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CONTENT

SADRŽAJ

Inženjerstvo, tehnologija i materijali

Engineering, technology and materials 1

ARSENIC (V) REMOVAL FROM WATER USING MAGNETITE
NANOPARTICLES BIO-LINKED WITH APPLE PEEL WATER EXTRACT 2

Mirjana Petronijević, Sanja Panić, Aleksandra Cvetanović Kljakić, Nenad Grba, Malcolm Watson

RATIONALIZATION OF ILLUMINATION UNIFORMITY FOR LED LIGHT
FITTING AT THE WORKPLACE USING THE DIGITAL SOFTWARE SOLUTION
..... 10

Darina Dupláková, Ján Duplák, Dejan Kojic, Enes Sukic

TEMPERATURE CONDITIONS INFLUENCE ON THE CHANGE IN THE
INITIAL VELOCITY OF THE 6.5 MM GRENDAL PROJECTILE 19

*Miloš Pešić, Marko Miljković, Vladimir Kočović, Živana Jovanović Pešić, Nikola Jović,
Suzana Petrović Savić, Dragan Džunić*

MATERIALS IN 3D PRINTING 30

Strahinja Djurović, Dragan Lazarević, Milan Mišić, Bojan Stojčević, Zivče Šarkoćević

A DETECTION OF CHANGES IN THE IMAGE USING FRACTAL ANALYSIS 37

Nataša Milosavljević, Nebojša Ralević, Ljubo Nedović, Vladimir Ilić, Bratislav Iričanin ...

DETERMINATION OF EMULSIFYING PROPERTIES OF BIOPOLYMER
PRODUCED ON GLYCEROL-BASED MEDIUM BY LOCAL *XANTHOMONAS*
ISOLATE 43

Ida Zahović, Jelena Dodić, Zorana Trivunović

RAZVOJ PROGRAMA ZA ADMINISTRIRANJE RADNIH NALOGA U
PROIZVODNJI ŽICE 57

Blagodar Lovčević, Miodrag Milićević, Mladen Lovčević, Stefan Simić

OSMOTSKI TRETMAN LISTA KOPRIVE (*URTICA DIOICA*) U RASTVORU
SAZHAROZE I NATRIJUM-HLORIDA 66

*Violeta Knežević, Milica Nićetin, Biljana Lončar, Vladimir Filipović, Ružica Tomičić
Jelena Filipović*

THE CONTEMPORARY FUNCTION OF THE BROWNFIELD- CASE ANALYSIS
OF THE MUSIC SCHOOL IN NOVI PAZAR 77

Lejla Zecirovic, Melisa Alcan, Enis Hasanbegovic, Danilo Dragovic, Aladin Zecirovic

SAVREMENI RAZVOJ EKOLOŠKI PRIHVATLJIVOG PROIZVODA 87

Miloš Ristić, Milan Pavlović, Biljana Milutinović, Petar Đekić, Gordana Jović, Milan Nikolić

USE OF OIL RESIDUES FROM OILSEEDS PROCESSING IN FUNGAL PROTEOLYTIC ENZYMES PRODUCTION	97
<i>Marko Zeljko, Nemanja Špirić, Ida Zahović, Zorana Trivunović, Jelena Dodić</i>	
SAVREMENE ZAŠTITNE KOMPONENTE I METODE ISPITIVANJA NISKONAPONSKIH ELEKTRIČNIH INSTALACIJA KAO PREVENTIVNA ZAŠTITA OD POŽARA	108
<i>Nedžad Hadžiefendić, Jovan Trifunović</i>	
POSSIBILITIES OF CONSTRUCTION IMPROVEMENT OF THE COMBINED VALVE FOR DISTRICT HEATING SYSTEMS	120
<i>Biljana Milutinović, Petar Đekić, Miloš Ristić, Milan Pavlović</i>	
VINSKI TURIZAM NA PODRUČJU SJEVERNE HRVATSKE	127
<i>Antonija Ivančić, Damira Tkalec, Igor Klopota</i>	
VIRTUAL POWER PLANT: CHALLENGES AND OPPORTUNITIES	137
<i>Uroš Ilić, Novak Radivojević, Miona Andrejević Stošović</i>	
APPLICATION OF ADDITIVE TECHNOLOGIES IN PRODUCT DEVELOPMENT PROCESS OF COOLER FOR RASPBERRY PI	147
<i>Milan Pavlović, Miloš Ristić, Biljana Milutinović, Petar Đekić, Jelena Stevanović</i>	
APPLICATION OF VIRTUAL MODELS IN THE DESIGN OF A ROBOTIC GRIPPER	159
<i>Ivan Milicevic, Vojislav Vujičić, Milan Marjanovic, Nedeljko Dučić, Marko Popović</i>	
NUTRITIONAL AND FUNCTIONAL PROFILE OF WILD GARLIC OSMOTICALLY DEHYDRATED IN SUGAR BEET MOLASSES.....	168
<i>Milica Nićetin, Violeta Knežević, Filipović Vladimir, Biljana Cvetković, Biljana Lončar, Šobot Kosana, Jelena Filipović</i>	
Računarstvo i informacione tehnologije	
Computer science and information technology	179
PREDICTION OF HOTEL RESERVATION CANCELLATION BASED ON MACHINE LEARNING MODELS.....	180
<i>Katarina Karić, Nenad Stefanović, Katarina Mitrović</i>	
THE USE OF VIRTUAL AND AUGMENTED REALITY IN DIGITAL MARKETING	191
<i>Svetlana Kralj, Tatjana Mamula Nikolić, Mateja Vukašinović</i>	
THE INFORMATICS ASPECT INTEGRATION OF PROCESSING APPROACH OF QMS	202
<i>Nataša Gojgić, Vesna Ružičić, Marija Nikolić</i>	
USING 3D PRINTERS TO IMPROVE SPATIAL VISUALIZATION IN TEACHING ENGINEERING GRAPHICS	207

Andelija Mitrović, Maja Radović, Milica Tomić

GRAFIČKA INTERPRETACIJA KARAKTERISTIKA MAGNETNIH KOLA, АСИХРОНЕ МАШИНЕ I PRIKAZ STANDARDNIH TIPOVA ELEKTROMOTORNIH POGONA PRIMENOM GEOGEBRA SOFTVERKE PODRŠKE..... 215

Miroslav Bjekić, Marko Rosić

INDUSTRIAL ROBOT SELECTION BY USING FUZZY WISP METHOD 225

Dragiša Stanujkić, Darjan Karabašević, Muzafer Saračević

CREATION OF ANIMATIONS AND MOVEMENT CONTROL IN FLASH 232

Miodrag Milićević, Blagodar Lovčević, Danijel Čabarkapa

CLICKER: AN ONTOLOGY DRIVEN PLATFORM FOR E-ASSESSMENT 241

Maja Radović, Nenad Petrović, Milorad Tošić

PROBDISTID: A WEB-BASED TOOL FOR IDENTIFYING AND PARAMETER ESTIMATION OF PROBABILITY DISTRIBUTIONS..... 251

Dragiša Miljković, Siniša Ilić, Branimir Jakšić, Dragana Radosavljević

REŠAVANJE PROBLEMA LINEARNOG PROGRAMIRANJA PRIMENOM SOFTVERA WINQSB 259

Jelena R. Jovanović

IMPLEMENTATION OF AN ADAPTIVE CONTENT-BASED IMAGE RETRIEVAL SYSTEM FOR SEARCHING IMAGES BASED ON COLOR HISTOGRAMS..... 268

Nikola Vukotić, Slavimir Stošović

MODEL AUTA NA DALJINSKO UPRAVLJANJE BAZIRAN NA ARDUINO PLATFORMI..... 279

Petar Zidar, Jurica Trstenjak, Mirjana Trstenjak

GENETIC ALGORITHMS AS ARTIFICIAL INTELLIGENCE SUPPORT TO SUSTAINABLE OPTIMIZATIONS OF COMPLEX SYSTEMS..... 287

Ivan Stevović, Jovana Jovanović

APPLICATION OF NEURAL NETWORK MODEL IN PEDIATRIC HEMODIALYSIS FOR OVERHYDRATION PREDICTION: A CASE STUDY OF ARTIFICIAL INTELLIGENCE IN HEALTHCARE..... 293

Danijela Milošević, Vladimir Mladenović, Marija Blagojević, Katarina Mitrović

Biologija, fizika, hemija, matematika

Biology, physics, chemistry, matematics 310

SYNTHESIS, CHARACTERIZATION AND KINETIC STUDIES OF NEW MONONUCLEAR RUTHENIUM(II) POLYPYRIDYL COMPLEXES..... 311

Ana Rilak Simović, Milica Međedović, Biljana Petrović

H NMR STUDY OF THE REACTIONS BETWEEN DINUCLEAR PLATINUM(II) COMPLEXES AND GUANOSINE-5'-MONOPHOSPHATE.....	320
<i>Snežana Rajković, Marija D. Živković, Anđela A. Franich</i>	
RADIOACTIVITY MEASUREMENTS OF FISH SAMPLES FROM SERBIAN MARKETS.....	330
<i>Milena Živković, Tijana Veličković, Glorija Ćirković, Tatjana B. Miladinović, Predrag Simović, Dragana Krstić, Aleksa Đurđević</i>	
BIO-MODIFIKOVANE UREA-FORMALDEHIDNE SMOLE: SADRŽAJ SLOBODNOG I OSLOBOĐENOG FORMALDEHIDA	335
<i>Mirjana Ristić, Suzana Samaržija-Jovanović, Vojislav Jovanović, Marija Kostić, Tamara Erceg, Tijana Jovanović, Gordana Marković, Milena Marinović-Cincović</i>	
O TOTALNOJ INTEGRABILNOSTI.....	343
<i>Branko Sarić</i>	
LUMINESCENT PROPERTIES OF PRASEODYMIUM-DOPED PHOSPHATE TUNGSTEN BRONZE	353
<i>Ljubinka Joksović, Tijana Makismović, Rik Van Deun, Dimitrije Mara, Maja Pagnacco</i>	
SYNTHESIS, CHARACTERIZATION AND HSA/DNA INTERACTIONS OF NEW $[RH_2(CH_3COO)_4L_2]$ COMPLEX	359
<i>Marija S. Ristić, Maja B. Đukić, Ignjat P. Filipović, Marko D. Radovanović, Zoran D. Matović</i>	
COSMIC RAY FLUX-APPLICATIONS AND MEASUREMENTS	370
<i>Gordana Jovanović</i>	
ALGAL FLORA OF CRVENE BARE PEAT BOG (MT. KOPAONIK, SERBIA).....	376
<i>Sanja Šovran, Jovana Stajić, Ana Knežević, Olga Jakovljević, Jelena Krizmanić, Predrag Lazarević</i>	
RJEŠAVANJE PROBLEMA JEDNAČINA MATEMATIČKE FIZIKE PARABOLIČNOG TIPRA POMOĆU FOURIEROVII REDOVA	385
<i>Irma Ibrišimović, Elvir Čajić, Ajša Hrustić, Damir Bajrić, Julija Ščekić</i>	
SYNTHESIS AND CHARACTERIZATION OF PLATINUM(IV) COMPLEX WITH 2-AMINO-6-CHLOROBENZOTHIAZOLE	397
<i>Danijela Lj. Stojković, Verica V. Jevtić, Đorđe S. Petrović, Sandra S. Jovičić Milić</i>	
SYNTHESIS, CHARACTERIZATION NOVEL LIGAND AND CORRESPONDING COMPLEX WITH PALLADIUM(II) IONE. DNA/HSA BINDING OF PALLADIUM(II) COMPLEX	402
<i>Đorđe Petrović, Verica Jevtić, Sandra Jovičić Milić, Maja Đukić, Danijela Stojković</i>	
TEMPERATURE PATTERN MEASUREMENTS IN BRIGGS-RAUSCHER OSCILLATORY REACTION WITH THE STATE I TO THE STATE II TRANSITION.....	411

Marina Simović Pavlović, Tijana Maksimović, Jelena Maksimović, Jelena Senćanski, Aleksandra Radulović, Maja Pagnacco

STRUCTURED LIGHT FOR LASER PROCESSING OF POLARIZATION-SENSITIVE MATERIALS 417

Alexey Porfirev, Svetlana Khonina, Nikolay Ivliev, Denis Porfirev

ISPITIVANJE EFIKASNOST IZLUŽENJA UKUPNOG HROMA IZ PRAŠINASTE ILOVAČE 428

Marina Udilanović, Andrija Ćirić, Vesna Krstić

A NOTE ON SYMMETRIC STATISTICAL MANIFOLDS 435

Mirjana Milijević

Medicinske, biomedicinske i farmaceutske nauke

Medical, biomedical and pharmaceutical sciences 440

ANTIMICROBIAL ACTIVITY OF OS(II) COMPLEXES CONTAINING N,N,N-INERT LIGANDS DERIVATES OF PYRAZYL-PYRIDINE 441

Jovana V. Bogojeski, Angelina Z. Caković, Biljana Petrović, Snežana Jovanović Stević, Ana Đeković, Snežana Radisavljević, Dušan Ćočić, Snežana Sretenović, Ivana R. Raković, Ivana D. Radojević, Katarina G. Marković, Mirjana Ž. Grujović

METHODS FOR EGFR VARIANTS ANALYSIS IN NSCLC PATIENTS 448

Jasmina Obradović, Vladimir Jurišić

A COMPARISON OF THREE DOSIMETRIC PATIENT QUALITY ASSURANCE TOOLS FOR PRECISION RADIOTHERAPY OF HEAD AND NECK CANCER 455

Tatjana B. Miladinović, Neda Milosavljević, Marija Živković Radojević, Milena Živković, Aleksandar Miladinović, Dragana Krstić

MOLECULAR DOCKING STUDY OF SELECTED NUSBIARYLINS AS POTENTIAL NONCOVALENT INHIBITORS OF SEVERE ACUTE RESPIRATORY SYNDROME CORONAVIRUS 2 MAIN PROTEASE 462

Miloš Nikolić, Ognjen Milić, Nikola Nedeljković, Marina Mijajlović, Marko Karović, Dijana Bojović, Ana Živanović

ARYLALKANOIC ACID DERIVATIVES OF NSAIDS AS POTENTIAL INHIBITORS OF MICROGLIAL ACTIVATION IN NEUROINFLAMMATION – MOLECULAR DOCKING STUDY 473

Nikola Nedeljković, Miloš Nikolić, Marina Mijajlović, Dušan Tomović, Jelena Dimitrijević, Gordana Radić

EVALUATION OF THE BINDING BEHAVIOR OF NUDT5 INHIBITORS WITH ESTROGEN RECEPTORS: MOLECULAR DOCKING STUDY 482

Marina Mijajlović, Nikolina Stanišić, Nikola Nedeljković, Miloš Nikolić, Andriana Bukonjić, Anđela Gogić

ISTRAŽIVANJE PRAVILNE PRIMENE ANTIBIOTIKA U STOMATOLOGIJI 492

*Zoran Tambur, Ema Aleksić, Jovana Milutinović, Stevan Avramov, Adam Malešević,
 Vladimir Biočanin*

RESISTANCE OF BACTERIAL ISOLATES FROM URINE CULTURES TO
 ANTIBIOTICS..... 515

*Gordana Jovanović, Ana Vasić, Bojan Damjanovic, Aleksandra Krsmanovic, Dragica
 Đurđević-Milošević, Milan Teodorović, Biljana Pavlović*

Ekonomija, menadžment, turizam i hotelijerstvo

Economy, management, tourism and hospitality 527

ON THE QUESTION OF THE ESSENCE OF OUTSOURCING SERVICES IN THE
 CONDITIONS OF A STABLE BALANCED REGIONAL DEVELOPMENT ... 528

Vladislav Bessarabov, Larysa Tymchyna

TRAVEL ADVERTISING IN THE BALKAN POSTERS AND DIGITAL MEDIA
 535

Svitlana Pryshchenko, Nikola Vukčević

EFEKAT DIGITALNOG MARKETINGA NA PRIVLAČENJE NOVIH
 STUDENATA U VISOKOM OBRAZOVANJU 546

Bojana Ostojić, Jelena Ružić, Ljiljana Berezljev

PRIMENA STANDARDA ISO 9001:2015 U POSLOVANJU ŠPEDICIJE..... 559

Dragan Rajković, Aleksandar Marić, Saša Vasiljević

INSTITUCIONALNE MOGUĆNOSTI BRŽEG RAZVOJA DIGITALNOG
 PREDUZETNIŠTVA..... 571

Slaviša Trajković, Krsto Jakšić

RAST I REFORMSKI NAPREDAK TRANZICIONIH DRŽAVA JIE IZMEĐU DVE
 RECESIJE 581

Edvard Jakopin

EMPIRIJSKA ANALIZA DOHODOVNE KONVERGENCIJE EVROPSKIH
 TRANZICIONIH EKONOMIJA KA EU-15..... 592

Tijana Tubić Ćurčić

TRENDOVI U DIGITALNOM UPRAVLJANJU LJUDSKIM RESURSA U
 HOTELIJERSTVU 608

Jovan Momirski, Ivana Brdar

PROFITABILITY OF COMPANIES FROM BELEX-LINE AND MONEX INDICES
 – DOES EFFECTIVE TAX RATE MAKE DIFFERENCE? 617

Nemanja Karapavlović, Stefan Vržina

THE IMPORTANCE OF USING E-BANKING IN COSTUMER SATISFACTION
 627

Arber Imeri

THE APPLICATION OF ELECTRONIC COMMERCE TO SMES IN KOSOVO 636

Donike Ramaj

THE ROLE OF MOTIVATION IN THE MANAGEMENT OF HUMAN RESOURCES IN THE PRIVATE SECTOR..... 646

Valbone Ramaj, Donike Ramaj

THE IMPACT OF MARKETING ON THE RECRUITMENT PROCESS IN THE INFORMATION AND COMMUNICATION TECHNOLOGY SECTOR IN KOSOVO..... 657

Vehbi Ramaj, Donike Ramaj

CUSTOMER SATISFACTION THROUGH RELATIONSHIP MARKETING ... 668

Vivianit Fejza

TRENDS AFFECTING THE EVOLUTION OF LOGISTICS AND SUPPLY CHAIN SUSTAINABILITY 680

Goran Milovanović, Slavoljub Milovanović, Jovica Stanković

VENTURE CAPITAL FUNDS AS SOURCE OF ALTERNATIVE FINANCING THE GROWTH AND DEVELOPMENT OF STARTUP COMPANIES IN THE REPUBLIC OF SERBIA 695

Nikola Radosavljević, Cariša Bešić, Gordana Rendulić Davidović, Mirko Pešić

RURAL TOURISM AS A DRIVER OF RURAL DEVELOPMENT 702

Aleksandra Karceva

SCOPE AND CHALLENGES OF ARTIFICIAL INTELLIGENCE APPLICATION IN ACCOUNTING 713

Milica Đorđević, Bojana Novičević Čečević, Marina Stanojević

BRANDING OF BELGRADE NIGHTLIFE'S ORGANIC CAPACITY 725

Enis Hasanbegović, Melisa Alcan, Lejla Zečirović, Džemila Beganović

EVALUATING INTANGIBLE PROJECT MANAGEMENT ASSETS: EMPIRICAL EVIDENCE IN SERBIAN CONTEXT 737

Marijana Bugarčić

STVARANJE VREDNOSTI KROZ SPAJANJA I PRIPAJANJA TOKOM GLOBALNE EKONOMSKE NEIZVESNOSTI 748

Stefan Koprivica

ACQUA ALTA AS TOURISTIC AND MEDIA SPECTACLE OF VENICE..... 757

Melisa Alcan, Enis Hasanbegović, Lejla Zečirović Danilo Dragović

MENADŽMENT LJUDSKIH RESURSA U FUNKCIJI EFIKASNIJEG POSLOVANJA BANAKA 765

Dejan Antanacković, Srđan Skorup, Ivan Lazović

KONKURENTNOST REPUBLIKE HRVATSKE KAO TURISTIČKE DESTINACIJE I USPOREDBA S CRNOM GOROM	773
<i>Danijel Carev</i>	
SPECIFIČNOSTI POSLOVANJA HOTELSKIH KOMPANIJA U CRNOJ GORI	793
<i>Vasilije Kostić, Duško Milanović</i>	
SAVREMENE TEMDENCIJE U TURIZMU	813
<i>Andela Rašković</i>	
ASSESSMENT OF DIGITAL ECONOMY AND SOCIETY INDEX (DESI) DIMENSIONS USING MCDM METHODS	828
<i>Sanela Arsić, Milena Gajić, Đorđe Nikolić, Isidora Milošević, Anđelka Stojanović</i>	
THE ACQUISITION OF INTERCULTURAL COMMUNICATION AND COMPETENCE OF TOURISM MANAGERS	844
<i>Jagotka Strezovska, Lidija Simonceska</i>	
MANAGING THE CHANGES IN OHRID'S HOTEL OFFER THROUGH BOUTIQUE HOTELS	854
<i>Lidija Simonceska, Jagotka Strezovska</i>	
ZNAČAJ MANIFESTACIJSKOG TURIZMA NA PRIMJERU TENISKOG SAVEZA CRNE GORE.....	867
<i>Dragan Klarić, Dragan Bulatović</i>	
NEUROMARKETING RESEARCH AND THEIR APPLICATION IN EFFECTIVE ADVERTISING STRATEGY	885
<i>Aleksandar Mihajlović, Jelena Gajić, Tamara Papić</i>	
HOFSTEDE'S DIMENSIONS OF NATIONAL CULTURE IN THE FUNCTION OF IMPROVING ENTREPRENEURIAL ACTIVITIES.....	895
<i>Gordana Nikčević</i>	
RAZVOJ FINANSIJSKOG IZVEŠTAVANJA U FUNKCIJI MENADZMENTA JAVNOG SEKTORA	907
<i>Dragan Vukasović, Ognjen Bakmaz, Darko Martinov</i>	
UTICAJ MARKETINŠKIH AKTIVNOSTI NA BRENDIRANJE SPORTA.....	915
<i>Bojana Ostojić, Dragan Klarić</i>	
POSLOVNI I VIRTUELNI INKUBATORI KAO POKRETAČI RAZVOJA PREDUZETNIŠTVA.....	929
<i>Nikša Grgurević</i>	
Pravne i političke nauke, sociologija, psihologija	
Legal and political sciences, sociology, psychology	934

PREDAJA DJETETA KAO RADNJA PROVOĐENJA IZVRŠNOGA POSTUPKA	935
<i>Jasmina Tahirović, Adis Mehić</i>	
RADNOPRAVNI I DRUŠTVENI ASPEKTI DISKRIMINACIJE ŽENA PRI ZAPOSŁJAVANJU I NA RADU	942
<i>Siniša Bilić, Ivica Opaćak, Mate Budimir</i>	
PERSPEKTIVE HUMANISTIĆKOG VASPITANJA U KONTRASTIMA SAVREMENOG DRUŠTVA	949
<i>Krsto S. Vuković</i>	
ANGAŽOVANJE POLICIJSKIH SLUŽBENIKA NA DODATNIM POSLOVIMA	960
<i>Željko Spalević, Ljubiša Konatar</i>	
AKTIVNOSTI MENADŽMENTA PENALNIH USTANOVA U TRETMANU OSUĐENIH LICA KROZ RADNO ANGAŽOVANJE	979
<i>Aco Bobić, Dražan Erkić, Isidora Milošević</i>	
Humanistićke nauke: filozofija, filologija, istorija, teologija	
Humanities: philosophy, philology, history, theology	990
AKTIVIZAM STUDENATA U ZAJEDNICI – ULOGA UNIVERZITETA U RAZVOJU GRAĐANSKOG AKTIVIZMA	991
<i>Stanislava Marić Jurišin, Bojana Marković, Borka Malčić</i>	
INTEGRITY ADVISOR IN PUBLIC ADMINISTRATION: HANDLING A REPORTED INCIDENT OF SEXUAL HARRASSMENT	1000
<i>Evaggelia Kiosi</i>	
A (POTENTIAL) LIFESPAN OF A METAPHOR: THE CASE OF A BANK	1010
<i>Nina Manojlović</i>	
PERCEPCIJA STUDENATA/STUDENTKINJA O PROFESIJSKIM IMENICAMA ŽENSKOG RODA	1018
<i>Milena Burić, Milena Lipovina-Božović, Milijana Novović-Burić</i>	
WAY OF THINKING AND SKILLS AS CHALLENGES IN A TURBULENT BUSINESS ENVIRONMENT	1038
<i>Tatjana Mamula Nikolić, Svetlana Kralj</i>	
AN ETHICS FOR EMERGING TECHNOLOGIES	1046
<i>Ivana Luknar, Filip Jovanović</i>	
THE INTERWEAVING AND CROSSINGS OF HISTORY AND FICTION IN POSTMODERN LITERATURE: FOWLES'S <i>THE FRENCH LIEUTENANT'S WOMAN</i> AS A REVISIONARY HISTORICAL NOVEL	1057
<i>Nataša V. Ninćetović</i>	

MULTI-FACETED IRONY IN KAZUO ISHIGURO'S NOCTURNES	1065
<i>Tijana Matović</i>	
ROMKINJE U SVETU PREDUZETNIŠTVA: MOGUĆNOSTI I IZAZOVI ZA AKTIVNU PARTICIPACIJU I JAČANJE SOCIO-EKONOMSKE RESURSNE BAZE	1075
<i>Marina Nedeljković, Jovana Škorić</i>	
FAKTORI MOTIVACIJE U MARKETING TIMU	1085
<i>Saška Stojanović, Anđela Golubović, Milan Gačević</i>	
SOCIAL AND HUMANITARIAN DIMENSION OF THE MEANING EVOLUTION OF THE RUSSIAN CINEMATOGRAPHY	1096
<i>Arkady Rusakov</i>	
EMOTIONAL INTELLIGENCE AS A SOURCE OF TRANSFORMATIONAL LEADERSHIP BEHAVIORS	1119
<i>Nenad Mihajlov, Snežana Mihajlov, Slaviša Stojanović</i>	
TEATAR POTLAČENIH - IZMEĐU POZORIŠNE PRAKSE I SREDSTAVA ZA DRUŠTVENU PROMENU	1131
<i>Enis Hasanbegović, Melisa Alcan, Danilo Dragović, Vesna Ravić</i>	
A CRITICAL REVIEW OF THE INFLUENCE OF SOCIETY, RELIGION AND POLITICS ON CULTURAL-HISTORICAL OBJECTS IN NOVI PAZAR (CASE STUDY OF THE ARAB MOSQUE)	1142
<i>Melisa Alcan, Enis Hasanbegović, Džemila Beganović, Vesna Ravić</i>	
TEHNOLOGIJA KAO SILA DESTRUKCIJE U PESNIŠTVU TOMASA STERNA ELIOTA	1151
<i>Tomislav Pavlović</i>	
„KNJIŽEVNA KLINIKA“: TUMAČENJE I/ILI UPOTREBA KNJIŽEVNIH TEKSTOVA U BIBLIOTERAPIJI	1162
<i>Jovana Pavićević</i>	
MOTIVACIJA U UČENJU ENGLESKOG KAO DRUGOG JEZIKA: STUDIJA SLUČAJA – FAKULTET ZA MENADŽMENT	1172
<i>Irena Petrušić, Jelena Poznanović</i>	
Održivi razvoj, ekologija, energetska efikasnost i obnovljivi izvori energije	
Sustainable development, ecology, energy efficiency and renewable energy sources	1182
ZNAČAJ PRIMENE SAVREMENE MEHANIZACIJE NA ŽIVINARSKIM FARMAMA U FUNKCIJI ODRŽIVOG RAZVOJA U SRBIJI	1183
<i>Suzana Knežević, Jelena Ignjatović, Milena Milojević, Goran Stanišić</i>	

COMPARISON FUZZY AND INTERVAL TYPE-2 FUZZY SETS APPROACH IN DECISION FOR DEVELOPING SMART CITIES	1192
<i>Mimica Milošević, Dušan Milošević</i>	
BIOPLIN KAO ENERGETSKI RESURS	1203
<i>Mirsad Đonlagić, Dalila Ivanković, Fuad Čatović</i>	
THERMO-HYDRAULIC PERFORMANCE OF A SOLAR DOMESTIC WATER HEATER.....	1216
<i>Snežana Dragičević</i>	
ANALIZA MJERNE KAMPANJE ZA VJETROELEKTRANU VUČIPOLJE ...	1225
<i>Sandra Antunović Terzić, Slobodanka Jelena Cvjetković, Siniša Zorica, Toni Karabatić, Vlaho Cvjetković</i>	
SPAJANJE FOTONAPONSKIH SUSTAVA NA MREŽU	1236
<i>Marinko Lipovac, Siniša Zorica, Slobodanka Jelena Cvjetković, Ivan Papučić, Predrag Đukić</i>	
UTICAJ POLOŽAJA I ORIJENTACIJE STANA NA NJEGOVE ENERGETSKE PERFORMANSE.....	1247
<i>Branko Slavković, Budimir Sudimac, Danilo Dragović</i>	
THE BUILDING TECHNOLOGY OF PASSIVE AND LOW-ENERGY HOUSEHOLDS	1255
<i>Jovana Jovanović, Ivan Stevović</i>	
A REVIEW PAPER ON IOT SOLUTIONS FOR OUTDOOR ENVIRONMENTAL MONITORING	1262
<i>Marko Marković, Goran Marković, Mladen Koprivica</i>	
SUSTAINABILITY IN THE PROSESS OF EDUCATIONIN CIVIL ENGINEERING	1273
<i>Ivan Stevovic, Jovana Jovanovic</i>	
Edukacija, online edukacija - eLearning	
Education, online education – eLearning.....	1282
POTREBE PREISPITIVANJA I MIJENJANJA SISTEMA VASPITANJA, OBRAZOVANJA I ŠKOLSKOG SISTEMA.....	1283
<i>Muzafer Bibić</i>	
ZNAČAJNI KVANTITATIVNI POKAZATELJI POSTIGNUĆA STUDENATA U ISPITNIM ROKOVIMA.....	1306
<i>Tatjana Bajić, Ljiljana Stankov, Mira Jovanović, Sanja Vuletić</i>	
EMOTIONAL ENGAGEMENT IN LEARNING ENGLISH AS A FOREIGN LANGUAGE DURING COVID-19 PANDEMIC.....	1318
<i>Zrinka Fišer</i>	

DEVELOPMENT OF DESIRED COMPETENCIES OF MILITARY LEADERS	1328
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Goran Radovanović

USING TECHNOLOGY AND ONLINE RESOURCES IN THE CLASSROOM	1339
--	------

Biljana Vlašković Ilić

THE EDTECH - FRAMING THE FUTURE OF EDUCATION	1355
--	------

Andreja Mihailović

MULTIMEDIA TOOLSET DEPLOYMENT IN THE ENGLISH-COURSE PRESENTATION OF DIGITAL AGRICULTURE	1361
--	------

Tihomir Živić

ANALIZA ZASTUPLJENOSTI INFORMACIJSKIH TEHNOLOGIJA I OBRAZOVNIH SOFTVERA U PEDAGOŠKIM STANDARDIMA KANTONA SARAJEVO U BOSNI I HERCEGOVINI	1372
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Nezir Halilović

WEB PLATFORMA ZA EDUKACIJU ZASNOVANA NA PRINCIPIMA GEJMIFIKACIJE	1387
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Slavimir Stošović, Nikola Vukotić, Vesna Ristić

OSTVARIVANJE AFEKTIVNOG I KOGNITIVNOG SOCIJALNOG PRISUSTVA U ONLINE NASTAVI KROZ PRIZMU STUDENATA ISLAMSKIH FAKULTETA U BOSNI I HERCEGOVINI	1398
---	------

Tahani Komarica, Nezir Halilović, Fikret Kalabić i Reuf Ibreljić

USING ESCAPE ROOMS IN SUPPORTING LEARNING IN STEM COURSES: AN EXAMPLE OF AN ESCAPE ROOM IN GENERAL CHEMISTRY	1414
---	------

Stanislava Olič Ninković, Jasna Adamov, Branka Radulović

VREDNOVANJE, SAMOVREDNOVANJE I VRŠNJAČKO VREDNOVANJE U FUNKCIJI PRAĆENJA UČENIČKIH POSTIGNUĆA	1422
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Mušanović Damir

BRANDING OF BELGRADE NIGHTLIFE'S ORGANIC CAPACITY

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ABSTRACT:

City branding has become a popular area of research in spatial sociology, as a result of global urbanization of society, as well as a new phase of capitalism. Belgrade has enjoyed the title of the capital of nightlife of Eastern Europe for over a decade, and that "new Berlin" image was created completely organically - with no strategy, promotion, urban management, or even a clear plan on the part of tourist organizations. This paper aims at examining the potential and possibilities, as well as problems and potential hurdles on the path of building on, and highlighting the aforementioned potential, provided that a longterm plan and a strategy to promote and brand the city was put into effect. It will explore how taking these steps would affect the overall improvement of the city, its tourism and economy, as well as the impact they would have on the fulfillment of the socio-cultural needs of its inhabitants. The goal is to examine the general traits of city branding as well as the popularity and relevance of Belgrade nightlife, for tourists and migrants, as well as the local population, and eventually provide a concrete branding process plan. This entire process would consist of detailed analysis, research, interviews, as well as the mapping of current hotspots credited with creating this image of Balkan nightlife epicenter. Finally, it aims to develop a branding and development vision, utilizing all the modern instruments for urban management, and therefore secure Belgrade's competitive advantage on the market.

Keywords: *Belgrade, branding, city, nightlife, urban management*

1. INTRODUCTION

In a capitalist society where people even brand themselves, it is obvious how much branding of cities is necessary - even inevitable - for competition in the tourist market and staying in trend. New York is "the city that never sleeps," Paris is a "city of love," and Berlin paid 14 million dollars in 2008 for its new slogan "Be Berlin," which tourists were told: You do not come here for something new you can already see that you are becoming something new. However, Central and Eastern Europe has been in a transition period for too long, and it was challenging to brand any city whose politics also constantly changed. The capitals of Central and Eastern Europe have passed or are still passing through

complex transitions resulting from three crucial processes: post-socialist transformation, Europeanization, and globalization (Stenning, 2004; Hamilton et al.2005)

According to United Nations research, 55% of the world's population currently lives in cities. By comparison, in 1900, 13% of the world's population lived in cities; predictions say that by 2050 that percentage will rise to 68%. However, the importance of cities is growing in terms of the number of inhabitants and the concentration of power but also those needed resources for their functioning: "Cities cover only 2% of the territory planets, but require 75% of the resources. This data opens up a series of economic, social, and ecological sustainability of urban development and the peculiarities of urban policy by which this process shapes to a greater or lesser extent" (Petrović, 2009, p. 7).

Today, globalization seriously affects the economy, architecture, urbanism, and residents' cultural and social needs. Therefore, the management of cities began to become increasingly commonly viewed through the capital - where promotion provides cities with positioning opportunities in the world, creating a good reputation based on their uniqueness, authenticity, tolerance, transformability, communication, tradition, talent, as well as testimonies tourists, students, residents, and business people who add or subtract value their reputation (Morgan, Pritchard and Pride, 2015). However, to reach the goal and successfully rank on the market, it is necessary that state and local government, as well as business and economy community, recognize the concept of city branding and assume the expectations of tourists, foreign and domestic investors, buyers, as well as potential future residents.

The concept of city branding represents the profiling of a recognizable and unique image of the city, which will, with a long-term strategy and with constant cooperation with local government, residents, businesses, and economic community, attract foreign parties, investors, tourists, and residents; at the same time, this process makes cities better position in international market frameworks. The very process of breeding cities, though, looks like a marketing campaign; it is actually a long-term strategy which, in truth, involves many marketing activities and visibility planning, but also a lot of research and listening to the pulse of the market, the needs and expectations of the people who live in those cities, potential, target audience, communication with the media (local, regional and global level), social networks and events, creating a visual identity of the city, analyzing and choosing adequate and available tools for place branding.

This paper will explore Belgrade's nightlife as a breeding potential, try to explain how Belgrade has been so popular for decades, and that an image created organically, without a preconceived strategy, promotion, urban management, or a clear and organized plan of tourist organizations. Also, it will apply some of the urban management models and offer potential strategies for the promotion and branding of Belgrade's nightlife, and therefore Belgrade as one of the capitals of Europe. The research will be carried out through several methods: analysis of the content of selected literature, as well as tourist websites that, in one way or another, they promote Belgrade's nightlife, and through the comments and experiences of visitors to those sites. We will objectively and systematically examine the existing data using the content analysis method to obtain a realistic overall picture. In

addition to these, descriptive methods, mapping, and comparative analysis will also be used.

Work on practical examples of popular cultural locations will show and discuss possible directions toward a more distinct city identity.

2. BELGRADE, THE EPICENTER OF NIGHTLIFE IN THE BALKANS

In the early 2000s, Belgrade received a new epithet: the new Berlin. This seemingly flattering slogan - Belgrade is the new Berlin - actually positions Belgrade in the number 2 place it is from impossible to leave because there is always Berlin, to which Belgrade simply refers. Some of the descriptions of Berlin can be applied to Belgrade, such as "city of history" and "poor but sexy." Nevertheless, Belgrade is not just a shadow of Berlin, especially not after Berlin lost its mysteriousness - which is the reason for searching for a new Berlin. A famous quote from George Balašević's "We used to come to Belgrade as a pilgrimage" also underlines the potential of Belgrade as a city that knows how to change people. Capitalist vocabulary: Belgrade can monetize the experience. People come to Belgrade for that experience.

According to data from the Secretariat for Administration / Statistics Sector of the City of Belgrade, a record number of registered overnight stays in Belgrade accommodation facilities was achieved in 2022, a total of 3,180,977 was 18% more than the record in 2019. Furthermore, the total number of tourists who visited Belgrade in 2022 reached the number of 1.179.889 so far, of which almost a million are foreign guests, more precisely 982,495, which is an increase of 86% compared to last year.

In 2020, the constant growth of tourists in Belgrade was interrupted by COVID-19, which recorded a decrease in tourists by about 70% compared to the previous year. However, after a more profound analysis of the tourist reviews on platforms such as TripAdvisor, Booking.com, and Google Reviews, as well as social networks such as Twitter, Facebook, and Instagram (where trending hashtags #belgradenightlife, #beogradnocu, #nightinbelgrade, #belgradeatnight), we can conclude that Belgrade's rich nightlife has been around for a long time, especially among young people, recognized as the capital of good time in Eastern Europe.

Belgrade has had a good reputation as a nightlife city for many years backward. Maja Vukadinovic and Aleksandra Mikata, in the book Chronicle of a good marriage, which was created based on the concept of "Belgrade at night - Symbol of one time," which is published in several installments in the daily newspaper Politika, very vividly respond to the question of why exactly Belgrade has the image of a city that lives at night. Vukadinović and Mikata chronologically take us - everywhere from the shy sixties, when Belgrade had already positioned itself as the center of culture, entertainment, and social life. It is the age of romantic dances, landings, May Day parades, relay races, twists, and the beginning of Yugoslav rock and roll, the hippies' revolution, and the gradual interest of the socialist society in Western model entertainment.

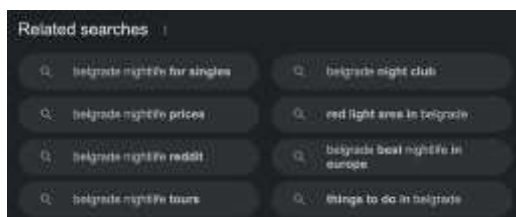


Fig.1. A Google search for "Belgrade nightlife" offers thousands of articles and references without a clear plan and program.

On April 25, 1967, the capital of the former Yugoslavia got its first disco in the Balkans - "At Laza Šećer" (on the site of today's "Šećer"/Sugar club). After the sixties the merry seventies came when the night offer became significantly more diverse - how musically and in terms of possible expression. Young people from different backgrounds and subcultures - finally got their places to hang out. Belgrade Night, which was already in the seventies, felt the potential of its nightlife; it brought new genre diversity and the right to choose: from hippies, discophiles, rockers, and ravers, all the way to punks, no while neglecting their folklore. The people of Belgrade got their first real one in the seventies disco club "Zeppelin," modeled on European clubs, which occupied 400 m², had three podiums, and seventeen seating options. With its floor covered with black artificial leather and with 20 mirrors under a flock of light bulbs, Zeppelin quickly became a "club that destroyed the youth."

After the fusion of disco lights and socialist concrete, Travoltiada (a competition in dance based on the popular movie "Saturday Night Fever") came to the eighties. With them, the cult club Akademia (primarily a club of art academy students), of which Vodič is through Europe ranked among the ten best underground places to go out in Europe. Through we can recognize this club as the beginning of the promotion of Belgrade's nightlife: the Academy did not go only for music; the Academy was the center of artistic, alternative, performative, and intellectual scenes. During the eighties, Belgrade improved the management of its nightlife - that is, starts to address its potential. Let us say the city starts then for the first time to offer night activities during the summer: pool parties, basketball courts, and the Panorama public swimming pool on Banovo brdo is also open disco on rošua.

At the peak of the branding of Belgrade as the capital of nightlife - the problematic, bloody, warlike but unique nineties began, which - paradoxically - as Mikata writes, ensured that Belgrade profiled itself as the center of the nightlife parties in the Balkans: "During the nineties, the most important tourism brands were created - debauchery, going out on weekdays, coffee shops in "Silicon Valley," Belgrade women like beauties, a city that resists globalization, in a word - a capital that everyone wants to visit."

The 1990s impoverished charming, artistic, and intellectual Belgrade with different laws (or the lack of them) and such a climate was followed by the arrival of turbo-folk and rafts. Lots of fun for little money, fights, murders, and sensationalism at any cost - again paradoxically - even such nightlife in Belgrade also had its audience in Europe. Everyone secretly wanted to hear, see and feel the crazy night events in the wartime, sanctioned and isolated Belgrade, where crime, inflation, and anarchist free nights. Although there were turbo folk, kitsch discos, and more modern bars as its most visible

parts, the Belgrade nightlife of the nineties also had positive moments. Jazz bars and clubs began to spring up in Belgrade, which were (un)expectedly crowded. That is when electro and techno sounds are heard for the first time in Belgrade, but also acid jazz, funk, and soul. In response to isolation, war, diesel, turbo-folk, and criminal confrontations, Belgrade hosts massive rave parties similar to the world rave parties organized in industrial cities like Detroit and Manchester. Symbolically, the techno club Industrija is born. Today, rave is one of the symbols of Belgrade's mainstream nightlife, and back then, it was organized in marginal and alternative spaces: fair halls, abandoned industrial buildings and hangars, Tašmajdan catacombs, in the old power plant in Dorćol... Although musical influences managed to penetrate what was then Belgrade, although Belgrade musicians and artists managed to find their expression in funk or techno, they existed on the margins for a long time, waiting for their time to become visible and take over the throne. They finally got it: after October 5, 2000, Belgrade once again opened the door to Europe and the world, and thus to the general improvement in culture and art.

Today, Belgrade is considered a city that never sleeps, where every night can be treated as a weekend and where, unlike in the seventies, going out starts after 11 pm because parties and gigs don't start until after midnight. Millennials have made Belgrade's nightlife eclectic: Belgrade has begun to offer spaces and entertainment for all tastes openly. The old phrase "from Silvana to Nirvana" is now visible in one of Belgrade's nights. Following the example of world trends and countries in transition, by reviving industrial zones and abandoned buildings and revitalizing urban pockets of the city, Belgrade contributed a better reputation on the international market. It stood side by side with many European and world metropolises. Such revitalized night oases are Betonhala, Hangar, Dragstor, Savamala with KC city (created as the first alternative cultural center), Cetinjska, the BIGZa building, and many others. One of the most important phenomena in Belgrade night assigned another taste is the pubs. Today, they are a transformed version of the cafe that existed in Yugoslavia or during the nineties, but despite that, they kept their interior, menu, and atmosphere the spirit of old times - with local cuisine and brandy that they are still served on checkered tablecloths.

Many foreign and world media have recognized Belgrade as the epicenter of good entertainment and nightlife. Some of them are:

- "The Guardian," wrote about Belgrade's nightlife, where the accent is put clubs like Drugstore and KC Grad on the alternative scene.
- Lonely Planet" also wrote about Belgrade's nightlife, where he presented guides to the best clubs, bars, and rafts in town.
- "VICE UK" had a few articles about nightlife in Belgrade, including raft parties and a guide to the best clubs in town.
- "The New York Times" wrote that Belgrade is slowly turning into a new Berlin regarding the club scene and alternative culture.

- BBC also had an article about Belgrade's nightlife, pointing out the club "20/44" as one of the best in town.
- CNN, In a 2017 article entitled "Belgrade Nightlife: New Wave creativity," CNN describes how Belgrade is becoming the new nightlife mecca in Europe.
- "The New York Times," in some of its articles, described Belgrade's nightlife's diversity and liveliness. One was called "Belgrade: The City that never sleeps," and the second was "Belgrade Bohemian Scene," published in 2009.
- "The British Telegraph" published an article in 2018 called "Belgrade nightlife: clubs, bars, and rafts. Other articles mentioning nightlife in Belgrade "How Belgrade Became the Serbian Berlin" and "How is the Serbian capital became the Host of the World's best festivals."

If a place has a positive reputation, that brand is an influential intermediary culture, community, and people, and the more potent its reputation, the easier it is to attract attention; therefore, it is better to compete for funds, jobs, and new investments. A positive reputation of a place increases its competitiveness; the value of that place and its brand accumulates and thus establishes its position as a place worth visiting (Morgan, Pritchard, and Pride, 2015).

Unfortunately, after all the war events on the soil of the former Yugoslavia, the foreign media was much more interested in the negative aspects and consequences of the war in the Balkans - and Belgrade was viewed through the prism of a post-socialist, post-war city, and after NATO bombings in 1999 - it received the status of a bombed city. City brand Belgrade is associated with numerous conflicts, nationalism, and crime economic and social problems, such as a high unemployment rate, poverty, and corruption. Apart from that, Belgrade did not have a good reputation regarding respect for human rights - i.e., treatment of certain minorities and vulnerable groups. Discrimination based on race, gender, sexual orientation, and other characteristics still exists in Belgrade and Serbia. However, many organizations and state institutions are trying to reduce it - and thus promise foreigners and future tourists that their rights in this city will be respected, regardless of the differences they bring.

To the same extent, how positively the city's reputation can affect the improvement of the city's brand, just as much as a negative reputation can threaten those activities that the city is acquired in other fields and can turn away potential tourists, investors and visitors, and residents. That is why before, in parallel with planning, and after planning, an urban strategy should work intensively to suppress and prevent the creation of a negative reputation and mistrust. Instead, build trust and provide a safe ground for all people.

3. REPUTATION MANAGEMENT OF BELGRADE'S NIGHTLIFE

As already said, the foundation of a winning and successful reputation of a creative destination is to provide a safe and tolerant space where all people feel welcomed despite their differences.

The term creative destination Morgan, Pritchard, and Pride, in the publication "Destination as a Brand," describe and define it as an urban and/or rural place that improves tourism well-being of its inhabitants and accepts new trends of thinking and sustainable way of thinking of life. In addition, these are attractive places to live and visit, smart places that attract attention regardless of their size and political influence. The virtuous circle of destination reputation has six elements that should mark future strong brands: *tone of communication, tradition, tolerance, talent, transformability, and testimonies* (Morgan, Pritchard, Pride, 2015, p. 28). In the implementation of the strategy should implement these elements of the virtuous circle of the reputation of a creative destination.

In the previous section, a lot has already been said about the *tradition* and rich history of the nightlife of Belgrade; various testimonies of visitors about uniqueness and specificity were also mentioned Belgrade nights, but also that Belgrade is a treasure trove of *talents*, young artists (both music, film, stage and literary industries) that have the power to create a unique and innovative scene. When we talk about transformability - Belgrade indeed is experiencing a slow but steady transformation regarding openness and inclusion diversity: be it gender, race, class, sexual orientation, or ethnicity belonging. *Transformability* is achieved by that keyword of a democratic society, i.e., tolerance, which is Belgrade's development point, especially the nightlife Belgrade brand.

All these things - tolerance, transformability, testimonies, tradition, talent - in one place can happen organically and exist at the level of the phenomenon or the unconscious potential. However, what must happen is conscious, planned, and intended establishing a clear and recognizable tone of communication that will attract the target group visitors. It can be, for example, a focus on the diversity of musical genres, a recognizable Belgrade sound, a friendly and open attitude towards foreign visitors, or accentuating the city's alternative scene.

After collecting data from various sources of literature, media, websites, social networks, and informal interviews - we can conclude that Belgrade enjoys a reputation as the nightlife capital of Eastern Europe. That image has been made prominent partly organically, almost by accident. According to Anholt, the author who developed his reflections on branding as a marketing expert: the process of branding cities should be understood as a long-term process, which is a product of intellectual (innovation) rather than financial capital (money spent in the media campaign) (Anholt, 2010, p. 74).

Implementing an urban strategy for rebranding Belgrade's nightlife can be complex and long-term. In the following text, we will try to implement the combination of the model used for the development of Kikinda's cultural and tourist content, which was managed by professor Uroš Radosavljević and his collaborators Aleksandra Đorđević and Jelena Radosavljević with a group of students, as well as other models described and explained in the publication "Destination as a Brand" (Morgan, Pritchard and Pride, 2015).

3. 1. Steps to implement the strategy

1. Perform analysis, research, and mapping of the current situation: The first step in implementing the urban strategy for rebranding Belgrade's nightlife is already an analysis of existing capacities and potentials. This analysis should focus on researching existing night destinations, identifying trends and shortcomings, and studying the needs of tourists and the local community.

- Research and analyze the authenticity, uniqueness, originality, and specificity of Belgrade;
- Map and display relationships between existing content, networks, and programs, as well as physical ones, urban structures, and spaces;
- Determine the values, potentials, and problems for branding the place. For example, in Table 1, a brief SWOT analysis (Tabele 1.) of Belgrade's nightlife is presented.
- Along with all the previous research, it is essential to research the competing cities and identify their strengths and weaknesses concerning Belgrade.

2. After appropriate research and mapping, follow the definition of the brand and its goals, i.e., visions of development. This step involves defining the desired identity of nightlife in Belgrade and setting clear goals to be achieved:

- Place branding using modern instruments of urban management;
- Integral spatial and programmatic concept of place branding based on the recognized values, potentials, and problems;
- Defining the vision of development, spatial networks, content, and activities.

3. If we treat the brand as a product, we go to the market with it, which is sold capitalized through a specific audience. **Identifying the target audience** is a crucial step in this stage of re-branding. This step will help understand the target audience's needs and preferences, which will be helpful when making decisions about the offer and promotion of overnight destinations.

4. Developing an action plan: After defining the brand, goals, and target audience, the next step is to develop an action plan to implement the strategy. The action plan should include concrete solutions to improve nightlife in Belgrade, including developing new night destinations, improving existing ones, promoting and marketing, improving infrastructure, and more.

The action plan begins with an analysis of examples and model options for projects and programs branding following the interests and needs of relevant actors. Then it continues analyzing and selecting urban management instruments that would be foreseen project. Before the actual implementation, it is necessary to work out spatial interventions, branding projects, and programs following the specifics of the cultural context. The last step is the implementation of the action plan. Implementation implies implementing planned activities, monitoring results, and adjusting the plan if necessary.

3. 2. External and internal actors for implementing the strategy

Implementing the urban strategy of Belgrade's nightlife is interdisciplinary and should involve different actors. Cooperation with the authorities is an important factor for the implementation of the strategy for the rebranding of Belgrade's nightlife because the Government has a key role in decision-making and providing support for the improvement (or deterioration) of nightlife in the city. In addition to the government, cooperation and the involvement of others is very important actors, such as city officials, local organizations and associations, entrepreneurs in the night sector, experts in urban planning, architecture, sociology, tourist organizations and agencies, media, police, representatives of cultural organizations, and art groups who would could contribute to the creation of a more diverse offer of cultural events and activities in nightlife, the public transport sector, and the non-governmental sector that would ensure that nightlife be inclusive and diverse, etc. Apart from external actors, they are significant for the success of branding essential and internal actors. Involvement of the local population in the process of creation i strategy implementation can help ensure their support and understanding. This may include convening public hearings, polls, and other activities that will enable the local population to actively participate in creating a new night identity life for yourself and your future guests.

If branding is seen as an organic and phenomenological process, local actors/citizens continuously shape the identity and image of the city and precisely the way they live, work, and have fun; their skills and entrepreneurship provide a specific added value to the branding of the city (Insch, 2011: 8).

Table 1. SWOT analysis of nightlife in Belgrade

S	W
- Belgrade's long and rich history of nightlife can be attractive to tourists and visitors. - Variety of offers: Nightlife in Belgrade offers various entertainment options, including clubs, bars, restaurants, rafts, concerts, and festivals. - Strong spirit of the place. - Belgrade has a rich cultural scene, including theaters, cinemas, museums, and galleries, which can add interest to tourists for nightlife. - Belgrade is located at the crossroads between West Europe and Southeast Europe, which makes it an attractive destination for transit passengers. - The prices of drinks and food and entrances to clubs in Belgrade are relatively affordable compared to other cities in Europe.	-Lack of a clear identity of nightlife in Belgrade - Absence of innovative concepts and new ideas -Lack of promotion and marketing of nightlife - Security problems, such as violence, theft, and drugs, are a major concern for tourists and local audiences - Low quality of service in some clubs and bars, such as untidy toilets and poor service, may turn off potential visitors. - Lack of a marketing campaign that promotes nightlife in Belgrade. - Outdated infrastructure, including an inadequate public transport system and parking problems. -Lack of investment in nightlife development, including lack of funds for renovation and modernization of space, may limit the development of this area.

O -Potential for attracting new tourists. -Organizing events and festivals in nightlife. - Introducing new trends in nightlife, such as new musical genres and board games. - Business guided by the principles of social responsibility, including respect for human rights, environmental protection, and support for the local community. - Possibility of cooperation with local artists and musicians. - Belgrade has many different spaces that can be used for nightlife, including clubs, bars, restaurants, and venues outdoors, and abandoned industrial spaces that provide various possibilities for new concepts and formats. - Belgrade's rich history and cultural heritage can be used to promote nightlife, including cultural tours, thematic evenings, and events.	T -Regulations related to nightlife can limit business opportunities and reduce profitability. - Competition in the nightlife field is great in the region and other cities in Europe, which can reduce tourist interest. - The capacity of some clubs and bars may be limited, leading to crowding and crowd dissatisfaction. - The COVID-19 pandemic has significantly affected nightlife in Belgrade and around the world, making the recovery of this area difficult.

In addition to the proposed basic steps for the implementation of the urban strategy of rebranding Belgrade's nightlife, based on the SWOT analysis (Tabele 1.) is very important to include the following steps that are vital to the success of the strategy:

-Monitoring and evaluation: In order to ensure the successful implementation of the strategy, it is important to monitor and evaluate progress at regular intervals. This will enable the identification successes and shortcomings of the strategy and adaptation of the action plan according to needs and new trends.

-Linking with other city strategies: Belgrade's rebranding of nightlife should not be isolated from other urban strategies in the country and region. Therefore, it is crucial

to connect strategies at the local, state, and even regional levels and work on synergy to ensure a long-term sustainable improvement in the quality of life in the city.

-Creating a new offer: It is essential to create a new offer to attract a new target audience and improve the overall quality of nightlife in Belgrade. It may include the development of new music festivals, cultural events, and other manifestations that will attract tourists and local audiences. At the same time, it means investing in artists, musicians, and performers all over Serbia - so that they would be the ones who offer an authentic and unique style.

- Improvement of infrastructure: Improvement of public transport, lighting, and security, as well as arranging public spaces and solving the problem of noise and crowding, can be vital to the strategy's success and the comfort of both residents and visitors.

4. CONCLUSION

Nightlife is inseparable from culture and art. And in today's hyper-production market, when we talk about creating a new offer - any offer is not enough. You need a specific Belgrade voice, a recognizable Belgrade sound, you need to be constantly "edgy." Therefore, the answer to the question "where to start?" is "from art." Investing in local creators is what Belgrade lacks today in order to rise to the level of world capitals of nightlife. Socialism invested in its people; however, after the collapse of Yugoslavia, there was a huge "brain drain" - about 300,000 university-educated people left the country. The years that followed did not invest in the creative industry, and Belgrade is still recovering from the consequences of that period of "intellectual hunger."

Nevertheless, Belgrade persistently shows its adaptability when it comes to entertainment. The concept of a "fun zone" represents an organized night out within a specific zone (which in Belgrade is mostly industrial and underutilized). The ephemeral and unstable quality of entertainment zones in Belgrade and the occupation of seemingly marginal spaces contribute to the revival of the city's capacity for entertainment, especially when it comes to countries in transition, which abound in abandoned and empty buildings. Such spaces continue to "sprout" in Belgrade, such as in the last couple of years, a space like DIM also appeared. As the poet Maša Seničić writes: DIM is not just a bar in Cetinjska Street; it is a platform for theater, gallery, concert, and club events; it is a space for playing between day and night (according to beforeafter.rs).

Certainly, this paper suggests that, in addition to clubs and rafts (which are the most well-known to tourists), serious work should be done on presenting the other contents of Belgrade (such as museums, galleries, theaters, exhibitions, sports events...) that would adapt their program to night outs (from 21:00 to 00:00, for example). The capacity for such activities is, for example, a night tour of the Kalemegdan Fortress, Skadarlija, Gardoš Tower in Zemun or some other tours in different parts of the city, as well as "Museum Night," "Book Night," etc. In order to achieve this, it is necessary for the city authorities, in cooperation with the tourist organization of Belgrade, to look at all the potentials, capacities, and resources of the city and to create a long-term branding plan for the Serbian

capital, the implementation of which would change and improve the image of the city, maintain existing qualities and indicate new directions. and the city's contents, both in terms of nightlife and the overall branding of Belgrade.

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