

MUSEUM DEVELOPMENT IN BOSNIA AND HERZEGOVINA AS AN INDICATOR OF THE POSITIVE SOCIO-CULTURAL IMPACT OF TOURISM

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Key-words: museums, tourism, development, visitation, socio-cultural benefits.

Abstract. Museum development is a side effect of tourism development since museums are significant components of cultural and tourist infrastructure, and tourism encourages infrastructure development in general. In Bosnia and Herzegovina, where tourism is a critical sector of the economy with a decades-long flow, the pattern of comparative development of tourism and museums has been recognized. The study provides a comparative review of the country's tourism and museum development, showcasing the multiple benefits of tourism and museums. Museums are one of the most important socio-cultural benefits of tourism because they preserve and present heritage, improve science, education, and cultural profiling, encourage employment and visitation, provide a better stay, generate income, and contribute to environmental urbanization and higher living standards. The identification of museums and museum resources revealed that, during the past three decades, approximately thirty museums of a predominantly thematic character have been established, particularly in the country's most visited destination (Sarajevo). Furthermore, an open-air museum (ethno-village) trend has begun. Museum visitation is increasing in tandem with tourist trips to the country, despite a lack of adequate monitoring (incomplete figures that are inconsistent with the situation in the field). Despite the fact that the global crisis disrupted tourism and museum development (COVID-19), both areas are key drivers of economic revitalization, as evidenced by new ideas and projects in this field. However, in addition to the benefits of increased museum activity, the study highlighted certain issues (e.g., lower engagement of professional staff and women, etc.), which will encourage future research to provide more sustainable strategies for museum development.

1. INTRODUCTION

Tourism stimulates the development of the overall infrastructure, including cultural infrastructure, which includes museums as an essential component. "Cultural infrastructure means the buildings, structures, and spaces where culture is consumed: places where culture is experienced, participated in, showcased, exhibited, or sold; for example, museums, galleries, etc." (London Government, UK). According to Bedi (2013), cultural infrastructure includes various cultural facilities such as concert halls, museums, libraries, theaters, etc. "Cultural infrastructure comprises museums, performing art centres, etc." (AEA Consulting). As a result, museums are an important component of the cultural infrastructure system. "The museum is a non-profit, productive permanent institution open to the public that collects, conserves, researches, communicates, and exhibits material evidence of people and their environment for the purposes of study, education, and entertainment. Museums promote social cohesion, civic participation, and municipal development by encouraging creativity, fostering cultural diversity, attracting visitors, and generating revenue" (ICOM, 2022; Sebuliba, 2020; Perera, 2013). Tourism contributes to the improvement of cultural and public life in tourist destinations, which is counted among the positive socio-cultural impacts of tourism. One of the most significant socio-cultural benefits of tourism, according to Leung *et al.* (2015), is the development of tangible and intangible cultural infrastructure. According to Košić (2012), socio-cultural impacts imply that tourism alters culture and lifestyle, as well as increases local engagement in cultural

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activities and events. According to Kreag (2001), tourism helps preserve local cultural identity and generates demand for cultural exhibitions. According to Zhuang *et al.* (2019), tourism, among other things, increases the range of recreational activities, improves local culture and the quality of the urban environment. According to S.M. Frone and D.F. Frone (2013), tourism creates an “urbanizing” effect on the destination. Museums are cultural attractions that are common in urban tourist destinations; hence, an increase in the number of museums helps the urbanization of a specific region or country. At the same time, museums are an important part of the tourism supply as well as one of the foremost institutions for promoting national heritage and local culture. According to Tien, museums are cultural products that attract tourists. Culture has emerged as a critical feature in cities’ efforts to attract tourists as well as an important component of the tertiary sector. “Museums have distinctive features, rich content, flexible accessibility, a variety of exhibitions and restaurants, making them the ideal location to accommodate the diverse demands of visitors” (Žunić, 2022). According to Kotler, “museums have a strong link to tourism, since tourists are part of the audience and, for some museums, even a large part of the total number of visitors” (Perera, 2013). “Museums in the United States sustain about half a million jobs, generate approximately fifty billion dollars per year, have the greatest impact on the tourism industry, and have a substantial economic impact on every state, particularly California, New York, and Texas” (Žunić, 2023). Following contemporary trends and tourist demand, along with the boom of tourism in Bosnia and Herzegovina, a positive rising trend of museums, primarily thematic ones, has been registered in the past three decades, particularly in the area of the capital (Sarajevo), also the most visited tourist destination in the country. According to the Tourism Association of Canton Sarajevo, Sarajevo is the most visited destination in Bosnia and Herzegovina, accounting for more than one-third of the overall tourist traffic, with museums among the most popular attractions. “Tourism has emerged as the fastest-growing and most important economic sector in Bosnia and Herzegovina. Foreign visitor arrivals increased by roughly 10% per year after the war, with a 25% increase in 2015 (in the first five months) setting an absolute post-war record” (Boom in BiH tourism, 2015). “In 2019, the country had the third-highest tourism growth rate in the world, and tourism contributed more than \$456 million to the economy” (USAID). A substantial link between the expansion of tourism and museum activities in Bosnia and Herzegovina will be demonstrated by the research’ results.

2. METHODOLOGY

The aim of the paper is to investigate the increase in the number of museum activities in tandem with the growth of tourism in Bosnia and Herzegovina. Museums are acknowledged as a beneficial socio-cultural influence on tourism in Bosnia and Herzegovina since they are an important component of the cultural and tourist infrastructure. As a result, a large number of primary and secondary materials, such as relevant literature and the author’s own field and cartography work, were used for this study. The research objectives are as follows: a) theoretically identifying museums as socio-cultural tourism benefits and regarding museums as a tourist product; b) a comparative examination of the statistical indicators of tourism and museum development in Bosnia and Herzegovina; c) investigating the concept of museum in Bosnia and Herzegovina, including the development patterns, and identifying the newly established museums in the post-war period (after 1995), as well as classifying museums using typological examples. Furthermore, field and topographical observations, along with official museum dataset statistics, were used to identify new museums in the country. The interview with museum workers (5) and the survey of museum visitors (100) in Bosnia and Herzegovina’s capital provided more empirical evidence of the museum’s tourist significance. The study’s findings demonstrate the common link between the rise of tourism and the development of museum activities in the country, but the decade-long continuity was disrupted by the global

pandemic. Despite this, ongoing attempts are underway to develop new museums and expand Bosnia and Herzegovina's museums as tourist products.

3. RESULTS AND DISCUSSIONS

3.1. The Geographic Profile of Bosnia and Herzegovina with Museum Development Basics

Bosnia and Herzegovina is located on the western Balkan peninsula in Southeastern Europe (*land: 51,187 sq. km; water: 10 sq. km*) and shares borders with three countries (Croatia, Serbia, Montenegro). According to the estimates of the Agency for Statistics of Bosnia and Herzegovina, the country has a total population of 3.453.000 (Demography, 2021) and a multiethnic composition; according to the latest Census (2013), Bosnia and Herzegovina is home to: Bosniaks (50.1%), Serbs (30.8%), Croats (15.4%), and other minorities: Jewish people, Rroma, Albanians, etc. (3.7%). "Bosnia and Herzegovina is a developing country with a dominant tertiary-sector economy, including tourism as one of its strategic activities. It's a *"blooming"* tourist destination with a significant rate of tourism growth. From an administrative point of view, Bosnia and Herzegovina is made up of two entities (the Federation of Bosnia and Herzegovina, the Republic of Srpska) and Brčko District" (Žunić, 2023), and is frequently referred to as "the world's most complicated system of government" (Nardelli *et al.*, 2014). The capital of Bosnia and Herzegovina is Sarajevo, often called *"the Jerusalem of Europe"* due to its multiethnicity, as well as the most visited tourist destination in the country. Important regional centres include Banja Luka and Mostar (the second-most visited destinations in the country), while other cities significant from a tourism point of view include East Sarajevo, Tuzla, Bihać, Travnik, Trebinje, Neum, Medjugorje, Zenica, etc.

The first concepts and initiatives for developing a museum network in Bosnia and Herzegovina emerged in the middle of the nineteenth century. During the Ottoman period, for example, Fra Ivan Franjo Jukić campaigned for the establishment of a Bosnian museum (1850), and Baron Helfert advocated for the establishment of a Sarajevo Museum (1870), among others. The first museum in Bosnia and Herzegovina, however, was established four decades later, during Austro-Hungarian governance, in 1888 in Sarajevo, as an expression of public organization and the institutionalization of museum activity by the state. The Museum of the Humac Franciscan Monastery in Ljubuško (1884), the Museum of the Old Orthodox Church in Sarajevo (1889), the Museum of Vrbaska Banovina in Banja Luka (1930), and others followed. The National Museum (Sarajevo) and the Museum of Vrbaska Banovina (Banja Luka) were the only two museums in Bosnia and Herzegovina in the early days following World War II (1945), when a favourable trend began regarding museum activities. The Museum of National Liberation of Bosnia and Herzegovina (1945), the Art Gallery of Bosnia and Herzegovina (1946), and the Museum of Sarajevo (1949) were among the first museums in the country, followed by numerous other museums, museum collections, and museum memorial houses, resulting in a relatively large and extensive network of museums in the country. The museum's progress was halted by the war (1992–1995), which caused the museum to collapse as many objects and collections were lost, leaving the museum with severe problems: devastated objects and an unconditioned working environment, a lack of professional staff, political negotiations due to the complicated administrative structure of the country, pending legal status and financing, normative and nomenclature transformations with such examples as changing the museum's name: the Museum of Vrbaska Banovina (1930) was renamed the Museum of the Republic of Srpska (1992); the National Liberation Museum of Bosnia and Herzegovina (1945) was renamed the Historical Museum of Bosnia and Herzegovina (1993), etc.

Despite the problems mentioned, Bosnia and Herzegovina has recorded a positive trend of establishing new museums, primarily thematic ones, in the past three decades (since gaining state independence in 1992); Sarajevo, the capital and the country's most important cultural and tourist destination, leads in terms of total number. "Following the war, tourism development in Bosnia and Herzegovina encouraged the establishment and building of numerous cultural and educational institutions, particularly museums of various themes, which remain an important part of the tourism supply" (Žunić, 2022). From 1992 to 2022, 30 new museums were identified in Bosnia and Herzegovina; the majority of the overall number of museums, approximately 73%, was created in the Federation of Bosnia and Herzegovina, primarily in the destination of Sarajevo, where 40% of the total number of newly created museums was set up. Numerous conferences, round tables etc. are presently being conducted in Sarajevo and throughout Bosnia and Herzegovina, where new ideas and concepts are presented practically daily with the goal of developing more thematic museums; for example, the intention is to construct a Technical Museum in Sarajevo (industrial landscapes), among others.

The pink polygon on the map of Bosnia and Herzegovina's museums shows their densest concentration in the capital city; thus, the cartographic extract on the right side of the state map shows the most important museums in Sarajevo, the majority of which were established recently (for example, the Museum of Crimes against Humanity and Genocide) (Fig. 1). The majority of new museums are themed; however, the "National Museum in Sarajevo" is a general-purpose museum. It was Bosnia's first national museum (founded in 1888), and it serves as an important part of the country's Austro-Hungarian cultural and historical heritage.

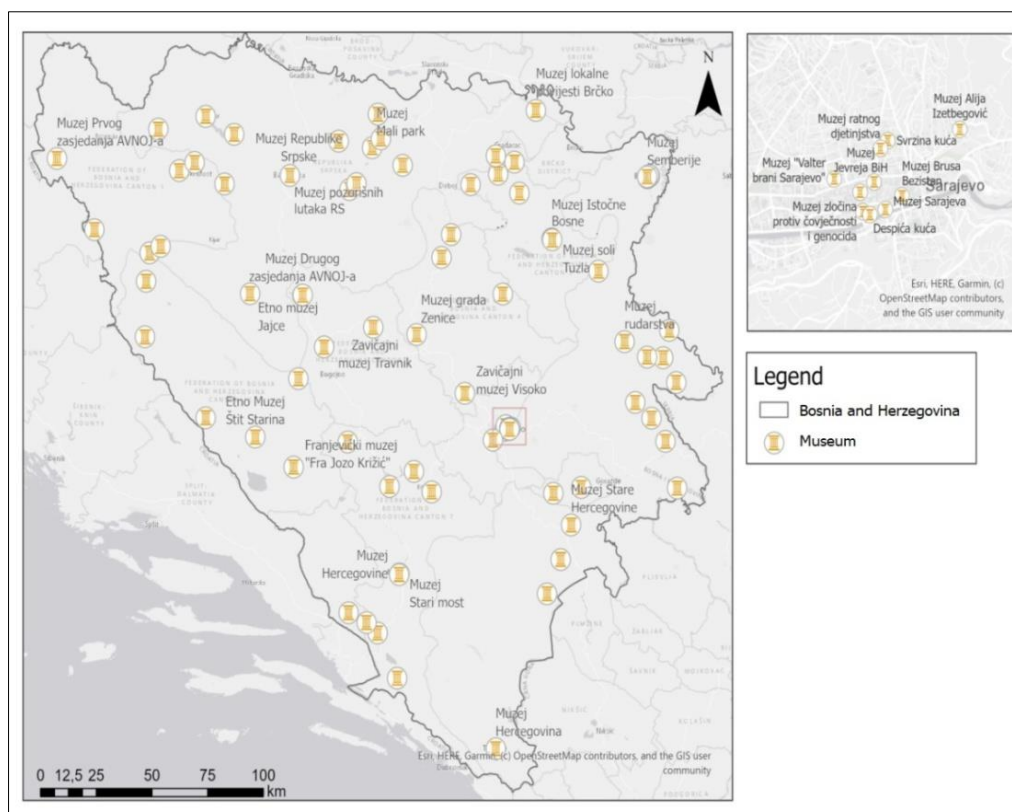


Fig. 1 – Spatial dispersion of Bosnia and Herzegovina's museums.

Source: Authors.

3.2. The Key Aspects of Tourism Growth in Bosnia and Herzegovina

Tourism in Bosnia and Herzegovina is on the rise, thanks to the vast tourist potential of the country's natural and cultural assets. The tourist supply involves cultural, religious, health (balneological), event, and, more recently, natural tourism (ecotourism) products. According to estimates, cultural-historical heritage accounts for 50% of the entire structure of the national tourist product, with museums standing as the major promoters and animators of cultural heritage.

According to the World Travel and Tourism Council (2022), tourism accounted for 9.7% of total GDP in 2019, as well as for 10.7% of total jobs. Bosnia and Herzegovina experienced a decade of steady tourism growth (2009–2019), mostly in terms of arrivals and revenue (with few oscillations); a substantial drop in visitors and income in 2020 is the result of COVID-19.

Figure 2 depicts a decade of continuous tourism development in Bosnia and Herzegovina, from 2009 to 2019. The number of visitors rose from around 300,000 in 2009 to over a million in 2019. The significant decline in 2020 is a classic result of the global COVID-19 pandemic, as a result of constrained mobility and travel restrictions both within and outside the country.

According to the Figure 3, Bosnia and Herzegovina's tourism revenue reached USD 438 million in 2020, compared with USD 1.3 billion in the previous year. The increase in tourism receipts was largely positive during the observed 2009–2020 period, with two oscillation intervals being recorded: a) 2009–2014 and b) 2019–2020. Administrative fraud (tax evasion, overnight stay irregularities, particularly in private accommodation, poorly regulated tourist statistics etc.) could explain the revenue decline in the first separated interval (2009–2014), whereas the economic and tourist crises caused by the global pandemic are possible causes of the decline in the second interval (2019–2020). "In 2020, however, the COVID-19 pandemic decreased tourism revenues by more than 85% and hampered the sector's development" (USAID).

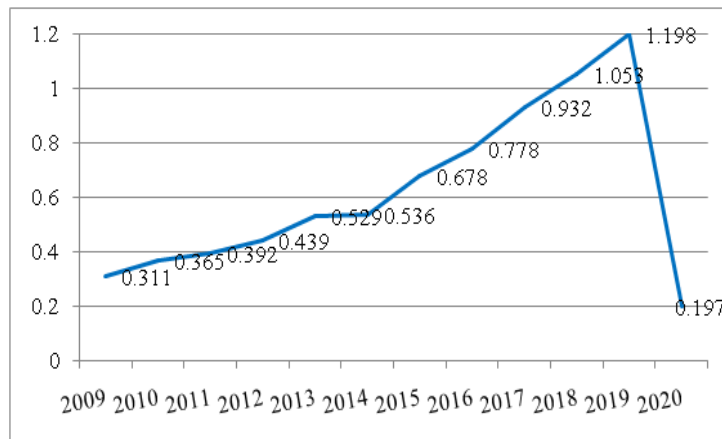


Fig. 2 – Increase in the number of international arrivals in Bosnia and Herzegovina for the 2010–2020 period (millions).

Source: Authors, adapted according to CEIC data (the China Economic Database: Global Economic Data, Indicators, Charts & Forecasts).

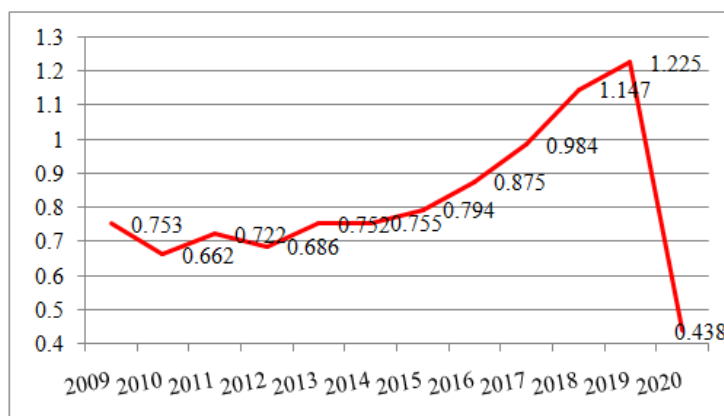


Fig. 3 – Increase in the number of international tourist receipts to Bosnia and Herzegovina for the 2010–2020 period (billions).
Source: Authors, adapted according to CEIC data.

A continuous increase in the number of tourists and overnight stays was established by performing a comparative examination of roughly presented tourism statistical data for the 2012–2022 decade. In 2022, a record 1.5 million visits and 3.2 million overnight stays were recorded. There are oscillations in foreign overnight stays and the average length of a stay, all reaching a peak in 2017 (foreign visitors stay longer). Income has steadily increased, reaching “209 million USD in 2021” (Linker Report) (Table 1).

Table 1

Growth in tourism flows in Bosnia and Herzegovina
for the 2017–2022 period

Year	Visitors	Overnight stays	Foreign overnight stays	Average length of stays	Revenue (USD million)
2012	747,827	1.645,621	57%	3.5	686
2017	1.307,319	2.677,125	72%	3.7	984
2022	1.464,216	3.194,681	62%	2.2	N/D

Source: Authors, adapted according to the Agency for Statistics of Bosnia and Herzegovina and CEIC data.

Tourists from SE Europe (Serbia, Croatia, Slovenia), Germany, the UAE, Turkey, and Saudi Arabia lead the way in the structure of overnight stays by international tourists (54.3% in total) (Fig. 4). “In terms of the average length of stay by foreign tourists, Kuwait ranks first with an average stay of 3.8 nights, followed by Ireland with 3.3 nights, Iran with 3.2 nights, and the United Arab Emirates, France, and Egypt each with 3 nights” (Agency for Statistics of Bosnia and Herzegovina).

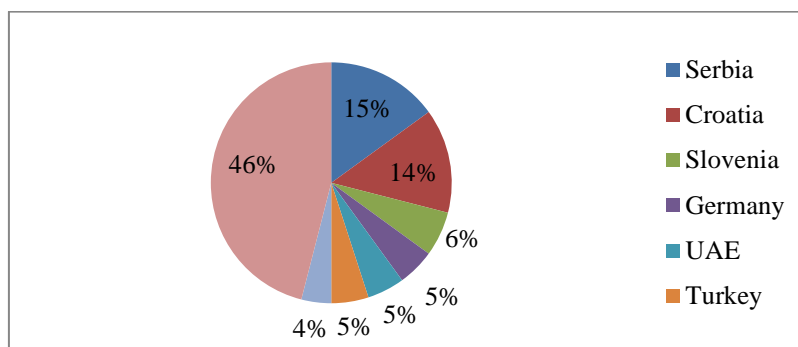


Fig. 4 – Overnight stays in Bosnia and Herzegovina in 2022.

Source: Authors, adapted according to the BHAS data (Agency for Statistics of Bosnia and Herzegovina).

International tourism export revenues in Bosnia and Herzegovina amount to 6.3% in 2020, a drop from over 15% in 2019. International tourism expenditure in 2020 was USD 112 million, down from USD 285 million in 2019.

3.3. The Concept of Museum Activity in Bosnia and Herzegovina

Museum activity in Bosnia and Herzegovina is governed by legal acts at the entities (the Federation of Bosnia and Herzegovina, Republic of Srpska) and Brčko district levels, and generally includes: the purchase, collection, protection, research, communication, and exhibition of civilizational, cultural, tangible, intangible, and natural goods for the purposes of study, education, and entertainment; their professional and scientific processing and systematization into collections; the permanent preservation of museum materials, museum documentation, and museum-presented heritage sites and deposits; the interpretation and presentation to the public through various forms of communication in real and virtual environments. The museum's primary functions include collecting, preserving, exhibiting, scientific investigating, publishing, and animating. Museums (public institutions that perform museum-type activities), galleries (public or private museums), and exhibition galleries (lacking their own collections but having public cultural exhibitions) are all examples of museum activity in Bosnia and Herzegovina.

In general, museum categorization in literature (Gob, Drouguet, 2007; Leka, 2017; Maroević, 1993; Perić, 2011; The Law of Museum Activities in Bosnia and Herzegovina; AIM) is based on a variety of aspects: content (general-multidisciplinary, and thematic-specialized); accommodation type and its location (e.g., in facilities or outdoors; facility: purpose-built, authentic facility, adapted, etc.); management and ownership (state, private); museum size (geographic area; number of visitors; the number of artefacts; the number of collections and items; the number of exhibitions; the size of the exhibition space, etc.); the geographical location and spatial significance of the museum (international, national, regional, local); the tourist significance of the museum (depending on the number of visits and tourist reviews). For instance, according to the Association of Independent Museums (AIM), museums can be classified as: small: <10.000, medium: 10.001–50.000, and large: 50.001+.

Museums in Bosnia and Herzegovina are mainly divided according to thematic content:

1) *General-purpose museums* feature numerous thematically distinct collections that refer to a smaller or larger geographic location (town, city, entity);

2) *Specialized museums* gather a certain sort of material and can be: socio-historical, natural history, economic and technological, or artistic (art galleries using museum contents are referred to as museums).

According to official data in the Federation of Bosnia and Herzegovina, there are more general purpose museums than specialized museums (67:33%). However, museums in the RS are not classified according to a rough classification, but only according to the type of museum collection.

According to the Rulebook for the Establishment and Operation of Museums, Museum Collections, Museum Exhibitions, and Galleries (Official Gazette of the Canton of Sarajevo, No. 13/17), museums are classified by purpose (exhibition space, education, museum documentation, customer relations, welcoming new museum items, etc.) and access regime (open, closed, semi-open).

The museum's content, according to the Rulebook on the Content and Method of Keeping Museum Records (2021), comprises civilizational, cultural, and natural assets as part of the national and global human heritage. Museum artefacts and documentation have been declared cultural assets and consequently fall under the purview of cultural preservation legislation. Items from museums that have been gathered into collections of museum artefacts are referred to as museum content. Collections of museum items are united by one or more common features, such as structure, period, style, author, school, revolution, theme, subject, event, territory, medium, method, technology, scientific discipline, specific human activity, and so on. Museum collections are divided into categories such as natural history, history, archaeology, numismatics, ethnology, ethnomusicology, art, and so on. The fundus (collective fund) of the museum is comprised of all collections of museum artefacts. The Federation of Bosnia and Herzegovina has more museums, collections, and artefacts than the Republic of Srpska (see the table below), with Sarajevo leading in terms of total museum structure. "Museums in the Sarajevo Canton are home to 50% of all the Federation of Bosnia and Herzegovina's museum collections and nearly four-fifths of all the Federation of Bosnia and Herzegovina's museum artefacts" (Institute for Statistics of the Federation of Bosnia and Herzegovina) (Table 2).

Table 2

Museum content by collection type (2021)

Collection	Number of collections	Number of items
<i>Natural</i>	31	2,421,835
<i>Historical</i>	26	82,459
<i>Archaeological</i>	34	131,203
<i>Numismatics</i>	7	21,999
<i>Ethnological</i>	41	35,896
<i>Ethnomusicological</i>	2	7,576
<i>Art (Fine and Applied)</i>	10	10,222
<i>Periodical Sections</i>	2	5,602
<i>Literary publishings</i>	20	360,139
<i>Other</i>	12	24,106

Source: Authors, according to the Agency for Statistics of Bosnia and Herzegovina.

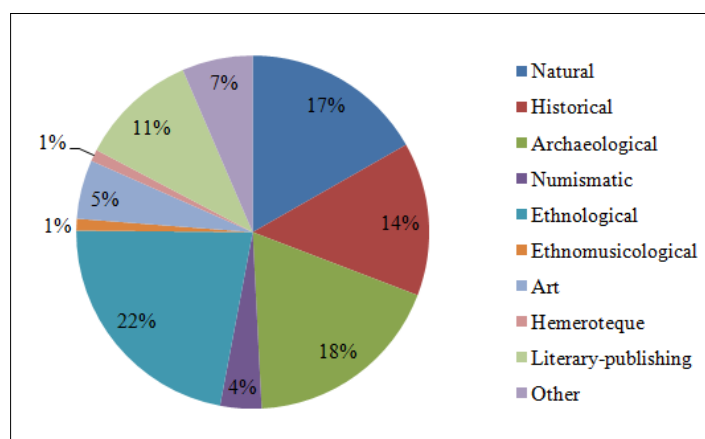


Fig. 5 – Bosnia & Herzegovina's museum collection structure.

Source: Authors.

3.4. Identification and Classification of Bosnia and Herzegovina Museums

Table 3

The museum identification in Bosnia and Herzegovina developed during the end of the 20th and early 21st centuries (1995–2022), with a focus on Sarajevo (in bold) and the “golden” decade of museums and tourism blossoming from 2009 to 2019 (in red)

Region	Museum title	Founded in
Federation of Bosnia and Herzegovina (FBiH)	1. Sarajevo Tunnel of Hope	1995 (1993)
	2. Franciscan Museum and Art Gallery Gorica-Livno	1995
	3. Bihać City Gallery	1998
	4. Museum of Sheikh Hadži Mesud Hadžimejlić	1999
	5. Ključ Museum Collection	2000
	6. Bosniak Institute – Adil Zulfikarpasic Foundation	2001
	7. “Baština” – Native collection, Novi Travnik	2004
	8. Enver Krupić, Bihać Gallery	2006
	9. Alija Izetbegović Museum	2007
	10. Sevdah Art House	2008
	11. Tešanj Museum	2009
	12. Jajce Ethno-museum	2010
	13. Museum of Gazi Husrev-bey	2012
	14. Gallery 11/07/95	2012
	15. Museum of Gazi Husrev-bey library	2014
	16. Sarajevo Brewery Museum	2015
	17. Kakanj Museum	2015
	18. Native museum, Goražde	2016
	19. Museum of Crimes Against Humanity and Genocide	2016
	20. War Childhood Museum	2017
	21. Museum of Optical Illusions	2020
	22. The Olympic Museum	2020 (1984)
Republic of Srpska (RS)	23. Donja Gradina – Concentration Camp Memorial Site	2003
	24. Mining museum, Milići	2009
	25. “Roman Municipium” Archaeological Museum	2010
	26. Museum of Puppets, Banja Luka	2013
	27. Semberija Museum	
	28. Ethno Village-Museum Ljubačke Doline	2015
Brčko District (BD)	29. Foundation/Legat Ekmečić, Brčko	2017
	30. Museum of Brčko district	2017

Source: Authors.

Table 4

Representation of new museums in Bosnia and Herzegovina by region in 2022

FBiH	RS	BD	Total – BiH	Sarajevo
22	4	2	28	12
73.3%	20.0%	6.7%	100%	40.0%

Source: Authors.

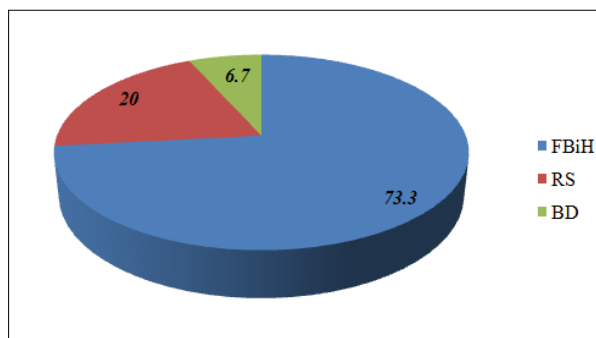


Fig. 6 – The regional distribution of new museums in Bosnia and Herzegovina.
Source: Authors.

Table 5

Museum classification with examples from Bosnia and Herzegovina

Category	Example types
Content/ theme	a) general, e.g. <i>The National Museum of Bosnia and Herzegovina</i> b) specialized, e.g. <i>Sarajevo Tunnel of Hope</i>
Accommodation	a) own building/ purpose-built, e.g. <i>The National Museum</i> b) adapted historical building, e.g. <i>Museum of Crimes & Genocide</i> c) authentic building, e.g. <i>Sarajevo Tunnel of Hope</i> d) natural museum, e.g. <i>the National Museum botanical garden</i> e) open-air museum, e.g. <i>Ljubačevo Ethno-village</i>
Management & ownership	a) state museum, e.g. <i>The National Museum</i> b) private museum, e.g. <i>Ethno-village Ljubačevo</i>
Size (by number of visitors)	a) small: <10.000, e.g. <i>Tešanj Museum</i> b) medium: 10.001–50.000, e.g. <i>The National Museum</i> c) large: 50.001+, e.g. <i>Historical Museum of Bosnia and Herzegovina</i>
Spatial significance	a) national, e.g. <i>National Museum; Sarajevo Tunnel of Hope, etc.</i> b) regional, e.g. <i>Semberija Museum</i> c) local, e.g. <i>native museums (Tešanj, Kakanj, and so on)</i>
Tourist significance	a) number of visitors, e.g. <i>Historical Museum of BiH</i> b) tourism impressions (image & popularity), e.g. <i>Sarajevo Tunnel</i>

Source: Authors.



Fig. 7 – The oldest museum in Bosnia and Herzegovina: The National Museum (Austro-Hungarian heritage).
Source: Private Collection of Corresponding Author.



Fig. 8 – Sarajevo Tunnel of Hope – authentic museum building.
Source: Žunić, 2018.

The expansion of museums in Bosnia and Herzegovina is accompanied by a rise in museum employment.

Table 6

Employment structure in Bosnia and Herzegovina's museums by region (2012–2021)

Region	2012	2015	2017	2019	2021
<i>Employees</i>					
FBiH	148	182	195	203	104
RS	119	125	126	131	116
<i>Total</i>	<i>267</i>	<i>307</i>	<i>321</i>	<i>334</i>	<i>220</i>
<i>Professional and scientific staff</i>					
FBiH	77	84	75	34	64
RS	58	56	64	68	50
<i>Total</i>	<i>135</i>	<i>140</i>	<i>139</i>	<i>102</i>	<i>114</i>
<i>Women</i>					
FBiH	58	102	108	39	33
RS	71	73	77	79	67
<i>Total</i>	<i>129</i>	<i>175</i>	<i>185</i>	<i>118</i>	<i>100</i>

Source: Authors, adapted according to the Institute for Statistics of the Federation of Bosnia and Herzegovina and the Republic of Srpska Institute of Statistics.

Employment in Bosnia and Herzegovina museums recorded continuous growth between 2012 and 2019, which was mainly accompanied by an increase in the share of women in the total employment (2012–2017) (Table 6). The presence of women as part of the total museum employment numbers is at 45%, and higher in the RS than in the Federation of Bosnia and Herzegovina (67%:33%). However, the growth of professional and scientific staff employment has stagnated, which museum workers attribute to a policy of “saving” funds, a lack of facility space, and a lack of trained candidates. The real issue, however, is a failure to recognize adequate qualifications for work in the museum sector. Because certain transdisciplinary studies include subjects such as culture, ethnology, socio-geographical/cultural attractions, including museums, and so on, not all experts must be strictly culturologists (e.g., The Study of Tourism and Environmental Protection, Department for Geography, Faculty of Science, University of Sarajevo). Tourismologists, for example, are valuable professionals for interpreting heritage sites, and they should be encouraged to participate in museum activities.

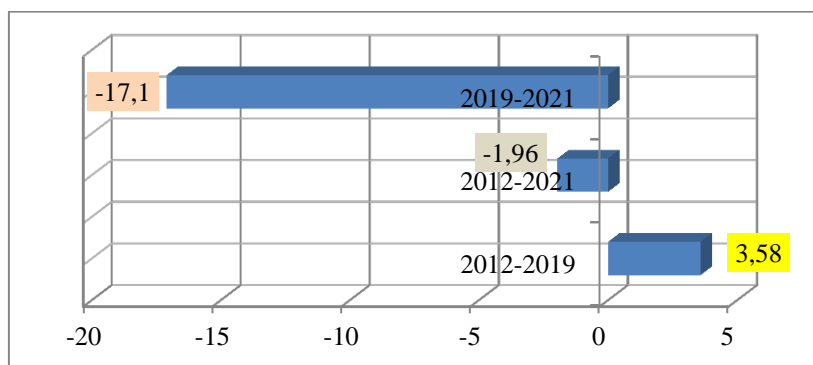


Fig. 9 – Employment growth rates in Bosnia and Herzegovina museums for the 2012–2021 period (%).

Source: Authors.

Employment in Bosnia and Herzegovina's museums (Fig. 9) developed at a positive rate of 3.58% from 2012 to 2019, with the sharp decline from 2019 to 2021 reflecting the global pandemic and economic crisis, resulting in a negative impact on many aspects of the economy, particularly tourism and culture. The average museum growth rate for the overall observed period (2012–2021) is negative (-1.96%), proving that the worldwide pandemic has considerably slowed the development of cultural activities in Bosnia and Herzegovina. The pandemic clearly had a negative impact on visits, with the number of visitors to museums exhibitions being reduced by half (e.g., in the Republic of Srpska, 2021: 42,637; 2019: 95,440). However, the demonstrated seven-year period of consistency in employment growth in museums coincided with the expansion of tourism in Bosnia and Herzegovina, highlighting the positive socio-cultural impact of the country's tourism development.

Table 7

Number of Bosnia and Herzegovina museums by region (2012–2021)

Region	2012	2015	2017	2019	2021
FBiH	10	14	11	11	12
RS	N/D	11	11	11	11
Brčko District	N/D	N/D	N/D	N/D	2
Total*	10	25	22	22	25
Total**	N/D	25	20	22	20

Source *: Authors, adapted according to data from the Institute for Statistics of the Federation of BiH and the Republic of Srpska Institute of Statistics, and data presented on Google Earth Maps – Brčko District.

Source **: Total number of museums according to the Agency for Statistics of Bosnia and Herzegovina.

The number of museums was higher at the conclusion of the observation period (2012–2021) (Table 7), providing more evidence for the expansion of cultural and museum activities in tandem with the development of tourism in Bosnia and Herzegovina. Oscillations and museum development stagnation in particular years were caused by the aforementioned issues that museums in Bosnia and Herzegovina face (devastated objects and scarce facilities, a lack of trained candidates and professional staff, political negotiations, property issue and financing, normative transformations, not recognizing or uninterested in recognizing the related qualifications for museum jobs). Political negotiations and budgeting concerns caused several museums in Bosnia and Herzegovina to close between 2012 and 2015, including the *National Museum of Bosnia and Herzegovina*. Inadequate working conditions were noted, including substandard desks, heating issues, insufficient staff, unpaid salaries, etc. Various sources (Jukić, 2012; Sindelar, Živković, 2012; Hooper, 2012; Pearce, Mujanović, 2014; Weisen, 2014; the Institute for War and Peace Reporting; Lozić, 2015) attribute the

museum issue to the following factors: the country's complicated administrative constitution (multiple tiers of government – state, entity, cantonal, and municipal), the authorities' split goals (different cultural groups have an interest in their own national cultural institutions), no ministry of culture at the state level, so there's no budgeting governmentally defined (cultural institutions have been financed from a variety of budgets, including those of the cantonal and entity ministries of culture and the State Ministry of Civil Affairs), and, generally, political tensions between two entities (the Federation of Bosnia and Herzegovina and the Republic of Srpska), as well as “the politicization of all spheres of Bosnia and Herzegovina's society, including the museums” (Lozić, 2015). However, the re-opening of the *National Museum* in 2015, “following an agreement between the different layers of Bosnia's complex government pledging financing for the museum” (Reuters, 2015), as well as the growing development of museums, particularly in the country's capital (Sarajevo has boosted its museum network; see Table 3), point to a positive socio-cultural impact of museums on Bosnian society and culture.

From the table above, it's also evident that certain museum statistics are a cause for concern. Bulletin data on the number and type of museums does not correspond to the actual situation; although some museums are managed as group subjects (e.g., *the Public Institution Museum of Sarajevo* includes five museums: Svrzo and Despića House, the Jewish Museum of Bosnia and Herzegovina, Brusa Bezistan, and the Museum of Sarajevo 1878–1918), terrain observations show that the country has more museum institutions than statistics are saying. Thematic museums are not relevantly enumerated in the Federation of Bosnia and Herzegovina (e.g., confusing criteria were applied for the classification of general and thematic museums, as the number of thematic museums evident through field work appeared much bigger than in the bulletins), while museums are not even categorically represented in the Republic of Srpska (there's only the museum collections classification). The degree of generality reveals disparities in the two entities' classification of museum material, collections, and exhibitions (e.g., museum content in the Federation of Bosnia and Herzegovina is roughly depicted into 5 thematic collections: natural, historical, archeologic, numismatic and ethnological, while in the Republic of Srpska there are 13 collections, but that is because they separate “ethnological” into ethnological, ethnographical, and ethno-musico-logical, etc.). Furthermore, the statistical data in the bulletins of both entities is not reconciled because they have various forms of records (for example, the statistical bulletin of the Republic of Srpska includes the number of visitors to museum exhibitions, although similar information is not available in the Federation of Bosnia and Herzegovina's bulletin). The bulletins mostly show a five-year series of data; however, it appears that there are inconsistencies regarding data for the same year (e.g., the number of museums in the Federation of Bosnia and Herzegovina for 2015 is different in the bulletins of 2016 and 2022, so the 2022 bulletin states that there are a total of 23 museums, while the 2016 bulletin mentions a total of 14 museums). According to the Agency for Statistics of Bosnia and Herzegovina, the total number of museums, in 2015, at state level is 25, so data regarding a smaller number of museums in the Federation of Bosnia and Herzegovina (14) has been noted, whereas it is consistently shown for the same year (11) in the Republic of Srpska. On the other hand, museum statistics in Bosnia and Herzegovina have not been conducted every year, consistently, making statistical analysis challenging because there is no continuous set of data. Despite the fact that the summarized data on museums in the state bulletin “*Culture and Art*” should be the result of data aggregation by entity, such as the statistical offices of the Federation of BiH (Federal Institute for Statistics), the Republic of Srpska (Institute for Statistics of the Republic of Srpska), and branch offices of the Agency for Statistics in the Brčko District of BiH, the authors' comparative analysis led to the conclusion that there are some inconsistencies (e.g., the total number of museums in the documents of the Agency for Statistics of Bosnia and Herzegovina is not fully compatible with the number of museums in the two entities' documents – see the total number of museums marked in the table above with an asterisk – the state museum value is lower than the number of museums in the two entities in 2017 and 2021). Therefore, both values were obtained by examining all three types of statistical bulletins (from the state level and the two entities' acts) and through re-calculation performed by the authors.

According to the author's calculations and estimates, based on field and cartographic observations, including an examination of official data and their comparative analysis, the number of

museums in Bosnia and Herzegovina significantly exceeds the information in the bulletins because, just by identifying new museums founded between 1995 and 2022, 30 of them have already been established, which, when combined with the older museums (that operate on a regular basis), would lead to a significantly higher overall number.

Table 8

Number of Bosnia and Herzegovina museum collections by region (2012–2021)

Region	2012	2015	2017	2019	2021
FBiH	148	195	194	203	150
RS	119	125	126	131	106
Brčko Distrikt	N/D	N/D	N/D	N/D	N/D
<i>Total</i>	<i>267</i>	<i>320</i>	<i>321</i>	<i>334</i>	<i>256</i>

Source: Authors, adapted according to the Institute for Statistics of the Federation of Bosnia and Herzegovina and the Republic of Srpska Institute of Statistics.

Table 9

Number of Bosnia and Herzegovina museum units by region (2012–2021)

Region	2012	2015	2017	2019	2021
FBiH	333,798	1.700,428	1.555,889	3.475,827	3.326,208
RS	172,479	202,023	322,429	116,977	99,726
Brčko Distrikt	N/D	N/D	N/D	N/D	N/D
<i>Total</i>	<i>506,277</i>	<i>1.902,451</i>	<i>1.878,318</i>	<i>3.592,804</i>	<i>3.425,934</i>

Source: Authors, adapted according to the Institute for Statistics of the Federation of BiH and the Republic of Srpska Institute of Statistics.

According to the Tables 8 and 9, there has been a continuous growth in museum collections and museum items from 2012 to 2019 (excluding the decline between 2019 and 2021), providing further evidence for the expansion of cultural-museum activities in tandem with tourism expansion in Bosnia and Herzegovina, with the primary goal of expanding representative contents and enhancing museums, as well as tourist supply. In terms of the number of museums and total museum materials, the Federation of Bosnia and Herzegovina outnumbers the territorially slightly smaller entity the Republic of Srpska.

3.5. Tourism and the Socio-Cultural Significance of Bosnia and Herzegovina Museums

According to Future Market Insights, the museum tourism market is estimated at USD 20.0 billion in 2022, and is expected to reach USD 35.0 billion by 2032, at a CAGR of 13% from 2022 to 2032 (Museum Tourism Market Outlook, 2022–2023). Museum tourism is mainly motivated by a desire to learn about culture and tradition. It encourages effective learning about culture, art, and history. Museums preserve cultural values while also educating visitors about a country's distinct culture and historical events. They aid in comprehending the evolution of places and nations. Museums are thriving educational environments because they foster tangible and intangible heritage and bring history to life through innovative presentations and exhibitions. The new trends in Bosnia and Herzegovina also include the development of open-air museums (e.g., ethno-villages), which are “a scientific open-air collection of various types of structures illustrating settlement patterns, dwellings, economies, and technology” (AEOM, Association of European Open Air Museums). Domestic and foreign visitors, as well as educational institutions, boost museum tourism as a result of their significant educational role in aspects of culture, art, and tradition. “With a rise in trends regarding learning about historic events specially at educational level there is a rise in the participation rate of educational institutions in museum tourism” (Museum Tourism Market Outlook, 2022–2023). Museum are among the most important components of tourism industry, particularly in cities.

“Museums are some of tourists’ favorite choice. With the rising trend in heritage and cultural tourism, travelers are more attracted to museums. Museums, with their unique artefacts, are attracting tourists all over the world. The growing importance of this trend is driving the museum tourism market” (Museum Tourism Market Outlook, 2022–2023) (Fig. 10).

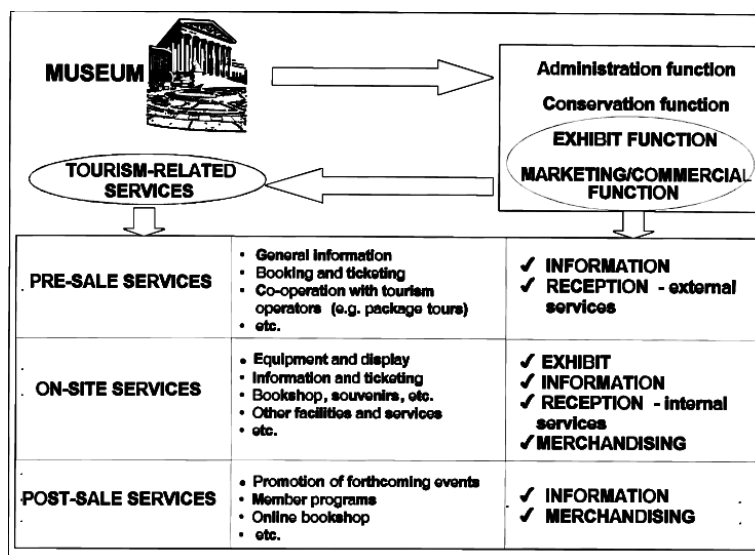


Fig. 10 – Museum functions as tourist services.

Source: Minghetti, Moretti, Micelli (2001).

The majority of museums in Bosnia and Herzegovina (approximately 60%) evolved during the country’s “*blooming*” tourism decade (2009–2019), emphasizing the country’s need to improve culturally and boost its tourist supply with further museums. The top museums in the country are ranked by the total number of visitors (Table 10).

According to the data in the Table 10, Sarajevo museums are the most visited among all the museums in Bosnia and Herzegovina, since they are part of the capital, situated in the city centre, and serve as the focal point of tourist activities (e.g., the Historical Museum of Bosnia and Herzegovina etc.). For instance, the *Historical Museum of BiH* is located near the National Museum; it was founded in 1945, at the close of World War II, as a symbol of the country’s liberation from fascism, and it is also known for its extensive numismatic collection from medieval Bosnia, among other things.

Table 10

Top visited Bosnia and Herzegovina museums in the period 2014–2017 (total entries)

Museum	Location/ City	2014	2015	2017
<i>Historical museum of Bosnia and Herzegovina</i>	Sarajevo	12,484	87,390	68,600
<i>Museum of Contemporary Art of Republic of Srpska</i>	Banja Luka	18,718	36,589	66,877
<i>Museum of Sarajevo</i>	Sarajevo	/	59,500	51,200
<i>The National Museum of Bosnia and Herzegovina</i>	Sarajevo	/	/	32,518
<i>Museum of Republic of Srpska</i>	Banja Luka	/	/	26,900
<i>Museum of Zenica</i>	Zenica	/	86,230	/
<i>Museum of Travnik</i>	Travnik	34,950	38,690	/
<i>Museum of the Battle for the Wounded at Neretva</i>	Jablanica	25,000	/	/
<i>Museum of Herzegovina</i>	Mostar	11,325	/	/

Source: Authors, adapted according to data of EGMUS.

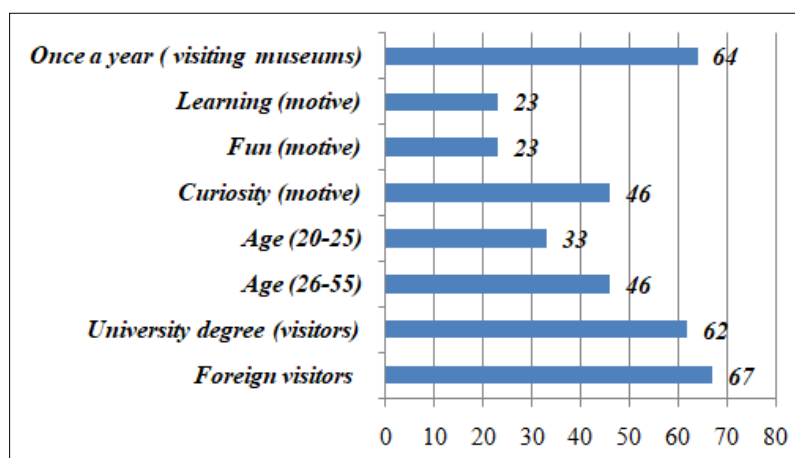


Fig. 11 – Structure, frequency and motives for visiting the Sarajevo museums (dmnt. response).
Source: Authors, the survey results (2022).

According to the authors' survey data collected in Sarajevo at the entrance of five museums (open-ended questionnaire, 2022; random sample; 100 museum visitors), international tourists account for two-thirds of the total number of museum visits (67%), with Italy (18%) and Germany (10%) being the most frequent countries of origin. The majority of museum visitors are adults, aged 26–55 (46%), followed by students aged 20–25 (33%). The educational structure of museum visitors is dominated by highly educated people (62%), stressing the educational role of museums and their significance for permanent education (the more educated we are, the more eager we are to learn new things). Curiosity (46%), followed by a desire to learn (23%), having fun (23%), and so on, is the main motivation for visiting museums (Fig. 11). Curiosity and relaxation are two of the most essential drivers of tourism in general, while education is a byproduct of every new experience in a tourist destination. Museums, with their tourist-recreational and educational objectives, also arouse curiosity while providing delightful and beneficial entertainment. Approximately two-thirds (64%) of tourists visit museums in Bosnia and Herzegovina once a year during their annual vacation on tourist trips and tours. The empirical findings demonstrate the cohesion between museums and tourism, implying that museums are a required attraction during a tourist's stay in urban, as well as other types of tourism destinations.

4. CONCLUSIONS

The study's findings, using Bosnia and Herzegovina as an example, illustrate the development of museums as a reliable indication of the positive socio-cultural implications of tourism. Bosnia and Herzegovina prioritized the development of the service industry, particularly tourism, as well as the establishment of museum infrastructure, recognizing the critical role that museums play in the tourist supply. Museums are a key component of the cultural and tourist infrastructure, since they are a tourist product that serves several functions (entertainment, relaxation, education, and so on). Museums are developed not only for the benefit of tourists and higher income, but also for the benefit of the local population, as much for promoting culture, a more entertaining life, supplementary learning, and so on, as for encouraging employment opportunities in the museum industry, thus contributing to the overall strengthening of the cultural and economic sector. The outcomes of this study acknowledged and supported a concurrent trend of an increasing number of tourist visits and revenue on the one hand, and an increase in the employment rate and the number of museum visits on the other hand.

Entities (the Federation of Bosnia and Herzegovina, the Republic of Srpska) can monitor the progress of museum activity, but no statistics are readily available for the Brčko District, which should be given special future consideration. Both entities (the Federation of BiH and the Republic of Srpska) invest in the development of museum resources, with the Federation of Bosnia and Herzegovina leading in this regard and the state capital (Sarajevo) leading the way in museum expansion. However, the current number of museum employees in Bosnia and Herzegovina is higher in the Republic of Srpska than in the Federation of Bosnia and Herzegovina, indicating a more developed awareness of the importance of valuing museum staff even during the global crisis (due to COVID-19, the tourism and museum sectors experienced significant declines in visitor numbers, income, and employment, particularly in the Federation of Bosnia and Herzegovina). Museum development is particularly significant in terms of ethics and equality of rights with regards to gender representation in overall employment because museum occupations tend to be less physically demanding, making them a tempting prospect for female employment. Bosnia and Herzegovina has achieved a relatively sustainable equilibrium at the state level, though men are still predominantly represented in the museum industry (M 55%; F 45%). However, at entity level, there is a significant disparity in the gender structure of museum employees, with more than two-thirds being women in the Republic of Srpska and only one-third of this gender in the Federation of Bosnia and Herzegovina, which should be taken into account when developing a dynamic employment plan that adheres to gender policy principles. Furthermore, qualified personnel, particularly professional experts and scientists, must be encouraged to apply. Despite the global pandemic crisis and a general decline in the tourism and museum industries, Bosnia and Herzegovina strives to revitalize tourist-museum products, as evidenced by ongoing projects; new thematic museums (e.g., technogenic) are being planned, and an emerging trend of establishing open-air museums (e.g., ethno-villages) has also been identified. Thus, the facts stated imply that museum expansion will continue in tandem with the blooming tourism industry in Bosnia and Herzegovina, which is currently a vital economic activity in this small but colourful Balkan country. The expansion of tourism and museums in Bosnia and Herzegovina will continue to benefit the country's economy, urban environment, and overall quality of life, but it will also demand more sustainable museum development strategies. Political intolerance can pose a risk to the development of cultural activities because adverse effects have already been identified, such as the relative stagnation of museum development in the middle of the studied period. However, because museums are the main driver of social cohesion and cultural exchange, a more sensible collaboration between the authorities at all levels is anticipated in this field. Museum statistics and a more appropriate museum identification at the state level, as well as a networked monitoring of the visitation rate, should be the emphasis of future museum growth.

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