MREŽA MUZEJA U HRVATSKOJ
Muzeji pred sve većim zahtjevima društva; o mreži muzeja

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Zašto mreža muzeja?

Procesi globalizacije i određivanje kulturnog identiteta, pojava novih medija i upotreba informacijskih tehnologija u svim sferama života pred baštinske ustanove, pa tako i pred muzeje, postavljaju velike izazove i zahtjeve. Raste pritisak na muzeje kao na tradicionalna mjesta čuvanja pamćenja zajednice, njezina ogledala, mjesta skupljanja različitih znanja i vještina. Društvo od muzeja s pravom očekuje sve više i više.

Kako bi odgovorili na te zahtjeve, muzeji se koriste svojom komunikacijskom ulogom te uz pomoć izložbi, edukativnih, izdavačkih i marketinških projekata promiču nove ideje, pružaju znanja koja nisu sastavni dio standardnoga obrazovnog sustava i koja su najčešće nepoznata i rijetka, postavljaju relevantna pitanja, zagovaraju nužnost stalnog vrednovanja i istraživanja muzejskih predmeta kao autentičnih znakova vremena i događaja.

Spomenička baština, muzejski predmeti i dokumentacija osnovni su smisao i razlog postojanja muzeja. To je okosnica muzeja: raznorodnost i raznovrsnost predmeta, u rasponu od materijalnih svjedočanstava tehnike i tehnologije do prirodnih znanosti, umjetnosti i povijesti čini iskustvo muzeja istinitim i neponovljivim doživljajem. Muzeji se za njihovo čuvanje, proučavanje i razumijevanje koriste različitim znanstvenim disciplinama; upravo je zbog toga muzejska djelatnost najsloženija od svih baštinskih djelatnosti. Da to nije teza bez pokrića dovoljno govori činjenica da je djelatnost muzeja vrlo složeno strukturiran sustav[1] koji zahtijeva i vrlo raznoliku kadrovsku strukturu[2].

Institucija muzeja trebala bi biti i najbolje mjesto za čuvanje pokretnih kulturnih dobara,[3] kao i relativno nove kategorije spomenika koji su pod pojmom *nematerijalna baština* obuhvaćeni istim zakonom[4]. Načela muzejske djelatnosti trebala bi se mnogo sustavnije i profesionalnije proširiti i na tzv. muzeje na otvorenom, na spomeničku baštinu u crkvama, kao i na čuvanje i prezentaciju kulturnih i prirodoslovnih sadržaja u nacionalnim parkovima, na očuvanje prostora i krajobraza, na građu i objekte industrijske baštine.

Sve su to iznimno važni čimbenici koji potiču muzejsku profesiju da prije svega odredi vlastite standarde rada kojima bi obuhvatila svu širinu svog djelovanja kako bi se postigla kvaliteta, prepoznatljivost i uvjerljivost "muzejskog proizvoda", bez obzira na mjesto i okolnosti u kojima se muzejske ustanove nalaze. Zajedničkim aktivnostima stručnjaka omogućuje se i jača partnerstvo ne samo među muzejima, već i ostalih baštinskih i kulturnih ustanova te se stvara i nova kvaliteta rada.

To su, dakle, ciljevi mreže/sustava muzeja i to su razlozi zašto su mnogi naraštaji muzealaca u Hrvatskoj nastojali toj svrsi dati i neku formalnu strukturu koju nazivamo mrežom muzeja.

Povijest pokušaja izrade / uspostave Mreže muzeja

Premda se u muzeološkoj literaturi navodi informacija prema kojoj su postojali neki pokušaji uspostave mreže muzeja u Hrvatskoj još 1967. godine, zasada nisu pronađeni konkretniji podaci o tome[5] te se prvim sustavnim prijedlogom može smatrati onaj koji je na zahtjev Muzejskog savjeta Hrvatske izradio Republički zavod za zaštitu spomenika kulture u Zagrebu.

Elaborat je pod nazivom *Prijedlog mreže muzejsko-galerijskih ustanova u SR Hrvatskoj* objavljen 1975. god.[6] Na osnovi anketnih upitnika poslanih na 160 adresa muzeja/zbirki u Hrvatskoj i terenskih obilazaka stručnjaka, u elaboratu je objavljeno i prvo temeljito i opsežno snimanje stanja muzeja u Hrvatskoj. Dijagnosticiranje stanja poslužilo je kao osnova za izradu mreže. Na prijedlogu je radilo trinaestero stručnjaka iz Zavoda i 25 vanjskih suradnika. Radilo se dvije godine.

U elaboratu se predlaže teritorijalno raščlanjenje Hrvatske na pet makroregija, a cilj muzejske mreže, koji je podjednako ambiciozan i idealističan, bio bi da se u svakoj od *njih prezentira razvoj proizvodnih snaga i specifičnosti tog razvoja u pojedinim regijama, način života time uvjetovan, društvo i čovjek u procesu razvoja proizvodnje, odnosi u proizvodnji, a time i u društvu, te na tim osnovama odgovarajući razvoj društva i progres, kao i razvoj čovjeka, ljudskog duha i stvaralaštva u svim komponentama života ljudi, sa odgovarajućim kulturno-historijskim tradicijama i njihovim specifičnostima.*

1 MDC objavljuje *Izvješća o radu muzeja,* zagrebačkih od 1994. i hrvatskih od 1999. godine, sa 16 odrednica i 60-tak pododrednica.

2 U prilog toj tezi ide brojnost različitih zanimanja koje predviđa muzejsko zakonodavstvo - devet osnovnih zanimanja, deset pomoćnih, uz neprestani rast potreba za uvođenjem novih zanimanja u muzeje (PR i marketinga ili komunikatora, web majstor i sl.).

3 Vidjeti *Zakon o očuvanju i zaštiti kulturnih dobara,* NN/69/99, čl. 8.

4 Vidjeti čl. 9 istog zakona.

5 Šola, Tomislav, *Informatica Museologica* 1-2, 1985., Zagreb, MDC, str. 2.

6 *Prijedlog mreže muzejsko-galerijskih ustanova u SR Hrvatskoj* (I., II., III. i prilozi), koji potpisuju: Vlasta Dvoržak, Gordana Goldstein Božić, Jagoda Kravar, Ivy Lentić Kugli, Vlado Madjarić, Zvonimir Maković, Zofia Mavar, Ferdinand Meder, Ivan Mirnik, Marija Mirković, Katica Pavlović, Josip Šmic i Rastko Švalba.

Naglašena je i važnost određenja svrhe muzeja, njegova poslanja, u opreci s institucijama koje su se *dobrim dijelom razvijale na bazi često čak i slučajno nastalog zbira raznovrsnih predmeta, darivanjima i tome odgovarajućim prikupljanjem, te sličnim načinima „sabiranja" muzejske građe. Muzeji su značajni i konstitutivni element globalne izgradnje i humaniziranja društva.*

Navedeni elaborat imao je u osnovi vrlo suvremenu ideju funkcioniranja: *Mrežu muzejsko-galerijskih ustanova u Hrvatskoj mi smo shvatili i predlažemo je šire, odnosno mnogoznačnije. Zamišljamo je i predlažemo: i kao jedan neprekidni proces i kao jedan jedinstveni sistem rada i razvoja, te istodobno i ujedno kao jedinstveni sistem uzajamnih i međusobnih veza i odnosa unutar tih institucija samih, kao i između njih i društvene sredine u kojoj one djeluju.* Ta zamisao o pokretljivosti, promjenjivosti i pristupačnosti novome ugrađena je i u današnji sustav.

Elaborat se zaustavio na konstataciji stanja muzeja u Hrvatskoj te na vrlo načelnim postavkama i idejama koje su predložili pojedini muzejski stručnjaci. Ono najvažnije, što bi opravdalo njihov veliki angažman i financijska sredstva odobrena za izradu elaborata – konkretni prijedlog modela sustava sa što jasnijim kriterijima, ovlastima i poslovima i smjernicama za rad – nije predloženo i nisu dani odgovori na osnovna pitanja: tko, što i kako. No pozitivan rezultat tog rada na elaboratu jest inicijativa koja je potekla iz Republičkog zavoda, a odnosila se na kadrovsko jačanje, prostorno širenje i usmjeravanje rada Muzejskoga dokumentacijskog centra (MDC-a) kao središnje ustanove za informaciju, dokumentaciju i komunikaciju muzeja. Na ravnateljsko mjesto MDC-a došla je prof. Dubravka Mladinov iz Republičkog zavoda.[7] Prof. Mladinov kadrovskim je jačanjem i prostornim širenjem znatno ojačala položaj Centra unutar mreže tada jugoslavenskih muzeja. Započela je sustavno izgrađivanje INDOK službe povezivanjem sa Zavodom za kulturu i pariškim ICOM-om. Počeli su se stvarati profesionalniji uvjeti rada te su postignuti i prvi rezultati rada (npr. izdavanje *Vodiča kroz muzeje i galerije RH*), koji su mogli biti polazište različitih inicijativa u muzejsko-galerijskom području.

Jedan od autora elaborata prethodne studije, prof. dr. Stjepan Čanadjija, predložio je 1978. god. vlastiti model ustrojavanja hrvatske muzejske mreže – *Prijedlog za organiziranje muzejsko-galerijske mreže na području S.R. Hrvatske*[8]. Autor dovodi u sumnju vjerodostojnost podataka i nejasnoću termina prethodnog elaborata, propituje i analizira te podatke i rezultate muzejske statistike izvedene iz takvih nejasnih i nesigurnih podataka. Razmatra stanje muzejske mreže u pojedinim geografskim područjima (središnjemu, zapadnome, planinskome, istočnome, južnome) te zastupljenost tipova muzeja u regijama. Dr. Čanadjija predlaže strukturalne promjene u postojećoj neformalnoj mreži muzeja

njihovim ukidanjem, osnivanjem novih muzeja ili pak ujedinjenjem više njih u jednu instituciju. Taj prijedlog ponovno aktualizira potrebu stvaranja standardiziranih i vjerodostojnih podataka koji bi bili osnova za izradu prijedloga mreže, ali i pokazuje da su strukturalne promjene mreže nemoguće bez angažiranosti samih muzejskih institucija i političke zajednice. Prijedlog, naime, nije imao gotovo nikakvog odjeka u stručnoj javnosti.

Od 1980. obavljaju se mnogi razgovori i pojavljuju nastojanja određenih grupacija muzealaca kako bi se aktivirala ideja o izradi mreže muzeja kao osnovnoj pretpostavci boljeg funkcioniranja muzejske djelatnosti. Damjan Lapajne, savjetnik za muzeje u Upravi grada Zagreba (USIZ kulture) predstavio je na kongresu jugoslavenskih muzealaca u Budvi 1983. godine mrežu muzeja[9]. Riječ je o prilagođenom tekstu elaborata što ga je izradio isti autor *Mreža muzeja na području grada Zagreba i njeno uključivanje u jedinstveni sistem muzejskih organizacija u SR Hrvatskoj*[10].

U uvodniku časopisa *Informatica Museologica,* u kojemu je objavljen taj prijedlog, urednik i tadašnji ravnatelj MDC-a prof. dr. Tomislav Šola piše o motivima objavljivanja mreže i rada na mreži, konstatiravši da je *mreža odgovor vremenu i stručnim potrebama.* Naglašava loše stanje i uvjete rada, *oslabljenost struke i latentno siromaštvo, usitnjenost interesa, nedostatak kulturne politike, multiplikaciju istovrsnih nastojanja, nekontrolirano nastajanje i nestajanje muzejskih institucija, nedostatak mehanizma stručne pomoći i kontrole stručnih rezultata, nedostatak informacijske kohezije.* Prema Šoli mreža muzeja trebala bi biti *prijelaz djelatnosti u viši oblik sređenosti.*[11]

Idejno polazište te mreže jest *da se na osnovu stručnih dogovaranja u muzejima, rješavaju problemi međusobne suradnje unutar jedinstveno organizirane muzejske djelatnosti.* Cilj je mreže da muzeji, *jedinstveno organizirani, čine cjelovit sistem zaštite i prezentacije prirodne i kulturne baštine Zagreba kao mjesto najveće koncentracije muzeja da djeluje na ostale u Hrvatskoj.*

Elaborat je na 20 stranica prikazao povijesni razvoj muzejske mreže u Hrvatskoj, dao pregled osnovnih podataka o muzejima i muzejskim zbirkama u gradu Zagrebu te pregled geografskoga i tematskog područja djelovanja muzeja u Zagrebu. Uz objašnjenje pojma mreže upozorio je na potrebu standardizacije muzejskog rada, sinkronizaciju rada, ali i na autonomiju muzeja i njegove stručne nadležnosti. Predložena je vertikalna i horizontalna povezanost muzeja, utemeljena na muzejskim zbirkama, te matični muzeji za pojedine vrste zbirki. Upravo će taj model biti osnova aktualne mreže muzeja, no umjesto zbirke, kao osnovni kriterij "umrežavanja" određen je muzejski predmet. Na kraju je predložen model mreže za grad Zagreb; i to nacionalnih muzeja u Zagrebu kao jednog segmenta, te Muzeja grada Zagreba i zavičajnih muzeja koji djeluju na cijelom

7 Prof. Dubravka Mladinov iz Republičkog zavoda imala je u svom radu veliku pomoć i potporu Gradskog ureda za kulturu i Muzejskog savjeta Hrvatske kojim je predsjedavala Anica Magašić, te njezine savjetnice za muzeje prof. Vere Vejvode.

8 Prof. dr. Stjepan Čanadjija. *Prijedlog za organiziranje muzejsko-galerijske mreže na području S.R. Hrvatske.* Zagreb, 1978., Zbirka rukopisa knjižnice MDC-a, inv. br. 1278.

9 Objavljena je u broju IM (1-2) (71-72) 1985., posvećenome temi mreže muzeja.

10 Mreža muzeja na području grada Zagreba i njeno uključivanje u jedinstveni sistem muzejskih organizacija u SR Hrvatskoj, USIZ kulture grada Zagreba, Zagreb, 1983. Arhiv MDC-a.

11 Tomislav Šola, IM 1-2 (71-72), 1985., str. 2.

područja grada. Važno je mjesto dano ulozi MDC-a, koji je kvalificiran ga kao presudni subjekt u objedinjavanju i inicijativama unutar muzejske djelatnosti.

Mreža nije razradila ni konkretizirala postavljene teze, a rješenjem kojim je željela *intervencijom u postojeću shemu izgraditi takvu mrežu koja će odgovarati našim sadašnjim potrebama,* tj. integrirati različite muzejske ustanove istih znanstvenih disciplina u jednu matičnu i nacionalnu muzejsku ustanovu, odmah si je stvorila protivnike.

Sljedeću je mrežu na inicijativu Muzejskog savjeta Hrvatske, 1989. godine predložio dr. Ivo Maroević u *studiji Mreža muzeja u SR Hrvatskoj.*[12] U uvodnom dijelu teksta elaborira stanje muzejske zajednice s obzirom na rasprostranjenost, broj i vrstu muzeja te pravni okvir u kojemu djeluju.

Formulirao je koncepciju nove mreže: od razine djelovanja muzejskih institucija (republičke, regionalne, međuopćinske ili gradske, općinske, mjesne zajednice, radne organizacije, lokaliteta) do prijedloga provođenja matičnosti (vertikalna, horizontalna i mrežna povezanost). Predloženi su standardi za muzeje s obzirom na muzejsku građu, osoblje i prostor s opremom, istaknuta je koncepcija mreže kao dinamičan model te i institucionalni i organizacijski okviri rada: izrada registra muzeja, aktiviranje rada zajednice muzeja Hrvatske te razrađena djelatnost stručnih kolegijalnih organa (vijeća stručnjaka, stručni kolegij, stručna grupa). Određena je matičnost za pojedina područja, te je upozoreno na potrebu osnivanja Muzejskog centra (sic!) i prijedloga njegovog rada. Moram skrenuti pozornost na upravo nevjerojatnu činjenicu da MDC nije prepoznat kao središnja točka mreže muzeja. Prema prof. Maroeviću, trebalo je osnovati novu instituciju, centar za muzeje, koji bi uglavnom preuzeo poslove MDC-a.

Donesen je i model organizacije konzervatorsko-preparatorske djelatnosti unutar mreže. U završnom dijelu elaborata dane su smjernice za implementaciju mreže u postojeći *Zakon o muzejima* te je upućeno na izradu osam podzakonskih akata (uputa) koji bi trebali omogućiti provedbu mreže muzeja.

Na taj je prijedlog stiglo 50 pismenih primjedbi na osnovi kojih je 1990. godine provedena njegova redaktura. Zbog ratnih uvjeta koji su usmjerili rad muzejske zajednice u drastično drukčijem smjeru, ali i zbog otpora muzejske zajednice, prijedlog nije implementiran. Naime, percipiran je kao oktroirani sustav koji zagovara složeni birokratsko-administrativni model i ne uzima u obzir realno stanje muzejske djelatnosti u Hrvatskoj. U sustav muzeja uključuju se "muzeji" koji ne odgovaraju osnovnim standardima, predlažu se nove institucije i nova tijela koja bi trebala prihvatiti i provesti ideju mreže. Prema Maroeviću, osnovna jedinica muzejske mreže jest ustanova (ma kakva ona bila), a ne muzejski predmet, što je u osnovi "anti-baštinsko" rješenje. No

mnoga su rješenja i ideje iz te mreže primijenjena ne samo u budućoj mreži, već i u izradi podzakonskih akata vezanih za muzejsku djelatnost (npr. vođenje Očevidnika muzeja pri Ministarstvu kulture RH).

Zašto predloženi modeli nisu zaživjeli?

Glavni su razlozi sljedeći:

◻ naručitelji projekata i elaborata upravne su strukture koje nisu preuzele obvezu ni nove obveze koje iz prijedloga proizlaze;

◻ nisu predviđena financijska sredstva za provedbu matičnosti, što je odmah u startu oduzelo kredibilitet projektu i nakani;

◻ autori prijedloga iz 1983. i 1989. pojedinci su, stručnjaci iz kulturne administracije odnosno sa sveučilišta. Članovi muzejske zajednice nisu izravno sudjelovali u izradi prijedloga. Takav pristup, čiji rezultat može biti i dobar, nikada neće naići na odobravanje i prihvaćanje muzejskih stručnjaka;

◻ nije dovoljno jasan cilj; nije razvidno je li riječ o idejama koje se tek trebaju razraditi ili se očekuje gotovi prijedlog;

◻ nije definirano tko je odgovoran i čija je obveza određena dionica;

◻ percepcija mreže temeljila se na promociji jednog muzeja (matičnoga) koji bi imao glavnu ulogu i bio nadređen manjim muzejima;

◻ prijedlozi su bili neoperativni; bili su tek prva stepenica prema jasnom i određenom sustavu;

◻ nije bilo standarda za osnovne "čvorove" mreže: nisu bili jasni kriteriji za dobivanje statusa muzeja te nisu bili doneseni standardi za obradu muzejskog predmeta.

Kako navedeno postići? Načelne postavke

Mreža treba odgovoriti na nove društvene izazove koje donosi kulturna različitost i participacija u kulturnim i kreativnim industrijama te nekontrolirane i neočekivane promjene svijeta u kojemu živimo. Ona treba stvoriti legitiman model s organizacijom sustava profesionalnih centara, točaka, čvorova znanja/vještina/kreacija koji mogu pridonijeti kvalitetnijem radu, a time i odgovornijem promicanju ideje baštine.

Mreža treba iskoristiti i primijeniti informacijske i komunikacijske tehnologije koje rad u muzejima čine ekonomičnijim, pristupačnijim i kvalitetnijim.

Mreža muzeja trebala bi postati mehanizam kojim se muzeji mogu služiti obavljajući sve aspekte svog rada, od skupljanja i čuvanja do izlaganja i istraživanja.

Mreža treba biti korektor loših odluka i promicatelj stručnosti.

Mreža treba biti u osnovi postavljena ne kao strogi plan već kao stvaranje mogućnosti, dinamičan model koji živi i odgovara na aktualne potrebe.

12 Prof. dr. Ivo Maroević, *Mreža muzeja u SR Hrvatskoj, prijedlog.* Muzejski savjet Hrvatske, Zagreb, 1989., Arhiv MDC-a. Prijedlog ima 19 stranica.

Jedna od osnovnih postavki plana razvoja mreže jest postulat po kojemu se svi segmenti rada muzeja trebaju ravnomjerno, ujednačeno razvijati. Ponekad se iz zahtjeva zajednice prema muzejima iščitava nedovoljno poštovanje muzejske struke. Potrebno je bazirati mrežu muzeja okrenuvši se izvornijoj misiji muzeja – muzejskom predmetu kao nositelju znanja i informacija, a ne organizacijskoj strukturi – muzeju – zbirci – stalnoj izložbi kao nosiocu mreže. Razni organizacijski okviri koji su često nestabilni, improvizirani, kratkotrajni i sl. u službi su prikupljanja, čuvanja, obrade i prezentacije muzejskog predmeta, a ne obrnuto.

Metodologija rada na novoj mreži

U dokumentu *Kulturna politika RH* objavljenom 1998. godine,[13] u dijelu koji govori o muzejskom sektoru[14] formulirana je teza koja se odnosi na dotadašnje strateške napore unapređenja muzejske djelatnosti. *Najviše stručnog napora uloženo je u projekt izgradnje mreže muzeja za čitavu Hrvatsku. Međutim, projekt nije bio uključen u zakonodavnu sferu niti na drugi način implementiran.* Zaključci navedenog dokumenta ističu izgradnju muzejske mreže kao najvažniju zadaću buduće muzejske politike.

 U skladu s tim zaključkom, Ministarstvo kulture imenovalo je 1999. godine radnu grupu za izradu prijedloga mreže muzeja koja je svojom strukturom unaprijed obećavala dobar rezultat. Bila je to grupa renomiranih stručnjaka sa svih područja aktualne muzejske scene: muzejski savjetnici (za svaku vrstu muzeja jedan predstavnik: Božica Škulj za tehničke muzeje i zbirke, Daina Glavočić za umjetničke muzeje i zbirke, Ivan Ružić za povijesne muzeje i zbirke, Smiljana Petr-Marčec za etnografske muzeje i zbirke, Ante Rendić-Miočević za arheološke muzeje i zbirke, Milvana Arko-Pijevac za prirodoslovne muzeje i zbirke), koji nisu nužno bili predstavnici velikih muzeja, profesor muzeologije prof. dr. Ivo Maroević te Višnja Zgaga, ravnateljica središnjeg INDOK centra muzeja, MDC-a. Započelo se, dakle, raditi na novim osnovama, korigirajući prethodna iskustva koja nisu dovoljno uvažavala znanja i iskustva muzejske zajednice. Jednako tako, na samom početku rada jasno je definiran cilj: izraditi prijedlog hrvatske muzejske mreže koji bi imao kvalitetu podzakonskog akta; tako se na najbolji način jamčilo i njegovo provođenje u muzejsku praksu. To određenje usmjerilo je rad povjerenstva za izradu mreže u smislu izrade prijedloga s definiranim odnosima i sudionicima te s jasnim i praktičnim rješenjima.

Sastanci povjerenstva održavali su se u MDC-u, a zapisnike, koji su bili osnova postupnoj, zajedničkoj izgradnji sustava, vodila je Markita Franulić. Nakon utvrđivanja metode rada i definiranja cilja, na osnovi vrlo opsežnih podataka iz baze Registra muzeja, galerija i zbirki u RH za svaku pojedinu vrstu muzeja, kao i opširne bibliografije koju su pripremili stručnjaci MDC-a,

svaki od članova izradio je pismeni dokument o stanju muzejske djelatnosti područja za koje je imenovan. Prvi su put podaci koje MDC skuplja, obrađuje i ažurira poslužili kao osnova jednom doista važnom dokumentu i u mnogim su diskusijama tijekom rada često bili korektiv različitim pretpostavkama i stajalištima.

Slijedom tih pojedinačnih "ekspertnih" dokumenata definirani su zajednički problemi sektora i utvrđeni kriteriji koje bi muzeji trebali zadovoljavati da bi bili dio mreže, kao i uvjeti za određivanje matičnih muzeja pojedine vrste.

Na osnovi tih dokumenata i diskusija[15] Ivan Ružić i Višnja Zgaga izradili su nacrt teksta pravilnika. Nakon primjedbi stručnog povjerenstva i recenzije pravne službe Ministarsva kulture tekst je prihvatilo Hrvatsko muzejsko vijeće i objavljen je pod nazivom *Pravilnik o načinu i mjerilima za povezivanje u sustav muzeja Republike Hrvatske* u Narodnim novinama 15. listopada 2002. godine.

Muzejski dokumentacijski centar, koji je prema prihvaćenom Pravilniku postao koordinator mreže, odmah nakon objave teksta Pravilnika inicirao je i organizirao osnivanje Vijeća Sustava muzeja i Vijeća za matičnu djelatnost[16] te uputio zahtjev za financiranje rada matičnih službi. Za koordinatoricu Vijeća matičnih muzeja imenovana je Vladimira Pavić, muzejska savjetnica MDC-a.

Tako je formalno završena prva faza rada, koja se odnosi na donošenje i implementaciju Pravilnika.

Kako je zamišljena mreža?

Mreža muzeja ima uporište u muzejskoj legislativi: *Zakon o muzejima* definira matičnu djelatnost i navodi poslove koji se u njezinom djelokrugu (čl. 21. i 22.) te propisuje izradu pravilnika kako bi se definirali stručni standardi za rad u muzeju: *Cilj sustava je jedinstveni stručni pristup u obavljanju muzejske djelatnosti.* (čl. 6.) Takvom formulacijom obuhvaćena je sva složenost muzejske djelatnosti. Muzejski entiteti, ustanove i organizacije definirani su prije svega upisom u Očevidnik, kako *propisuje Pravilnik o očevidniku muzeja, te muzeja, galerija i zbirki unutar ustanova i drugih pravnih osoba*[17] 1999. godine i time su otklonjene dvojbe članovima Sustava muzeja, kojih su bili svjesni i svi dosadašnji autori mreža. Neodređeni partneri unutar mreže bili su uvijek otežavajuća okolnost pri projektiranju Sustava. Budući da Očevidnik ipak registrira samo one ustanove koje već imaju svoju zakonom predviđenu pravno-administrativnu strukturu, a upravo je to u interesu uspostavljene mreže koja se najopćenitije rečeno, brine o najširem pojmu muzejske građe, u Pravilnik je ugrađena i institucija stručnog Registra muzeja, galerija i zbirki u RH (http://www.mdc.hr/main.aspx?id=400). Taj je Registar najpotpunija i najažurnija baza podataka muzejske građe organizirane u zbirke, ali ne nužno u institucije. No ono što je
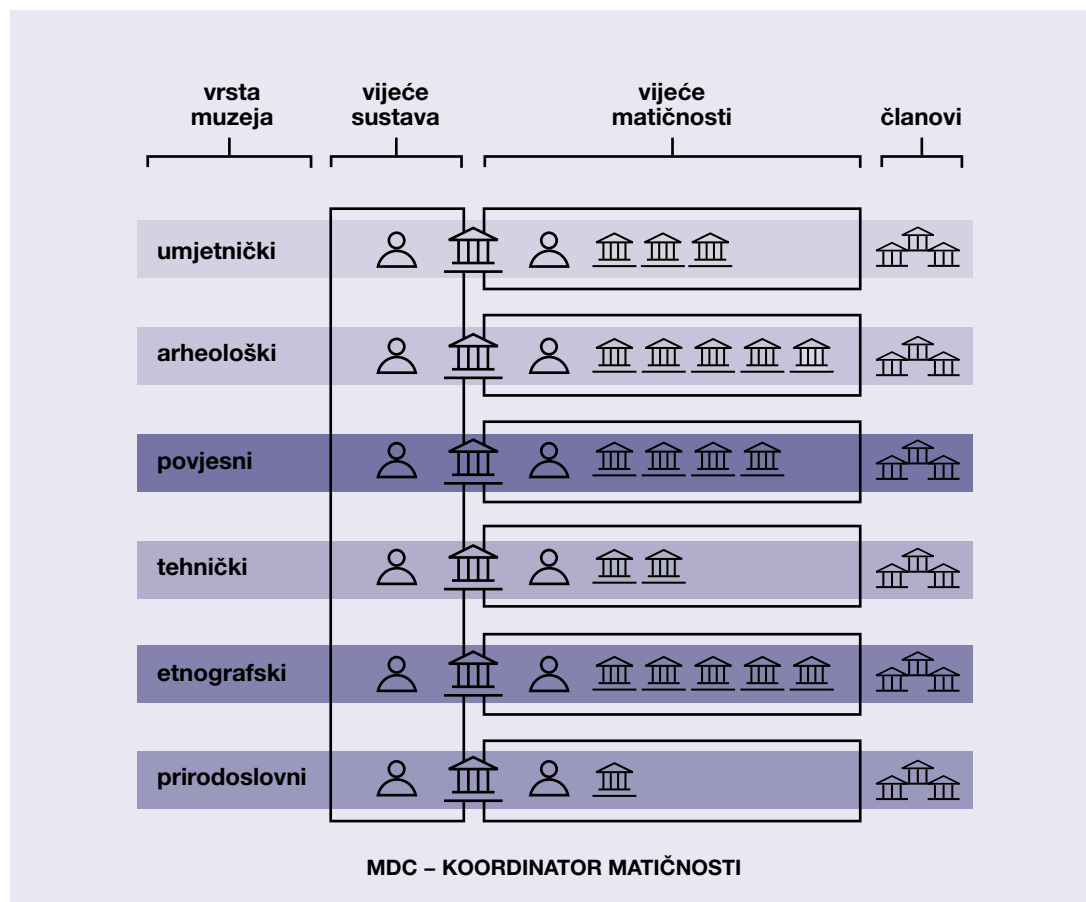
13 *Kulturna politika Republike Hrvatske. Nacionalni izvještaj,* Ministarstvo kulture RH, Zagreb 1998.

14 Vidjeti isto, str. 201-208.

15 Stručnim povjerenstvom predsjedavala je Višnja Zgaga. U razdoblju od 26. lipnja 1999. godine do 2. travnja 2001. održano je 13 radnih sastanaka.

16 Vijeće Sustava muzeja konstituirano je 29. siječnja 2003. Vijeća za matičnu djelatnost utemeljena su: za tehničke muzeje 10. siječnja 2003.; za umjetničke muzeje 17. veljače 2003.; za arheološke muzeje 20. veljače 2003.; za etnografske muzeje 24. veljače 2003.; za povijesne muzeje 26. veljače 2003. a za prirodoslovne 3. ožujka 2003.

17 Pravilnik o očevidniku muzeja, te muzeja, galerija i zbirki unutar ustanova i drugih pravnih osoba NN 96/99 čl. 19.

vrsta muzeja	vijeće sustava	vijeće matičnosti	članovi
umjetnički			
arheološki			
povjesni			
tehnički			
etnografski			
prirodoslovni			

MDC – KOORDINATOR MATIČNOSTI

najvažnije jest činjenica da je mrežom obuhvaćena i ona građa koja ponajčešće i nije baš pod izravnom upravom i brigom pojedine muzejske organizacije; to su muzeji/ zbirke na otvorenome kao i zbirke koje još ne pripadaju instituciji, odnosno koje su u fazi registracije.

Osim Očevidnika, koji donosi "temeljne podatke o svim muzejima u Hrvatskoj" (čl. 2. Pravilnika), osnovna jedinica muzeja, muzejski predmet i dokumentacija svoju pravnu utemeljenost dobili su *Pravilnikom o sadržaju i načinu vođenja muzejske dokumentacije o muzejskoj građi* (NN 108/02,) a uvjeti korištenja tom građom regulirani su *Pravilnikom o uvjetima i načinu ostvarivanja uvida u muzejsku građu i muzejsku dokumentaciju* (NN 115/01)

Profesionalizacija obavljanja poslova mreže kodificirana je donošenjem *Pravilnika o načinu i mjerilima za povezivanje u Sustav muzeja Republike Hrvatske,* obvezom financiranja rada matične službe iz državnog proračuna, a općim su odredbama definirani konkretni nositelji i članovi mreže.

Obrazložen je rad matičnih muzeja i metodologija rada prema definiranim kriterijima i s određenim ustanovama koje neposredno djeluju u mreži. Matičnost je organizirana djelatnost stručnog nadzora nad radom muzeja, stručne pomoći, unapređenja i usklađivanja rada unutar Sustava. Pravilnikom je opisano što se razumijeva

pod tim poslovima. Imenovani su matični i podmatični muzeji za različite vrste muzeja: arheološke, povijesne, prirodoslovne, umjetničke, tehničke i etnografske. Oni čine zajedničko profesionalno tijelo (Vijeće matičnosti) a po jedan predstavnik svake vrste muzeja, tj. ravnatelji matičnih muzeja čine Vijeće Sustava. Muzejski dokumentacijski centar koordinator je Vijeća Sustava i Vijeća matičnosti.

Popularizacija mreže

Kako bi ideja mreže bila što jasnija, održani su i dodatni sastanci i konzultacije s matičnim i podmatičnim muzejima. Nastojali smo što detaljnije informirati muzejsku zajednicu o tom novom organizacijskom obliku koji nudi nove mogućnosti rada, te smo, obilježavajući 50-godišnjicu rada MDC-a različitim događanjima, jedan dan posvetili i mreži muzeja[18]. U tim aktivnostima popularizacije ideje mreže veliku su ulogu imali matičari za određena područja.

Na mrežnim stranicama MDC-a otvorili smo poseban odjeljak posvećen osnovnim informacijama o Sustavu: na početnoj stranici sitea u rubrici Projekti, navedene su osnovne informacije o Sustavu muzeja: zakonski okvir, svrha mreže i objašnjenje pojma matičnosti (www.mdc. hr/main.aspx?id=101). Na drugoj stranici predstavljen je grafički prikaz funkcioniranja Vijeća za matičnu djelatnost www.mdc.hr/main.aspx?id=102 koji donosi

18 Zgaga, Višnja. *MDC I. Informatica Museologica* 36, 3-4, Zagreb, 2005., str. 39-43.

i vijesti o svom radu, odnosno zapisnike sa sjednica te godišnja izvješća matičnih muzeja/matičara. Dosada su prikazana izvješća od 2004. do 2007. godine.

Svakako treba istaknuti da je ova mreža jedina koja je imala i međunarodnu promociju. Na kongresu europskih muzejskih savjetnika, održanome 11. listopada 2001. godine u Bruxellesu, Višnja Zgaga predstavila je model mreže, a tekst referata objavljen je u zborniku tog simpozija.[19]

Što je riješeno mrežom?

Muzejskom sektoru dana je mogućnost da formulira vlastite strateške programe, kratkoročne i dugoročne, kao i da se očituje o svim problemima i projektima unutar struke. Potaknut je mehanizam stručne pomoći i poboljšanja komunikacije unutar sektora, te su dani alati za koordinirano planiranje i razmjenu muzejskih programa. Model mreže velikim je dijelom prenio odgovornost na muzejske djelatnike te uvođenjem informacijskog sustava ondje gdje još nije postojao omogućio kvalitetnu obradu muzejskog predmeta bez obzira na njegov smještaj; tj. bez obzira na to nalazi li se u nacionalnom muzeju ili u zbirci koja možda nema ni voditelja. Znanje svakog učinjeno je dostupnim svima koji ga trebaju.

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19 Zgaga, Višnja, *The Museum Network/EMAC*. European Museum Advisors Conference 2001.; *Politics and policies for Museum*. Bruxelles, Ministerie van de Vlaamse Gemeencshop, 2002., str. 48-52.

THE MUSEUM NETWORK IN CROATIA

Ever greater social demands made on museums; on the museum network

VIŠNJA ZGAGA ▫ Museum Documentation Centre, Zagreb

Why a museum network?

Globalisation processes and the definition of the cultural identity, the appearance of new media and the use of information technology in all spheres of life pose enormous challenges to and make vast demands on all the heritage establishments, including, of course, the museums. Pressures on museums are on the rise, for they are the traditional places for the preservation of the memory of the community, its mirrors, places for the collection of various skills and kinds of knowledge. Society expects from the museum, with good right, more and more.

In order to respond, museums are using their communication role and with the use of exhibitions, with educational, publication and marketing projects, are promoting new ideas, offering knowledge that is not an integral part of the standard education system and that is mainly unknown and uncommon, posing pertinent questions, championing the necessity for constant evaluation of and research into museum objects as authentic signs of times and events.

The cultural heritage, museum objects and documentation are the basic point and reason for the existence of a museum. They are the hub and core of the museum: the diversity and heterogeneity of objects, in a range from material testimonies of techniques and technologies to natural sciences, arts and history making the museum experience an authentic and unrepeatable event. Museums use, to look after, study and understand their objects, various scholarly and scientific disciplines. Precisely for this reason the museum activity is the most complex of all the heritage activities. That this is not just an empty claim is shown by the fact that the work of the museum is a very complexly structure system[1], which requires a very diverse staffing structure.[2]

The institution of a museum should be the best place for the preservation of movable cultural properties[3] as well as the relatively new categories of monuments called the intangible heritage that are embraced by the same law[4]. The principles of museum activity should be expanded much more systematically and professio-

nally to what are called open-air museums, the cultural heritage in churches, the preservation and presentation of cultural and scientific contents in national parks, to the preservation of the space and the landscape, the city and structures of the industrial heritage.

All of these are exceptionally important factors that spur the museum profession, above all, to set its own standards, to comprehend the whole range of its activity, in order to accomplish the quality, recognisability and conviction of the "museum product", irrespective of the place or circumstances in which the museum institution might happen to be. The joint activities of specialists enable and strengthen partnership, not among museums alone, but among other heritage and cultural institutions, and thus a new quality of work is achieved.

These are, then, the objectives of the museum network, the museum system, and the reasons why a number of generations of museum professionals in Croatia have endeavoured to give this purpose a formal structure that we now call the museum network.

The history of attempts to create and set up the museum network

Although in the museological literature there are hints that there were attempts to set up a museum network in Croatia as early as 1967, at the present time there are no very concrete data about this[5] and the first systematic proposal can be considered to be that which was worked out, at the request of the Museum Council, by the Republic Institute for the Protection of Monuments of Culture in Zagreb.

The feasibility study entitled *Proposal for a Network of Museum-Gallery Institutions in the SR of Croatia* was published in 1975.[6] Using information gathered from questionnaires sent out to 160 addresses of museums or collections in Croatia and provided by field trips by experts, the feasibility study published the first thorough and copious account of the state of affairs in the museum world of Croatia. The diagnosis of the condition served as the basis for the construction of the network. Thirteen experts from the Institute and 25 consultants worked on the proposal. Two years were taken to produce it.

1 The MDC has published *Reports on the Work of Museums,* of Zagreb since 1994, and of Croatia as a whole since 1999, with 16 definitions (entries)guidances) and some 60 or so definitions sub-entries.

2 This proposition would tend to be confirmed by the numbers of different occupations (position, vocation) that have been provided for by museum legislation - nine basic occupations ten auxiliary with a constant growth of needs for the introduction of new occupations in the museums (PR and marketing, communicator, Webmaster and so on).

3 See *Law on the Preservation and Protection of Cultural Properties,* OG/69/99, Article 8

4 See Article 9, of the same law.

5 Šola, Tomislav, *Informatica Museologica* 1-2, 1985, Zagreb, MDC, p. 2.

6 Proposal for a network of museum - gallery institutions in SR Croatia (I, II, III and appendices) signed by: Vlasta Dvoržak, Gordana Goldstein Božić, Jagoda Kravar, Ivy Lentić Kugli, Vlado Madjarić, Zvonimir Maković, Zofia Mavar, Ferdinand Meder, Ivan Mirnik, Marija Mirković, Katica Pavlović, Josip Šmic and Rastko Švalba.

The study suggested the territorial division of Croatia into five macro-regions, while the objective of the museum network, which was ambitious and idealistic in equal proportions, was for, each of them, *to present the development of productive forces and the specific features of that development in the individual regions, the manner of life thus produced, society and man in the process of the development of production, the relationships in production, and hence in society, and on these bases the corresponding development of society and progress, as well as the development of humankind, of the human spirit and creative work in all the components of human life, with the appropriate cultural and historical traditions and their particularities.*

Stress was placed upon determining the purpose of the museum, of its mission, as against institutions that *in a large part developed on the basis of frequently a fortuitously created aggregate of diverse objects, gifts and corresponding acquisitions and similar manners of "assembling" museum material. Museums are important and constitutive elements of global development and humanisation of society.*

This feasibility study had at its base a very contemporary idea about the functioning of the museum network: *We have understood and proposed a network of museum-gallery institutions in Croatia more widely, with a far greater scope of meanings. We conceive and propose it: as an ongoing process and as a unique system of work and development, at the same time as a unique system of reciprocal interrelations and connections within these institutions themselves, as well as between them and the social setting in which they work.*

This idea about mobility, modifiability and accessibility to the new is incorporated into the current system.

The feasibility study came to a halt at a statement about the state of affairs in museums in Croatia, and on postulates and ideas based very much on principles, as proposed by individual museum experts. What would have been most important, justifying the major effort and large funds approved for the study, a concrete proposal for a model of a system with very clear criteria, authorities and jobs as well as guidelines for the work, was not offered and the basic questions were not answered: who, what and how? But a positive result of the work on the study was the initiative that came out of the Republic Institute for the Protection of Monuments of Culture in Zagreb and related to the strengthening the personnel, the enlargement of the premises and the orientation of the work of the Museum Documentation Centre (MDC), central establishment of information, documentation and communication among museums. Professor Dubravka Mladinov from the Republic Institute for the Protection of Monuments of Culture in Zagreb came to be director of MDC.[7] Through personnel strengthening and enlargement of the premises, Professor Mladinov considerably enhanced the position

of the Centre within the network of the then Yugoslav museums. She started the systematic construction of the INDOK service by linkages with the Institute for Culture and ICOM of Paris. Professional conditions of work started to be created, and the first results of the work were produced (the publication, for instance, of the *Guide to the Museums and Galleries of the Republic of Croatia*), which were able to be the point of departure for various initiatives in the museum-gallery domain.

In 1978, one of the authors of the previous study, Dr Stjepan Čanadjija, proposed his own model for the organisation of the Croatian museum network – *Proposal for the organisation of a museum-gallery network in SR Croatia*.[8] The author casts doubt on the veracity of the data and the lack of clarity of the terminology of the previous study, tests out and analyses the data, and the results of the museum statistics derived from information as unclear and uncertain as this. He considers the state of the museum network in some geographical areas (central, western, mountain, eastern and southern) and the degree to which different kinds of museum are represented in the regions. Dr Čanadjija proposed structural changes in the existing informal network of museums through the abolition of some, the founding of new museums or the unification of several into a single institution. This is a proposal that once again makes current the need for the creation of standardised and trustworthy data capable of constituting the basis for the formation of a proposal of a network, and shows in addition that structural changes in the measure are impossible without the engagement of the museum institutions themselves and the political community. This proposal in fact aroused almost no response in the professional public.

After 1980 there was much debate and there were endeavours by certain groups of museum professionals to activate the idea of making a museum network as the basic assumption for the better functioning of the museum activity. Damjan Lapajne, adviser for museums in the city of Zagreb administration (in what was called USIZ for culture) at the congress of Yugoslav museum professionals in Budva in 1983 presented a version of a museum network.[9] In fact this was a reworked version of the study that had been created by the same author- *A network of museums in the area of the city of Zagreb and its incorporation into a unified system of museum organisations in SR* [the Socialist Republic of] *Croatia.*[10]

In the introduction to the journal *Informatica Museologica* in which this proposal was made, the editor, and then director of MDC, Dr Tomislav Šola wrote of the motivation for the publication of a network and the work on the network, stating that the *network was a response to the time and to the needs of the discipline. He emphasised the poor state of affairs and conditions of work the weakened state of the profession and the latent poverty, the fragmentation of interests, the lack of a cultural policy, the multiplication of ende-*

7 Professor Dubravka Mladinov had in her work great support from the Municipal Office for Culture and the Museum Council of Croatia, presided over by Anica Magazić, and her adviser for museums Vera Vejvoda.

8 Prof. dr. Stjepan Čanadjija. *Prijedlog za organiziranje muzejsko-galerijske mreže na području S.R. Hrvatske.* Zagreb, 1978., Zbirka rukopisa knjižnice MDC-a, inv. no. 1278.

9 Also published in IM (1-2)(71-72) 1982, dedicated to the topic of a museum network.

10 Mreža muzeja na području grada Zagreba i njeno uključivanje u jedinstveni sistem muzejskih organizacija u SR Hrvatskoj, USIZ kulture grada Zagreba, Zagreb, 1983. Archives of MDC.

avours of the same kind, the uncontrolled appearance and disappearance of museum institutions, the lack of mechanisms for professional assistance and the control of professional results, the lack of any cohesion in information.

According to Šola a museum network should be a *transition to a higher form of ordering.*[11]

The intellectual premise of this network is that *on the basis of expert negotiations in museums, problems of collaboration within a uniformly organised museum activity are settled.* The objective of the network is that museums *uniformly organised, should make up a whole system of protection and presentation of the natural and cultural heritage of Zagreb, the place of the greatest concentration of museums, to affect the others in Croatia.* This study, over 20 pages long, showed the historical development of the museum network in Croatia, gave a review of the basic data about museums and museum collections in the city of Zagreb and a review of the geographical and thematic area of activity of museums in Zagreb. As well as an explanation of the concept of network it drew attention to the need for the standardisation and synchronisation of museum work, in addition to the autonomy of the museum and its professional jurisdiction. A vertical and a horizontal connection among museums were proposed, based on museum collections, as was the institution of the reference museum for individual kinds of collection. In fact this model was to be the basis of the current museum network, but instead of the collection as the basic criterion for networking, the museum object was settled on. At the end a model of a network for the city of Zagreb was proposed, including the national museums in Zagreb as one section, and Zagreb City Museum and local museums that work over the whole of the city as the other. An important place was given to the role of MDC, which qualified it as a crucial agent in unification and in initiatives within the museum activity.

The network has not worked out or made concrete the propositions made, and in the approach through which it wished *by intervention into the existing system to build up such a network as to respond to our current needs,* i.e., integrate various museum institutions of the same scientific and scholarly disciplines into a single central and national museum institution, it at once created opponents for itself.

The next network, at the initiative of the Museum Council in 1989, was proposed by Dr Ivo Maroević in the study *A Network of Museums in SR Croatia*[12]. In the introduction to the paper he elaborated the situation of the museum community with respect to the distribution, the number and the kind of museums and the statutory framework within which it worked.

He formulated a conception of a new network: from the level of activity of museum institutions (republic,

region, inter-municipality or city, municipality, local community, labour organisation, locality) to the proposal for the implementation of the institution of the reference body (vertical, horizontal and networked connection). Standards were proposed for museums relating to the museum holding, the personnel and the space with its equipment, the conception of network as dynamic model was put forward and the institutional and organisation frameworks of the work: the making of a register of museums, the activation of the work of the community of museums in Croatia, and the work of expert collegial bodies was worked out (council of experts, expert college, expert group. The reference body for each individual area was determined, and the need for the creation of a museum centre was referred to (sic) with a proposal for its work. Here I have to draw attention to the remarkable circumstances that the MDC was not recognised as the central point in the museum network. According to Dr Maroević, it was necessary to create a new institution, a museums centre, which would on the whole take over the work of MDC.

Also produced was a model for the organisation of the conservation-preparation activity within the network. In the closing part of the study, guidelines were presented for the implementation of the network in the existing Museums Law, and it was suggested that eight byelaws or instructions be passed to make the implementation of a museum network feasible.

This proposal attracted 50 written objections, on the basis of which in 1990 it was revised. Because of the war conditions, which channelled the work of the museum community in a drastically different direction, but also because of the resistance of the museum community, the proposal was not implemented. It was perceived as an externally-imposed system that argued for a complex bureaucratic and administrative model, without taking into consideration the real condition of the museum activity in Croatia. Museums were included in the system of museums that did not reach the basic standards, new institutions were proposed, as well as new bodies that were to accept and carry out the idea of the network. In the Maroević plan, the basic unit of the museum network was the institution (whatever its nature) and not the museum object, which is in essence an "anti-heritage" approach. But many of the solutions and ideas from this network were in fact applied not only in the future network, but in the way the byelaws related to the museum activity were drawn up (the manner of keeping a Museums Register, for example, in the Ministry of Culture of the Republic of Croatia).

Why did the proposed models never catch on?

The main reasons are as follows:

□ those who commissioned the projects and studies were administrative (governmental) structures that never took on the obligation or the new obligations that derived from the proposal;

11 Tomislav Šola, IM 1-2 (71-72), 1985, p. 2

12 Prof. dr. Ivo Maroević, *Mreža muzeja u SR Hrvatskoj, prijedlog.* Muzejski savjet Hrvatske, Zagreb, 1989, Archives of MDC. This proposal is 19 pages long.

▫ funding for the implementation of the concept of reference body was never programmed in, which at once deprived the project and intention of any credibility;

▫ the authors of the proposals of 1983 and 1989 were individuals, experts from the cultural administration of the university. Members of the museum community did not take a direct part in drawing up the proposals. This kind of approach, however excellent its outcomes, will never meet with the approval and acceptance of museum experts;

▫ the objective was not clear enough; it is not clear whether these were ideas that needed to be worked out or whether a complete and finished proposal was to be expected;

▫ it was not defined who was responsible and whose obligation a given part was;

▫ the perception of network was based on the promotion of one museum (the central), which was to have the chief role, and be superordinate to the other, smaller museums;

▫ the proposals were not operational; they were just the first step towards a clear and definite system;

▫ there was no standard for the basic nodes of the net; there were no clear criteria for the acquisition of the status of museum, and no standards for the study and processing of the museum object were adopted.

How can all this be achieved? The postulates and principles

The network needs to respond to new social challenges that are entailed by cultural diversity and participation in the culture and creative industries and the uncontrollable and unexpected changes of the world in which we live. It should create a legitimate model with an organisation of professional centres, points, nodes of knowledge/skills/creations that can contribute to a more qualitative work, and hence to a more responsible promotion of the idea of the heritage.

A network should use and apply information and communications technologies that make work in museums more economical, accessible and higher in quality. A museum network should become a mechanism that the museums can use to carry out all aspects of their work, from collection and keeping to exhibition and research.

A network should correct poor decisions and promote expertise.

A network should be at its base set up not as a strict plan but as possibility-creation, a dynamic model that is alive and responds to current requirements. One of the basic postulates of a network development plan is that according to which all segments of the work of the museums should develop evenly and equally. Sometimes in the demands of the community on

the museums it is possible to see a lack of proper respect for the profession of museum professionals. It is necessary to found a museum network by referring to the more original mission of the museum to be the carrier of the museum – the museum object, vehicle of knowledge and information, and not the organisational structure – museum – collection – permanent display. The various organisational frameworks that are often unstable, improvised, short lasting and so on are there to serve the purpose of the collection, keeping, study and presentation of the museum object – and not vice versa.

Methodology of work on the new network

In the document published in 1998, *Cultural Policy of the RC*[13], in the section discussing the museum sector[14] a proposition is formulated that relates to the previous strategic efforts at improving the museum activity. *Most of the expert effort is put into the project for constructing a museum network for the whole of Croatia. However, the project was not included into the legislative sphere or implemented in any other way.* The conclusions of this document highlight the construction and development of the museum network as the most important task in a future museum policy.

In accordance with this conclusion, in 1999 the Ministry of Culture appointed a working group for the elaboration of a proposal for a museum network, which, in its structure, promised in advance a good result. This was a group of renowned experts from all areas of the current museum scene: museum advisers (a representative for each kind of museum: Božica Škulj, for science and technology museums and collections; Daina Glavočić, for art museums and collections; Ivan Ružić for historical museums and collections; Smiljana Petr-Marčec for ethnographic museums and collections; Ante Rendić-Miočević for archaeological museums and collections; Milvana Arko-Pijevac for natural history museums and collections), who were not necessarily representatives of the big museums; professor of museology Dr Ivo Maroević, and Višnja Zgaga, director of the main INDOK centre of museums, MDC. The work started again then on new principles, correcting the previous experiences, which did not take sufficiently into account the knowledge and experience of the museum community. Similarly, at the very beginning of the work the objective was clearly defined: the drawing up of a proposal for a Croatian museum network to have the property of being a byelaw; this would be the best way of guaranteeing its implementation into museum practice. This definition directed the work of the commission for the construction of a network in the sense of drawing up a proposal with defined terms of reference and participants and with clear and practical solutions.

The meetings of the commission were held in MDC, and the minutes, which were the basic for the gradual joint construction of the network, were kept by

13 *Kulturna politika Republike Hrvatske. Nacionalni izvještaj,* Ministry of Culture of the RC, Zagreb, 1998.
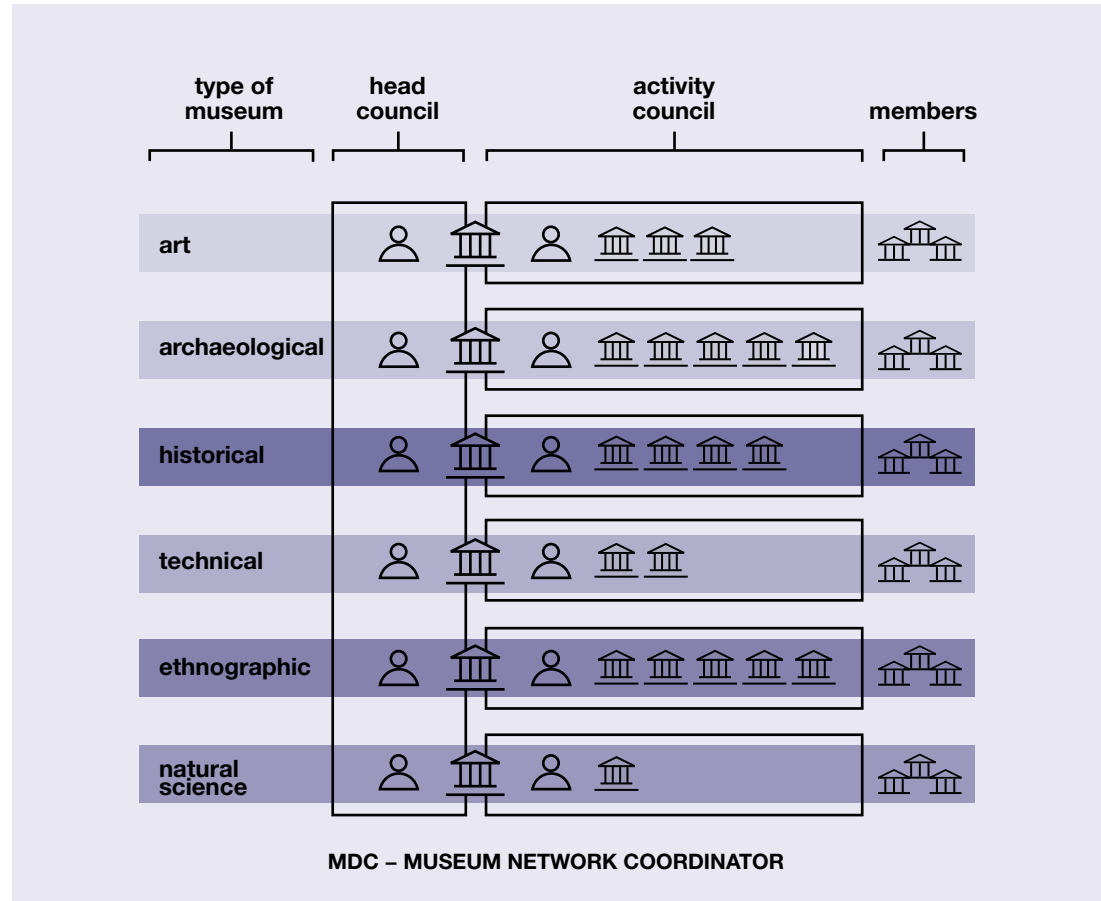
14 See ibid, pp. 201-208

type of museum	head council	activity council	members
art			
archaeological			
historical			
technical			
ethnographic			
natural science			

MDC – MUSEUM NETWORK COORDINATOR

Figure 1. Museum Network in Croatia

15 Višnja Zgaga chaired the expert commission. In the period from June 26 1999 to April 2, 2001, 13 working meetings were held.

16 The Council of the Museum System was constituted on January 29, 2004; the Central Activity Councils (Head Museums Activity Council - Vesna) were founded as follows: for technical museums (isto i Pisk, science and technology-Vesna), on January 10, 2003; for art museums on February 17, 2003; for archaeological museums, February 20, 2003; ethnographic museums, February 24, 2003; history museums, February 26, 2003; natural history museums, March 3, 2003.

17 Pravilnik o očevidniku muzeja, te muzeja, galerija i zbirki unutar ustanova i drugih pravnih osoba, OG 96/99 Article 19.

Markita Franulić. After establishment of the method of work and definition of the objectives, on the basis of a very copious database for each individual kind of museum, as well as a large bibliography prepared by MDC experts, each of the members drew up a written document concerning the museum activity of the area for which they were appointed. For the first time the data that the MDC collected, studied and kept up to date served as a base for a really important document and in many discussions during the work were often a corrective to various assumptions and viewpoints.

As a result of these individual expert documents, the problems of the sectors that were common were defined and the criteria stated that the museums should satisfy in order to be a part of the network, as well as the determination of central museums for a given kind. On the basis of these documents and discussions[15] Ivan Ružić and Višnja Zgaga drew up a draft wording of the regulations. After remarks and observations from the legal department of the Ministry of Culture the text was accepted by the Croatian Museum Council and published under the title Regulations on the manner of and criteria for linkage into the system of museums of the Republic of Croatia in the *Official Gazette* on October 15, 2002. The Music Documentation Centre, which according to the accepted Regulations became the coordinator of the network, immediately after the publication of the Regulations initiated and organised

the foundation of a Museum System Council and a Reference Museums Activity Council[16] and sent a request for the funding of the work of the central services. Vladimira Pavić, museum adviser at the MDC, was appointed coordinator of the Reference Museums Activity Council. Thus the first phase of the work, relating to the adoption and implementation of the Regulations, was formally completed.

How is the network conceived?

The museum network draws upon the museum legislation – the Museums Law defines central activity and states the matters that come within its purview (Articles 21 and 22) and prescribes the making of regulations in order to define professional standards for work in a museum: *the Objective of the system is a uniform professional approach in the performance of the museum activity* (Article 6). A formulation of this nature encompassed all the complexity of the museum activity. Museum entities, establishments and organisations were defined above all by entry into the Register, as determined by the *Regulations concerning the register of museums, and museums, galleries and collections within institutions and other legal entities*[17] in 1999 and thus any ambiguities about members of the museum system were removed, concerning which the authors of the museum to date had been well aware. Poorly defined partners within the network were always

an aggravating circumstance in the planning of the system. Since the Register nevertheless registers only those establishments that already have their legal and administrative structure legally provided for, and since this is in the interest of the established network that, stated at its most general, is concerned with the widest possible definition of the concept of museum material, the institution of the Register of Museums, Galleries and Collections in the Republic of Croatia is thus also built into the Regulations. This Register is the fullest and most updated database of museum material organised into collections but not necessarily into institutions. But what is most important is the fact that the kind of material that is not under the direct administration or cared for by given museum organisations has also been brought within the purview the net; these organisations are open-air museums and collections as well as collections that do not yet belong to any institution, or that are in the registration phase.

As well as the Register, which provides *basic information about all museums in Croatia* (Regulations, Article 2), the basic units of museum, museum object and documentation obtained their legal basis with *the Regulations concerning the contents and manner of keeping museum documentation about museum holdings* (*Official Gazette* 108/02) and the conditions for the use of this material are laid down in the *Regulations concerning the conditions for and manner of viewing museum holdings and museum documentation* (*Official Gazette* 115/01).

The professionalization of the conduct of network affairs was codified by the adoption of the *Regulations concerning the manner of and criteria for linkage into the museum system of the Republic of Croatia,* by the obligation to finance the work of the network from the national budget, and general provisions defined the actual principals and members of the network. The work of head museums was explained, as was the methodology of the work according to defined criteria and according to set establishments that worked directly in the network. The institution of the head museum provides an organised activity of expert surveillance of the work of museums, expert advice, improvement and harmonisation of work inside the System. The Regulations define what is understood by these matters. Reference Museums and secondary level reference museums are defined for different kinds of museums – archaeological historical, natural history, art, technical and ethnographic. They constitute the joint professional body, the Reference Museums Activity Council, and representatives of each kind of museum, i.e. the directors of the central museums, make up the System Council. The Museum Documentation Centre is the coordinator of the Museum System Council and the Reference Museums Activity Council.

Popularisation of the network

For the idea of the network to be as clear as possible, additional meetings and consultations with reference and secondary level reference museums were held. We endeavoured to inform the museum community in as much detail as we could about the new organisational form that offered new possibilities of work, and, commemorating the 50th anniversary of MDC's work, set one day aside for the museum network.[18] In these activities of popularisation of the idea of the network a great role was played by the museum advisers in the reference museums. On the web site of the MDC we started a special section devoted to basic information about the System. On the home page of the site, in the Projects section, the basic information about the museum system is given: the legal framework, the purpose of the network and the explanation of the idea of the reference museum. www.mdc.hr/main.aspx?id=101).

On the next page down is a diagram showing the functioning of the Museum Network Councils (www.mdc.hr/main.aspx?id=102), which also gives news about the work, or minutes from sessions and annual reports of central museums. So far the reports from 2004 to 2007 have been presented.

It should be certainly pointed out that this network is the only one that has been presented internationally. At the conference of European museum advisers held on October 11, 2001, in Brussels, Višnja Zgaga presented a model of the network, and the paper was published in the Proceedings of the symposium.[19]

What has been solved by the Network?

The museum sector has been given the opportunity to formulate its own strategic programmes, short-term and long-term, and also to make known its views about all the problems and projects within the profession. A mechanism for expert assistance and improvement of communications within the sector was set up, and tools were made for coordinated planning and the exchange of museum programmes. The network model to a large part transferred the responsibility onto the museum employees and through the introduction of an information system where there had previously been nothing of the kind enabled a quality study of the museum object irrespective of its actual location; i.e., irrespective of whether it was in a national museum or perhaps in a collection that did not even perhaps possess a manager. The knowledge of everyone was made available to all who needed it.

18 Zgaga, Višnja. *MDC L. Informatica Museologica* 36, 3-4, Zagreb, 2005, str. 39-43.

19 Zgaga, Višnja,*The Museum Network/EMAC.* European Museum Advisors Conference 2001; *Politics and policies for the Museum.* Bruxelles, Ministerie van de Vlaamse Gemeencshop, 2002, pp. 48-52.