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THE USE OF FILM FOR TOURISM PROPAGANDA IN THE KINGDOM OF YUGOSLAVIA*

Abstract: This paper explores the phenomenon of film as a propaganda tool for promoting tourism in the Kingdom of Yugoslavia. It primarily deals with the production of documentary films, both domestic and foreign, that showcase the country's natural beauty and tourism offerings. In addition to relevant literature, the paper is based on materials stored in the Archives of Yugoslavia, primarily in the Central Press Bureau of the Presidency of the Ministerial Council of the Kingdom of Yugoslavia.

Keywords: Kingdom of Yugoslavia, Central Press Bureau of the Presidency of the Ministerial Council of the Kingdom of Yugoslavia, tourism, film, propaganda.

Tourism in Yugoslavia dates back to the early 1920s, when the first travel agencies were opened, primarily focusing on ticket sales for travel.¹ In the territory of the Kingdom of Serbs, Croats, and Slovenes, tourism began to receive more serious consideration in 1919 with the founding of the first travel agency, a branch international company Wagons-Lits Cook, which sold tickets for both international and domestic transport, as well as tickets for the Orient Express. The first domestic travel agency, Putnik, was founded in 1923 as a joint-stock company, with the Ministry of Industry and Trade and the Ministry of Transport as its main shareholders.²

However, tourism as a profitable economic sector in Yugoslavia did not start expanding until the 1930s, although the concepts of its importance and potential were still not fully understood, especially among the broader citizen population. The significance of tourism was emphasized in the context of the economic crisis and the decline in the population's purchasing

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¹ Krajić, Čerović, Milićević 2017: 59; Demirović-Bajrami 2020; Stojanović 2016.

² Demirović-Bajrami 2020; Blažević 1987: 9–22; Lazarević 2016: 10–12; Lazić 2017: 9–12.

power as a way to alleviate that crisis. This was reflected in the revenue generated by this economic sector, which had a positive effect on the country's finances.³

Italy and Austria were good examples with their profits from tourism during the economic crisis. In Yugoslavia, tourist attractions mainly included the Adriatic coast, the Julian Alps, lakes, spas, and oriental-style towns that would attract both foreign and domestic visitors. The goal was not only to bring about an influx of foreign tourists (as compared to a blood transfusion in medicine) but also to encourage domestic travel, which would stimulate the so-called "internal money circulation."⁴ In addition, the development of tourism would make the recovery of convalescents easier, while the benefit of bringing together people from different parts of multinational Yugoslavia should not be overlooked either.⁵

Tourism statistics in Yugoslavia can be tracked in detail for the period from 1930 to 1939. Based on these data, the number of visitors, especially foreigners, fluctuated in relation to the economic crisis, as can be seen in the following table:

Year	Number of tourists	
	Domestic	Foreign
1930	295.512	256.147
1931	339.236	209.797
1932	364.999	147.356
1933	667.729	216.654
1934	711.421	234.959
1935	767.514	242.214
1936	691.792	258.994
1937	634.038	273.897
1938	719.610	287.391
1939	663.395	275.831

Table 1: Number of foreign and domestic tourists per year.⁶

A decline in the number of foreign visitors is noticeable at the height of the crisis, followed by an increase in 1933. As for domestic tourists, the numbers show a steady rise, nearly doubling after the year 1933. A striking detail is the doubling of tourist numbers in 1933, compared to the previous year. Given that this occurred during the economic crisis, such a sharp increase is difficult to understand. Statistics often deals with explaining of such anomalies. It is assumed that the statistical model was changed, or that from that point on, tourist registration was conducted more thoroughly.

Specific measures for tourism regulation were the establishment of Tourism Councils in *banovinas* (administrative regions). Among other duties, these councils

³ Velojić 2023: 264.

⁴ "Naš turizam u vezi sa hotelijerstvom," *Službeni list Moravske banovine* 20 June 1931: 1.

⁵ *Ibid.*

⁶ SGKJ 1933: 250; SGKJ 1934–1935: 238; SGKJ 1936: 288; SGKJ 1937: 238; SGKJ 1938–1939: 324; SGKJ 1940: 306.

proposed tourist sites within their respective territories, which were then officially recognized by the Ministry of Trade and Industry in 1937, through a Decree on Designation of Tourist Locations. This Decree defined tourist sites in a narrower sense, encompassing attractive destinations for visitors—such as main regional centers or culturally and historically significant places (e.g., Kotor, Dubrovnik, Perast, Topola, Golubac, Kajmakčalan, Jajce, Bihać, Prilep-Markov Grad, monasteries, etc.). In addition, places with a specific climate (mountain or coastal) and spa resorts were also classified as tourist destinations.⁷

Introducing the job of a tourist guide helped to define tourism as a commercial sector.⁸ Tourist guides were individuals who led groups of tourists and visitors through specific tourist locations. This profession had already existed in Europe for decades,⁹ but it was not officially regulated in the Kingdom of Yugoslavia until 1939. The Regulation on Tourist Guides recognized guides both as individuals and as legal entities that could employ experts in this field.¹⁰ Guides were required to attend specialized training courses followed by an exam. A candidate had to demonstrate the knowledge of general history and geography of the tourist area where they would work, its tourist, historical, artistic, and archaeological landmarks, as well as its flora and fauna.¹¹

The press was primarily responsible for promoting tourist destinations in Yugoslavia. Given the large number of print media, especially at the local level, it is clear that the press had an indispensable role as a propaganda tool in everyday life. During the dictatorship period, the press—as well as other forms of media—was controlled by the Central Press Bureau, which acted as a general information service.¹² The Bureau published news summaries from domestic and international sources twice a week.¹³ Since it controlled the national and foreign press, films, and theater, the Bureau effectively took on the role of the Ministry of Propaganda.¹⁴ While tourism-related topics were not considered a priority in the press as opposed to daily political news, toward the end of the 1930s, the promotion of this commercial sector became increasingly noticeable. Most local newspapers, as part of their editorial policy, regularly published articles on the natural beauty of certain places, and there was also an increasing number of advertisements for tourist offers. The launch of specialized magazines also contributed to the promotion of tourism. One of the more notable publications was *Banje i turizam u Jugoslaviji* (*Spas and Tourism in Yugoslavia*), a monthly magazine with a circulation of 2.000 copies (special editions were printed in 3.000 copies). The magazine published articles about spas and resorts, often accompanied by numerous photographs. The magazine publisher was a local company from Vrnjačka Banja called

⁷ “Rešenje o proglašenju turističkih mesta,” *Službeni list Moravske banovine* 23 January 1937: 2.

⁸ Velojić 2023: 267.

⁹ Refers to tourist regions of the Alps in the mid-19th century, where local people were employed as guides. The term *tourist guide* was first introduced by Thomas Cook in 1840. See more: Čuruvija, Čuruvija 2017: 18; Štetić 2003: 19.

¹⁰ “Uredba o turističkim vodičima,” *Službene novine Kraljevine Jugoslavije*, 29 April 1939: 2.

¹¹ *Ibid.*

¹² Simić 2007: 79–81.

¹³ Avramovski 1986–1996: 620.

¹⁴ Dobrivojević 2005: 55.

Goč–Society for Travel of Foreigners and Tourists. Magazine contributors were mostly representatives of tourist organizations and spa doctors.¹⁵

In addition to the press, film began to play a significant role in 1930s propaganda. The film industry improved with time, so both sound documentaries and feature films got more and more sophisticated.¹⁶ The popularity of cinema in the Kingdom of Yugoslavia is perhaps best illustrated by the growth of the number of cinematographs (devices for showing films) during the period from 1932 to 1939:

Year	Sound cinematographs	Silent cinematographs	Total
1932	184	154	338
1933	174	145	319
1934	244	78	322
1935	262	33	295
1936	301	17	318
1937	330	13	343
1938	357	13	370
1939	405	8	413

Table 2: Number of cinematographs.¹⁷

When we compare the data on the annual presence of foreign films, those from the United States of America were the most numerous, followed by Germany, France, and England. For example, in 1933, Yugoslavia screened 301 US films, 184 German films, eighteen French films, eight Czech films, four Polish films, three USSR films, three English films, two Austrian films, three Danish films, and one from Italy.¹⁸ In 1938, 582 American, 207 German, eight French, fourteen British, thirteen Czech, fifteen Hungarian, five Italian, four Swiss, three Swedish films and one Russian film were screened.¹⁹

American film companies dominated in comparison with those from other countries. For instance, in 1939, out of a total of 557 films shown in Yugoslavia (including entertainment, cultural, and commercial films), the breakdown was as follows: Fox Film had 158, Metro-Goldwyn Mayer 122, Paramount Film sixty-six, Warner Bros twenty-seven, United Artists eight, First National twelve, Vitaphone thirteen, Universal Pictures twenty-eight, R.K.O. thirty-three, while U.F.A. from Berlin had twenty-two, Terra Film Kunst seven, Tobis Sascha from Vienna six, and six films of Hungarian Office for Foreign Trade.²⁰

¹⁵ Archives of Yugoslavia, Belgrade, Fond 14: Ministry of Internal Affairs of the Kingdom of Yugoslavia (abbreviated AY, F.14), fasc. 78–297, *Izveštaji o štampi*. See also: *Banje i turizam u Jugoslaviji*.

¹⁶ More in: Novaković 1962, Volk 1986.

¹⁷ SGKJ 1933: 346; SGKJ 1934–1935: 332; SGKJ 1936: 394; SGKJ 1937: 306; SGKJ 1938–1939: 396; SGKJ 1940: 376.

¹⁸ SGKJ 1933: 346.

¹⁹ SGKJ 1938–1939: 396.

²⁰ SGKJ 376.

Domestic cinematography lagged considerably behind the global scene, and when we consider the number of Yugoslav films shown per year, a considerable decline can be seen:

Year	Entertainment films	Journal films	Cultural films	Advertising films/ commercials	Total
1932	8	75	106	93	282
1933	2	29	77	80	188
1934	-	5	34	68	107
1935	-	3	49	48	100
1936	-	2	43	39	84
1937	-	-	40	21	61
1938	-	-	31	32	68
1939	1	-	33	16	50

Table 3: Number and types of films shown between 1932–1939.²¹

Additionally, it can be noticed that commercials and cultural films outnumbered the entertainment ones. This could be attributed to the poor financial state of Yugoslav cinematography, but also to the potential of using advertisements and cultural content to spread desired propaganda. The Law on Regulation of Film Distribution from 1931, further supported this, and it called for the establishment of the state film central office with the following task: “to regulate and oversee the import, production, and distribution of films; to promote domestic film production; and to support education and useful propaganda through film.”²² In March 1934, a decree amending the composition of the state film central office was issued. According to the new provision, the Council of the State Film Central Office, which had previously functioned as an independent body operating within the boundaries of the film regulation law, was now turned into an advisory body. The Council convened only at the invitation of the Minister of Trade and Industry and gave opinions and recommendations on specific matters. Its decisions were subject to the minister’s approval. Additionally, the president of the State Film Central Office was relieved of the power to make decisions independently, particularly in urgent matters. The Decree also reorganized the Central Office’s staff, placing them under the authority of the Minister of Trade.²³

Film censorship was mainly carried out by the Ministry of Education, although the censorship committee also included representatives from the Ministries of the Army and Navy, Internal Affairs, Social Policy and Public Health, and Trade.²⁴ The 1932 Film Censorship Rulebook established two committees in Belgrade—a lower and a higher one—and a sub-committee in Zagreb was also formed. The lower committee consisted of twelve members and their deputies: three from the Ministry of Education, one from the Ministry of

²¹ SGKJ 1940: 378.

²² “Zakon o uređenju prometa filmova,” *Službene novine Kraljevine Jugoslavije* 5 December 1931: 1913.

²³ Archives of Yugoslavia, Belgrade, Fond 38: Press Bureau of the Presidency of the Ministerial Council of 1929–1941 (1903–1914) (abbreviated AY, F. 38), fasc. 115–254, *Pregled i kritike najnovije Uredbe o filmu*.

²⁴ Archives of Yugoslavia, Belgrade, Fond 66: Ministry of Education of the Kingdom of Yugoslavia (abbreviated AY, F. 66), fasc. 383, *Pravilnik o cenzuri filmova*.

the Army and Navy, two from the Ministry of Social Policy and Public Health, two from the Ministry of Internal Affairs and one member from the Ministry of Trade and Industry, the Ministry of Finance, the Public Prosecutor's Office, and the Central Press Bureau (within which a department for film and tourism had been established) respectively. The higher committee consisted of seven members: two from the Ministry of Education and the Ministry of Internal Affairs, respectively, and one from the Ministry of the Army and Navy, the Ministry of Social Policy and Public Health, and the Ministry of Finance, respectively.²⁵

The censorship procedure stipulated that, after signing a contract to purchase a film from the producer, the film rental company received a transcript of the film's spoken text and intertitles. Once translated, this transcript was submitted to the Belgrade central office, which performed film registration. Simultaneously, a committee within the Ministry of Education reviewed the text's language quality. Once approved, the translated transcript was returned to the producer, who would then create the subtitles and intertitles in Serbian. When the Serbian subtitles and intertitles were finalized, the entire film was submitted to the censorship committee.²⁶ Film, especially during Milan Stojadinović's government, became a key tool for propaganda. To this end, the Yugoslav Radical Union even established its own film club, which played an active role in filming election campaigns.²⁷

Yugoslav Educational Film (YEF) was founded in October 1930 as a cooperative with limited liability, composed of twenty-nine members. Having recognized the importance of film and aiming to use it for propaganda, the Central Press Bureau (CPB) signed a contract with YEF, whereby YEF undertook to prepare the filming of locations across Yugoslavia according to a pre-established program. The signed contract determined that filming and site selection would follow the instructions of the Central Press Bureau and use the best equipment available. To finance these films, a loan of 200.000 dinars was approved by the President of the Ministerial Council. Additionally, certain *banovina* administrations provided financial assistance, while CPB itself covered the cost of supplies from its budget, provided that this amount be later deducted from the total earnings of YEF. In 1932, YEF made a large number of silent documentary films, grouped into ten thematic categories, most of which promoted the natural beauty of Yugoslavia. In addition to locations in Serbia and Bosnia, the Adriatic coast was mainly featured, highlighting its role as the country's main tourist attraction.²⁸ Out of 25.965 meters of film shot, the CPB committee approved 21.199 meters. The total amount paid to YEF was 529.975 dinars.

Additionally, YEF committed to producing 6.030 meters of documentary film titled *Yugoslavia*, for a fee of 36.180 dinars.²⁹ Distribution of these films was considered successful, as they were shown in Germany, Poland, and Czechoslovakia.³⁰ The film *Yugoslavia* was also

²⁵ AY, F. 38, fasc. 115–254, *Pregled i kritike najnovije Uredbe o filmu*.

²⁶ *Ibid.* *Dopisnik Centralnog presbira šefu radio odeljenja pov. br. 26 od 10. januara 1935. Izveštaj o radu filmske cenzurne komisije*.

²⁷ Simić 2007: 161–164.

²⁸ AY, F. 38, fasc. 115–254, *Osnivanje i zadaci Jugoslovenskog prosvetnog filma*. "Prvi Jugoslovenski prosvetni film," *Politika*, 9 September 1931.

²⁹ AY, F. 38, fasc. 115–254, *Osnivanje i zadaci Jugoslovenskog prosvetnog filma*.

³⁰ "Jugoslovenski prosvetni film novo preduzeće, organizovano na solidnoj osnovi, snima već nekoliko filmova," *Vreme*, 10 September 1931.

screened in Belgium, and on that occasion, the Yugoslav consul in Brussels gave a lecture at the Belgian Agency for International Cooperation and Documentation.³¹ A French version of the film was sent to Paris via the editor of newspaper *La Yugoslavie*.³² As for the English language version, the Yugoslav Embassy in London intended to screen it during a lecture on Yugoslavia. However, due to the film's length, only some extracts were shown. Upon learning about the film, the Orient Line steamship company requested from the Yugoslav Embassy parts of the film related to Dalmatia and the coastal region, with the intention of adapting them for their own lectures to be held in England, Ireland, and Scotland.³³

Tourism was also promoted through the Cooperative for Economy-Focused Films, founded in 1933 as a steering committee for producing economy-focused propaganda films. The task of the Cooperative was "to procure and produce films for propaganda purposes both nationally and abroad."³⁴ The founders of the Cooperative included the Ministry of Trade and Industry, the Ministry of Agriculture, the Ministry of Forests and Mines, the Central Press Bureau, travel agencies Avala and Putnik, the Central Industrial Corporation Office, and others.³⁵ In addition to economic films, the Cooperative also produced a tourist film titled *Through Yugoslavia* during that year. The following year, a film about spas and seasonal bathing resorts was made, supported by agency Putnik and the Tourism Department of the Ministry of Trade and Industry. The filmed material was over 2.500 meters long and, in addition to showcasing spas, it also featured footage from the Adriatic coast and Slovenia. Out of this filmed material, the Cooperative intended to create a larger project, which would be subtitled in French and presented at the exhibition in Brussels.³⁶

However, the contribution of national companies was modest compared to the involvement of foreign producers. Foreign production ensured higher quality and more reliable promotion in Europe and the US. For instance, an American company Paramount expressed interest in filming in Yugoslavia. At the end of 1929, its branch from Rome intended to send a technically-equipped film caravan to Yugoslavia to shoot several documentary films with the aim of promoting the country's natural beauty and cultural customs.³⁷ The Central Press Bureau intervened with the Ministry of Finance to facilitate the entry of this caravan across the border.

The Ministry's reply stated that an order had been issued:

...to the customs offices in Sušak, Rakek, Jesenice, Maribor, Dravograd-Mreža, and Gornja Radgona, outlining how to proceed with the clearance of the Paramount film company's caravan. The Customs Department is pleased to emphasize that, in this case, Paramount has been granted every possible privilege, receiving the maximum concessions available for such expeditions.³⁸

³¹ AY, F. 38, fasc. 115–254, *Konzulat u Briselu Centralnom presbirou ministarskog saveta br. 207 od 8. aprila 1932.*

³² *Ibid.* Jugoslovenski prosvetni film Centralnom presbirou Ministarskog saveta od 16. juna 1932.

³³ *Ibid.* Poslanstvo Kraljevine Jugoslavije u Londonu Predsedništvu ministarskog saveta Kraljevine Jugoslavije pov. br. 353 od 4. jula 1933.

³⁴ "Osnivanje Zadruga za privredni Film," *Jugoslovenski dnevnik*, 18 September 1931.

³⁵ AY, F. 38, fasc. 593–764. *Reorganizacija Zadruga za privredni film.*

³⁶ AY, F. 38, fasc. 115–254. *Izveštaj upravnog odbora o radu Zadruga za privredni film za 1934. godinu.*

³⁷ *Ibid.* Paramount Sound News to his Excellency the Minister of Yugoslavia, Oct 28th 1929.

³⁸ AJ, F38 115-254. *Ministarstvo finansija Odeljenje carina Centralnom presbirou Ministarskog saveta pov. br. 164 od 14. marta 1930.*

However, a problem arose considering the permission of the General Staff, since a foreign company could not be granted unrestricted and free filming rights:

Regarding the matter in question, the General Staff is of the opinion that the film company *Paramount* should, in principle, be allowed to shoot films, as it would serve as propaganda for our tourism. If the company were to present a specific proposal regarding what and where they intend to film, then the General Staff could give a definitive opinion, as there are areas and state facilities on our territory that cannot be filmed.³⁹

In the end, the company was granted permission to enter and film the Sokol celebrations, as well as certain aspects of everyday life in Yugoslavia. The next film about Yugoslavia by Paramount was shot in 1934, when the visits of Bulgarian and Romanian monarchs to Belgrade were also documented.⁴⁰

The Fox Film Corporation from New York also expressed interest in filming in Yugoslavia. This company was considered one of the largest and most reputable film producers in the world. In the 1920s this company founded a European branch in Paris for producing sound newsreels, from where it sent professional cameramen to all European countries. A significant budget was approved from this branch for filming in the Kingdom of Yugoslavia in 1930. Considering that a filming in the vicinity of Zagreb and Sarajevo had been carried out a year earlier and that it was well received by European audiences, the Central Press Bureau obtained permission from the Ministry of the Interior for free passage and unrestricted work, as well as for cooperation of certain state institutions.⁴¹ Four years later, Magic Carpet of Movietone, a special division of Fox Film Corporation for producing travel documentaries, requested permission from CPB to film in Yugoslavia. The Central Press Bureau granted permission and arranged for exemption from customs duty for the import of trucks with equipment, and provided hotel discounts and an interpreter. The Magic Carpet of Movietone crew arrived in Yugoslavia in 1934, straight from a shoot in Palestine, and produced a film in the style of a so-called *travelogue* (a narrated travel film).⁴²

In addition to American film companies, British Gaumont also filmed in Yugoslavia for propaganda purposes. In 1930, the Central Press Bureau applied for funding for making a film about Yugoslavia, which Gaumont produced in segments. The intention of this British company was to show the segments in its cinemas, and then gradually deliver them to Yugoslav audiences. The Yugoslav agency Express, based in London, also showed interest in this film, with the aim of using it for promotional purposes.⁴³

In 1930, travel agency Putnik brought a team of zoologists from Berlin to Yugoslavia to film the local flora and fauna and produce a movie titled *The Unknown Beauties of Yugoslavia*. The group was led by zoologist Dr. Hermann Steinmetz, accompanied by Margarete Walter, who was in charge of filming and distribution. According to reports from Central Press Bureau correspondents and the agency Putnik, it was clear that Walter played

³⁹ AJ, F38 115-254. *Ministarstvo finansija Odeljenje carina predsedniku Ministarskog saveta pov. br. 137 od 10. marta 1930.*

⁴⁰ *Ibid.* *Paramount Sound News to Chief of Press Dept. of Presidency of the Ministerial Council*, 16 November 1933.

⁴¹ *Ibid.* *Ministarstvo unutrašnjih poslova Centralnom presbironu Ministarskog saveta br. 10305 od 25. aprila 1930.*

⁴² *Ibid.* *Centralni presbиро Državnoj filmskoj centrali od 12. maja 1934.*

⁴³ *Ibid.* *Dopisnik Centralnog presbироa Ministarskog saveta iz Londona centrali od 11. jula 1930.*

a key role in filming and distribution of the movie, while Steinmetz was responsible for scientific aspects. In a letter from Putnik to the Central Press Bureau, it was emphasized that Walter was engaged in film reportage, sending films to major film companies in Germany for promotional purposes.⁴⁴ According to a CPB correspondent:

Walter is able to circulate her films because there are numerous business bureaus for distribution in Berlin. In that regard, the practice there is entirely business-oriented. She will certainly, like many others, offer the material she has gathered to various bureaus. The more interest she sparks with companies in her work, the sooner she will put the material on the market. It cannot be ruled out that Walter may already have some kind of contract with these companies. If that is the case, it simplifies the matter. However, even without that, I believe her work here has a chance of success—considering both the material and the connections she has. Putnik would not be wrong to include her companion, Dr. Steinmetz, in this arrangement, as this expertise would certainly serve as a recommendation—provided, of course, that Putnik is interested in the material for which Walter is coming to our country. We believe that Putnik should ensure that its contract with Walter is drafted in such a way that it becomes binding only when distribution of her films has been secured⁴⁵

The purpose of tourist films was to promote Yugoslavia abroad. In addition to the previously mentioned countries, the renowned Belgian Cinematographic University was also interested in high-quality Yugoslav films. The Yugoslav embassy in Belgium forwarded a letter from the university to the Ministry of Foreign Affairs, requesting Yugoslav promotional films to be shown in several Belgian cities. According to existing data, the films were to be screened before an audience of about 50.000 university members.⁴⁶ In 1935, a promotional film reel 600–700 meters long was sent to Zurich to present the “beauties of Yugoslavia” to the Swiss public. The responsibility of the Swiss partner was to manage promotional activities and submit regular reports (every six weeks) on the screenings of the film.⁴⁷

As a relatively new medium, in the 1930s, film was widely used for propaganda purposes—whether political, national, economic, or tourism-related. The development of tourism as a sector of economy required intensive promotion of the country’s natural beauty and tourist destinations, both to domestic and foreign audiences. The Central Press Bureau of the Ministerial Council, which was primarily responsible for the supervision of media, took on the role of tourism promoter. By engaging the Yugoslav Educational Film and the Cooperative for Economy-Focused Film, several documentary films were produced, promoting tourist offerings of the Kingdom of Yugoslavia. A significant contribution also came from cooperation with renowned film companies such as Paramount, Fox Film Corporation, and Gaumont, which enabled the international distribution of the filmed material.

⁴⁴ *Ibid.* Dopis agencije “Putnik” Centralnom presbirou Ministarskog saveta br. 8778 od 2. avgusta 1930.

⁴⁵ AJ, F38 115-254. Dopisnik Centralnog presbira Ministarskog saveta iz Berlina centrali od 9. avgusta 1930.

⁴⁶ *Ibid.* Ministarstvo inostranih poslova Centralnom presbirou Ministarskog saveta pov. br. 3704 od 16. aprila 1930.

⁴⁷ *Ibid.* Jugoslovenski prosvetni film Centralnom presbirou Ministarskog saveta odsek za film i turizam od 16. decembra 1935.

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ДАЛИБОР З. ВЕЛОЈИЋ

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СНИМАЊЕ ФИЛМОВА У СВРХУ ТУРИСТИЧКЕ ПРОПАГАНДЕ У КРАЉЕВИНИ ЈУГОСЛАВИЈИ

Резиме

У Краљевини Југославији филм је представљао, поред забаве, и средство пропаганде. Било да је реч о политичкој или привредној пропаганди, тридесетих година повело се рачуна о промовисању земље. У смислу туристичке пропаганде документарни филмови промовисали су природне лепоте земље и примамљиве дестинације, што је било нарочито од важности у иностранству. Филмском пропагандом бавио се Централни пресбиро Министарског савета, у склопу којег је образован Одсек за филм и туризам. Ради боље промоције туризма остварена је сарадња са реномираним светским филмским компанијама, што је био сигуран знак да ће филмови наићи на добар пријем код иностране публике.

Кључне речи: Краљевина Југославија, Централни пресбиро Министарског савета, туризам, филм, пропаганда.

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