

Novoj radnici (Jacqueline Grazette) morali smo naći naziv radnog mjesta. Više rukovodstvo nastojalo je nametnuti naziv »pomoćnik direktorice za razvoj odnosa s manjinskim stanovništvom«. Budući da se još nije dokazala u RAP-u, a i budući da ona sama nije htjela biti ograničena na rad s »manjinama«, prihvaćen je naziv »upravitelj razvoja«.

U toku prvih šest mjeseci rada Jacqueline je osnovala centar za organiziranje i vezu s Crncima, počela je razvijati veze s crnačkim crkvama i drugim grupama i upoznavati ih s radom ustanove dovodeći ih u vezu s aspektima tog rada; također je izradila popis adresa za pozive na učlanjenje i počela je planirati jedan program na mjesec usmjeren na crnačko stanovništvo. Ona također djeluje kao zaštitnik prava crnačkog stanovništva u sklopu RAP-a i razvija dugoročni program marketinga.

Naravno, postoje prepreke na putu ostvarivanja njezinih ciljeva i naših očekivanja. To su tradicionalna ravnodušnost Crnaca prema S.I., činjenica da se Crnci ne ubrajaju u redovite muzejske posjetioce i pokazuju više privatnih interesa, kao i činjenica da nije velik broj potencijalnih članova koji su dovoljno bogati da mogu platiti članarine i ulaznice.

S nestrpljenjem očekujemo rezultate njezinih aktivnosti u toku iduće dvije godine, pogotovo stoga jer se S.I. do sada nije iskazao u organiziranju izložaba usmjerenih na crnačko stanovništvo niti u uspostavljanju kontakata i zapošljavanju Crnaca. ■

Prijevod s engleskog: Tomislav Pisk

The new employee (Jacqueline Grazette) needed a title, and there was some pressure from upper management to call her »Assistant Director for Minority Development«. Because she had not proved herself in the Program this title as yet, and because she herself did not want to be restricted to »minority« development, the title Development manager was the title selected.

In Jacqueline's first 6 months she has begun a resource center for blacks organizations and contacts; to begin to develop contacts with black churches and other groups to acquire them with the Institutions and bring them into contact with aspects of it; to build a mailing list for direct mail membership solicitation; and to begin to plan one program a month directed to blacks. She also acts as the program's ombudsperson for blacks. She is developing a marketing effort – long – range.

There will be obstacles to find the constituency she seeks and we want: the historic indifference of blacks to S.I.; blacks are not regular museum goers and have more personal interests; the pool of potential members who are affluent enough to pay dues and activities is not very large.

In the coming year or two will be the results of great interest.

The Smithsonian Institution has not been noted for many black-oriented exhibitions or efforts to hire or reach out to blacks. ■

Propaganda pomoću plakata

Corinne Bellow
The Tate Gallery
London, Velika Britanija

Prikazali smo dvije serije plakata koji propagiraju stalni postav londonskog Victoria & Albert muzeja. Obje serije dizajnirane su u londonskoj filijali međunarodne kompanije za propagandu Saatchi & Saatchi. Plakati su bili postavljeni na londonskoj podzemnoj željeznici, prva serija 1987, druga 1988. godine.

Obje serije bile su smišljene da potaknu bolje razumijevanje sadržaja zbirke jer se smatralo da je ime »Viktorija i Albert« stvaralo dojam kako je riječ isključivo o predmetima iz viktorijanskog razdoblja.

Poster advertising

Corinne Bellow
The Tate Gallery
London, Velika Britanija

Corinne Bellow showed two series of posters advertising the permanent collection of the Victoria & Albert Museum, London. These series had been designed at the London branch of the international advertising company Saatchi & Saatchi. The posters had been featured on the London Underground, the first series in 1987 and the second during 1988.

Both series aimed to stimulate a greater understanding of the contents of the collection as the name »Victoria & Albert« was thought to give an impression of objects from the Victorian period only.

Obje serije prikazivale su predmete iz zbirke s nazivom izložka komentaram na dnu svake ilustracije.

U prvoj seriji, naslov iznad svake ilustracije sadržavao je riječi koje su počinjale sa slovima »V« i »A«, a riječi su na određeni način opisivale predmete, npr.:

Vicious & Aggressive (opako i agresivno)

Vibrant & Astonishing (rezonantno i začuđujuće)

Vulgar & Absorbing (vulgarno i privlačno)

Venerable & Angelic (časno i anđeosko)

Violent & Astounding (silovito i zapanjujuće).

U drugoj seriji riječi »An ace caff with quite a nice museum attached« (Prvoklasan kafić, a pride i prilično zgodan muzej) tiskane su na dnu plakata razmjerno sitnim tiskom. Ilustrirani su predmeti ili dijelovi predmeta iz zbirke, i to na način da bi se stvorio izazovan dizajn. Ispod svake ilustracije tiskan je i određen komentar, npr.:

»Yeah, and the dressing on the salad ain't half bad either« (»Da, a ni salatni umak nije loš«) uz ilustraciju antičkoga kipa ženskog akta

»All right, the chair's a bit weird, but we don't monkey around with our dumplings« (Priznajem, stolac je pomalo čudan, ali nema zafrkancije s našim okruglicama) uz ilustraciju modernog stolca)

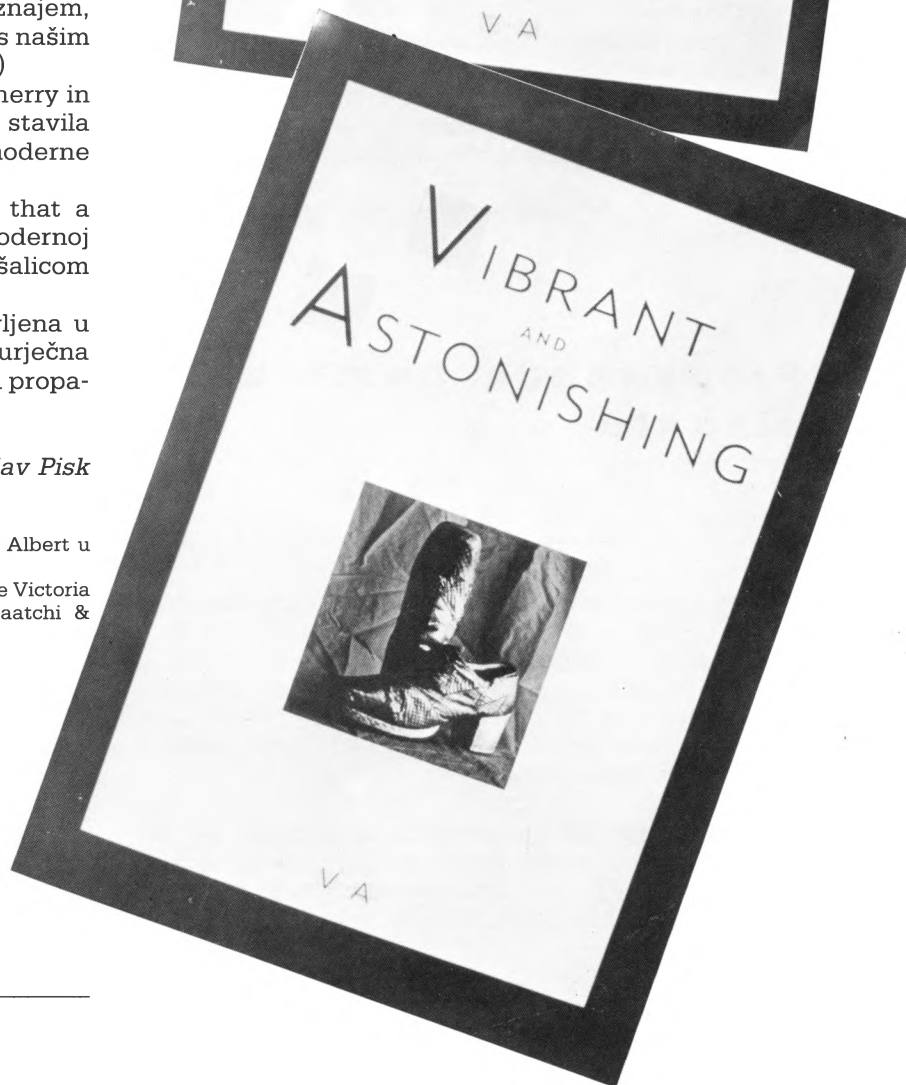
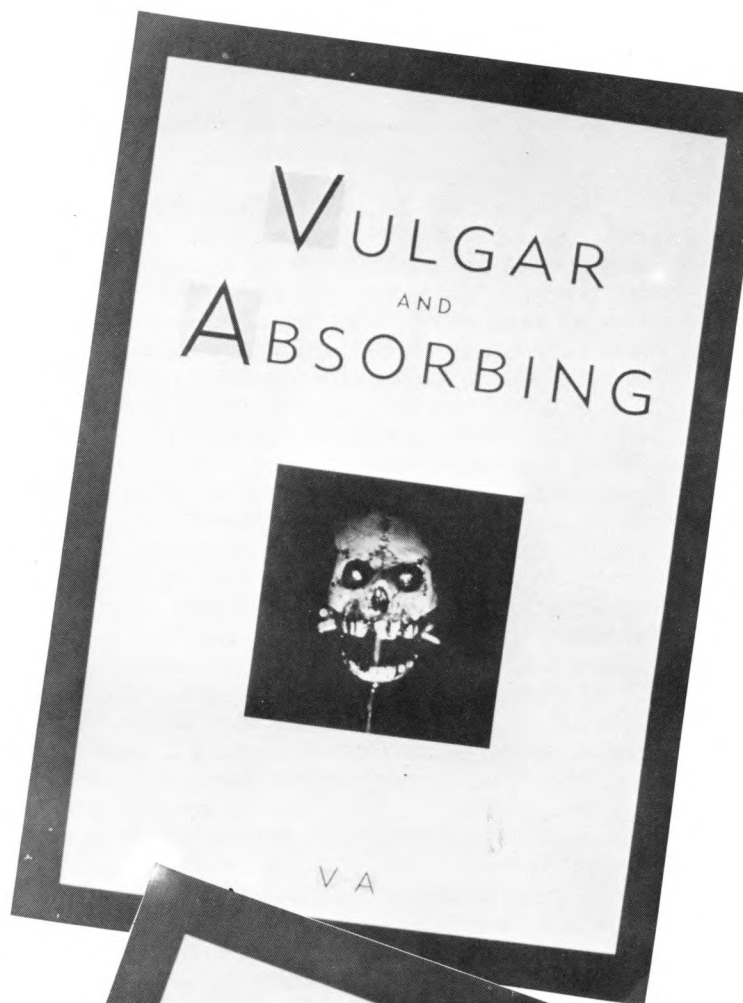
»Looks like Elsie's been putting too much cherry in the trifle again« (Izgleda da je Elsie opet stavila previše šerija u voćnu salatu) uz ilustraciju moderne haljine

»There's nothing wrong with modern art that a good cup of tea won't cure« (Nema toga u modernoj umjetnosti što se ne da izliječiti dobrom šalicom čaja) uz ilustraciju moderne skulpture.

Druga serija, koja je trenutačno postavljena u Londonu, pobudila je veliko zanimanje i proturječna mišljenja u pogledu prikladnosti za muzejsku propagandu. ■

Prijevod s engleskog: Tomislav Pisk

Prva serija plakata za stalnu zbirku muzeja Victoria & Albert u Londonu. Design i photo: Saatchi & Saatchi
First series of posters for the permanent collection of the Victoria & Albert Museum in London. Design and photo: Saatchi & Saatchi





Both series showed illustrations of items from the collection, with the title and some descriptive comment underneath each illustration.

In the first series a heading above each illustration used words beginning with »V« and »A« to loosely describe the items illustrated, i.e.;

- Vicious & Aggressive
- Vibrant & Astonishing
- Vulgar & Absorbing
- Venerable & Angelic
- Violent & Astounding

In the second series the words »An ace caff with quite a nice museum attached« are printed across the bottom of the poster in relatively small print. The illustrations are of items or parts of items from the collection used to create a bold design. Underneath each illustration is a related phrase, i.e.:

»Yeah, and the dressing on the salad ain't half bad either« (Illustration: a female figure: ancient sculpture)

»All right, the chair's a bit weird but we don't monkey around with our dumplings« (Illustration: a modern chair)

»Looks like Elsie's been putting too much sherry in the trifle again« (Illustration: a modern dress)

»There's nothing wrong with modern art that a good cup of tea woñt cure« (Illustration: a modern sculpture).

The second series, currently on display in London, has aroused an enormous amount of interest and strongly conflicting views as to its appropriateness for museum advertising. ■

Druga serija plakata za stalnu zbirku muzeja Victoria & Albert u Londonu. Design i photo: Saatchi & Saatchi
 Second series of posters for the permanent collection of the Victoria & Albert Museum in London. Design and photo: Saatchi & Saatchi