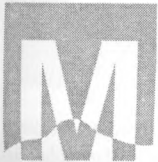


DJELOVANJE PUBLIC RELATIONSA MUZEJSKOGA DOKUMENTACIONOG CENTRA U VRIJEME RATA

Višnja Zgaga



ogu pretpostaviti da se nitko od vas, mojih kolega neće nikada naći u profesionalnoj poziciji kao mi u Hrvatskoj; možda će vam i ovaj prikaz biti stoga neinteresantan, dalek i iracionalan, kao što je i sam rat takav. Iz ovoga negativnog iskustva pokušat ću formulirati ono što je općenito, i ono što tvori također sam pojam public relationsa, no s jedne mnogo tamnije strane: drastičnost situacije ukazala je na drugo lice i karakter pojma i dosega aktivnosti koje nazivamo public relations. Naznačit ću samo one teze za koje mi se čini da nisu proistekle iz suviše emocionalno obojenog iskustva, na koje sam bila prisiljena, već iz naknadnog pokušaja analitičke prosudbe. Govorit ću o iskustvu informiranja o razaranjima kulturne baštine na tlu Hrvatske, o ratu koji traje od 1. travnja 1991. godine.

Artiljerijskim pogocima zvonika u Sarvašu, prošloga kolovoza, sasvim standardnim spomenikom seoskog baroka kontinentalne Hrvatske, postalo je nama stručnjacima jasno da će udari na spomenike kulture biti dio strategije i cilj agresora, JA i Srbije.

Svi koji smo dio humanističke inteligencije jednog vrlo malog naroda i prostora (Hrvatska ima 4 milijuna 700 tisuća stanovnika) sa vrlo dugom povijesnom i kulturnom tradicijom, no nedovoljno osviještenom i zatomljenom u samoj Hrvatskoj a o nekim europskim i svjetskim razmjerima da ne govorimo - znali smo: uništavanjem kulturne baštine jednog naroda kao i fizičkim uništavanjem njegova životnog prostora i raseljavanjem, briše se identitet prostora i njegovih stanovnika, za to postoji nebrojeno mnogo primjera u historiji ljudske civilizacije. Tu simboličnu snimku gadanja zvonika gledali smo i na televiziji Srbije; slušali smo dogovore vojnika, ciljanje i neobuzdanu radost pogotka. Štoviše, i daljnja gadanja da bi ga razorili. I tako su se dalje nizali pogoci, stizale informacije provjerene i neproverene, odlazilo na uvidaj, snimale se fotografije i filmski prilozi i danas ratne štete na spomenicima kulture tvore već čitavu knjigu. Uz opasku da našim stručnjacima i dan danas, uza šestomjesečni boravak snaga UN-a nije dopušten i omogućen odlazak na trećinu hrvatskog teritorija i uvidaj stanja kulturne baštine. Što dakle učiniti, kako reagirati u situaciji rata, šoka, blokade i osjećaja bespomoćnosti? Iz takve situacije prvi impuls je odašiljanje apela. Svjesni činjenice da je to forma koja se često zloupotrebljava, koja se može shvatiti kao političko-propagandni pamflet te upućen profesionalnim ustanovama može djelovati kontraproduktivno, odlučili smo se za što je moguće "hladniji" tekst. Rukovodili smo se prije svega činjenicom da je naš Muzejski dokumentacioni centar središnja muzejsko-galerijska ustanova Hrvatske, koja ima svoju mrežu suradnika profesionalaca, kustosa te stoga može jamčiti vjerodostojnost informacija. Naime, svakodnevno su nas kolege izvještavali, s jedne strane, o ratnim razaranjima na baštini, a s druge, o planiranim i poduzetim akcijama spašavanja, i to često između zračnih uzbuna i općih opasnosti ili čak za vrijeme njih. Upozorili smo, dakle, u apelu na činjenicu postojanja više od 5 milijuna muzejskih predmeta i dugu tradiciju kolekcioniranja na ovim područjima, upozorili na nepoštovanje međunarodnih konvencija, naročito Haaške

(koja specijalno tretira zaštitu kulturne baštine u ratnim uvjetima) i, dakako, zamolili za akciju. Tekst je 26. kolovoza 1991. odaslan predsjednicima svih nacionalnih komiteta ICOM-a, UNESCO-ICOM-u u Parizu, ICCROM-u u Rimu, te svim muzeološkim svjetskim centrima (21). Cilj je apela bio senzibilizirati profesionalnu javnost o događajima razaranja, i pokušati preko profesionalnih institucija prodrijeti informacijom u što je moguće širi medijski prostor. Danas, analizirajući prve korake animiranja javnosti, mogu konstatirati, da se zapravo radilo o vrlo utopistički postavljenom cilju, čega mi u Hrvatskoj nismo bili svjesni. Nismo ni znali kakvu mi to zapravo pomoć želimo, kakvu akciju očekujemo. O čemu se radilo? Mi nismo bili svjesni da neprijatelj ima tako jaku poziciju u svjetskim medijima, nismo bili svjesni da jednostavnu činjenicu koju su osjetili svi građani naše zemlje, tko naime napada i tko je agresor, da to treba dokazivati, te da se tek nakon političkih stavova i odluka oslobađa prostor profesionalnom djelovanju. Aksiom po kojem je još uvijek ideologija ta koja određuje i tvori događaj pokazao se potpuno ispravnim.

Reakcije na taj prvi apel bile su vrlo interesantne: manje zemlje reagirale su promptno, animirajući odmah ne samo profesionalne institucije i medije nego i ministarstva vanjskih poslova: svijest da se zapravo radi o političkom pitanju bila je evidentna vjerojatno i zbog vlastitih iskustava. Tako smo odmah dobili odgovore od Islanda, Finske, Novog Zeland, Nizozemske. Činjenica da se, kao u slučaju Amerike, čije je američko muzejsko udruženje zatražilo posebne informacije i objavilo članak u stručnom časopisu *Museum News*, reagiralo zapravo samo ondje gdje ste bili vi, kolege iz MPR-a, dovodi me svakako da sljedećeg zaključka: vi ste prihvatili apel i animirali javnost jer ste vjerovali u našu ocjenu stanja. Važnost, dakle, osobnoga kontakta omogućava verifikaciju svake informacije koju primamo, a naročito one koju dalje komuniciramo. Zaprepastila nas je indiferentnost organizacija, tijela i institucija koje su godinama od Atenske povelje, Haaške deklaracije, Venecijanske ili Amsterdamske povelje formulirali jedan vrlo distingviran međunarodni sistem pravne i profesionalne zaštite kulturne baštine. Štoviše Haaškom konvencijom o zaštiti kulturnih dobra u slučaju oružanoga konflikta definirano je ponašanje zaraćenih strana i međunarodne zajednice. Konvencija je donesena 1954. godine, a uništavanje kulturne baštine u Hrvatskoj je prvi realni ratni sukob u Evropi nakon donošenja deklaracije. I premda je ICOM 1991. godine oformio i specijalnu radnu grupu za primjenu Haaške konvencije, nije pokazana nikakva želja i interes da se konkretni sukob razmotri, ne u kancelarijama, već in vivo. Ovom apsurdno dodajmo i postojanje radne grupe ICOM-ova Komiteta za sigurnost u muzejima, koja se upravo i bavi poboljšanjem i djelotvornošću Haaške konvencije, nikakvih većih pomaka u odnosu nema. Nemoć u provedbi određenih zaključaka, stvarna efikasnost, konačno, i smisao ovakvih inicijativa gorko je iskustvo na koje upozoravamo; čini se da agresor s takvim činjenicama računa ne samo u ovom slučaju već i u globalnoj ratnoj strategiji.

U situaciji sve veće i veće ratne eskalacije, MDC kao centralna muzejska institucija Hrvatske postaje organizator ili suorganizator čitavom nizu aktivnosti: od izrade tehničkih uputa za zaštitu pokretne kulturne baštine u muzejima i galerijama, izdavanju legitimacija kustosima prema uputama Haaške konvencije do uspostavljanje sistema prikupljanja informacija i njihova diseminiranja. Oformili smo baze podataka o uništenjima muzeja i galerija Hrvatske, o muzejima na okupiranom području, o poduzetim mjerama zaštite. Registrirali smo sve moguće aktivnosti koje su muzeji poduzeli u smislu upoznavanja javnosti s ratom i efektima rata, s izuzetnim naglaskom na izložbenoj aktivnosti tijekom rata, i to u Hrvatskoj i u inozemstvu. Pokušali smo stvoriti maksimalni broj fondova grade koja se odnosi na djelovanje primarno muzeja i galerija, a onda i

ostalnih umjetničkih institucija: video-kasete, fotografije, plakati, snimke televizijskih emisija i dr. Stvorili smo bazu za jedno sustavniju i stručniju analizu do koje će doći vjerojatno po završetku rata. Ta grada, ti dokumentacijski fondovi bit će od izuzetnog značenja i pri pokretanju međunarodnih sporova u vezi s povratom opljačkane grada, utvrđivanju i nadoknadi ratne štete muzejima i galerijama Hrvatske. Stanje muzeja izraženo numerički je sljedeće: od 170 muzeja i galerija u Hrvatskoj 46 su izvan funkcije, 18 muzeja je na okupiranom području te o njima nemamo gotovo nikakvih informacija, a 6 muzeja je opljačkano (za što postoje presnimke sa srpske televizije kao dokaz).

Izdavačkom djelatnošću MDC je pokrio temu ratnih šteta u muzejima (izdano na engleskom jeziku u prosincu 1991. godine), te s dva dvobroja časopisa *Informatica Museologica*. Zadnji broj, koji je izašao za 1991. godinu panorama je činjenica, iskustava, uvida i popisa ratnih razaranja kulturne baštine u Hrvatskoj.

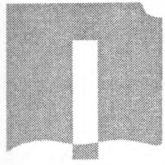
Znatan dio energije i sredstava trošili smo na informiranje velikog broja ljudi i institucija izvan naše zemlje: bila su to mnoga društva, prijatelji Hrvatske, novinari, ustanove s kojima smo i ranije surađivali i dr. Te informacije obično su se sastojale od fotografija ratom razorenog spomenika kulture (onih koje smo uspjeli pribaviti) te popisa šteta. Problemi su nastajali u upotrebi i obradi tih podataka; naime, struktura podatka bila je isuviše specijalizirana, zahtijevala je očito mnogo više znanja o kulturnoj historiji i političkoj faktografiji. Za prosječnog novinara ili dobronamjernog interpretu podataka tražilo se očito previše angažmana. Tekstovi koje smo imali prilike vidjeti nastali na osnovi naših predložaka, uglavnom su bili gomilanje činjenica bez dublje analize dimenzija problema.

Nezadovoljni zbog slabih odjeka na činjenicu devastacije i krađe kulturne baštine u Hrvatskoj, na činjenicu uništene estetske, arhitektonske, ekološke i pejzažne vrijednosti čitavih područja, shvatili smo poziv UNESCO-ICOM-a za obilježavanje Međunarodnog dana muzeja 1992. kao mogućnost upućivanja ponovnog apela svjetskoj javnosti. Koncept plakata koji smo izdali za tu priliku, slijedio je tu liniju razvivši je do drastičnog iskaza. Stanje kulturne baštine Hrvatske slika je glave komponirane od dva dijela: remek-djela rimske portretne skulpture, glave Solinjanke iz trećeg stoljeća, koja se metamorfizira u lubanju, osteološki nalaz prethistorijskog doba s tla Hrvatske. Amalgamiranjem dvaju muzejskih predmeta, svjetski poznatih nalaza, dizajner Boris Ljubičić iz Zagreba stvorio je simboličnu sintezu ljudskog stvaralaštva i prirode, te zaokružio raspon ljudske memorije koji se nastoji zatrti. Natpis "Hrvatska" na engleskom i japanskom jeziku funkcionira kao legenda slike; upotreba dvaju svjetskih jezika naglašava ideju univerzalnosti kulturne baštine a sam lik apelira za pomoć u njenom očuvanju. Uz plakat distribuirana je i kraća informacija s preciznim podacima o dimenzijama razaranja muzeja i muzejske grade, kao i kulturne baštine općenito. Ona je na neki način trebala "amalgamirati" šok koji plakat aficira, dati mu punu uvjerljivost. Akcija obilježavanja Međunarodnog dana muzeja profilirana je, dakle, u Hrvatskoj sukladno stvarnosti - slikom brutalnosti.

*- Referat je pročitan na 16. generalnoj konferenciji ICOM-a u Quebecu, na sekciji Museum Public Relationsa. Uz referat su projicirani dijapozitivi Damira Fabijančića, Dubrovnik nekad i danas, te video-zapis "Stradanja kulturne baštine" u produkciji Muzeja suvremene umjetnosti, Zagreb, autora Mladena Lučića.

THE MDC - PUBLIC RELATIONS IN WARTIME

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I presume that none of my colleagues here will ever find themselves in a professional position similar to mine, and perhaps therefore this paper may seem to you irrational, uninteresting and distant as the war itself. I shall make some general remarks drawn

from my negative experience and I shall be dealing with the very notion of public relations. In doing this, I will no doubt project its darker side, since the drastic situation in which we have been living has brought out a different aspect of the notion of public relations and the scope of activities covered by it. I shall bring up only those points which do not seem to stem from an over-emotional experience, and which have come to mind only subsequently.

I shall be speaking about my experience in spreading information on the destruction of the cultural heritage on Croatian territory, and about the war, which has been going on since April 1st of last year.

After the belfry of the church in Sarvas (a standard rural Baroque monument of continental Croatia) was hit by a shell last August, it became clear that the targetting of cultural monuments would be part of the strategy and was one of the objectives of the aggressor, the Yugoslav army and Serbia.

We art historians and curators, members of a small nation (Croatia has 4.7 million inhabitants) with a rich cultural tradition, which even in Croatia was long suppressed and of which little was known in Europe and overseas, realized that the destruction of our country's cultural heritage, the destruction of its living environment and the displacement of its inhabitants aimed at obliterating the very identity of the area and of its inhabitants. This axiom has been confirmed on many occasions in the history of the human race. The symbolic image of the targetting of the belfry was shown on Serbian television: we heard soldiers fixing the target, targetting and heard their joyful exclamations when it was hit. What is more, they continued shelling it in order to destroy it completely. And so it went on: confirmed and unconfirmed reports about destruction kept coming in, on-the-site investigations were conducted, photographs and films were made and today a book has been compiled on the war damage to cultural monuments. In spite of the fact that the UN forces have been deployed in Croatia for six months now, experts still cannot carry out on-the-site investigations of cultural monuments on one third of Croatian territory.

What can be done, how should one react in conditions of war, shock, and blockades? How can one overcome the feeling of utter helplessness? The first reaction in such situations is to send out appeals. Aware of the fact that this type of message sent out to professional institutions is often misused, that it may be viewed as a political-propaganda pamphlet and prove counterproductive, we decided to adopt an approach that would be as detached and unemotional as possible. This was decided, in view of the fact that our Museum Documentation Centre is a central institution bringing together Croatian museums and art galleries, with its own network of professional associates, curators and it can, therefore, be trusted to produce reliable information. In fact, we have been regularly receiving reports from our colleagues on war damage to

cultural monuments and on actions planned and undertaken to save the monuments. Such actions were often undertaken between two bomb alerts or general alerts and sometimes even during such alerts. In our appeal we drew attention to the existence of over five million museum objects and to the long-standing tradition of collecting such objects in the areas, to the violation of international conventions, in particular the Hague Convention (which specifically deals with the protection of the cultural heritage at times of war) and appealed for action. The text was sent out on August 26, 1991 to the chairmen of all the national committees of ICOM, UNESCO, to the ICOM head office in Paris, ICCROM in Rome, and to all the museum centres in the world (21). The intention was to inform the international public about the destruction and to try through professional institutions to make such information widely known to the media. Today, when I look back on the first attempts to stir the international public, I see that it was an utopian objective. We in Croatia were not sufficiently aware of this at the time. We did not exactly know what kind of help we wanted, and what kind of action to expect. In fact, we were not aware that the enemy had such a strong position in world media, we were not aware of the simple fact, one that seemed self-evident to the citizens of this country, i.e. that the distinction between aggressor and victim was something that still remained to be proved and that professional action could ensue only after political stances and decisions on the matter had been taken. The axiom according to which ideology was paramount in determining and creating the event proved to be correct.

Reactions to the first appeal were very interesting: the small countries responded promptly, engaging not only the professional institutions and media but also their ministries of foreign affairs. These countries' awareness that a political matter was involved most probably stemmed from their own experience. Thus replies were received from Iceland, Finland, New Zealand and the Netherlands. Whilst in the case of the US, where the American Museum Association asked for specific information and published an article in the *Museum News*, it was through personal contacts that prompt responses were obtained. You received the appeal and informed the public, since you knew that our assessment was reliable. Through personal contacts it was possible to verify all the information received and it would be possible to check the validity of future reports. We were surprised at the indifference of organizations, bodies and institutions, which had for years, since the time of the Athens Charter, the Hague Declaration, the Venetian or the Amsterdam Charters, represented a highly distinguished international network for the legal and professional protection of cultural monuments. Furthermore, the Hague Convention on the protection of cultural monuments in the case of an armed conflict prescribes the behaviour of the warring parties and of the international community. The Convention was signed in 1954 and the destruction of the cultural monuments in Croatia is the first war conflict in Europe since the adoption of the declaration. Very little progress has been made, in spite of the fact that in 1991 ICOM set up a special working group for the implementation of the Hague Convention, but there was no desire or interest to deal with the armed conflict outside the office, in the real world. Let me also add that the ICOM committee set up a working group for security in museums, whose task is to improve the effectiveness of the Hague Convention. We wish to draw your attention to our bitter experience with its ineffectiveness and inability to implement decisions, for it appears that the aggressor has reckoned with such inaction not only in this particular field but in his global war strategy.

At a time of the escalation of the war, the Museum Documentation Centre acted as the organizer and co-organizer of a wide range of

activities: starting from the drawing up of technical instructions for the protection of movable cultural objects in museums and art galleries, the issue of ID cards for curators as prescribed by the Hague Convention, to the establishing of systems for the collection and dissemination of information. We set up data bases on the destruction of museum and art galleries in Croatia, on the museums on occupied territory, on protective measures that have been undertaken. We kept records on all the different activities carried out by museums to inform the public about the war and its consequences, in particular on the organization of exhibitions during the war, both in Croatia and abroad. We collected material relating primarily to the activities of museums and art galleries and also to that of other art institutions, i.e. video-cassettes, photographs, posters, video-tapes of TV programmes, etc. Thus we have collected material for a systematic, professional study to be carried out after the end of the war. The material will also be extremely valuable once international proceedings are instituted for the return of the plundered cultural goods, and for determining the war damages owed to museum and art galleries in Croatia. The present situation regarding museums and art galleries in Croatia is as follows: of the 170 museums and art galleries in Croatia 46 are out of operation, 18 museums are located on occupied territory and no information is available on them, while 6 museums have been looted (tape recordings of Serbian television programmes are evidence of this).

The Centre has issued a publication on war damage to museums (brought out in English in December 1991), and two double issues of the journal "Informatica Museologica". The latest issue, brought out in 1991, provides facts on the war damage to cultural monuments in Croatia and gives a survey of on-the-site investigations. A considerable amount of energy and financial resources was spent on disseminating information to the public and to institutions abroad: numerous societies, friends of Croatia, journalists, and institutions with which we had worked. Many new contacts were also established. The materials sent out mainly consisted of pictures of the destroyed cultural monuments (only those that were available) and lists of the damage incurred. Problems arose in connection with the use and processing of the data. The facts presented were too specialized and required considerable knowledge of the cultural history and political background. The texts produced on the basis of our requests were mainly accumulation of facts and lacked the analytical dimension.

Dissatisfied with the inadequate response to the devastation and plunder of Croatia's cultural heritage, to the destruction of the aesthetic, architectural, ecological values and landscapes of entire regions, we took the opportunity of UNESCO-ICOM's International Museum Day, (May 18, 1992) to send a renewed appeal to the world public. The poster brought out for the occasion expresses this idea in a drastic form. The condition of the cultural heritage of Croatia is presented as a head made up of two parts: a masterpiece of Roman portrait sculpture, the head of a woman of Salone dating from the 3rd century, being metamorphosed into a skull, an osteological find from prehistoric times discovered on Croatian soil. By amalgamating the two museum objects, two world-famous finds, designer Boris Ljubic of Zagreb created a symbolic synthesis of human creativity and nature, encompassing the scope of human memory, which the aggressor is now trying to destroy. The inscription "Croatia" in English and Japanese functions as the caption of the picture; the use of two world languages emphasizes the universal value of cultural heritage, and the image itself appeals for help to preserve this heritage. Along with the poster, a brief note will be handed out containing facts on the extent of the damage to museums and museum objects, and to the cultural heritage in general. It is

intended to "amalgamate" the shock produced by the poster and make it more convincing. The marking of the International Day of the Museum has been conceived in Croatia in keeping with realities - with the image of brutality.

*Translated by:
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