget – Ministry of Culture; Secretariat for Culture; Donations
1.1.2 Conservation and restoration	Olympic Museum Belgrade	Procurement of the necessary equipment; Conducted activity	Republic budget – Ministry of Culture; Secretariat for Culture; Donations
1.1.3 Documentary processing	Olympic Museum Belgrade; Volunteers of the Serbian Youth Council	Procurement of the necessary equipment; Conducted activity	Republic budget – Ministry of Culture; Olympic Solidarity; NOC Legacy
1.1.4 Treasuring	Olympic Museum Belgrade	Conducted activity	Olympic Solidarity; NOC Legacy; Secretariat for Culture
1.1.5 Scientific research activities	Olympic Museum Belgrade; Faculty of Sport and Physical Education; other faculties	Conducted researches; Published articles	Republic budget – Ministry of Culture; Faculty of Sport and Physical Education; Ministry of Science
1.1.6 Publishing and related activities	Olympic Museum Belgrade; Faculty of Sport and Physical Education; other faculties	Catalogs, monographs, brochures	Olympic Museum Belgrade; Sponsors; Donations

Strategic programme 1.2

Display of exhibits and exhibitions

Rationale:

The Museum's collection currently holds over 70,000 exhibits which dates far from the Neolithic period until legacies of the athletes from the last sport competitions. Exhibition activity would be consisted of permanent exhibitions and thematic exhibitions.

The *permanent exhibition* would be consisted of:

- Multimedia presentation of history of sport and Olympism and Olympic Games;
- Archive documents and photos;
- Items/exhibits which follow the history of physical exercise and participation of serbian teams and individuals since Olympic Games in 1912 until nowadays.

The thematic exhibitions would be dedicated to different aspects of the history of sport and Olympism in Serbia.

It is possible to organize indoor and outdoor exhibitions and tailor them for the specific target audience. Therefore, a special thematic night exhibitions accompanied with popular music and visual effect could be organized for youth. Another idea could be exhibition of childrens' paintings and arcrafts, as well as traveling exhibitions organized around the country and abroad.

Based of the existed collection of exhibits, archaives and documents, digital setting could be created in order to follow modern concept of interactive presentation which will satisfy the visitors in informative, entertaining, educational and scientific way.

In addition to the most important exhibits which will be displayed in the Museum, visitors will have the opportunity to follow the history of sport and olympism, as well as contemporary events and personalities through modern cutting-edge technologies such us touch screens, video bims, museum database which could be accessed individually or centralized in order that each visitor or group of visitors gain the desired amount of

information and experience according to the type of event (congress, seminar, symposium, round table, school visits, etc.).

Programme Objective:

The main objective of this programme is to transfer the knowledge regarding history of sport and Olympism to the Olympic Museum visitors through exhibits in a new and exciting way.

Key activities for the implementation of the programme:

Key activities	Responsible persons	Expected results	Required resources
1.2.1 Permanent exhibition	Olympic Museum Belgrade	Interesting, interactive, educational, good visitor's feedback	Ministry of Culture; OMB; Olympic Solidarity; NOC Legacy; Donations; Secretariat for culture
1.2.2 Thematic exhibition	Olympic Museum Belgrade	Interesting, interactive, educational, good visitor's feedback	Ministry of Culture; OMB; Donations; Secretariat for culture

Strategic goal 2:

Creating the Olympic educational centre that can meet the needs of various target groups

Strategic programme 2.1

Olympic education programmes

Rationale:

Olympic Museum, as institution that cherish the past and encourage the future of Serbian sport is ideal place for education and acquiring basic knowledge in the field of Olympism.

The first fundamental principle of the Olympic Movement says that “Olympism is philosophy of life, exalting and combining in a balanced whole the qualities of body, will and mind. Blending sport with culture and education, Olympism seeks to create a

life based on the joy of effort, the education value of good example and respect for universal fundamental ethical principles” (IOC 2007, 11). The statement emphasizes the fact that Olympism is a life experience.

Olympism is the practice of theory, not the theory of practice. The contest in the context of Olympism is the educational “path” to form man’s virtues thus leading to the ideal of “kalos kagathos” (Georgiadis 2006, 115). Olympic Movement is an educational movement that uses sport, along with culture and education to promote the Olympic ideals and to educate youth. Olympic Museum is an ideal place for teaching educational values of Olympism - education through sport in a spirit of *five educational values* (Binder 2007, 13): joy of effort, fair play, respect for others, pursuit of excellence and balance between body, will and mind.

Having in mind that young people are expected to develop skills and capacities in order to be able to take over social roles in all spheres of human activities there is a need for new forms of education. Being the country in transition, Serbia is facing many challenges, particularly when it comes to education. The process of accepting European wide Bologna educational system is underway. Bearing that in mind there is a great chance for affirming the concept of life-long learning, linking formal and non-formal forms of education and developing as well as accrediting quality programmes in formal and non-formal learning.

Through Olympic education children can experience different teaching approaches: knowledge-oriented approach with focus on presenting information; experience-oriented approach which emphasize participation; physical-achievement oriented approach which stands for achievement towards progress in learning and striving for sporting perfection and finally life world-oriented approach that combine Olympic principles with the social experience gained by children and young people in their daily lives (Naul 2008, 117).

Olympic education is a pedagogical process of systematic and planned acquiring of knowledge in the field of Olympism and Olympic Movement in general. The main goals of olympic education are: building of moral character, mutual respect which implies fair play, non-discrimination on any ground, poetry, music and art associated with sport, sustainable development, environmental protection, physical activity and promotion of healthy life style.

Olympic education would be carried out within the Museum through various forms of non-formal education in order that participants accept and apply their acquired knowledge in every day life. Special emphasis should be put on fostering and nurturing of olympic idea, its principles and philosophy, respect of fair play and rules of the game, non-violence in sport, equality, solidarity, tolerance and understanding and mutual respect in sport regardless of race, religion, sex and nation. All programmes should be organized in cooperation with relevant institutions and commissions of Olympic Committee of Serbia, as well as Olympic Academy of Serbia. An integral part of the programme would be a visit to the exhibitions. The content of exhibition's settings which speaks about different personalities, such as top athletes and top experts should point out the importance of the connection between sport, Olympism and education. By using the digital technology as a basis, museum collection and its attractive setting should become a unique place where the artifacts are interlaced with their new interpretations, imagination and creativity. This interactive approach of learning and placing knowledge in the field of sport and Olympism, develops creative personality ennobled with knowledge and skills which are necessary for implementation of the Olympic principles in the society, as well as with artistic expression combined with literary, poetic, visual, art and music identity, all embedded in the Olympic movement. Also, Olympic education can be promoted through physical education (mass exercise in the country to promote Olympic idea and important dates).

Within Education centre the following activities could be organized:

1. Olympic education programmes for preschool children

Programme focuses on learning the basic principles of Olympism through creative work (implementation of existing programmes of Olympic Museum: Traditional Sport Games, Olympic Tale).

2. Olympic education programmes for school children

a.) *Programme for children 6–9 years old* – acquiring the basic knowledge about Olympic symbols, Ancient Olympic Games, Olympic winners as well as modern Olympic Games through interactive game (e.g. implementation of existing programmes of Olympic Class, EcOlympics).

- b.) *Programme for children 10–12 years old* – acquiring the basic knowledge about Olympic movement and basic principles of Olympism through interactive game. The programme is designed in a way that children have opportunity to take initiative which should stimulate their interest and creativity. (e.g. Olympic Class, EcOlympics)
- c.) *Programme for children 13–16 years old* – helps children to understand the concept and values of Olympism and become familiar with the connection of Olympic Movement with other spheres of everyday life such as history, economic, culture, art, etc.

3. Olympic education programmes for students

- a.) *Programme for students of Faculty of Sport and Physical Education, University of Belgrade* which have the obligatory subject „Children`s Sport“ and elective subject „Olympic Values“. Both subjects include Olympic education. The practice for students could be arranged in cooperation with the Faculty. This programme is designed for students who want to be actively involved in the work of the Education Centre of Olympic Museum and acquire practical knowledge in the field of Olympic education. Student will receive additional information about Olympic Movement, Olympic values and different ways how to promote Olympism in their future work. After successfully completed programmes students should be able to independently manage Olympic education programmes for preschool and school children. The best among them will have the possibility to become permanent associates in Education Centre. Also there is a possibility for students from the other faculties to take part in this programme if they show interest and motivation.
- b.) *Programme for students from another faculties* who want to learn more about Olympism and Olympic Movement in country and abroad.

4. Olympic education programmes for athletes

- a.) *Programme for athletes who participate on European Youth Olympic Festival and Youth Olympic Games*. Through this programme athletes learn the basic ideas and principles of Olympism, history of Olympic Games, Modern Olympic Games, etc. In this way athletes acquire necessary knowledge which will help them to actively take part in workshops and discussion groups of culture and education programme which are integral part of competitions.

- b.) *Programme designed for athletes who participated in Olympic Games and who want to be promoters of Olympic education.* In this way the athletes contribute to development of Olympism and they become active participants and inspirational speakers for preschool and school children as well as students. Each athlete could promote one Olympic value. (e.g. Olympic Class – Tribune with athletes)
- c.) *Summer and winter „School of Olympism“* – the programme which will be held during summer and winter holidays (July-August; January-February) is interactive way of communicating with young people about Olympic values and “healthy way of life“ which helps them to learn about themselves and express their thoughts, knowledge and feelings through arts, sport and science. Content of the 5 day programme consists of different sport-recreational activities, creative-educational activities and arts and poetry workshops. The Mini Olympic Games represent the culmination of the programme in which all participants will take part. The children will demonstrate their knowledge about Olympism in quizzes, show their skills in practicing different games, read their writings and poems, exhibit their photographs and arts works, and demonstrate traditional and modern sports specially modified. The idea is that through this programme children respond positively to Pierre de Coubertin’s idea to “blend sport with culture and education” that can lead this young people to “harmonious development” of the “body, will and mind”. The programme is created to help children in preventing aggressive behaviour in schools by teaching them about friendship, solidarity and fair play with no discrimination whatsoever.

5. Programme for volunteers

Programme for volunteers of the Serbian Youth Council - Youth Commission of Olympic Committee of Serbia - programme is designed for volunteers of the commission who would like to give contribution to the Museum work and actively take part in the organisation of the Olympic education programmes. Volunteers will acquire all necessary knowledge regarding Olympism, verbal and nonverbal communication, pedagogical approach in working with children, etc.

Programme objective: The main objective of Olympic education programmes is that participants get the basic knowledge of Olympism, Olympic Creed, historical facts, Olympic ideals. Special emphasis is placed on acquiring Olympic values which should be embedded in everyday life, as well as on promotion of sport, physical activity,

healthy lifestyles and volunteer culture among youth which will help them in social and mental development.

Key activities for the implementation of the programme:

Key activities	Responsible persons	Expected results	Required resources
2.1.1 Olympic education programmes for preschool children	OMB – Education Centre; Serbian Olympic Academy (SOA)	5000 participants	Olympic Solidarity - Culture and Education; Secretariat for youth and sport
2.1.2 Olympic education programmes for school children	OMB – Education Centre; SOA	7000 participants	Olympic Solidarity - Culture and Education; Secretariat for youth and sport
2.1.3 Olympic education programmes for students	OMB – Education Centre; SOA; Faculty of sport and Physical Education	100 participants	Faculty of Sport and Physical Education; Olympic Solidarity - Culture and Education
2.1.4 Olympic education programmes for athletes	OMB – Education Centre; SOA	up to 200 athletes	Olympic Solidarity - Culture and Education; Ministry of Youth and Sport; Sponsors
2.1.5 Summer and Winter "School of Olympism"	OMB – Education Centre; SOA	200-500 participants	Secretariat for youth and sport Sekretarijat za sport i omladinu; Olympic Solidarity - Culture and Education; Sponsors
2.1.6 Volunteer programme	NOC Serbia Youth Commission; OMB; Education Centre; SOA	up to 20 participants	MOB; European Commission; Youth Office of City of Belgrade

Strategic programme 2.2

Publishing activities

Rationale: Publishing activities are necessary in order to successfully carry out Olympic education programmes. Writing and printing educational materials, such as books, brochures, working books, posters, scientific works, etc is very important. All publications will be done in cooperation with a key stakeholders and it will suit the age of users.

Programme Objective: Publications represent helpfull tool for acquiring knowledge and are necessary in order to successfully implement Olympic education programmes.

Key activities for the implementation of the programme:

Key activities	Responsible persons	Expected results	Required resources
2.2.1 Writing, illustration and printing the books	OMB – Education Centre; SOA; Ministry of Education	Completed activity according to the year plan	Ministry of Education; OMB; Olympic Solidarity; Institute for the Advancement of Education; Sponsors
2.2.2 Writing, illustration and printing the brochures and posters	OMB – Education Centre; SOA; Ministry of Education	Completed activity according to the year plan	Ministry of Education; OMB; Olympic Solidarity; Institute for the Advancement of Education; Sponsors
2.2.3 Writing, illustration and printing the working books	OMB – Education Centre; SOA; Ministry of Education	Completed activity according to the year plan	Ministry of Education; OMB; Olympic Solidarity; Institute for the Advancement of Education; Sponsors
2.2.4 Writing and publishing scientific works	OMB – Education Centre; SOA; Ministry of Education	Completed activity according to the year plan and participation at the conferences	Ministry of Education; OMB; Olympic Solidarity; Institute for the Advancement of Education; Sponsors

Strategic programme 2.3

Organisation of seminars, meetings and conferences

Rationale: Organisation of seminars, meetings and conferences is integral part of the Museum Educational Centre. In cooperation with relevant institutions and NOC Serbia Commissions there is a possibility to organize:

- Thematic seminars (seminars, sessions, tribunes, round tables, workshops, trainings);
- Specialized thematic meetings;
- Expert conferences and congresses.

It is possible to organize seminars for different target groups. Special attention should be given to the current topics in Serbia and Europe, especially within European Commission and Council of Europe, as well as the topics which are propagated by IOC. Seminars in the field of sport management and administration for sport association`s staff and young leaders are needed.

Besides regular meetings, NOC Serbia commissions could organize professional seminars and conferences in their field of work: Sport Medicine (doping), Sport and Environment (environment/ecology), Women and Sport (sport management and leadership), Sport for All (promotion of sport, physical activities and healthy lifestyles).

Also, in cooperation with universities it is possible to organize scientific conferences and congresses, e.g. in the field of history of sport and Olympic Movement in Serbia. Special attention should be given to the thematic seminars and conferences for youth which should be in accordance with the overall strategic objectives of the National Youth Strategy of the Ministry of Sport and Youth and should be kept up with the actualities of EU and Council of Europe (e.g. year 2011 is marked as a year for promoting voluntary culture in EU).

Attention should be given to the existing annual congresses on science, sport and Olympism. There is a possibility to organize international congresses and sessions for IOC and International Sport Federations following predetermined criteria and dynamics. Participation in different congresses, conferences, seminars and sessions of IOC, IOA, NOC's, ISF's should be continued.

Besides the promotion of non-formal education with the establishment of appropriate digital system, Education Centre together with the Faculty of Sport and Physical Education and Olympic Committee of Serbia could provide the long distance education in order to improve the expertise of the sport coaches, and to enable athletes and recreationalists access to qualified personnel and new knowledges.

In this way, the access to the educational system for athletes and coaches would be easier bearing in mind that most of the professional athletes and coaches are quite often away from the educational centres because of the trainings and competitions.

Programme Objective: The main objective of the programme is to gain knowledge from various fields and develop awareness on current issues and topics which are not explored enough in Serbia. Sharing information, transfer of knowledge and experiences, setting up priorities in the sport system and reaching consensus on how to address them are very important goals which should be reached with this programme.

Key activities for the implementation of the programme:

Key activities	Responsible persons	Expected results	Required resources
2.3.1 Organisation of seminars <ul style="list-style-type: none"> • Sport Management • Sport Administration • Sport Medicine, • Sport and Environment • Women and Sport • Sport for All • Culture and Education • NOC Legacy • Young Leaders in Sport • International seminars for youth on actual topics of EU and COE 	OMB – Education Centre; NOC Serbia Commissions (Medical, Sport and Environment, Women and Sport; Athletes; Sport for All; Youth)	Participation of Sport federations, sport clubs and partner organisations	Olympic Solidarity; Technical Courses for Coaches; NOC Administration Development; National Training Courses for Sport Administrators; Sports Medicine; Sport and the Environment; Sport for All; Women and Sport; Culture and Education; NOC Legacy; OMB; Youth office of city of Belgrade; Council of Europe – Youth Foundation; European Commission; EPAS; ENGSO; ENGSO Youth
2.3.2 Organisation of thematic meetings and round tables	OMB – Education Centre; NOC Serbia Commissions	Participation of Sport federations, sport clubs and University	OMB; NOC Serbia
2.3.3 Organisation of expert and scientific congresses, conferences and sessions	OMB – Education Centre; NOC Serbia Commissions; Faculty of Sport and Olympism; University of Belgrade	Participation of Sport federation, sport clubs and University	OMB; Youth office of city of Belgrade
2.3.4 Organisation of formal education – long distance learning	OMB – Education Centre; NOC Serbia Commissions; Faculty of Sport and Physical Education; University of Belgrade; private Universities	Participation of Sport federations (especially athletes and coaches)	Faculty of Sport and Physical Education; University of Belgrade; NOC Serbia

Strategic programme 2.4

Consulting services

Rationale: One of the main roles of Education Centre of Olympic Museum beside organisation of olympic education programmes is to offer and provide consulting activities to various institutions and organisations in the field of history of sport and Olympic Movement in Serbia.

Programme Objective:

Assistance to interested institutions by providing relevant information and by improving knowledge among population in the field of sport and Olympism in Serbia.

Key activities for the implementation of the programme:

Key activities	Responsible persons	Expected results	Required resources
2.4.1 Implementation of consulting activities	OMB; SOA	Providing help and assistance in order to improve the knowledge of people	OMB; NOC Serbia; donations

Strategic goal 3:

Creating the communication centre and sales department in order to further promote and disseminate the idea of Olympism

Strategic programme 3.1

Public relations/Inform public about Olympic Museum work

Rationale: Since the image of the Olympic Museum Belgrade and thus Olympic Committee of Serbia depends on media, it is essential that within the Museum exist Communication Centre which would consist of Public relations and Marketing sector. In the beginning the idea is to use already existing sectors of NOC Serbia. In order to have enough visitors and participants in Olympic education programmes it is necessary to have a lot of appearances in public. For this purpose, it is possible to organize regular press conferences, as well as promotions and celebrations for sport staff, athletes, media, partners, sponsors, guests, etc.

In order to spread the information about activities and programmes of the Museum to everybody, it is essential the existence of a special web site devoted to the Olympic Museum. The web site would be of cultural-informative type and would represent the place where all interested people could get basic information about the Museum, current

exhibitions, programmes and activities. Besides that, the virtual Museum would be created with a rich publication which would be valuable for increasing the number of visitors, development of public awareness about Museum's existence and its collection, learning about heritage and Olympic Movement culture, as well as for an up to date information of local and external stakeholders.

One of the effective tools of communication is publishing of the Journal which would promote beside expert papers, activities and work of the Museum. Faculty of Sport and Physical Education, University of Belgrade publishes its own Journal throughout the year. In cooperation with the Faculty the special edition of the Journal could be created as a rated Journal in which the scientific research papers could be published. The papers' topics could be various, e.g. history of sport and olympism in Serbia, valuable collections and exhibits of the Museum, important people, etc.

Programme Objective:

Introduction of the public with activities and programmes of Olympic Museum through interactive web site, virtual Museum, conferences, promotions, celebrations, as well as through special edition of Journal of Faculty of Sport and Physical Education.

Key activities for the implementation of the programme:

Key activities	Responsible persons	Expected results	Required resources
3.1.1 Organisation of press conferences, promotions and celebrations	OMB – Communication and sales centre	Promotion; creation of positive image	OMB; NOC Serbia; Sponsors
3.1.2 Creating the web page content which includes Virtual Museum	OMB	Interactive web page providing all necessary information	NOC Serbia
3.1.3 Creation of the special edition of the Journal	OMB, Faculty of Sport and Physical Education	Promotion; research scientific work	OMB, Faculty of Sport and Physical Education

Strategic programme 3.2

Cooperation with key stakeholders in country and abroad

Rationale: Cooperation and networking are important elements for success of the Olympic Museum Belgrade. Knowing that usually much more can be done if we approach the problem together, the Museum will strengthen old and establish new partnerships both within our country and abroad. It is necessary to include key stakeholders, relevant institutions and organisations such as Ministry of Culture, Ministry of Youth and Sport, related Museums and Educational Centres, University of Belgrade, Faculty of Sport and Physical Education, etc. The stakeholders should share the common goal of Olympic Museum when it comes to promotion of history of Serbian sport, Olympic values and non-formal education in the area of Olympism. The cooperation should be bilateral and multilateral, national and international depending on the profile and potential of institutions with whom the partnership is made.

The combination of real and virtual Museum allows the cooperation on building the world megamemory and global expansion of the Olympism within the society with special emphasis on youth. This means above all cooperation with the Archive of Serbia, Olympic Museum in Lausanne (joining the Olympic Museum Network) and other museums and archives, as well as sport institutions and individuals in order to effectively inform the public about Olympic Movement and its principles, events and personalities which are important for Olympism and sport in general. After the establishment of Museum work within the Olympic Centre, the future plans should be directed towards the expansion of the smaller centres with similar orientation throughout Serbia. The space for the smaller centres or exhibition halls could be provided through donations from the State since the analysis of the current situation of unused objects in Serbia already exist.

Programme Objective: Strengthening the old and new partnerships with public, private and civil society at local, regional, national and international level.

Key activities for the implementation of the programme:

Key activities	Responsible persons	Expected results	Required resources
3.2.1 Strengthening existing and establishing new partnerships with the main focus on community actions in order to promote historical legacy and Olympic education	OMB; NOC Serbia; Ministry of Youth and Sport; Ministry of Education; other Ministries; local communities and NGOs	List of partners with whom the cooperation has been established	Republic budget; local budget; donations

Strategic programme 3.3

Ticket sales and memorabilia

Rationale: For continuous functioning of the Museum work it is necessary to obtain funds. Besides the funds from the other budgets and donations, the Museum should have its own incomes from ticket sales and memorabilia. Ticket price should be formed for different target groups of visitors (children, students, adults, retirees, etc). In the offer there should be the price for individuals and groups, with or without the guide. Museum should also have the special days when the entrance for pupils and students is free of charge. In cooperation with the Tourist Organisation of Belgrade and Serbia the Museum sightseeing tour should be in regular offer within existing tourist packages.

Second part of the programme represents the memorabilia shop which is an integral part of any modern Museum. Besides the memorabilia which are related to the Olympic Museum, the NOC Serbia memorabilia should be included in the offer, as well as the fan props and garments and official uniform and mascot of Serbian Olympic Team for the upcoming Olympic Games.

Programme Objective: Making profit and promotion of Olympic Museum Belgrade and NOC Serbia

Key activities for the implementation of the programme:

Key activities	Responsible persons	Expected results	Required resources
3.3.1 Ticket sale	OMB – Communication Centre and Sales Department	Price forming; making profit	Sponsors; partners
3.3.2 Sale of memorabilia and clothing with logo of OMB and NOC Serbia	OMB – Communication Centre and Sales Department; NOC Serbia	Price forming; making profit	Sponsors; partners

Strategic programme 3.4

Renting the space and exhibits

Rationale: Since the Olympic Museum is multifunctional venue, it is possible to rent the space to interested parties and partners for different needs: conferences, concerts, promotions and celebrations in unique ambient of the Museum. It should be possible to rent only the empty space or space with thematic exhibits. Having in mind that Museum has over 70.000 exhibit in its posession, it should be considered the possibility of renting some exhibits for different purposes (celebrations, promotions, marketing usage, cinema/cinematography, etc.). This is the trend which exist in numerous worlwide Museums.

Programme Objective: Making profit and promotion of Olympic Museum Belgrade

Key activities for the implementation of the programme:

Key activities	Responsible persons	Expected results	Required resources
3.4.1 Renting the space	OMB – Communication Centre and Sales Department	Price forming; making profit	OMB – own funds
3.4.2 Renting the exhibits	OMB – Communication Centre and Sales Department	Price forming; making profit	OMB – own funds

5.7. Performance evaluation

Successful implementation requires monitoring the progress of action steps within the strategic plan. Evaluation should be done with an emphasis on the following (Evans 2008):

- How much progress has been made in accomplishing the task?
- What is preventing us from moving forward?
- Is there a need to go back and revise the strategic objective?
- What adjustments should be made to the Operating Plan?

Evaluation and control consists of several steps (ICMA 2010):

- Defining parameters to be measured,
- Defining target values for those parameters;
- Performing measurements;
- Comparing measured results to the pre-defined standard;
- Making necessary changes.

Businesses usually define performance as the financial bottom of line. However, in a non-profit organisations like museums which exist for the provision of an often intangible social good there is no such bottom-line goal.

While some think that is wasted effort to “measure the immeasurable” (Weil 1995, 22, quotation from Kreuzer, S. 2005, 55), the others argue that is essential because “you can’t manage if you can’t measure it” (Weil 1995, 22, quotation from Kreuzer, S. 2005, 55).

According to Weil (Weil 1995, 23-27, quotation from Kreuzer, S. 2005, 56) there are two groups of performance indicators.

The first group is composed of:

- Inputs indicators,
- Outputs indicators, and
- Outcomes indicators.

To evaluate educational exhibition input indicator derived from the cost of exhibition (expressed in dollars and staff time) might be used. Output indicators (expressed in terms of the quantifiable merit of the exhibition) and outcome indicators (intended to measure the extent to which the desired learning took place) might also be used.

The second group of indicators is composed of:

- Red flag indicators,
- Effectiveness indicators,
- Integrity indicators, and
- Efficiency indicators.

Red flag indicators are early warning signals (e.g. demographic changes in the community, increasingly dropping attendance etc.).

Effectiveness indicators are similar to the outcome indicators from the first group

Integrity indicators provide information how closely the pattern in which a museum allocates its resources matches its stated priorities, while efficiency indicators examine input/output ratios (Weil 1995, 25, quotation from Kreuzer, S. 2005, 57).

TIME SHEDULE FOR KEY ACTIVITIES

Key activities	Time shedule											
	Year 1											
	1	2	3	4	5	6	7	8	9	10	11	12
STRATEGIC GOAL 1												
<i>Transparent showcasing of Olympic and sports heritage of Serbia in a new Museum building</i>												
<i>Strategic programme 1.1: Organisation of Museum work</i>												
1.1.1 Acquisition												
1.1.2 Conservation and restauration												
1.1.3 Documentary processing												
1.1.4 Treasuring												
1.1.5 Scientific research activities												
1.1.6 Publishing and related activities												
<i>Strategic programme 1.2: Display of exhibits and exhibitions</i>												
1.2.1 Permanent exhibition												
1.2.2 Thematic exhibition												

Key activities	Time schedule											
	Year 1											
	1	2	3	4	5	6	7	8	9	10	11	12
STRATEGIC GOAL 2												
<i>Creating the Olympic educational centre that can meet the needs of various target groups</i>												
<i>Strategic programme 2.1: Olympic education programmes</i>												
2.1.1 Olympic education programmes for preschool children												
2.1.2 Olympic education programmes for school children												
2.1.3 Olympic education programmes for students												
2.1.4 Olympic education programmes for athletes												
2.1.5 Summer and Winter "School of Olympism"												
2.1.6 Volunteer programme												
<i>Strategic programme 2.2: Publishing activities</i>												
2.2.1 Writing, illustration and printing the books												
2.2.2 Writing, illustration and printing the brochures and posters												
2.2.3 Writing, illustration and printing the working books												
2.2.4 Writing and publishing scientific works												
<i>Strategic programme 2.3: Organisation of seminars, meetings and conferences</i>												
2.3.1 Organisation of seminars												
2.3.2 Organisation of thematic meetings and round tables												
2.3.3 Organisation of expert and scientific congresses, conferences and sessions												
2.3.4 Organisation of formal education – long distance learning												
<i>Strategic programme 2.4: Consulting services</i>												
2.4.1 Implementation of consulting activities												

Key activities	Time shedule											
	Year 1											
	1	2	3	4	5	6	7	8	9	10	11	12
STRATEGIC GOAL 3 Creating the Communication centre and sales department in order to further promote and dissaminate the idea of Olympism												
<i>Strategic programme 3.1: Cooperation with key stakeholders</i>												
3.1.1 Organisation of press conferences, promotions and celebrations												
3.1.2 Creating the web page content which includes Virtual Museum												
3.1.3 Creation of the special edition of the Journal												
<i>Strategic programme 3.2: Public Relation</i>												
3.2.1 Strengthening existing and establishing new partenrships with the main focus on community actions in order to promote historical legacty and Olympic education												
<i>Strategic programme 3.3: Ticket sales and memorabilia</i>												
3.4.1 Ticket sale												
3.4.2 Sale of memorabilia and clothing with logo of OMB and NOC Serbia												
<i>Strategic programme 3.4: Renting the space and exhibits</i>												
3.3.1 Renting the space												
3.3.2 Renting the exhibits												

CONCLUSION AND RECOMMENDATIONS

The strategic plan of Olympic Museum Belgrade represents a path, a beacon, a framework for the future operation of the Museum. Principal aim of the plan is to emphasize the priorities and various strategies needed for operating and managing specific exhibition and educational activities, as well as to promote the activity of this multifunctional facility. It can give us an overview of the schematic development for fulfilling strategic programmes and goals. Strategic plan is not just that, but it represents also a process of its own, for identification of key strategies, represents at the same time learning process on how to think in strategic manner, how to ask the correct questions, and how to implement creativity and clear view. All members of the Foundation of Sports and Olympism, as well as members of the Board and other employees of the Museum have the obligation to give their contribution in implementing of the strategic plan, in order to further strengthen the position of the Olympic Museum and in order to promote its existence among sport and educational areas. It is to the Olympic Museum to use all of its available resources, both physical and human capital, to accomplish the goals identified in the strategic plan. Visitors, participants of various programmes, members of the community and other interested parties, that can be identified as the receivers of the museum operational field (taking advantage of the Mission and Vision of the Museum) will acquire higher level of knowledge and will expand their span of skills, for the sake of dealing with problems of today that are being prioritized by the society in general, as well as to be able to tackle the challenges of the future. That is why one must learn and use the available assets of the Olympic Museum (which is a unique institution in Serbia, a centre of Olympic education, that has highly motivated and experienced personnel, very well equipped with technological aids, and deals with various research projects, etc.), in order to take advantage of the opportunity that will arise (new markets, projects, new ways of education, cooperation and legal framework), so one can make an impulse for positive change, and to overcome current weak points, while implementing the strategic plan of the Museum.

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8. ANNEX:

Architectural sketches of the future Olympic museum Belgrade within the Olympic centre of Serbia

