

## Public relations i marketing u muzejima Jugoslavije

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Public relations u Jugoslaviji i svi njegovi aspekti još su u počecima. Tek prije desetak godina je počelo buđenje muzeja, kada je društvo postalo svjesnije njihove važnosti. No to ipak nije onaj boom muzeja kakav se događa u Zapadnoj Evropi, Americi ili gotovo svim bogatijim zemljama. U Zagrebu ne postoji ni jedan muzej koji je za svoje potrebe dobio novu zgradu. Zgrade su većinom sagrađene u prošlom stoljeću ili su to neki drugi objekti adaptirani za potrebe muzeja. U Jugoslaviji su novi muzeji sagrađeni jedino u Skopju nakon potresa 1962. godine (Muzej savremene umetnosti, Arheološki), u Beogradu (Muzej savremene umetnosti) i Splitu (Muzej hrvatskih arheoloških spomenika). No u Jugoslaviji ima ipak veoma impozantan broj muzeja, od kojih se neki sada adaptiraju, dobivaju novu opremu i počinju suvremeno funkcionirati. Zagreb je u tom pogledu najbolji primjer: upravo se preuređuju zgrade Povijesnog muzeja Hrvatske, Muzeja grada Zagreba i Hrvatskoga prirodoslovnog muzeja. Prošle je godine, u veoma kratkom roku, završen i otvoren Muzej Mimara. No promjene u načinu rada neizbježno su vezane uz nove kadrove, s novim, modernijim shvaćanjem uloge i načina funkcioniranja muzeja, koji nažalost dolaze u muzej suviše polako. Tako i vođenje public relationsa u muzejima ovisi o otvaranju novih radnih mjesta, kojih do sada nije bilo. U tom smislu ni marketing nije bio razvijen jer je vezan uz strategiju financiranja muzeja, njegovu egzistenciju. Naime, novac za djelovanje muzeja bio je više ili manje dovoljan. Dolazio je od države (gradske ili republičke samoupravne interesne zajednice kulture) i za njega se muzeji, pogotovo koji su bili bez većih ambicija, nisu trebali boriti na drugim stranama. A ni posjet muzejima nije bio tako velik da bi se neka

## Public relations and marketing in Yugoslav museums

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Public relations, together with all of its aspects, is still in its beginnings in Yugoslavia. The awakening of museums began only some ten years ago, when society became more aware of their significance. Nevertheless, this was not the museum boom of the same order as encountered in Western Europe, America and almost all wealthier countries. No museum in Zagreb has been given a new specially constructed building to meet its requirements. The museums are for the most part buildings dating from the nineteenth century or buildings which have been adapted for use as museums. In Yugoslavia new museums were built only in Skopje, following the 1962 earthquake (The Museum of Contemporary Art and the Archaeological Museum), in Belgrade (The Museum of Contemporary Art) and in Split (The Museum of Croatian Archaeological Monuments). Nevertheless, Yugoslavia has a significant number of museums, some of which are undergoing adaptation with the installation of new equipment, and are beginning to function in an up to date manner. The best example of this is Zagreb, where the Historical Museum of Croatia, the Museum of the City of Zagreb and the Croatian Museum of Natural Science are undergoing adaptation. Last year we saw the speedy completion and opening of the Mimara Museum. However, changes in the manner in which museums operate are necessarily linked with new personell, cultivating a new, more modern understanding of the role and mode of functioning of museums, but unfortunately these personell are too slow in finding their place in museums. For this reason the management of public relations in museums depends on the creation of new work posts which have not existed

marketinška strategija isplatila, pogotovo što je ona zahtijevala inicijalna sredstva odnosno određen kapital da bi se marketing pokrenuo. Većina muzeja je imala novac za osobne dohotke i programe, za plaćanje troškova održavanja muzeja, odnosno u slučajevima organiziranja izložaba jedva toliko da se odštampa katalog, ali rijetko kada i za štampanje razglednica ili izradu suvenira. Međutim, financijeri muzeja, kao i ostale kulture, samoupravne interesne zajednice kulture, počele su posljednjih nekoliko godina od kulturnih institucija tražiti da se povezuju s tvornicama, poduzećima itd., odnosno da s njima razmjenjuju rad i da stvaraju takve programe izložaba koje bi udruženi rad prihvatio ili koje bi on bio voljan financirati. To je nešto što se u našem sistemu nazvalo »direktna razmjena rada«, pri kojoj kulturne institucije stvaraju kulturne programe a tvornice ih plaćaju ako su za njih zainteresirane. Zapravo, to nije ništa drugo nego oblik sponzorstva pri kojem tvornica ne zahtijeva odgovarajuću naknadu u propagandi ili isticanje svojeg imena uz program koji je potpomogla.

Kako je takva, direktna razmjena rada samo još jedan, ali neobavezan oblik financiranja kulture od udruženog rada, jer on posredstvom samoupravnih interesnih zajednica u kulturi obaveznim izdvajanjem iz dohotka već plaća kulturne programe, dakle i rad muzeja, novac tim kanalom nikada nije dolazio u zadovoljavajućoj količini. Stoga je ova dobro zamišljena ideja, nažalost, neprovediva. U stvarnu akciju prikupljanja novca putem sponzorstva kulturne ustanove, pa tako i muzeji, krenuli su sve više otkako se počela pogoršavati ekonomska situacija u zemlji i otkako sredstva od redovnog izdvajanja iz dohotka postaju sve manja zbog slabe proizvodne moći poduzeća i velike inflacije. Međutim, sponzore traže muzeji koji imaju ambicioznije programe, veće i skuplje izložbe, odnosno takve akcije u kojima udruženi rad vidi korist kroz svoju propagandu. Taj oblik stvaranja dodatnih sredstava za programe muzeja nije neiscrpan. Problem je u tome što samo manji broj radnih organizacija, i to onih većih, posebno izvoznih, industrija nafte i prerade vina, transportna poduzeća, lutrija itd., nalaze potrebu za takvom propagandom. Ali ni njihove mogućnosti nisu beskonačne, na njih atakiraju svi koji su sponzorstvom počeli stjecati sredstva. Zbog velike konkurencije da se nađe dobar sponzor potrebne su dobre privatne veze, hitro reagiranje i odgovarajući projekt. Pri tome, naravno, prije i bolje prolaze programi prihvatljiviji za širu publiku, a inovacije, avangardni projekti lošije. No kako su muzeji tek počeli s tom aktivnošću, tako će i radne organizacije sve više, nadam se, početi surađivati s muzejima. Najsajjnije

in the past. In this sense, marketing also failed to develop since it is linked with the strategy of the financing of museums, with their very existence. This is to say that the money set aside for the functioning of museums was more or less sufficient. The money was given by the state (by the so-called City or Republic Self-Managing Communities of Interest for Culture), so that museums, who were without major ambitions, did not need to struggle for funds from other sources. Also, the low level of the number of visitors made any form of marketing strategy unfeasible, particularly because of the fact that initial funds or a certain amount of capital is required in order to initiate marketing activities. Most museums received enough funds for salaries and programmes, for the payment of costs for the maintenance of museums, or, in the case of the organization of exhibitions, funds barely sufficient for the publication of a more or less decent catalogue, but seldom sufficient for the printing of postcards or the manufacture of souvenirs. However, those financing museums, as well as other spheres of culture, the Self-Managing Communities of Interest for Culture, had several years ago began to demand that cultural institutions should form links with factories and firms in order to »exchange labour« and create programmes of exhibitions which these would accept or be willing to finance. In our system this is called »direct exchange of labour« in which cultural institutions create cultural programmes, while factories pay for them if they are interested. This is, in fact, nothing more than a form of sponsorship in which the factory does not demand respective recompensation in the form of advertising or through the emphasizing of the firm's name in the programme which it supported. Since this »direct exchange of labour« is but a non-obligatory form of the financing of culture by »associated labour«, which in any case pay for programmes in culture, and thus also for the operation of museums, through taxes channelled through the Self-Managing Communities of Interest for Culture, the funds realized in this way were never satisfactory. For this reason this well-conceived idea is, unfortunately, impracticable. Museums, and cultural institutions in general, began to show more interest in raising funds through sponsorship when the state of the economy began to worsen, and the funds accruing from regular taxes began to diminish as a result of the weak production potential of firms and the high rate of inflation. Sponsors are, however, sought by those museums with more ambitious programmes, with larger and more expensive exhibitions – in other words, projects from which firms can benefit through adverti-

rezultate u stjecanju sponzora i uspostavljanja marketinga ima, ne samo u Zagrebu nego i Jugoslaviji, Muzejski prostor u Zagrebu, odnosno Muzej Mimara, koji je od trenutka formiranja imao odgovarajući program, službu i kadrove te prijeko potrebna inicijalna sredstva.

Mjerenom public relations i marketinškom aktivnošću velikih muzeja, naši su muzeji u velikom zaostatku. Ipak, dolaskom mladih ljudi na radna mjesta kustosa za public relations u muzejima Zagreba, mijenjanjem svijesti muzealaca u funkciji muzeja u suvremenom društvu, situacija se naglo popravila posljednje dvije, tri godine. Štoviše, već se osjeća i konkurencija među muzejima. Javlja se borba za medije, za njihovu pažnju i informaciju. Došlo je djelimice i do nezdrave polarizacije i podjele muzeja među kritičarima i novinarima, te jedni prate samo određene muzeje a druge ne. Stoga su izložbe jednih muzeja uvijek isticane, a druge su, ne manje vrijedne, zanemarene.

Ali mogu ipak sa sigurnošću reći da u Zagrebu svaka izložba dobije dosta dobre prikaze u novinama, gotovo redovno su informacije u vijestima ili nekom drugom programu kulture na televiziji. Jači protok kulturnih informacija u zagrebačkim medijima također se poklapa s dolaskom mladih novinara u novinske, radio i televizijske kuće, od kojih su mnogi kao povjesničari umjetnosti već surađivali s muzejima ili čak radili u njima na pomoćnim poslovima. Posebno je zanimljiv u Zagrebu fenomen Omladinskog radija, čiji su reporteri najbrži i daju najoriginalnije oblikovane informacije. Radio-Zagreb, štoviše emitira poseban program iz Muzejskog prostora nedjeljom, ili iz nekog drugog muzeja, posvećen događanjima u muzejima. To je tzv. Nedjelja u MAC-u (Međunarodni art centar). Nažalost, najteža je situacija s kulturnim emisijama televizije, koje su često konvencionalne, neaktualne i ne prate život i živost muzeja.

U svim velikim zagrebačkim muzejima kao i u svim značajnim jugoslavenskim muzejima danas je moguće osim kataloga i plakata naći i vodič kroz izložbu, informativni list, razglednice, postere, razne suvenire, reprodukcije, grafičke listove ili mape, dijapozitive. Sve veće izložbe oglašavaju se u gradu plakatima (na trideset mjesta), zastavama ili velikim transparentima s nazivom izložbe preko pothodnika, ulica ili trgova. Sve se više u muzejima otvaraju prostori u kojima se osim proizvoda muzeja prodaju i manja umjetnička djela, slike, skulpture, serigrafije, keramika i nakit. Kako Zagreb ima raznovrsnih muzeja – tehnički, prirodoslovni, umjetnički, obrtni, historijski, čak PTT i tifološki – velika je mogućnost iskorištavanja materijala u marketinške svrhe te će se on tek početi intenzivnije upo-

sing. This form of the creation of additional funds for the programmes of museums is neither endless nor inexhaustible. The problem lies in the fact that only a small number of firms, regularly large ones – export firms, the petroleum industry, transport firms, lotteries and so on – are willing to make use of this form of advertising. But even their resources are not inexhaustible since they are eagerly sought by all those who have begun to raise funds through sponsors. Because of the great competition in the search for good sponsors, the essential requirements are good private connections, quick reactions and suitable projects. In this struggle, the programmes with broader public appeal have greater success, while innovations and avant-garde projects lag far behind. Nevertheless, since museums have only just begun to promote this form of activity, it is to be expected that more and more firms will begin to cooperate with museums. The most outstanding results in finding sponsors and establishing marketing, not only in Zagreb but also in Yugoslavia as a whole, have been achieved by the Muzejski prostor in Zagreb and the Mimara Museum, which from the moment it was founded had a suitable programme, services and staff, as well as the required initial resources.

In comparison with the public relations and marketing activities of great museums, our museums lag far behind. Nevertheless, with the arrival of young people as curators for public relations in museums in Zagreb and the changing awareness in museums concerning the function of museums in contemporary society, the situation has rapidly improved in the past two to three years. What is more, there is already a competition between museums. This is primarily evident in the struggle for the media, for their attention and coverage. This has, in part, resulted in an unhealthy polarization and split between critics and reporters, so that some of them cover only certain museums, while others completely disregard them. Another result of this is that exhibitions in a particular museum are always stressed, while exhibitions in other museums, which are in no way inferior, find absolutely no mention in the media.

Nevertheless, I can safely say that every exhibition in Zagreb receives fairly good reviews in the press and there are fairly regular notices in the news or cultural programmes on television. This increased flow of information concerning culture in the media in Zagreb is also the result of the arrival of young reporters in the press, radio and television; many of these have, as art historians, already worked in association with museums and even in museums as assistants. One of the most interesting

trebljavati. Zbog loše dizajniranih predmeta svako-dnevne upotrebe koje proizvodi naša industrija, posredovanje muzeja u promoviranju, pa i naručivanju, određenih proizvoda prema uzorcima iz svojih fundusa ili prema predlošcima stvorenim od angažiranih umjetnika može imati presudnu ulogu u formiranju ukusa publike. Dokaz za to je i djelovanje Galerije Sebastian u Beogradu, Dubrovniku, a u novije vrijeme i u mnogim robnim kućama diljem Jugoslavije, koja je uz likovno-galerijski program preuzela i dizajn program. Voditelji galerija odabiru najbolje dizajnirane proizvode jugoslavenskih tvornica ili sugeriraju formiranje određenoga proizvodnog programa, koji zatim dobije pečat Galerije Sebastian a time i status ne samo dobro oblikovanog predmeta nego i umjetničkog djela, koje osobi koja ga posjeduje daje status osobe profinjena ukusa. Djelatnost te galerije na marketinškom planu, iako ne pripada nijednome muzeju, u samo nekoliko godina stvorila je prototip određenog dizajna i nevjerovatno snažno utjecala na ukus publike te nam može poslužiti kao primjer kako muzeji putem komercijalizma djeluju na disperziji kulture. Zanimljivo je da se Galerija Sebastian formirala u okviru jedne turističke agencije, »Atlasa« i da je tako turizam inicirao jedan izvanredan art program. Jugoslavenski aerotransport sve više postaje sponzor velikih izložaba u zemlji i inozemstvu, dajući često jeftiniji ili gotovo besplatan prijevoz eksponata, a otvorio je također galeriju u svojoj poslovnicu u Zagrebu.

U posljednje je vrijeme sve češće zanimanje velikih radnih organizacija i hotela da svoje nove objekte ukrase umjetničkim djelima, čiji izbor prepuštaju nekom od umjetničkih muzeja. Tako radna organizacija ima garanciju vrhunskog izbora djela a muzej određeni profit u posredovanju i prodaji umjetničkih djela (najčešće grafike) iz svoje produkcije odnosno prodavaonice.

Razvijanje public relationsa i marketinga u Jugoslaviji, rezultat je dakle izvjesne ekonomske nužnosti, što tjera muzeje na nove aktivnosti koje podrazumijevaju stjecanje sredstava izvan redovnih državnih kanala. Sve manji dotok novca iz državnih fondova navodi muzeje da se sami snalaze. Snalaženje podrazumijeva stvaranje takvih programa koji će donijeti novac. Novac prije donose ambiciozniji projekti – skupe izložbe koje žele vidjeti velik broj posjetilaca. Jedino velik protok posjetilaca garantira dobar marketing izložbe. Problem je i to što u Jugoslaviji samo manji broj muzeja ima odgovarajuće prostorije za velike izložbe i odgovarajuće tehničke uvjete u njima. Stoga je kod ostalih potrebna takva strategija marketinga koja se odnosi na muzejski fundus i stalni postav muzeja. Stalne izložbe fun-

features in Zagreb is Youth Radio, whose reporters are always first on the scene and present their coverage in a most original manner. Radio Zagreb even broadcasts a special programme from Muzejski prostor on Sundays, alternating with broadcasts from other museums. This is the so-called Sunday in MAC (Međunarodni Art Centar – International Art Centre). Unfortunately, the situation is the worst in the case of cultural programmes on television. They are conventional, not up to date, and fail to keep track of events and the liveliness of museums.

In all major museums in Zagreb, as well as in all significant museums in Yugoslavia, apart from catalogues and posters, we have exhibition guides, bulletins, postcards, assorted posters, various souvenirs, reproductions, individual graphics and maps of graphics, and slides. All major exhibitions in Zagreb are announced by posters (on thirty locations), flags or great placards raised over pedestrian passages, streets and squares. There are also more and more museum shops selling not only museum souvenirs, but also small works of art – paintings, sculptures, serigraphies, ceramics and jewelry. In view of the various types of museums in Zagreb – technical, natural science, arts and crafts, historical, and even a post office and typhological – there are great opportunities for using materials in marketing, and they will be utilized in a more intensive form in the future. Because of the poor design of objects for everyday use manufactured by our industry, the mediation of museums in the promotion and even commission of certain products according to designs from their collections or from designs ordered from artists can have a decisive impact on the formation of public taste. This has been proved by the Sebastian Gallery in Belgrade, Dubrovnik and, recently, in many department stores in all parts of Yugoslavia. This gallery has undertaken a supplementary design programme; the head of the gallery selects the best designed products made by Yugoslav firms or else suggests the creation of a certain production programme which then receives the seal of the Sebastian Gallery and thus acquires not only the status of good design, but also the status of a work which is almost a work of art, giving the buyer the status of a person with refined taste. The activities of this gallery in the sphere of marketing, although unconnected with any museum, has after only several years created the prototype of a certain design and has had an incredible impact on public taste, so that it can serve as an example of the way in which museums can, through commercial activities act on the dissemination of culture. It is interesting to note that the

dusa ne donose odmah zarade kao velike tematske izložbe, jer je njima posjet slabiji, međutim, ipak garantira konstantan priliv posebnih sredstava. Na cijeli taj problem nadovezuje se, naravno, i kupovna moć publike. Ona je u Jugoslaviji naglo pala. Stoga su problemi marketinga u Jugoslaviji vrlo delikatni i slojeviti, vezani uvijek uz rješavanje mnogih uvjeta da bi marketing sa svim svojim mogućim aspektima mogao funkcionirati. ■

Sebastian Gallery was formed within the framework of a tourist agency («Atlas»), and tourism has thus initiated an exceptional »art« programme. Also increasingly active is JAT (Yugoslav Airlines), which acts as a sponsor for an increasing number of exhibitions both at home and abroad, frequently offering cheaper or almost free transport of exhibits; it has also opened a gallery in its Zagreb offices.

Recently we also come across more and more cases of large firms and hotels showing an interest in decorating new facilities with works of art, the selection of which is commissioned from art museums. In this way the firm has a guarantee of a top selection of works while the museum receives a profit from the commission and sale of works of art (most frequently graphics).

The development of public relations and marketing in Yugoslavia is thus the result of a certain economic necessity which forces museums to undertake new activities with the aim of raising of funds from sources other than the regular state financing. The reduction in the influx of money from state funds forces museums to make do the best they can. This means that they need to create programmes which will bring in money. Money can be brought in primarily by ambitious projects – expensive exhibitions which will draw large numbers of visitors. And only a great flow of visitors can guarantee the rapid success of marketing services. The problem is that only a few museums in Yugoslavia have room enough for large exhibitions and corresponding technical facilities. This means that the majority of museums require a marketing strategy which derives from the museum collections and permanent exhibitions. The permanent exhibitions do not draw quick profits as is the case with great thematic exhibitions because of the smaller number of visitors. Nevertheless, this guarantees a constant inflow of additional earnings. Here we also need to take into account the purchasing power of the public which has rapidly declined in Yugoslavia, thus making the problems of marketing in Yugoslavia very delicate and complex, always linked with the solution of certain conditions which would enable the functioning of marketing together with all of its aspects. ■

*Translated from Croatian by  
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