Coresponding author: arsenijevicolja@gmail.com

# STORYTELING AS AN ELEMENT OF KNOWLEDGE MANAGEMENT IN CULTURAL HERITAGE

## Olja Arsenijević[1], Suzana Pajić[2], Slaviša Krstić[3]
[1]Institute for Serbian Culture Priština/Leposavić, Serbia[1]
[2,3] Faculty of Business Studies and Law, Union - Nikola Tesla University, Belgrade, Serbia

*Abstract: Cultural heritage exist in a complex system of interactions and continuous transformations that suggest thinking about intellectual capital as a dynamic entity that develops from a potential state to a living, operational one. The strength of a cultural institution is largely determined by how well it functions as a system for finding and disseminating information. Cultural enterprises are also characterized by the fact that most people who use what they offer can do so for the sake of personal enrichment, which means that, regardless of the practical application of what is learned, participation in learning activities is the biggest motivating factor for inclusion. It follows that institutions must detach themselves from designing passive interpretive activities of the audience and move towards creating programs that are participatory and collaborative. Therefore, the aim of this paper is to point out the importance of storytelling as one of the most important techniques for active knowledge management in culture.*

*Key words: knowledge management, storytelling, cultural heritage, narrative*

## 1. STORYTELLING AS A KNOWLEDGE MANAGEMENT TECHNIQUE

A story can be defined as „a story about a chain of events told or written in prose or verse", while the word narration comes from the Latin *narrere* which means „transfer of knowledge". (Valle, Raybourn, Prinz, Borges, 2003) The story is therefore a possible knowledge transfer mechanism. "Storytelling is as old as the history of mankind. It was used as an important technique for spreading knowledge. But stories are not just a means of communication; they also have a cheerful aspect. The reader of the story hopes that he will finish his reading reaching a state of emotional balance, something similar to an easy spirit." (Hills, 1997) "People are usually intensely interested in unraveling a very well-told story. We can also compare stories with another element that is part of the daily lives of individuals: a journalistic text. News is defined as "reporting on a series of facts that start from the most important or most interesting fact; and every fact begins with the most important or most interesting aspect." (Hills, 1997) There is a very close connection between story and news.

„The popularity and importance of stories for individuals have led organizations to adopt them as a means to support knowledge management. Since people like to read and hear stories, the practice of storytelling has an attractive effect on the members of the institution in building organizational memory, without the necessary significance of additional workload." (Kleiner, Roth, 1997) Stories have the capacity to build communities, facilitate communication, accelerate organizational change, encourage innovation, and transfer knowledge. "It is an old human ability applied to a new context: knowledge management." (Kleiner, Roth, 1997)

In addition to the pure transmission of knowledge by narrator to the listener or reader, the story can also bring some tacit elements of its built-in knowledge. "Many times it is a vague and separate description of the elements or, at best, a pattern of knowledge that can be explicitly combined with the personal expression of the emotional, physical, and informative aspects that an individual associates with knowledge." (Ruggles, 2021)

„Stories help humanize the environment, creating favorable backgrounds for knowledge sharing and building new communities." (Lelic, 2001) Narratives include emotions, thus encouraging personal commitment and encouraging externalization. „The storytelling technique also presents obstacles within a company. Most important is the lack of a common and acceptable language for all members who usually come from different cultural backgrounds." (Lelic, 2001)  Despite some enthusiasm in the use of stories in KM, methods for developing narratives by capturing knowledge have not been found in the literature. There remain studies on how to use stories, but there is little on how to create them.

Therefore, the two most important methods are reports and learning stories. "Both can be considered unusual cases of narrative, each with its own specific characteristics. A very traditional method is a report, which is a written work that describes the execution of a task, regardless of the number of agents involved, the period of execution or the degree of difficulty. Yet they are not effective in outsourcing tacit knowledge, since they do not allow the same creative freedom as stories do. The reports are objective and prevent the authors from talking a little about themselves, the characters involved in the story and the existing details of the fact, which blocks the transmission of tacit elements." (Lelic, 2001)

„Another methodology are stories about learning, which are written narratives of a recent group of critical episodes of the company: some cases of corporate change, a new initiative, some diffuse innovations, etc." (Kleiner, Roth, 1997) Learning stories use the group storytelling technique in a special way. Individuals who did not participate in the work said they were developing them. "This means that, despite the fact that the story of learning was born from collective efforts, there is little cooperation among the performers of the task. In addition, the structure of learning stories is always strictly defined. In this context, we suggest a group storytelling technique. An individual or group can tell a story. In the latter case, team members, deployed or in the same place, contribute to the creation of the story collectively, synchronously or asynchronously, using different media." (Valle, Raybourn, Prinz, Borges, 2003) "We believe that the knowledge generated at the end of this process is a combination of the tacit knowledge of each participant. This technique is called group storytelling." (Lelic, 2001)

"Group storytelling is a more appropriate process than individual storytelling in contexts where several people are involved in project execution. The group will collectively create a story about the work done by its members. Each participant played a role in the project, whose story will be „told". Therefore, the stories written by the team will probably contain more valuable details, because everyone has the opportunity to express their point of view about what happened during the project. In other words, we encourage team members to expose tacit elements of their knowledge. Nevertheless, discussions and disagreements will surely arise. Therefore, the group needs support to express their thoughts and resolve conflicts in order to produce a real, interesting and useful story." (Valle, Raybourn, Prinz, Borges, 2003)

## 2. CREATING COMMON PROGRAMS AS TOOLS FOR RECORDING AND TRANSFERRING KNOWLEDGE

"There is growing evidence that tacit knowledge is „an important strategic resource that helps accomplish a task." (Woo, Clayton, Johnson, Flores, Ellis, 2004) Here are a few reasons why it is necessary to discover and transfer tacit knowledge to individuals, teams, and organizations.

"If we are able to acquire both implicit and explicit knowledge from subject experts, we will be more ready to help novices and intermediaries in building competency. We need to understand what contributes to the intuitive ability of experts to solve problems, innovate and make smart decisions. It is therefore important that we find ways to access and encourage the transfer of tacit knowledge." (Valle, Raybourn, Prinz, Borges, 2003)

Also, when people with expertise leave the job, the organization often loses critical tacit knowledge because it had not been passed on to others. "This knowledge gap can be costly and long-lasting or impossible to replace." (Leonard, Barton, Barton, 2021) Organizations need ways to gather and disseminate the tacit knowledge of experts for their own preservation. Tacit knowledge transfer is crucial for the future success of an organization.

"In addition, tacit knowledge is often built into an organization's processes and procedures as a result of continuous improvement. Without awareness of this, tacit knowledge can be rewritten and lost. To avoid this, it is important to raise awareness of the organization's tacit repository of knowledge and make it explicit through knowledge management strategies." (Valle, Raybourn, Prinz, Borges, 2003)

"Tacit knowledge is acquired independently, with limited resources and support. The

individual decides what is important and makes it meaningful. Tacit knowledge is a form of procedural knowledge - knowledge of how to perform activities as opposed to factual knowledge. Tacit knowledge relies on the personal experience of the individual and it is action-oriented. Tacit knowledge is often shown as „practical intelligence" rather than „abstract, academic intelligence." (Lelić, 2001)

Implementing a knowledge transfer plan will prevent knowledge loss. It will also help to establish a central source of information, where all employees - whether new, experienced, on-site or remote - can access the company's latest knowledge.

## 3. SUCCESS STORIES AS THE PRIMARY SOURCES OF   INSPIRATION FOR ALL STAKEHOLDERS

Within the knowledge management project, success stories are defined as activities that taken together lead to a desired outcome based on collectively supported values that can be easily replicated in different contexts. The objectives are to communicate and present certain components of the Joint Program and to serve as a tool for recording and transferring knowledge in order to improve future culture and development programs. Success stories promise to be exemplary sources of inspiration for other interested parties.

"It is important to consider appropriate ways of reporting a success story to ensure that the importance of the success story for development and the difference it has made locally are effectively conveyed. Consequently, in addition to traditional reporting tools, identifying target users who convey their message through their own human stories and using the media, including local media, are all ways to effectively convey a success story to the general public. Moreover, success stories told with full participation of the public and user participation also contribute to the ownership and sustainability of the activities that led to the success story." (http://www.mdgfund.org/sites/default/files/KM%20for%20Culture%20and%20Deve lopment%20UNESCO.pdf)

„Knowledge management is particularly useful for the three main phases that are key to identifying and retelling a success story:

- initial situation and context of the success story - this is especially important because development activities are always carried out in a context and culture that must be understood in order to ensure effective development cooperation

- methodology - which is of the utmost importance for knowledge management, because  it tries to document the process and activities undertaken in order to achieve a successful result. It is essential to document a fruitful methodology followed in a success story in order to build solid knowledge that could be crucial in informing future development programming about the real change prompted as a result of a success story namely the positive changes achieved in relation to the initial situation and contentious issues."  (http://www.mdgfund.org/sites/default/files/KM%20for%20Culture%20and% 20Development%20UNESCO.pdf)

Documentation on good practice, best practice and the most significant stories of change is very popular in development projects. „Good practice is one that meets at least two of the following criteria: leads to real change, affects the policy environment, demonstrates an innovative or applicable approach, or demonstrates sustainability. Best practice is usually defined as „a technique or methodology that has been reliably demonstrated through experience and research to achieve the desired result."(Valle, Raybourn, Prinz, Borges, 2003)

„Now, comparing the „success story" with these types of documentation, it is clear that in any development project there can be one or more good practices / best practices and significant change stories. Any practice, which is assessed as „good" or „best" for making significant changes, is a success story, because success has no fixed scale, but its appropriateness can be assessed on the basis of policy relevance, comparability, simplicity, transparency, data quality, links to well-being and cost-effectiveness." (Denne, Irvine, Schiff, Sweetman, 2013)

„A success story can be defined as: a story that illustrates a positive change in the lives of individuals using the grateful eye of questioning, sharing the "who, what, where, why, when and how" of an individual, household or community in a story that represents individuals, households or communities targeted by the program". A success story can be written about the whole program or part of the program if all its goals are achieved at the level of impact where the changes due to the project intervention become noticeable. "The significance of every success story lies in the fact that it should contain elements that come out of the pilot into a full-fledged program." (Valle, Raybourn, Prinz, Borges, 2003)

# 4. IDENTIFICATION, DOCUMENTATION AND COMMUNICATION OF THE SUCCESS STORIES

„Based on the MDG-F, it is necessary to choose which cultural domains are covered by the success story, and the following items are offered:

- Cultural and natural heritage [museums (also virtual), archeological and historical sites, cultural landscapes, natural heritage]
- Intangible cultural heritage [oral traditions and expressions, rituals, languages, social practices]
- Performance and celebration [performing arts, music, festivals, fairs, feasts]
- Visual arts and crafts [fine arts, photography, crafts]
- Books and printing [books, newspapers and magazines, other printed matter, library (also virtual), book fairs]
- Audio-visual and interactive media [film and video, TV and radio (also live streaming from the Internet), internet podcasting, video games (also online)]
- Design and creative services [fashion design, graphic design, interior design, landscape design, architectural services, advertising design]
- Tourism [travel charter and tourist services, catering and accommodation]
- Other." (Valle, Raybourn, Prinz, Borges, 2003)

It is necessary to discover the dimensions covered by the success story, and these can be:

- Economy
- Education
- Heritage
- Communication
- Management
- Socially
- Environment
- Gender equality
- Other.

"A list of criteria has been proposed to help and guide in identifying a success story. Additional criteria can also be added.
It is also possible to provide information on the following:

- What decision was made in order to overcome the previously identified problems / obstacles?
- how the decision [methodology] was applied, such as: testimonies, surveys, communication campaign, etc .;
- how were users involved in all methodologies?" (Valle, Raybourn, Prinz, Borges, 2003)

The story is also required to explain what actually changed as a result of the applied methodology, as well as why it was a success story. This should allow for a comparison between the earlier („Initial situation and context") and after the implementation of the „Action / methodology".
The information on the following may also be provided:

- How has the situation improved?
- What is the difference / added value created?
- Where possible, provide any accompanying visual material illustrating the success story described above (such as photographs, videos, brochures, links to websites, etc.).

# 5. KNOWLEDGE MANAGEMENT IN THE CONTEXT OF CULTURAL HERITAGE IN THE REPUBLIC OF SERBIA

## *5.1. The strategic documents related to cultural heritage*

In general, the political environment in Serbia had been influenced by many economic and social turbulent events. The fact that is now evident is that in previous years, policies were not designed purposefully and transparently for the general public. This is especially noticeable in the

practical application of policies, primarily in the field of culture. During the transition, the bureaucratic-enlightening models of cultural policy were lost. (Ilić, 1998) However, they have not completely disappeared, especially not from cultural institutions where the most funds are provided from the budget intended for culture, which has been very low for many years. From another angle, regarding policies, the state is not determined which model of cultural policy it aspires to. The reason is that Serbia has been without a new Law on Culture for a long time - seventeen years. Only in 2009, the law was passed and then a period followed without the adoption of the necessary accompanying laws and bylaws.

As a country with a long tradition, Serbia has enormous resources related to cultural heritage. The coexistence of several ethnic groups in one area, as well as the vast diaspora, also contribute to this. In order for the cultural heritage to be adequately mapped, studied, preserved and presented, it is necessary to perform a whole set of activities.

Currently, the most important strategic document is the RS Culture Development Strategy from 2020 to 2029, which is the primary document of a strategic nature related to the RS cultural policy. It completely determines the directions of action and the manner of implementing the policy, as well as the public policy in the field of culture. The Strategy, through a plan and a systematic approach, regulates public interests in the cultural field and determines the priority for the development of culture for the stated ten-year period.

The strategy contains:
- analysis of the current situation and activities in RS,
- postulates of cultural development,
- strategic directions and means of cultural development,
- implementation plan and
- evaluation criteria, indicators and procedures.

On the other hand, it is necessary to work on creating a strategy for sustainable development in the field of cultural heritage and on setting priorities, as follows:

- building sustainable state programs and presenting cultural heritage, and thus define regional identity. This program needs to emerge as the basis of policy in the field of culture of any country,

- creation of efficient legal and financially sustainable systems in order to preserve the valuation and use of cultural heritage,

- define instruments that would affect the improvement of the efficiency of the protection service, and provide organic connection with the areas of planning, define the state policy of the education system related to cultural heritage for all groups in society and levels,

- to link and coordinate the policy of protection, evaluation and exploitation of cultural and natural heritage and, in particular, to harmonize all activities in the field of culture,

- introduce and define the division of culture into zones with different protective gradients and treatments of cultural heritage, introduce and define categories in the field of cultural heritage, as well as in the field of nature values,

- according to the regional identity, inter-regional cultural achievements from different periods, propose the development of the system of the international cultural path, state roads and local cultural heritage. (Kurtović Folić, 2009)

### 5.2. The cultural heritage of Serbia in UNESCO

UNESCO has placed a total of 12 sites in Serbia under protection and included them in places that are very important for culture,, science, and education at the global level. The first of them were the monuments of Stari Ras and the monastery of Sopoćani, which were protected in 1979. After Serbia's accession to the UNESCO convention, the following are also placed under protection:
- 4 monasteries in Kosovo
- the remains of the Romuliana palace and
- three sights of *stećak*.

The following table shows the sites for which the Government of Serbia has applied for inscription in the World Heritage.

**Table 1.** *Sites that applied for inscription in the World Heritage*

### 5.3. Knowledge management as the function of the cultural heritage in Serbia
„In the Republic of Serbia, the first draft strategy regarding the digitization of cultural heritage

| Image | Title | Location |
|---|---|---|
| | Caričin grad | Near the city of Leskovac |
| | National park Đerdap | On the Danube, near the city of Donji Milanovac |
| | Manasija Monastery | Despotovac |
| | The historical sight of Bač and the vicinity | Bač |
| | National park Šar-planina | Prizren |
| | Rajac | Negotin |
| | Smederevo fortress | Smederevo |
| | Special nature reserve Deliblatska peščara | Banat |
| | Đavolja varoš | Kuršumlija |
| | National park Tara with the canyon of the Drina river | Bajina Bašta |
| | The boundaries of the Roman empire | The Danube limes |
| | The Buk rainforests | |

and specifying of this concept as a comprehensive procedure for managing cultural heritage in the digital environment was made in 2017. This is despite the fact that the first projects identified today as the first ventures to digitize cultural heritage. Serbia, appeared in the mid-1990s." (Mijajlović, 2002) "At that time, digitalization was not considered a comprehensive procedure, so the focus was only on some of its elements, including electronic analysis of texts or images, storage and management, as well as presentation and preservation." (serbia-forum.org)

"Furthermore, in this period, the development of digitalization of cultural heritage overlapped with the development of digital humanity sciences, so the history of the evolution of these two areas is usually experienced together. We have tried to isolate several moments in its development that illustrate why it was necessary to standardize and regulate this procedure in Serbia, as well as why there was a need to establish a common information system in the field of

culture. It should be noted that only a brief overview is given, given that a detailed analysis of the development of digitalization of cultural heritage in Serbia would require a separate study." (serbia-forum.org)

"At the time of development and wider use of personalized computers, global computer networks and web browsers, and at the time when the Library of Congress in Washington first placed its digitized funds online, the first digitization projects were undertaken in Serbia. Among them were „PANDORA", whose goal was to create a professional system (equipped with an electronic database of archaeological material) that will help in dating archaeological material, and a project called „Old maps, engravings and photographs from the collection of the City Museum of Belgrade", whose goal was to create digitized collections of old maps, engravings and early photographs from the City Museum of Belgrade, as well as the collected papers of the prominent Serbian mathematician Bogdan Gavrilović.« (serbia-forum.org)

None of the projects at the time used the term digitization, but used terms such as scanning, electronic archiving, multimedia presentation and electronic editions. Moreover, the participants in these projects did not identify themselves as digitization experts; there were IT experts, archivists, librarians and museologists who, through joint projects, explored the possibilities of multidisciplinary cooperation in creating infrastructures for the preservation, management and presentation of cultural heritage in electronic form.

"The draft program of this center is based on the conclusions of the G7 meeting in Brussels in 1995 (The meeting specified that „culture is a key dimension of the information society. Exchange of information on world cultural heritage will help people from different cultures around the world to understand each other better") as well as on the idea of the pilot project „Multimedia access to world cultural heritage" which is implemented in cooperation between France and Italy in order to ensure the work of networks for open multimedia access to major museums and galleries, as well as to accelerate digitization of collections and ensure their accessibility to the public." (serbia-forum.org)

"The NCD was established with the desire to ensure the comprehensibility and continuity of the process of digitization of cultural heritage. Comprehensibility implied the inclusion of a wide range of cultural and scientific institutions, while the requirement for continuity stemmed from the above-mentioned fact that projects of this kind in Serbia were implemented as one-off projects. (Cohen, Rosenzweig, 2005) Although the idea of establishing an NCD was supported by the state authorities, they failed to formalize it at the time. However, the NCD was founded as a non-governmental organization and provided the first suggestions regarding the national standard, organized the first scientific conference on the digitization of cultural heritage in 2002 and launched the first specialized journal called the NCD Review." (serbia-forum.org)

"The beginning of the new millennium was marked by attempts by cultural institutions in Serbia to integrate the digitization process into their missions and services, and the largest ones, such as the National Library of Serbia, became involved in large digitization projects (for example, in 2004 the National Library of Serbia hosted an international conference dedicated to the European project „KALIMERA", and in 2005 she was the coordinator of the project „Serbian Children's Digital Library", which came from the wider international project „International Children's Digital Library")." (serbia-forum.org)

However, work on establishing a coordination mechanism between national digitization projects has been slow. „Due to the lack of a national strategy and guidelines in the field of digitization of cultural heritage, cultural institutions continued to complete digitization projects either on their own (eg the History Museum of Serbia created its own database for museum documentation management, which was subsequently adopted by a group of museums) or they sought outside help (eg the University Library in Belgrade turned to international initiatives such as „EUROPEANA" for the exchange of knowledge necessary for the successful implementation of projects in the field of digitization of cultural and scientific heritage), while many cultural institutions decided not to engage in digitization projects until clear guidelines are defined at the state level." (serbia-forum.org)

„The consequence of all this was that the projects of digitization of cultural institutions in Serbia differed in the standards and systems for describing and managing cultural heritage that they adhered to, posing a challenge for consistency and the possibility of migration, as well as protection, preservation and accessibility of digitized and digital content. in future. Furthermore, there was no mechanism to determine how many digitization projects by the cultural institutions for which the funds were allocated were actually implemented, whether there was duplication of effort and whether the stored information was reliable." (serbia-forum.org)

„The Law opened the door for the application of various software solutions and the development of electronic registers, databases and information systems in cultural institutions. Moreover, it

influenced the distribution of budget funds of the Republic of Serbia, which are now allocated to heritage digitization projects; for example, through open calls from the Ministry of Culture and Information issued by its Cultural Heritage Sector." (serbia-forum.org)

"The next strategic move in the adoption of policies related to the regulation of the digitalization process at the national level was the adoption of the „Law on Library and Information Services". This law not only regulated the work of libraries, but also specified the importance of digitalization, as well as information systems in librarianship. It defined the National Library of Serbia as the coordinator of the process of digitalization, development and application of a single information system. In addition, the Law made it responsible for training librarians." (serbia-forum.org) „At that moment, in the absence of a strategy for cultural development, this Law has managed to determine the direction and methods of implementing the digitalization process in one important segment of culture. It represented the implementation of cultural policy through the work of libraries and the library network in Serbia. Later, the process of digitization in libraries was more precisely defined by the „Rulebook on detailed conditions for digitalization of library materials and resources", which came into force in 2017." (serbia-forum.org)

### 5.4. The good practice examples in Serbia

Further in the paper, two recent examples of management and preservation of cultural heritage documentation are presented in which the above-mentioned national policies and guidelines for digitization are applied and a metadata scheme is proposed:

- Documents on the foreign policy of the Kingdom of Serbia 1903–1914, and
- Historic place Bač and surroundings.

The edition Foreign Policy Documents of the Kingdom of Serbia 1903–1914 presented the published collection „Preserved Serbian diplomatic and political documents important for Serbia's international relations with other countries in the Balkans, Europe and the world in the 20th Century before the First World War". It consisted of a total of 42 volumes, with more than 30,000 pages of documents published between 1980 and 2015. It was recently digitized and presented online thanks to the efforts of the Serbian Academy of Sciences and Arts and with the support of the Ministry of Culture and Information. The digitization process was conducted in accordance with the current guidelines for digitization of archives in Serbia and consisted of the following steps:

- adaptation of the officially proposed metadata scheme and vocabulary necessary to describe the content,
- structuring and marking text upgrades using a specially developed editor and
- designing a digital repository based on the Serbia-Forum platform." (http://www.serbia-forum.org/)

The result was an easy-to-use web database for users „who want to take seriously the study of Serbian history, its aspirations and goals, role, place and significance in the period 1903-1914, and research into whether Serbia sought war or tried to avoid it and whether Serbia is to blame for its outbreak or not. „

„This database is an invaluable reference point for their research and connects that research with the wider context. Each document in the database is described and has its own presentation. For example, the presentation of Nikola Pašić's telegram on the Austro-Hungarian declaration of war on Serbia includes a scanned image of the published telegram in PDF, a structured text of the telegram and the corresponding metadata. It can be noticed that the process of digitization of archives was used as a new method for managing and storing Serbian diplomatic and political documents, and the goal of metadata is not only to help users find relevant information, but also to ensure data preservation in a way that allows their accurate interpretation over a long period of time." (serbia-forum.org)

„In addition to the digitization of archival and historical documents, we continue with a discussion on the example of managing and preserving documentation on cultural monuments." (serbia-forum.org) "The virtual presentation of the historic site of Bač and its surroundings was created in 2018 as a result of a joint project of the Provincial Institute for the Protection of Cultural Monuments - Petrovaradin and MISANA and with the support of the Ministry of Culture and Information. It represents not only the cultural heritage of northwestern Serbia, but also the natural environment of this area, where evidence of human life has existed since eight millennia ago." (serbia-forum.org)

**Figure 1.** *View of the Bač Fortress from the tower of the Church of the Holy Apostle Paul*

This presentation consists of a website intended for the general public, a pilot web database and mobile applications for website visitors." Currently, the database includes documentation on five medieval cultural monuments, as well as archeological artifacts found in the area of Bač. Each monument is presented as a separate digital collection, which, in addition to the introductory photograph and text, also contains digital documents grouped into the following categories: film, panorama, 3D model and photography." (serbia-forum.org)

„Digital documents are described using an officially proposed metadata scheme and in accordance with national guidelines for the digitization of cultural property." (serbia-forum.org)

## CONCLUSION

Knowledge management is achieved through complete consumer satisfaction, maximum explanation of internal resources, satisfaction of donors, clients, staff supporting museum management. Knowledge management expresses best operational practices, promoting the process of evaluation and self-evaluation of planning acts for its development. Knowledge management methods can be applied to any museum, cultural heritage institution, archive, because they provide a set of general criteria and can apply so many structures. It is necessary to personalize each and every museum. Otherwise, organization of cultural heritage should adapt the content of the methods to its culture, nature and community.

Once discovered, each archaeological discovery begins a kind of new „life cycle", during which several events will pass, sometimes consecutively. Each discovery carries with it a lot of information (about its nature and history). Also, every event that will take place (restoration, study, exhibition ...) generates a lot of additional information. All this information is useful and often decisive in order to deepen the scientific contribution that the discovery has found, in oder to make the best decision about its management every time and in the end to give real meaning to its discovery and, as a whole, to perform an expensive conservation.

## REFERENCES:

1. Denne, T., Irvine, R., Schiff, A., & Sweetman, C. (2013) *Blueprint for a best practice measurement indicator set and benchmarking*. Research Report 5552, NZ Transport Agency
2. Hills, R., *Writing in general and the short story in particular*. Houghton Mifflin, Boston, 1997.
3. Kleiner, A. and Roth, G. (1997) How to Make Experience Your Company's Best Teacher. In: *Knowledge Management*. Harvard Business Review 75, no. 5
4. Kurtovic-Folic, N. (2009) Politika održivog razvoja i transformacija značenja kulturnog nasleđa, *Proceedings of the Conference "Graditeljstvo i održivi razvoj"*, Društvo za ispitivanje i istraživanje materijala i konstrukcija Srbije, Beograd, 2009, 1-15.
5. Lelic, S. (2001) *Fuel Your Imagination - KM and the Art of Storytelling*. Knowledge Management

6. Mijajlović, Ž. (2002)  About some digitization projects in the last decade. *Rev. Natl. Center Digit*. 2002, 1, pp. 12–27.

7. Ruggles, R. The Role of Stories in Knowledge Management. Storytelling Foundation. http://www.storytellingfoundation.com/articles/business/stories-km.htm

8. Valle, C., Raybourn, E.M., Prinz, W., Borges, M.R.S. (2003) Group Storytelling to Support Tacit Knowledge Externalization. *Proc. of the 10th International Conference on Human - Computer Interaction*. Crete, Greece, 2003.

9. Woo, J., Clayton, M., Johnson, R. Flores, B. and Ellis, C. (2004)  Dynamic Knowledge Map: reusing experts' tacit knowledge in the AEC industry. *Automation in Construction*, 13, 2004, pp. 203 – 207.

10. http://www.mdgfund.org/sites/default/files/KM%20for%20Culture%20and%20Development%20UNESCO.pdf

11. http://www.serbia-forum.org