

## Kada i zašto promijeniti ime muzeja – neka iskustva iz Stockholma

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**F**OLKENS MUSEUM – ETNOGRAFISKA – MUZEJ NARODÁ (etnografski) u Stockholmu, Švedska, djelovao je do 24. travnja 1988. pod imenom »Etnografiska museet« (Etnografski muzej). U ovome kratkom tekstu govorit ćemo o tome zašto nam se činilo potrebnim da promijenimo ime i navest ćemo neka iskustva u vezi s time.

Riječ je o državnom muzeju srednje veličine sa 40–50 zaposlenih. Bavi se etnografijom neevropskih naroda, a njegove izložbe u toku 1987. godine razgledalo je 56.000 posjetilaca. Nova muzejska zgrada, otvorena 1980, donekle je slavna po arhitekturi, a prikladno je obojena crvenom bojom tradicionalnih švedskih seoskih kuća. Često se čulo pitanje »Što drže u onom ambaru?«. Upitani taksisti davali su sljedeće odgovore o muzeju: »Ne vjerujem u grafologiju«, »Nije mi do starih reprodukcija ili prepariranih ptica«, odnosno »Ne zanimaju me stara kopija«.

To što je malo ljudi svjesno istinske prirode muzeja moglo je biti prihvatljivo do početka osamdesetih godina zbog prešutnog shvaćanja da bi muzej u prvom redu trebao služiti visokoobrazovanim, načitanim ljudima, koji su mnogo putovali i koji, dakle, znaju o čemu je riječ. Danas takvi stavovi nisu prihvatljivi.

Postoji dodatan razlog za čuvanje zbirke s otprilike 150.000 rukotvorina, koje uglavnom potječu iz razdoblja od 1750. do 1950. Muzej danas pretendira na status čuvara djela kulturne baštine Trećeg svijeta. Stoga istraživači koji će pokucati na vrata muzeja 2088. godine imaju jednako pravo na pristup predmetima iz zbirke sa sačuvanom bojom i originalnim izgledom (»originalnim« u smislu današnjeg).

Druga je drastična promjena uzrokovana promjenom u filozofiji obrazovanja sedamdesetih i osamdesetih godina. Današnji je cilj dopiranje do novih društvenih grupa i uporna borba protiv diskriminacije, rasizma i etnocentrizma. Sastav muzejskog upravnog odbora jasno odražava te ideje; u

## To change a museum name – why and when: some experiences from the Stockholm horizon

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**F**OLKENS MUSEUM – ETNOGRAFISKA (MUSEUM OF THE PEOPLES), in Stockholm, Sweden, did until April 24, 1988, operate under the name Etnografiska museet (The Ethnographical Museum). This is a short paper about why it seemed necessary to change name and some experiences gained thereby.

It is a middle size state museum with 40–50 employees. It features the ethnography of non-European peoples and in 1987 it had 56000 visitors. The new museum building, inaugurated in 1980, is of a somewhat famous architecture and its traditional Swedish farmhouse red is fitting. Questions like »what is in that barn?« are frequently heard on the local bus. Careful questioning of taxi drivers give answers like »I don't believe in graphology«, »I don't fancy old prints« or »stuffed up birds«, or »I don't care about bundles of old spears«.

The fact that few people are aware of the true nature of the museum, has been acceptable until the eighties because of the implicit understanding that the museum primarily should serve those well-educated, well-travelled, and well-read people who already knew about it. This is no longer the case!

The collections of some 150000 artefacts, mostly from 1750–1950, are today kept for another purpose as well. The museum now claims to be a Guardian of part of the Cultural Heritage of the Third World. And the research worker who knocks at the front door in the year 2088 has an equal right to the pieces of the museum collections, their true colour and original finish (»the original« defined as the present state...).

The other drastic change is caused by a change in the educational philosophy of the seventies and eighties. The goal of today is to reach new groups in the society and fight on the barricades against discrimination, racism, and ethnocentrism. The composition of the museum board clearly reflects these ideas, having leading representatives from institutions of foreign aid, immigration, education, and culture, as well as social anthropology. The board worried about the greek name of the museum and

njemu su zastupljeni vodeći predstavnici iz ustanova koje pružaju pomoć inozemstvu, iz imigracijskih, obrazovnih i kulturnih ustanova, kao i društvene antropologije. Odbor je brinulo grčko ime muzeja i tražili su da se ono izmijeni. Navedeno je pet eksplicitnih razloga:

1. Ime »Etnografiska« nerazumljivo je širokim slojevima švedskog stanovništva.

2. To ime ima elitistički prizvuk i stoga može djelovati odbojno.

3. Predmet na fakultetu od kojeg muzej crpi metode analize, etnografija, početkom sedamdesetih godina promijenio je naziv u društvenu antropologiju.

4. Turisti koji dolaze u muzej očekuju zbirke iz švedske etnografije.

5. Riječ »etnografija« mogla bi uzrokovati loše asocijacije u muzejima Trećeg svijeta, pogotovo u bivšim kolonijama, a naš muzej je s njima razvio mnogostruku suradnju.

Kampanja u vezi s promjenom imena počela je u listopadu 1987. U najtiražnijem stokholmskom jutarnjem listu najavili smo nagradni natječaj za davanje novog imena muzeju. Prva nagrada bila je avionska karta za put oko svijeta. Alternativna nagrada, prema izboru pobjednika, bila je velika peruanska posuda naroda Chipipua, izvorno namijenjena proizvodnji piva od meda. Otprilike dvije tisuće ljudi predložilo je tisuće različitih imena. Pogriješili smo što nismo tražili da više različitih prijedloga pošalju na zasebnim listićima; ovako smo danima mukotrpno sortirali prijedloge.

Žiri su sačinjavali vodeće masmedijske ličnosti i pred njima je bio težak zadatak. Oni bi vjerojatno bili izabrali ime »Dom kulture«, ali to je ime već bila prihvatila jedna druga ustanova. Odabrali su ime FOLKSMUSEET. S time se nisu složili zaposleni u muzeju pa je promijenjeno u FOLKENS MUSEUM – ETNOGRAFISKA (Muzej naroda). Jedan visokotiražni desničarski list pomogao je propagiranju novog imena izrugivanjem na račun novog muzeja. Smatrali smo da će atraktivna putujuća izložba *Priča o čovjeku*, čiji je postav bio planiran za razdoblje od ožujka do srpnja, privući velik publicitet, te da bi to mogla biti povoljna prilika za promjenu imena. Stoga smo odlučili službeno preimenovati muzej 24. travnja. S obzirom na golemo zanimanje koje je privukla ta izložba, danas nam se čini da smo trebali promijeniti ime mnogo ranije.

Poznati stokholmski dizajner volontirao je za izradu logotipa u zlatnoj i plavoj boji. Također je dizajnirao memorandum, plastične vrećice, vizitkarte i postere. Opremili smo naše personalne kompjutere pismom za laserski štampač (pismo »gaillard«), i to je pismo postalo osnovom grafičkog

wanted a change. Five explicit reasons were forwarded:

1. »Etnografiska« is not intelligible to wide sections of the Swedish population.

2. The name has an elitistic tone that might repel people.

3. The university subject from which the museum gets its modes of analysis, changed name in the early seventies from Ethnography to Social Anthropology.

4. Tourists arrive at the museum expecting to find the ethnography of Sweden.

5. »Ethnography« might cause bad associations in Third World museums, particularly in the former colonies, many of which are cooperating with us in many ways.

The campaign started in October, 1987. A competition to give the museum its new name was announced by the largest morning paper in Stockholm. First prize was an air ticket around the World. A more picturesque alternative, at the winner's choice, was a large Peruan Chipibu bowl, originally designed for the brewing of honey beer. About two thousand people suggested thousands of different names. Our mistake not to demand a separate piece of paper for each name caused days of laborious mechanical sorting job.

The jury consisted of leading massmedia people and they had a difficult task. The House of Culture was already taken by another institution, otherwise that might have been the jury's choice. Now the name FOLKSMUSEET was picked out. After outbursts of dismay from the museum staff it was later changed to FOLKENS MUSEUM – ETNOGRAFISKA (MUSEUM OF THE PEOPLES). The second largest morning newspaper (right wing) assisted in making the change known by ridiculizing the name on several occasions. We reckoned that the attractive travelling exhibition »The Human Story«, that we were to house March through July, would give a lot of publicity which could be linked with the change of name in a favourable way. Thus we decided on the 24th of April as the official rebaptism day. Now, when we know the overwhelming interest that the exhibition arose, it seem that it would have been much better to change name well in advance.

A well known Stockholm designer made a logotype in gold and blue on a non-profit basis. He also designed a letter head, plastic bags, visiting cards, and posters. Our personal computers were fed with a Laser Writer type script, Gaillard, that was to become the base for the museum graphic profile. The christening was made by children representing many different cultures. They danced,

profila muzeja. Imenovanje su obavila djeca koja su predstavljala mnoštvo različitih kultura. Djeca su izvela plesove i recitirala poeziju o tome kako jednom nogom stoje u svakoj pojedinačnoj kulturi. Njihovi roditelji prodavali su tradicionalni kruh u muzejskoj galeriji i nudili bogatstvo svojih kulturnih tradicija. Time je stvorena predivna atmosfera. Među prisutnima nije bilo ni novinara ni većine muzejskog osoblja.

Švedski IBM, koji je bio sponzor izložbe *Priča o čovjeku*, dokazao se kao izvanredan suradnik ne samo pri marketingu izložbe nego i propagiranju novog imena. Tako je IBM dao oglas o izložbi i promjeni imena muzeja u četverbojnom tisku preko cijele stranice u oba visokotiražna lista, a troškovi svakog oglasa premašivali su godišnji budžet muzeja za propagandu više od 50 posto.

Teško je procijeniti današnju situaciju jer je popularna izložba zatvorena. S istim marketingom staro ime bi danas bilo poznatije od novoga. Neki se među nama nadaju da će se s vremenom pokazati da je promjena imena bio mudar potez. Drugi se pak nadaju da će javnost presuditi u korist starog imena i tako preinačiti našu odluku. Moja stara tetka rekla mi je da je bilo nerazumno promijeniti ime. »Jer svi znaju što je to etimološki muzej...« ■

*Prijevod s engleskog: Tomislav Pisk*

read poetry about standing one foot in each culture. Their parents were selling their traditional bread in the museum gallery, offering a taste of their cultural traditions. It all created a wonderful atmosphere. Neither the press nor the majority of the museum staff turned up.

Swedish IBM, being the sponsor of the Human Story, proved to be a very good associate, not only in marketing the exhibition but also in launching the new name. Thus, IBM inserted a full page four-colour advertisement on the exhibition and the change of name in each of the two morning papers, the cost of each exceeding the annual advertisement budget of the museum by more than 50 per cent.

The present situation, the popular exhibition being closed, is difficult to ascertain. With the same amount of marketing the old name would probably have been better known than the new one is today. Some of us hope that in the long run time will prove that the change of name was a wise thing to do. Other people hope that the Grand Jury the Public will decide to stick to the old name and thus overrule our decision. An old aunt of mine told me how foolish it was to change the name. »Since everybody knows what an ethymological museum stands for...« ■

## Kolokvij o muzejima i televiziji (Musée Télévision)

Louise Leclair  
predsjednica ICOM-ova Komiteta za muzejski  
public relations

**L**istopada 1988. Komitet za muzejski public relations (MPR) ICOM-a bio je jedan od sponzora kolokvija »Muzeji i televizija« u francuskom gradu Lilleu.

Kolokvij, koji su organizirale dvije kustosice iz departmana Region nord Pas de Calais, Genevieve Bequart i Simone de Blazy (nova članica MPR-a), bio je ujedno pravodoban i uspješan.

Louise Leclair, predsjedajuća odbora MPR-a, bila je zadužena da izvijesti o skupu te da formulira i iznese zaključke skupa. Prenosimo njezin tekst.

## The Coloque Musée Télévision

Louise Leclair  
Chairperson of the ICOM MPR Committee

**I**n October 1988 the Museum Public Relations Committee of ICOM was one of the sponsors of a colloquium on Museums and Television held in Lille, France.

Organized by two curators from the Region Nord Pas de Calais, Genevieve Bequart and Simone de Blazy (a new member of MPR) the colloquium was both timely and a great success.

Louise Leclair, Chairperson of the MPR committee was asked to report of the meeting and formulate and present its conclusions. Here they are: