

FOREWORD

Tools and manufactured objects now have a status of collections, preserved in museums, restored, and exhibited in the same way as paintings, sculptures, and works of art. Technical museums, public and private, highlight them as science museum, museums of transport, water, chemistry, etc.

Among them, the museums of private companies are numerous and diverse. Some expose their history, keep the archives, open to researchers, others showcase their business and become more advertising museums. Some examples are limited to a single "shop" of objects derived from the company or even just the shop of the company. Service companies, such as banks, design or architecture/construction, or computer software creators and many others are also creating their museums with interpretive spaces for teaching purposes. Finally, some companies invest museums not only with the collections specific to their institutional histories but also by other museum forms that they finance in the name of the culture of the companies, to diffuse the visibility of their names.

Faced with the emergence of these corporate museums, their multiplication and diversity in the world, many questions arise: what is the status of these collections, their nature and their future? Are they preserved and restored, enriched? What type of building houses these collections? What programs and museological and museographical visions are retained?

These issues of economic and social history have transformed people and landscapes and developed new living heritage, already disappearing or transforming: ICMAH intends to make it the subject of its annual conference which will be held from 10 to 12 October 2018 in Istanbul.

The topics will be the history of the companies, the typologies, the constitution and the conservation of the collections, the transmission of the know-how, the impacts on the company and the territory, the stakes of the professionalization.

For this occasion, you are invited to participate with or without a presentation to share the professional discussions in Istanbul with ICMAH.

Myriame Morel Deledalle

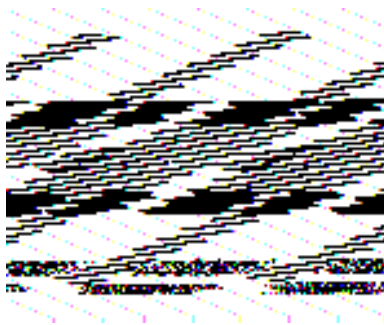
Chair of ICMAH

THE ORIGINS OF THE CORPORATE MUSEUM

History and heritage in the service of a company: the example of the *Orient Express Heritage* endowment fund

Arthur Mettetal

Brand Heritage Manager, Orient Express



Orient Express Heritage is an endowment fund created in 2018 on the initiative of the SNCF group and its subsidiary Orient Express in order to collect, preserve, enhance and pass on the heritage attached to the train and its history.

The endowment fund houses a collection constituted from the archives of the former *Compagnie Internationale des Wagons-Lits*, a railway company created in 1872 by the Belgian engineer Georges Nagelmackers, at the origin of the introduction of sleeping cars and dining cars on the European continent. This company also created the Orient-Express in 1883, the first European transcontinental luxury train connecting Paris to Constantinople.

Initially saved by the members of an association of former employees of the company, this collection consists of paper archives, iconography, plans and publications, but also a large number of historical artefacts: marquetry, silverware, complete compartments of historic cars of the 1920's, owned by the SNCF group, which were exhibited in 2014 in front of the *Institut du Monde Arabe* in Paris.

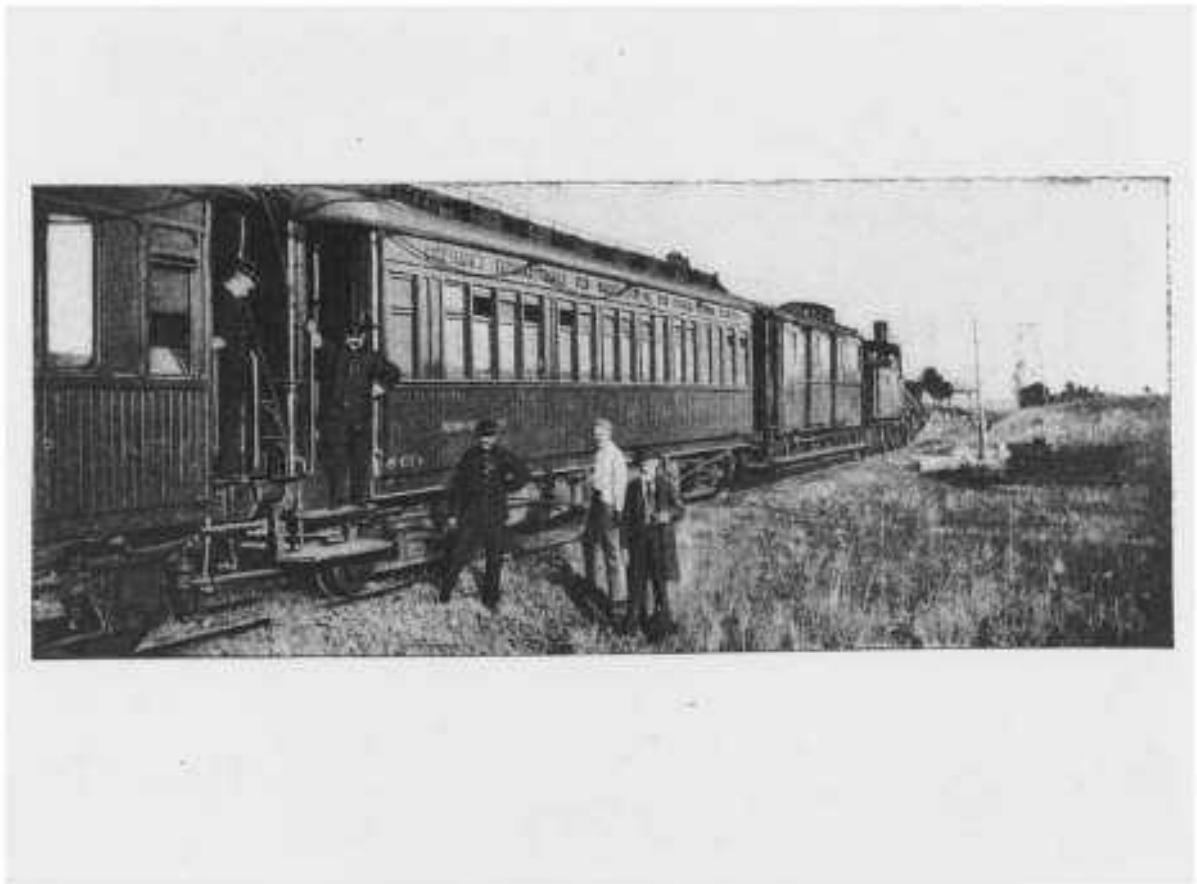
Today, mobilized for commercial and image purpose, the endowment fund represents a prestigious and historic legitimization tool for the Orient Express brand, in the same way as a corporate foundation. We would like to review its creation, development and interaction with the company.

History & Myth



Portrait of Georges Nagelmackers (1845-1905), Nadar

In 1868, Georges Nagelmackers, a Belgian engineer and banker, traveled to the United States. During his journey, the young engineer discovered the sleeping cars and dining cars developed by George Mortimer Pullman. Impressed by their modernity and their potential to change the global geography, he decided to introduce these new carriages on the European continent, with the aim of connecting the major European capitals to each other, without transfer and in a comfort that was new for the time. The first European transcontinental train, linking Paris to Constantinople, was born in 1883 and has remained in all memories since its creation. Its name, the Orient Express.



The Orient-Express at the Turkish border in 1896 © Orient Express Heritage

The heritage attached to the Orient-Express and its history goes beyond the material dimension represented in particular by the historical carriages. The heritage of the Orient-Express is complete, both tangible and intangible. Old carriages, artefacts, archives (commercial, iconographic, advertising posters, etc.) evoke the materiality of the train, while landscapes, sounds, and memories evoke its immateriality, the intangible.

Even today, this train fascinates and arouses passions, and it is not easy to grasp its reality so much it has become a universal cultural object. Icon, the Orient-Express has thus seen a multitude of imaginary stories built around it: it is then possible to speak of plural, invented identities. Famous travelers, plots, historical events, but also routes and cities visited, interior decoration of cars are the subject of various interpretations, which have contributed to the dilution of a historical reality in a fantasized history. More than a train, it has become a more or less coherent set of representations and images that have shaped its history and expanded its heritage dimension, to the point of obscuring the company that created and operated it between from 1883 to 1977: *la Compagnie Internationale des Wagons-Lits*.



Company archive © Lola Hakimian



Murder on the Orient Express and Mata Hari, part of the myth

Orient Express Heritage

In October 2017, the SNCF group – owner of the Orient Express brand – has partnered with AccorHotels in order to pursue Orient Express worldwide development in the luxury hospitality sector. This merger resulted in AccorHotels acquiring a 50% stake in Orient Express, previously 100% owned by SNCF. Through this partnership, AccorHotels strengthens its leadership in the luxury segment by developing a new collection of prestigious hotels under the Orient Express brand.

In parallel with this new partnership, the SNCF group and its subsidiary Orient Express created in 2018 an endowment fund in order to collect, preserve, enhance and pass on the heritage attached to the train and its history.



Company archive © Orient Express Heritage

Three fields of intervention

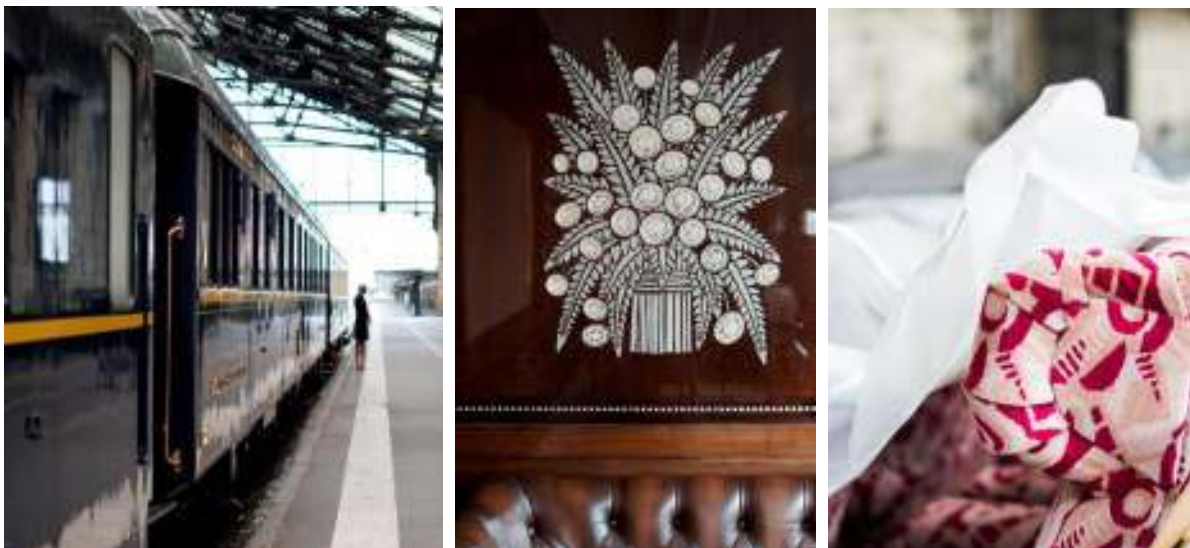
History

The endowment fund houses a collection constituted from the archives of the former International Sleeping-Car Company. It is therefore the company's archives that are the richness from which all actions are conceived. A luxury brand cannot exist without a history, Orient Express gets its legitimacy from these corporate archives.

The collection is complementary to the historic cars of the 1920s, owned by the SNCF group. In 2011, the SNCF acquired seven historic carriages from the 1920s, authentic Art-Deco embassies. All of them have been restored with the benefit of exceptional know-how: precious woods, marquetry, glass panels, upholstery and leather work...Four cars are listed historical monuments...Today, Orient Express provides its customers with privatization of the train, for a variety of events... and shows the train to the public on special days like heritage days.

Actions

- Management of the company archives
- Identification and acquisition of new heritage elements: archives, artifacts and historical carriages
- Management and conservation of the current collection
- Transmission of this historical heritage by making the archives accessible for consultation



The train owned by the SNCF group © Lola Hakimian

Savoir-faire

From René Lalique to René Prou, the train is a powerful evocation of an exceptional art craft industry. Mobilized in the context of the restoration of Art Deco cars listed as historical Monuments, these precious know-hows are an essential capital in the construction of the brand's identity and imagination. Founders, marquetry specialists, decorators, glassmakers, cabinetmakers... represent as many professions to be protected and enhanced as part of the fund's activities.



Atelier Philippe Allemand – Marquetry / Fonderie Macheret – Fundry © Lola Hakimian

Culture

For nearly two centuries, the Orient-Express has inspired. As a universal cultural object, it has become a true source of inspiration for many literary and artistic creations. The heritage dynamics of the endowment fund must be alive and constantly evolving, thus ensuring a strong link between past, present and future. The establishment of partnerships with prestigious companies, artists and cultural institutions is therefore one of its obvious missions.

Actions

- Organization of international exhibitions about the history of the train and the International Sleeping-Car Company
- Establishment of partnerships with cultural institutions

- Editorial projects to promote the train and its history
- Collaboration with photographer artists for a reinterpretation of the history of the Orient-Express

Focus on iconographic archives

The research carried out within the archive collection has made it possible to identify an iconographic collection of great historical and aesthetic interest: about fifty boxes containing paper prints, negatives, glass plates, ektachromes, postcards and albums covering a period from 1880 to the 1990s. This collection is enhanced by important collections of advertising posters, films, maps, but also magazines and technical drawings.

Work is currently being carried out on this fund. It should eventually lead to the development of a documentary exhibition on the history of the company's luxury trains in Europe, but also throughout the world.



Photographic archives of the Istanbul workshops and Haydarpaşa station © Orient Express Heritage

Conclusion

Today, mobilised for commercial and image purposes, the endowment fund represents a prestigious and historic legitimization tool for the Orient Express brand, in the same way as a corporate foundation. Taking this heritage into account should enable the Orient Express brand to establish and maintain its authenticity, prestige and legitimacy.

A link between the different time periods, the endowment fund represents also a relevant and solid tool for the preservation and the sharing of this heritage. By bringing together past and present, it ensures the continuity of heritage and history that is mobilized in the construction of the brand's future identity.

Borusan Contemporary Art Collection and other Corporate Art Collections in Turkey

Övgü Doğan

Museum Collection Manager
Borusan Contemporary

First of all, I feel lucky to be a part of this conference and having the opportunity to present my institution as a unique example in its field among other important institutions. Borusan Contemporary and its unique collection will be examined in this paper. I hope to build common ground between these corporate museums participating from different countries from all over the world, and I hope to explore inspiring ideas to discuss.

In the 21st century, foundation formations started to spread to the world as a trend. There are structural studies to undertake art activities like foundations. Foundations are solid and legal structures, and they are an important step to bring a collection into a formation and to secure its future. The next step is to allow the collection to exhibit publicly. Borusan Contemporary is the fruit of one of these foundations established under the umbrella of the Borusan Holding which is one of the pioneering industrial communities of Turkey for seventy years by performing in different sectors such as; steel manufacturing, car distribution, machine and power system, energy generation and logistics.

Borusan's culture and philosophy developed in the early stages of the foundation. The founder, Asım Kocabıyık, cared deeply about progression, innovation, and entrepreneurship to contribute to Turkey's modernization process. As a natural outcome of this philosophy, in 1992 he founded the Borusan Kocabıyık Foundation which focuses mostly on educational activities like building primary schools, supporting higher education institutions. In 1997, his son Ahmet Kocabıyık established Borusan Sanat (Borusan Art) by inspiring from his father, and his passion for music. Later on, he focused on visual arts, as a consequence of this interest Borusan Contemporary Art Collection began to shape. By focusing on media art, the collection became a pioneer in its field in Turkey. Borusan Sanat operates the activities of Borusan Istanbul Philharmonic Orchestra, Borusan Quartet, and the Borusan Children's Choir. In 2010 Borusan Music House was founded to expand Borusan Sanat's activities broader scale. Music House contributed to the ever-growing art life of the city with alternative music performances and concerts.

I cannot skip without mentioning The Ephesus Foundation which was established to contribute to the development and international promotion of the ancient city of Ephesus the dates back to 10.000 years. Borusan has been cooperating with

the Austrian Archaeological Institute for years for the restoration process of the sites. As the last initiatives of these cultural investments, Borusan Contemporary came into existence in 2011.

Borusan Contemporary founded to introduce the Borusan Contemporary Art Collection to a wider audience as well as increasing interest in contemporary art in Turkey. As the only one of its kind in Turkey, with its 'office museum' concept, Borusan Contemporary locates in the Perili Köşk (Haunted Mansion) that serves as the headquarters for Borusan Holding Group.



It has a long and important history dates back to the Ottoman Empire. The owner of the mansion was Yusuf Ziya Pasha who started to construction in the 1910s. However, construction stopped due to the Word War I broke out in 1914. All the workers enlisted in the army, and Perili Köşk was left largely unfinished. Hence, the local community began referring to the property as the "Haunted Mansion." After five years of restoration, in 2000 Perili Köşk was renovated to provide a modern and spacious business environment as the main office of the Borusan Group.

The collection constitutes the backbone of the institution. The collection established in the 90s was initially focused on modern and contemporary Turkish art. With the inclusion of contemporary artists such as Donald Judd, Sol LeWitt and Jim Dine in the 2000s, eventually shifted its focus towards Media and digital art.

The collection expanded by the important contemporary artist including; François Morellet, Ivan Navarro, Edward Burtynsky, Rafael Lozano-Hemmer, Robert Mapplethorpe, Maurizo Nannucci, Doug Aitken, Peter Zimmermann, Gerwald

Rockenschaub, Liam Gillick, U-Ram Choe, Boomoon, Marina Zurkow, and teamLab, Universal Everything. The works of these artists are installed in more than 25 various public and business spaces of Borusan Holding buildings where they play an important role in communicating the company's image.



Borusan Contemporary has always been a mission of our founder Asım Kocabiyık and his son Ahmet Kocabiyık. The chairman, Ahmet Kocabiyık felt that it is important to share the collection with the public in Turkey and then in the international arena because there are not many collections dedicated to both media and digital art. So, it is a unique teaching and educational experience for the public in Turkey to experience media and digital art in depth.

The most important character what makes it unique that the collection is dedicated to both media and digital art in depth. Because, in the world, there are some superstar museums like SFMOMA, TATE, and MOMA, focused on both media and digital art in depth.

The term media art should be understood as all forms of time-related artworks which are created by recording sound or visual images. Time-Related artworks changes and 'moves' and includes sound, video and computer art. Digital art uses digital technology as an essential part of the creative and presentation process. The impact of digital technology has transformed activities of static works like painting, drawing, sculpture into new forms such as internet based art or digital installations, or virtual reality and augmented reality.

Our collection strategy shifted towards media and digital art ten years ago. It is quite visionary that Borusan's overall strategy is related to innovative and traditional production. Our company produces steel, car engines, energy, and future related manufacturing. Our artwork has a relation both innovation and yet tradition at the same time. In our collection, there are many moving image portraits, digital landscapes, software based installations and these are both innovative and looking forward to the artistic tradition.

On the other hand, Borusan has been commissioning artworks for more than ten years. With commissioning artworks from the various artists at an early stage in mid-career, we are encouraging young talents. The goal is rather to accompany and support individual artists over the long term. Site-specific art installations and commission works are other components of this long-range collection strategy. Because commissions are a means of communicating with an urban audience and they support the identity of the company. Commissions in office buildings have a positive effect on the atmosphere in the workplace. They transfer the message from the artist directly to the viewers and underlines that this is a special production created for a site-specific purpose. Our site-specific artworks are also visible from the outside of the building which also invites the urban population to artistic activities behind the walls.



Our acquisition board consists of art advisors and the chairman, meets few times in a year to talk about the overall collection strategy on potential Turkish and international artists. Diversity is inevitable in our selection process; both local and international artist without considering the gender and race, mid courier and well-known, a mix of new commissions as well as existing works are crucial for the selection.

Media art conservation may not be an easy process for private collections because of the ephemeral feature of the components of the artworks. Borusan does not have a department or laboratory dedicated to media conservation like SF Moma, Moma, or Tate has. It can be a challenge to have the ephemeral feature of artworks, but we are enough to provide the necessary conservation environment to our artworks. We have the benefit to show them constantly; almost all the media art is often on exhibition in a year. So, we have the chance to test them constantly.

The artworks are on display throughout Borusan Holding Group premises cultivates a climate that is open to change. For clients and employees alike, these artworks can be provoking and stimulus for ideas. They challenge traditional modes of perception and provoke discussions. Overall, The Borusan Contemporary Collection represents a corporate culture that advocates open dialogue and presents its commitment to art in the everyday world.

I would like to mention the outcomes of exhibiting artworks in the office spaces, but first It would be useful to recall the museum definition made by ICOM; "a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for education, study and the enjoyment."

As it can be seen in the definition there is not any reference to the place where the museum can operate or the exhibitions can be displayed. A museum can have a physical space; such as a building or any open area, or a virtual place. The important thing is to fulfill the responsibility of communicating the artistic or cultural productions. For that reason, Borusan Contemporary Art Collection is exhibited not only in the gallery areas but also in the office areas that lay the ground for the collection with its unique structure and diversity.

The answers below from our employees to my questionnaire that I addressed last year shows that how effective office exhibiting is. The questionnaire includes such questions; do the works inspire you, or, do artworks reflect a good corporate identity, or, are they motivated by the office decorated by artworks, and, does it increase communication and dialogue, are they effective in marketing corporate culture and brand awareness, does your organization fulfil its corporate social responsibility towards society by supporting art and culture?

All the answers were positive towards the idea of office exhibition. They are also asked to share their thoughts about working in an artistic environment and gave below answers;

- "A nice break on a boring working day to look at a work of art"
- "Inspires and motives me"
- "Increases my creativity and thinking out of the box"

- "In an aesthetic atmosphere, I question, I create and I think"
- "It helps me learn new things"
- "It makes me feel good"
- "I feel to come to work to be a part of the art"

Art collection's mission is to create an inspiring work environment that fosters creativity and innovation. Borusan with its mission of promoting innovation, competitiveness and economic growth in Turkey, collects contemporary art because it is symbolic of those characteristics of innovation and gives expression to them in a multitude of ways.

Exhibiting the artworks in more than 25 offices of the Borusan group was the first time to share our collection with the public. Ahmet Kocabıyık realised how rewarding to share the collection with the public of Borusan. There were positive outcomes from employees and visitors which can be seen from their interest. Many employees and visitors requested private exhibition tours. On the other hand, many offices demanded to decorate their offices with artworks. All these interest of the people occurred him that it would be even better, more philanthropic and more educational experience to the broader public.

In the process of opening the collection and the building to the public, we inevitably faced with some constraints. For the building habitant, first, the idea of opening the building is a bit challenging because the staff is supposed to clean their desks every Friday night and that makes them feel a bit uncomfortable at the first time. On the other hand, there was a possibility that the video or other digital works may disturb them, but they were aware of being them changed regularly, and that made them adopt the changes easily. Secondly, from the administrative perspective of the building authorities, the decision was not easy to take, because it was an opening the privacy of the institution to the public. That decision requires a well-applied set of rules to manage the building such as; security measures, health and safety requirements, technical necessities and infrastructure, cleaning and hospitality services, etc. All these changes also require a reasonable cost.

Despite all changes and difficulties, there have been very positive outcomes which should not be ignored. For that reason, Borusan Contemporary opened its doors to the public in 2011 with a splendid ceremony. Borusan Contemporary is a special and exceptional case as 'office – museum" concept both with its physical environment and visiting experience. In all the nine floors of the building, it is possible to see a variety of selections from the collection, as well as single-artist or group exhibitions organized by recognized curators. Since opening, we have 19 collections and 19 temporary exhibitions realized from national and international artists.

Borusan Contemporary Art Collection at Haunted Mansion (Perili Köşk) are accessible to all viewers every weekend. Borusan Contemporary was founded on the museum administration models applied today, organizing educational

programmes targeting children and teenagers who will become the media artist of the future. We learned from the founder Asım Kocabıyık that; education and art are inevitable aspects of a developed society. It is our responsibility to gift a future to our children and our youth in which they can demand their basic rights and freedoms.

When we look at the manager's background in Borusan Contemporary, they are educated and experienced staff in the fields of culture and the art sector. As the volume of the staff is medium in comparing with some other corporate museums, operations are carried out as a regular business which correlates with the institution's mission and vision.

We use digital database systems for registering and following up the operational works of each artwork. Each artwork is operated carefully from the begging of purchasing to the end of storing. We are providing the necessary conservation and restoration environment in the well-equipped storage facilities.

Activities and exhibitions are taking place at Perili Köşk, and we organize special tours for private visits, we are organising social responsibility activities for young and adults during the year. Borusan Contemporary changes the exhibitions twice a year. Visitors are welcome to see our collection throughout the office spaces, and special exhibitions in the gallery areas. We also have a contribution to the national fairs and activities during the year. We have been exhibiting our works in more than 25 offices in the Borusan Group premises.

Our marketing and advertising strategy aims to prioritize social media. As we are aware of the importance of digital appearance, we are very active on our Internet site and social media accounts. We believe that today's fast changing and information flowing environment require this.

On the other hand, we cooperate with galleries and museums, which we are in contact with, at home and abroad. They contact us to exhibit the works belonging to our collection at galleries and museums in their institutions. Recent cooperations were such as; Musée d'art contemporain de Montréal, University of Michigan Museum of Art, Laboratory for Experimental Museology in Lausanne, Science Gallery in Ireland, Borusan Contemporary exhibition in pop-up gallery New York.

Borusan Contemporary strives to open a window into the questioning world of contemporary art programs, which encourage individuals' independent and creative thinking skills. Our education programs are focusing on children and youth between the ages of four to fourteen with the aim of raising future media artists with the principle of lifelong learning, to diversify opportunities of understanding and producing contemporary art. Ranging from performances to exhibition tours with the curators, artist talks to education programs for adults, Borusan Contemporary hosts a wide range of events. These series aim to create

a new perspective and to open up a discussion on contemporary art through analysing the relationships between various contemporary and scientific topics. As in the world of art, as well as in the period of the Ottoman Empire and the Republic of Turkey, the government has always seen as the first supporter of art and cultural activities.



With the foundation of the Republic of Turkey, new archaeology museums were primarily opened up in the country by order of the founder, Mustafa Kemal Atatürk. These museums were also focused on displaying the archaeological artefacts of Anatolian civilizations. It took slightly more than a decade to see the initial examples of art museums after the foundation of the republic. In these times, there are a couple of corporate collections which are a milestone that influenced museum formations and contemporary art in Turkey. (Çiloğlugil, 2017)

The orientation of private actors towards contemporary arts in Turkey can be seen in the late 1980's with the initiation of 1st International Istanbul Contemporary Exhibitions in 1987 supported by Istanbul Foundation for Arts and Culture (IKSV). Also in the 1990s, Turkey cultural sector gained dynamism, and extraordinary sales of contemporary artworks in the auctions changed the dynamics of the art market in Turkey. With the neoliberalisation process, the expansion of private capital interest to arts shaped globalization process of Istanbul. Large conglomerates such as; Koç Holding, Sabancı Holding, Eczacıbaşı Holding, Borusan Holding, and Doğuş Holding, individual entrepreneurs and

banks appeared as prominent actors in forming corporate collections and art market in auctions. (Yücel, 2014)

Also, government supported culture and art activities with the aim of enhancing the image of Turkey within the global markets, and Istanbul has been the centre of this operation. At that times, legal regulations were constituted by laws to support private museums and cultural investments. In this context, within the last decade, corporate sponsorship and private investments in culture and arts, the establishment of private museums are supported by the laws and regulatory changes so far. With these regulations, In Turkey, ministries, public institutions, persons, judicial personalities and philanthropic foundations can establish museums that contain all types of movable cultural and natural assets for the realization of their service areas. IKSVM is one of the pioneer institutions which supported the expansion of the events in Istanbul's cultural scene. Successive opening of galleries publishers and universities, museums owned by large capital groups, the multiplication of other smaller scale private artistic initiatives also contributed to the development of art and culture in Turkey (Yücel, 2014).

In 1980, the Vehbi Koç Foundation Sadberk Hanım Museum was founded as the first private museum in Turkey by focusing on the private collection of Sadberk Hanım, which includes traditional costumes, textile, ceramics, and handcrafts. It is worth noting that it is the only virtual museum online in Turkey today.

In 1987 1st International Istanbul Contemporary Art Exhibition was initiated by the Istanbul Foundation for Culture and Arts (IKSV). It transformed into International Istanbul Biennial yearly basis and continued until today. Inarguably, Istanbul Biennial has been playing a significant role in contemporary Turkish art scene since 1987. It plays a crucial role in introducing Turkish artists to the international arena and the foreign artists to the Turkish public.

The first contemporary art museum was Elgiz Museum which established by the initial name as Project4L in 2001. It is also privately-owned; the non-profit institution took on the mission to support the development of contemporary art in Turkey.

In 2002, Sabancı Museum was established under the framework of Sabancı University, the private collection of Sakıp Sabancı concentrating on calligraphy and paintings.

Turkish culture sector has experienced a dramatic expansion after the establishment of the Istanbul Museum of Modern Art in 2004. With its collection committing to share Turkey's artistic creativity, it is the first museum which received pecuniary and nonpecuniary support from the period's government for its establishment. Istanbul Modern's collection possesses different artistic productions, which were produced by both traditional and contemporary mediums. The museum was founded in 2004 and hosts many contemporary art exhibitions.

Pera Museum which was established in 2005, the collection is famous for its orientalist paintings. The collection also has Anatolian Weights and Measures, Kütahya Tiles and Ceramics and photography. Pera Museum also has hosted many internationally famous artists exhibitions; such as Alberto Giacometti, Garson Perry, Andy Warhol.

In 2010 Arter was founded in Beyoğlu by Vehbi Koç Foundation as the contemporary art platform.

Another project started in 2010, Istanbul European City of Culture was another milestone for the increase in interest towards contemporary arts in Turkey.

Developments mentioned above significantly contributed to the enhancement of today's art sector capacity. Especially, some other non-profit and nongovernmental museums were opened up before 2010.

Since these museums are supported by professional businesses or by foundations established by businesses mentioned above, it is acceptable to observe the transfer of corporate professionalism into these cultural institutions' operations. They usually operate like regular businesses with a difference of not for profit. The organizational scale of these institutions strongly correlates with their institutional vision and mission. They indicate parallel characteristics with their parent institution.

The parent foundation financially supports all of them. And Istanbul Modern also gets government and international funds. Many of the museums have income generating from the admission fee, memberships, cafes/ restaurant, and workshops and events.

So, as a summary, these institutional actors; helped to establish the social network of upper class business actors and contribute to the flourishing of a social status group; provided a basis to institutionalize philanthropy and endowment of business actors for the new actors in the field; also played a pioneering role in establishing main institutional bodies in which the financial support of arts as well as the private art museums have been emerged and administered (Yücel, 2014).

These important museums are philanthropic foundation museums; their founders are key figures of big businesses in Turkey, they play crucial roles in taking first initiatives that set the rules and ways of institutionalization for further initiatives in the arts and culture.

It is necessary to underline that Mr.Kocabıyık, founder of Borusan Contemporary Art Collection, started collection 30 years ago, the plan was already shaping a unique collection which would be attributed to the public in the upcoming years. This was never planned to make a financial investment. This success can only be made by a strong passion for the art and culture and the excitement of sharing it with the public.

Lastly, to the reference of Ataturk's words, the founder of the Republic of Turkey, "A nation without art has lost one of its vital vessels." Within this vision; one of the main axes of the social responsibility activities of Borusan Kocabiyik Foundation is arts and culture. Every year, Borusan sets aside a considerable budget to help develop arts and culture in Turkey. Borusan is dedicated to continuing support by making arts and culture more accessible to becoming Turkey more modern.

As a conclusion, Mr. Kocabiyik's words very well summarize the philosophy behind the institution; "Just as in the Borusan Holding offices, where we work with the possibilities brought to us by contemporary tendencies in all fields, we tried to add the newest and the most experimental pieces of contemporary art to our collection. We are aware of the risks involved in investing in the experimental works of today's artists, but this is also an extension of our business life... This risk gives us the opportunity to get closely acquainted with the experimental features of a young and different form of art as an outcome of pursuing the values of our time."

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The Corporate Collections of the National Museum of Colombia

Santiago Robledo Paez

Researcher of the National Museum of Colombia's History Department

In this presentation we will approach the National Museum of Colombia's collection of "corporate" patrimony, and its evolving function during the museum's almost bicentennial history. In the first part of the paper we evocate how the institution was founded as a natural history research center, and the way it later acquired its historical character and also became a showcase for the national progress. During the 19th century Colombia was a peripheral member of the global market, lacking a robust manufacturing sector. Nonetheless, at the time the National Museum possessed some examples of the "national industry", besides samples of its mineral and botanical resources which made most of Colombia's exports. Most of these items were lost in the first half of the 20th century, when the Museum's historical discourse excluded the economic history from the national narrative. In the second part we explain how recently, in 2016, the ongoing renovation of the National Museum permitted the reintroduction of this kind of objects in its exhibits and the reincorporation of a "corporate" dimension to its historical narrative. We believe this case study provides an interesting example of the shifting relation between these kinds of collections and the historical ones, even though it does not relate the experience of a "corporate museum" per se.

I.

The National Museum of Colombia was inaugurated the 4th of July of 1824 in the "Botanical House". That building used to be the headquarters of The Royal Botanical Expedition of New Granada during the last years of the Spanish colonial domination. New Granada was the name the Spaniards gave to the territory that today occupies the Republic of Colombia, and that "Expedition" was a scientific endeavor that lasted more than thirty years (1783-1816), in which a group of "criollos", american born Spaniards, worked towards the classification and scientific representation of the local flora, then mostly unknown to the European scientific communities. The Spanish Imperial State supported this undertaking due to the economic profit this knowledge was supposed to stimulate. For the imperial bureaucrats, it was the discovery of new medicinal plants, as the quinine, or the development of commercial crops, as the *tea of Bogotá*, that justified this enterprise.

The Botanical Expedition ended in 1816 during the Spanish Reconquest, a brutal military expedition that crushed the first Colombian Republic (1810-1816) and took the lives of many of the creole scholars who had replaced their scientific labors with political and military duties for their newly independent homeland. In 1819 the insurgent armies led by Simón Bolívar (1783-1830) and Francisco de

Paula Santander (1792-1840) defeated the royal hosts at Boyacá, thus achieving New Granada's final independence. Several years of war were still ahead until the final liberation of northern South America was achieved, but in the meantime the Republic of Colombia (1819-1830) was established, comprising today's Colombia, Venezuela and Ecuador, after its emancipation in 1821.

This was the context in which the National Museum of Colombia was founded (1823) and inaugurated (1824), with the war still raging. This situation makes us realize the importance that the institution had for its promoters, being Francisco Antonio Zea (1766-1822) the most dedicated of them. Zea, who had worked in the Botanical Expedition and as Director of the Royal Botanical Garden in Madrid, was vice-president of the Republic and plenipotentiary minister to Europe, where he was supposed to obtain resources for the war. He did obtain them, and hired a commission of French scholars to establish a School of Mines and a Museum back home. These institutions weren't supposed to have purely scientific functions, they, as the Royal Botanical Expedition before them, had extremely practical purposes. The knowledge of the republic's flora, fauna and mineral resources was supposed to allow the much desired *progress* of the new Republic. We have to keep this in mind to understand why, starting in those times, some objects that from our present point of view might be classified as "corporate" patrimony were incorporated to the Museum collections.

We mentioned the Museum was opened for business in 1824, being an institution dedicated to the teaching of natural history and the constitution of scientifically relevant collections. However, and although they did not lose their original function, from these early years the Museum's collections incorporated other kinds of objects. In the words of María Paola Rodríguez, "progressively, the identity of the Museum changed. To the mineralogical specimens of the cabinet and to the zoological and paleontological specimens that linked the institution with the natural sciences, were added archaeological, ethnological and historical objects"¹. Gradually this museum acquired a historical ethos, which, however, would not become its predominant character until well into the twentieth century. Even though the "corporate" share of these collections has always been secondary to those of strictly historical, scientific, and later artistic interest, they nonetheless reflect an important part of both the Museum's and the Nation's histories.

The dissolution of the Republic of Colombia in 1830, and the subsequent political turmoil, didn't prove fatal for the Museum. Later in that decade it still was an active institution for the natural sciences, thanks to the active administration of Joaquín Acosta (1800-1852) who also increased its historical collections. Among the Museum acquisitions registered in a document written approximately in 1835, there were "some pieces of the fine crockery made in Bogotá"². These were some examples of the tableware made by a recently established factory in

¹ Rodríguez, M.P. (2013). *Le Musée National de Colombie 1823-1830. Histoire d'une création*. Paris: L'Harmattan, p. 382.

² AGN, Sección República, Instrucción Pública, Carpeta 126, f. 33.

Bogotá, which machinery, casts, materials and two foreign operators, were brought from England by no other than Acosta himself³. The *Fábrica de Loza Bogotana* (Bogotá's Crockery Factory) was probably the most successful case of the generally abortive Colombian industrialization effort of the 1830's. In Bogotá and its surroundings several factories were created, including the Pacho ironworks (1824), and factories dedicated to the manufacture of felt hats, paper (1836), cotton cloth (1836) and glass (1837)⁴. Most of these workshops were short lived; however, the idea of industry as a catalyzer of *progress* and *civilization* didn't die out with them. Latin American elites were fixated with the European and North American examples, especially with Britain, at the time the leading industrialized nation. Considering Acosta's early involvement in the factory, it isn't surprising that he decided to include those objects in the Museum collection as evidence of what for himself and his contemporaries must have been solid proofs of the much anticipated economic progress.

In 1887 someone, presumably Nicolás Leiva who had become the sole proprietor of the factory in 1845, gave to the Museum two ceramic busts made in the Bogotá factory, one depicting Bolívar and another portraying Antonio José de Sucre, both leaders during the Independence Wars⁵. At the beginning of the 20th century, the Bogotá Factory crockery wasn't the only tableware kept in the Museum as evidence of the nation's industrial advances. In the 1907 catalogue also appear, for example, "three pieces of fine crockery made in Zipaquirá by R. Barquero's factory"⁶ and "five ceramic crockery pieces made in the Antioquia department"⁷. Of these objects, the National Museum of Colombia currently still has two of the jars given in 1835, one of them was the first ceramic jar made by the Bogotá factory and the other one was dedicated to President Santander. Other ceramic objects made in the *Fábrica de Loza* during the 19th century were bought for the museum in later dates.

The notion of progress prevailed in the Latin American economical thought during the 19th century and the first decades of the 20th. It was conceived that the way of development for these countries went through their incorporation to the global markets as exporters of raw materials. The early industrialization efforts were soon to be relegated to a secondary tier of the national economy, while its most active forces were dedicated to the exploitation of mineral resources and the increase of the cash crop production. This situation affected the national expositions, showcases for all that was considered civilized and symptomatic of progress. In Colombia the first one of those fairs was held in 1841, and even if

³ Lamo, C. and Therrien, M. (2001). Loza fina para Bogotá: una fábrica de loza del siglo XIX. *Revista de antropología y arqueología*, 13, p. 205.

⁴ Melo, J.O. (1989). La evolución económica de Colombia, 1830-1900. En A. Tirado Mejía (ed.), *Nueva Historia de Colombia. Tomo 2: Era Republicana* (pp. 65-100). Bogotá: Planeta, p. 97.

⁵ Pombo, F. (1886). *Nueva guía descriptiva del Museo Nacional de Bogotá*. Bogotá: Imprenta de "La Luz", p. 134.

⁶ Escallón, R. (1907). Apéndice a la *Nueva guía descriptiva del Museo Nacional*. Bogotá: Imprenta Nacional, p. 4.

⁷ Escallón, p. 6.

some more were held in that decade, most of the 19th century exhibitions dedicated to the *arts* and *industry* of the nation were made in the last three decades of the century. The National Museum owns an interesting collection of medals that were given as prizes to the exhibitors in those occasions. In the late 1890's the Museum also received a set of objects manufactured in Pasto, city located near the frontier with Ecuador, which were exhibited in a fair held there in 1895. They exemplify the contents of these exhibitions, as they included wood and cloth samples, clothes, traditional crafts, maps and oil paintings⁸.

Due to the lack of a properly industrialized manufacture sector, in the Colombian national expositions of the second half of the 19th century the objects made by factories weren't always the main attraction. Nonetheless, some were exhibited along the machinery used in their production, or when that wasn't possible, at least the scale models representing those technological devices. After being shown in the national exhibitions, some of these objects were finally kept in the National Museum. For example, in 1881 the Museum owned scale models of a mill and a machine for the production of bricks and roof tiles⁹, later, in 1883 the Museum received the model of a noodle making machine¹⁰. Around 1889 Deyanira Castro donated some examples of the silk products elaborated in the workshop owned by Manuel Vicente de la Roche¹¹. Besides the silk products, the 1907 catalogue also mentions a box containing the necessary elements for the industrial production of candles, two boxes of locally fabricated tiles and four pieces of glasswork made in Bogotá¹². None of these objects currently survive in the National Museum's collections.

Much more important, in a quantitative sense, were the exhibits related to the expanding export sector. Until the mid-nineteenth century, the only Colombian product marketed abroad in significant quantities was gold from Antioquia and Cauca. This changed in the 1840s, when tobacco started being the main Colombian export, situation that lasted until the mid-1870s, when quinine replaced tobacco. The commercialization of this bark, used for the manufacture of medicines against malaria, was profitable until the mid-1880s when the market was saturated by the production of European plantations located in their Asiatic colonies. Late in the nineteenth century and early in the twentieth, the production and marketing of coffee finally allowed the consolidation of a stable Colombian export base and the nation's integration to the world market in a less intermittent manner. During the first three decades of the 20th century, Colombian coffee production grew at an accelerated rate. It was then that Colombia became the second world producer of coffee, after Brazil, and the first producer of soft coffees. This product, considered the "engine" of the country's economic modernization, was an important factor in the formation of national

⁸ Escallón, p. 7.

⁹ Pombo, F. (1881). *Breve guía del Museo Nacional*. Bogotá: Imprenta de Colunje y Vallarino, P. 14.

¹⁰ Pombo, 1886, p. 15.

¹¹ Pombo, F. (1889). *Nueva guía descriptiva del Museo Nacional de Bogotá. Segunda parte*. Bogotá: Imprenta de "La Luz", p. 71.

¹² Escallón, pp. 4-5.

wealth, in the development of a transport infrastructure and in the expansion of the agricultural frontier.

The importance of this sector of Colombia's economy was reflected in the disposition of the collections that belonged to the National Museum. There were exhibited some product samples of the cash crops, and also of minerals from some of the most important mines in the country, in a way that evoked not only their botanical or mineralogical interest but also, and more importantly, their essential economic function. That is evident in a catalogue printed in 1889, where the museum's director explained that the natural history collections were to be divided in two sectors. The first one, of a strictly scientific interest, was destined for the consultation of students, the second one, dedicated to the showcase of the "nation's natural products", was intended to be a permanent exhibit for these potential sources of wealth¹³.

In 1878 a selection of cotton samples from different Colombian regions was incorporated to the Museum along with a collection of nearly five hundred wood samples that previously had been exhibited in the 1871 national exposition¹⁴. The 1871 fair had been dedicated to the display of the products extracted from the "nation's forests" and the agricultural goods destined for the foreign markets¹⁵. In the section denominated "Vegetable products employed in medicine and industry" of the 1889 catalogue, four species of coffee occupied a place of honor, as did the collections of different species of quinines, tobacco plants and rubber trees¹⁶. That same catalogue also mentioned the donation in 1886 of two collections of minerals extracted in the emerald mines of Muzo, active since pre-Columbian times, and the silver mines of Tolima¹⁷. The museum also had collections, among others, from the copper mines in Monquirá and from the main national salt mines¹⁸. The ironworks established in Pacho and Amagá also sent samples to the Museum of the iron ores they exploited, having been the Amagá minerals previously exhibited in the 1881 national exhibition¹⁹. Similar was the case of an assortment of varied geological specimens that before being acquired by the Museum had been shown in 1887 during an Exhibition held in Bucaramanga, city located in the north east of the country²⁰.

The most important of those fairs was the National Industrial and Agricultural exhibition held in 1910, during the celebration of the Colombian Independence centenary. In that occasion were exhibited some mineral samples from the

¹³ Pombo, 1889, p. 3.

¹⁴ Pombo, 1881, p. 8 and 32.

¹⁵ Colón, L.C. (2005). La ciudad de la luz: Bogotá y la Exposición Agrícola e industrial de 1910. En *La ciudad de la luz. Bogotá y la Exposición Agrícola e industrial de 1910* (pp. 8-39). Bogotá: Instituto Distrital de Cultura y Turismo, p. 11.

¹⁶ Pombo, 1889, pp. 63-66.

¹⁷ Pombo, 1889, pp. 22-24.

¹⁸ Pombo, 1889, pp. 31-34.

¹⁹ Pombo, 1889, pp. 24 and 31.

²⁰ Pombo, 1889, p. 37.

Zancudo gold mine, collection that was later given to the National Museum²¹. The Zancudo Society was the most successful Colombian enterprise of the 19th century. Founded in 1848, the Zancudo Society exploited its eponymous mine and others located in the outskirts of Titiribí, in the Antioquia mountains. The Zancudo enterprise utilized modern technology, including the first large scale foundry in the country, and at one point employed more than one thousand three hundred workers²². Those minerals, along and important group recollected in several Chocó gold mines, were the last main additions to the industrially oriented natural history collections of the National Museum of Colombia²³. All the scientific objects kept in the Museum, including the mineralogical and botanical collections, were given to the Colombian National University throughout the 1930s.

II.

During the first half of the 20th century the National Museum of Colombia ceased to be an institution dedicated to the teaching and research of natural sciences. Since then it has been devoted mainly to presenting the nation's history and, gradually, also its art. In 1948 the Museum was given its current building, a massive brick and stone structure erected in the late 19th century that used to be a prison. During most of the second half of the century, the museum was distributed in a way that inhibited much change in its exhibits: the first floor was dedicated to the pre-Columbian antiquities, the second to a historical account that emphasized on issues relating to the Wars of Independence, and the third to the fine arts. In the late 1980s and early 1990s Beatriz Gonzalez, artist and historical researcher, lead the first complete renovation of the Museum exhibits. The new exhibition rooms provided a thorough account of Colombia's history; however, it was a history mostly of battles and heroes, in which the political prevailed over all other aspects of social life. This "historical turn" of the Museum didn't took much notice of the renovation of the historical discipline that in Colombia had taken place since the 1960s, when Colombian historians adapted to their work new approaches such as those proposed by the Annales School or the British Marxist historiographical tradition²⁴.

Corporate agents, and the industry as a whole, didn't have much place in the Museum's historical narrative. However, being fair, it has to be acknowledged that corporate history didn't become an active field of research in the Colombian academic community until very recently. Even if the book *Industry and protection in Colombia* (1955) by Luis Ospina Vásquez might be considered an antecedent, it was only in the last couple decades that the subject has been

²¹ Restrepo, E. (1912) *Catálogo General del Museo de Bogotá*. Bogotá: Imprenta Nacional, pp. 292-296.

²² Molina, L.F. (2003). La Empresa Minera del Zancudo (1848-1920). En C. Dávila (ed), *Empresas y empresarios en la historia de Colombia. Tomo II* (pp.635-676). Bogotá: Ediciones Uniandes-Grupo Editorial Norma, p. 653.

²³ Restrepo, E. (1918) *Catálogo General del Museo de Bogotá. Mineralogía y paleontología*. Bogotá: Imprenta Nacional, pp. 43-45.

²⁴ Tirado, A. (2016). *Los años sesenta. Una revolución en la cultura*. Bogotá: Debate, pp. 259-280.

consistently addressed²⁵. It is also important to consider that until recent times the *corporate museums*, cultural institutions defined by Victor Danilov as a corporate facilities “with tangible objects and/or exhibits, displayed in a museum-like setting, that communicates the history, operations, and/or interests of a company to employees, guests, customers, and/or the public”²⁶, were unknown in Colombia.

Even now only a handful of these institutions exist in the country. Among them we may count the visitor centers located in the central headquarters of Bavaria, a brewery founded in Bogotá in 1889 that now is part of the industry giant SABMiller, and Ecopetrol, the national petroleum company. The Cotton Mill Museum of San Jose de Suaita, founded in 2006 and located in a small village 250 kilometers away from Bogotá, deserves a special mention. This museum is dedicated to the history of a textile factory that functioned from 1907 to 1981, its workers and the town that emerged in its surroundings. In its collections one may find machines, cloth samples and documents relating to the enterprise’s history. Notwithstanding the importance of these initiatives, it’s still too early to speak of a Colombian tradition of corporate museums to which the National Museum of Colombia could appeal as inspiration for the exhibition of its corporate patrimony. However, I mentioned these institutions explicitly because they were interlocutors for the National Museum in its current large scale renovation project, in which, after almost a hundred years of neglect, its “corporate” collections were again given a place.

In 2016 an exhibition room was inaugurated. It is the second of the renovated spaces, consecrated to representing the different ways in which the inhabitants of the territory nowadays occupied by the Republic of Colombia have exploited and transformed its natural resources. This historical account encompasses a large period, starting from the arrival of its first settlers 15000 years ago to the last decades of the 20th century. The exposition’s narration is structured around specific case studies that evoke the ways in which the agricultural, mineral and industrial resources have been exploited, transformed and consumed. In this account the presence of particular corporate actors can’t be overlooked, considering they have been agents of primordial importance in these economic processes. However, the presentation of these subjects in the National Museum of Colombia is different from their habitual display in museum environments held by corporate stakeholders. As the National Museum does not sustain any kind of dependency, be it economic or political, with any of the mentioned corporate entities, the way in which they are portrayed doesn’t have to be brand conscious,

²⁵ The two volumes of the book *Empresas y empresarios en la historia de Colombia* (Bogotá: Ediciones Uniandes-Grupo Editorial Norma, 2003) edited by Carlos Dávila Ladrón de Guevara were a turning point.

²⁶ Cited in Nissley, N. and Casey, A. (2002). The Politics of the Exhibition: Viewing Corporate Museums Through the Paradigmatic Lens of Organizational Memory. *British Journal of Management*, 13, p. S35.

apologetic or centered around the founders and their managerial successors, as is usually the case in corporate museums²⁷.

One of the main sections of the exhibit is dedicated to the mining sector. There the Zancudo Society, the same that was present in the natural history collection of the National Museum during the 19th century, occupies a special place as an example of a working mine in that era. More than a hundred years have passed since the Zancudo's heyday, the enterprise was dissolved in 1948, and so collecting items relating to its history was a challenge. Considering that the National Museum has both limited financial capabilities and storage facilities, the curatorial team chose to represent the enterprise via one material artifact –a stock certificate– and a digital dispositive. In the later, 19th century photographs of the mine are presented with simple explanations that illustrate the workers life and the way they operated the mines. Another digital dispositive, explanatory of the Supía and Marmato mines active also in the late eighteen hundreds, is centered around the technology involved in the mines' exploitation, with simple animations explaining to the public the working of the machinery involved.

As Booth, Clark, *et al.*, put it when discussing the Bertelsmann case, "many companies, especially those that have been around for a long time, probably have a darker side to their history that they would prefer not to know about or to be able to forget"²⁸ (2007, p. 640). For example, this is particularly evident in the case of the United Fruit Company, an American banana exporting enterprise that developed an economic enclave in the Colombian Caribbean during the first decades of the 20th century. The National Museum acquired an album of pictures taken by one of the company's employees, photographs that show the labor and living conditions of the foreign workers. They were taken around 1928, year when a manifestation of local workers was quashed by the Colombian army, acting in favor of the North American interests, in what posterity has called the Banana Massacre. The history of the mostly foreign petroleum companies active in Colombia during those same years, represented also by pictures and a digital dispositive, was the excuse for narrating the early stages of the national syndical movement. In the presentation of corporate actors in this exhibit, the Museum's curatorial team chose not only to emphasize in their entrepreneurial and financial success, but also in their employees working conditions, their struggles, and the effects of the industry's activity on the environment.

Quite curiously, because it wasn't planned, the section of the exhibition inaugurated in 2016 dedicated to the birth of the modern industry in Colombia, in a certain way resumes and continues the story told by the industrial collections kept by the National Museum during the late 19th century. As we mentioned before, back then the Museum owned several samples of cash crop products such as tobacco, quinine and coffee. Also, this last product was

²⁷ Cousserand, I. (2009). Musées d'entreprise: un genre composite. *Communication et organisation*, 35, pp. 210-211.

²⁸ Booth, C., Clark, P. *et al* (2007). Accounting for the dark side of corporate history: Organizational culture perspectives and the Bertelsmann case. *Critical Perspectives on Accounting*, 18, p. 640.

instrumental for Colombia's economic modernization, which included the accumulation of capital needed for the establishment of the nation's first truly successful factories. Those were founded in the last decades of the 19th century and generally were of the light industry kind, producing rather simple consumer goods. In the new exhibition hall we chose to evoke cases related to manufacturing processes that had antecedents dating back to the pre-Columbian times, but that were renovated through the adoption of industrial manufacturing dynamics during that period. The cases chosen were the production of crockery, fermented beverages, chocolate products and textiles. Also, these subjects were introduced by a section enunciating the importance of the notions of *progress* and *civilization* as catalyzers for the incipient economic modernization in late 19th and early 20th century Colombia.

For this section the Museum was able to make some acquisitions. Among the objects purchased there are some related to the Chaves and Equitativa chocolate factories –a clock, a grater and two late 19th century engraving plates depicting publicity–, several pictures of the Bavaria brewery and its associated businesses taken in the 1890s and the 1900s, a group of advertising plates from around 1950 portraying Bavaria's products, and early 20th century stock certificates and product packages. The textile industry was represented by objects pertaining to the cotton mills of Suaita, whose museum provided pictures and cloth samples, and Samacá, active from 1889 to 1964, from which its current owners sent an antique weaving machine. The National Museum also received parts of an industrial loom from the Museum of Antioquia, region that in the early 20th century was the center for the Colombian textile industry. However, not all objects in this exhibit were new acquisitions. Some, as the ones concerning the Bogotá Crockery Factory and the medals given in the 19th century national exhibitions, have belonged to the National Museum's collection for a very long time.

Certainly the National Museum of Colombia it's not a corporate museum, its stakeholder is the Colombian State and its function is public and not for profit. Nevertheless, since the early days of the institution's history some "corporate" patrimony has found its way to its collections. We saw that during the 19th century that was due to the Museum being a showcase for the national progress, as also were the national exhibitions. Currently the Museum doesn't function in that manner, it may be still a huge display cabinet for a certain account of the nation's history, but it is no longer a platform for the parade of its natural resources and industrial prospects as potential sources of wealth. In a certain sense, today the Museum's regard is directed more to the past than to the future, as corporate actors and their physical traces are not presented for what they may achieve but for what they actually were.

Some corporate actors of the late 19th and early 20th centuries are now presented in the historic narration of the National Museum of Colombia, later enterprises still only have space in digital dispositives that show through pictures some light and medium industries that emerged from the 1930s until the 1960s. The fact

that most of the late 20th century Colombian industrial actors aren't given a proper place in the Museum shows that there is still a lot of work to be done. We hope this gap will be somewhat filled in the exhibition rooms that will open shortly. It's true that this Museum's current treatment of corporate history and patrimony owes more to a change in the Colombian practice of the historical discipline, than to an active dialogue with local or foreign corporate museums. However, I think that the account I just made of this particular case shows that "corporate" collections must be also reflected upon in other scenarios than the standard corporate museums. Also, I think, that it is quite evident that the relation of this kind of museum and the more rationally historical ones is a subject open for interesting future inquiries.

BUILDING AND MAINTAINING CORPORATE COLLECTIONS

The Interpretation of Cultural Identities within the Physical Context of the Corporate Museums

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1. Introduction

Museum is where cultural heritage and phenomenon are articulated. Until the 18th century, the main function of museums was to preserve and maintain artefacts, and the relation between the system of Museality and the objects defining it was called Museology (Hugh, 2008). During the 20th and the 21st centuries, significant changes have been perceived in the field of museology that changed all the realities about museums, and new roles of museum have been evolved within the modern society. The old Victorian vision and the old museological ideologies of museum have been changed from collection to communication, and from conserving to sharing knowledge and experiences (Hooper-Greenhill, 1992). This functional change has affected the whole culture of museums, and to convey this change, the museums institutions have engaged a new complex ideology that cares about experience as well as conservation. Consequently, the visitors' studies have been emerged as a part of the museum studies.

Moreover, different types of museums were emerged from the 18th to the 21st century that play an essential role in the community, like the corporate museums. The corporate museums are used as a new marketing device that represents the corporate identity, and displaying its values and philosophy. The corporate museums are thematic, commercial buildings, admitted by a specific company, it is where the history of the company, and its products are exhibited.

The Architecture of corporate museums is identified within the corporate identity and strategy that reflects the high quality of a brand's products, and adds considerable cultural benefits for the region they are located in. It is extended to be a part of the city marketing images, and a touristic attracting landmark, which proves that the corporate museums can be successfully used for commercial purposes.

The paper demonstrates the role that the physical context plays in representing the companies' identities in the corporate museums. In addition to the way it affects the formation of the museums visitors' experience, through a comparative analysis between the two temples of cars in Stuttgart, Germany, the Porsche Museum and Mercedes Benz Museum. The selected case studies are considered a breakthrough in the field of architecture and museum design in the 21st century, therefore their physical contexts are observed and documented through thick descriptions to assert how the Architectural design and the exhibits could together display the cultural identity of the corporate museum.

2. Museums and the Share of Knowledge

Museums have become the warehouses for knowledge as well as objects, and an interactive educational environment and enjoyment space for people (Smith, 1989). As a socio-cultural institution, museums are playing an important role in the communities, as it contributes in widening the cultural understanding, and civic pride, in addition to sharing cultural knowledge through exhibitions. Museums as the medium of cultural message expression, the production process of this message is refereeing to the way that the museum communicates the information stored in its collections, and inspires for the construction of new meanings within the museological context (Tudman, 1983).

3. The Architectural Interpretation of Identity

Generally, the museum design is the art of creating an inspiring space that is preserving and interpreting the physical culture for better functional efficiency based on the museum message. The Museum Message is defined as the Museum Mission, which is the cultural, historical potentials, and the museum identity that is translated into a set aims and objectives displayed in the exhibition space and its collections. The reliable museum message is constructed within the museum context to provide the visitors a learning opportunity, and a special experience. Different theories have discussed the role that the physical context play in formulating the visitors' experience within the museums. The visitors' experience is representing a unique relationship between the museum physical context and the visitor, as what visitors are able to remember from their visit is turning out to be a museum visitors' experience (Giebelhausen, 2006).

The design of the exhibition space is the common point of reference for architecture and museology theoretically as well as practically. The architecture

of the museum is partially affecting the museum experience, based on the special nature of the museum as a building type and as a physical space.

The museums were perceived as a monument before and during the Renaissance. It was built following the old historical precedents of temples, and palaces as public exhibition spaces to display sculpture. The interior designs were rich contextual space with ornamental designs. The vision of the world to museums has been changed during the 20th century to be perceived as instrument. The architecture of museum buildings was explored through different concepts during Modernism. Museums were designed to show masterpieces in a relatively neutral space, regardless its identity or message.

By the end of the 20th century, architecture was understood as the embodiment of meanings, which provides an exceptional scenery of viewing art that offering a unique spatial experience that is extended to the design of the museum spaces. Because of that, an argument was played out through a dialogue between the aesthetic and functional considerations, and between the architecture of the museum as a container, and the exhibited collection as a content. Due to the consideration of museums as a medium for cultural message expression, the new theories about museums have declared that the message could be articulated within the architecture or through exhibition, and understood through experience.

4. The Corporate Museums Phenomenon

The emergence of Corporate Museums date back to the 18th century, because of the industrialization movement, and the growth of market significance of a particular company. That lead the companies to exhibit their entrepreneurial history through displaying documents, photographs, and products, in addition to their technological knowhow, and that what support the idea about the corporate museums as a historical structure (Lehman, Kim, Byron, John, 2009). By the 20th century, the Corporate Museums were considered as a contemporary phenomenon, through which private companies has found a new way to be more socially responsible of promoting the intangible values.

They are meeting points between companies, territory, and the communities. It is strengthening the idea that a structure could become a value for the territory, for local communities, public institutions, as well as the private associations that is able to achieve compatible goals related to marketing policies with a commitment to the communities in which the museums are located (Bonti, 2014). It was understood as an advanced form of investment in culture through extending the research in developing the industry, enhancing the creativity and innovation, and training for the young generations. Consequently, It have ranged from automobiles to furniture, cosmetics, food & beverages, fashion, and home appliances.

The primary functions of the Corporate Museums are to preserve, convey, interpret, and show the company's history, and to develop employee pride and identification within the company (Danilov, 1991). As an exhibit-based facility, the Corporate Museums are offering for their visitors a special kind of experience through giving them a holistic view of the brand's original culture and values. The visitors' experience within the corporate museum are designed based on retracing the past, the present of the business, and the latest inception from the strategic, techno-productive, and social points of view to reinforce the visitors' connection to the brand, thus what make it one of the favoured destinations for visitors (Griffths, 1999). Consequently, the collections that are owned by a company are managed and displayed to demonstrate the history of the company itself, since its rise, milestones, leading figures, products' development, and achievements.

Lately, the Corporate Museums have become more strategically oriented facility, it have been changed from merely an exhibition-based facility for the organization artefacts, and a store of the organizational memory, to become an extension of the organizations' marketing efforts. A projection of the corporate identity and strategy is understood as a tool for communication that develops the corporate public relations, through giving their guests and customers an idea about the company that influence the public opinion about the company (Danilov, 1991). The museum identity is a very critical and important issue due to globalization identity crises as it is the base for successful marketing strategies. Recently, it was agreed that a company that has its own museum qualifies its image with respect to its competitors (Piatkowska, 2014).

Furthermore, it is exhibiting the corporate products and services, in order to spread a marketing message to the public, which is "Visit, Admire, and Buy", and consequently it has become a part of the companies' devices of marketing. Moreover, to accumulate this message the corporate museums are placed inside corporate facilities, near the company's headquarters, or next to the factories where the brand products are manufactured (Lehman, Kim, Byron, John, 2009).

5. The Corporate Museum Experience

Today, the two independent German car manufacturer Porsche, and Mercedes Benz are both the most profitable automotive manufacturer in the world. The main marketing messages on the official corporates newsletters points out that the success of the brand is based on decades of experience and experimentation. Efficient production methods, distinctive positioning and the innovativeness of car models entering the market successfully that gives the two companies prestigious place in the automotive hierarchy of world power.

5.1. The Icons of Stuttgart

On the eastern and western sides of Stuttgart, there are two attracting cultural poles were built to become of the 21st century's icons of the city, two corporate

museums, as shown in figure (1). The museums were constructed within the corporate facilities, next to the factories where the brand products are manufactured, and near the company's headquarters. The first was Mercedes Benz Museum, which was designed by UN Studio, and built in 2006 to document the 120 years of history of automobile. The second icon was Porsche Museum located in Porscheplatz, which was designed by The Delugan Meissl Associated Architects, and opened to public by January 2009.

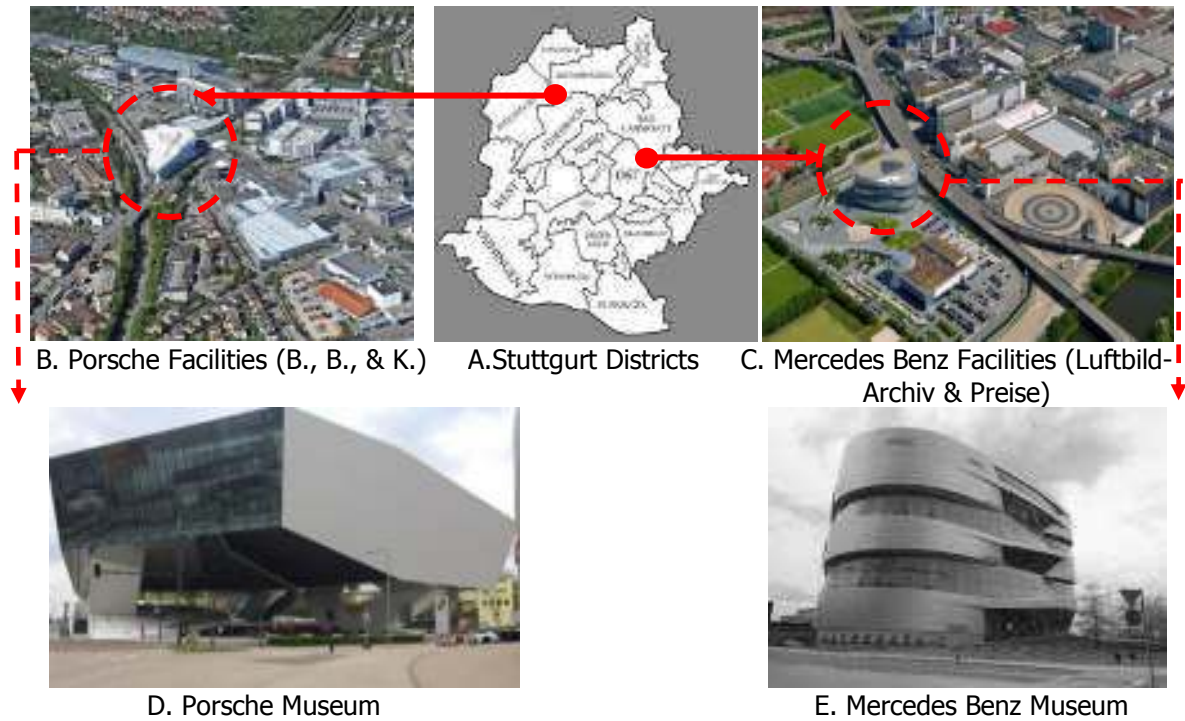


Figure (1) The Icons of Stuttgart

5.2. The Connection Game

It is obvious that both architects were intending to get the visitors attached to museum building from the first look. They successfully designed the forms of the two museums following the same concept, to send a secret message "*Where You End I Begin, In That Way We Are All Connected*".

When the one arrives to Porscheplatz, he/she can see a huge structure, with its irregular shape, supported over v-shaped columns that what make the museum is visibly floating above the ground. The museum looks-like the flying saucer that is ready to launch returning to the space, as understood from the architect's first sketch design, as shown in figure (2). The form is like one of the German inventions, especially after 1944, when the New York Times published its article about the floating mystery ball as the new Nazi air weapon, as shown in figure (3). The architect was referring to the museum form as a part of the German history, and stressing on the German identity of the brand, in that way it is connected to the German citizens as well.



Figure (2) The first sketch
(Porsche Museum)



Figure (3) The flying saucer, the new Nazi air weapon article
(The New York Times, 1944)



By getting close to Mercedes Benz Museum, the one will find that the geometry of the museum seems to be revolving around a central axis; the building skin is evoking the DNA helix that holds the human genetic code, as shown in figures (4) & (5). The architect message was to make the visitors feel that there is a common factor between the form of the museum and their nature as human beings.



Figure (4) DNA helix (Tang, M., 2014)

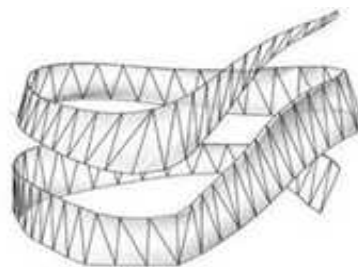


Figure (5) Mercedes Benz Museum outer skin
(UNStudio, 2003)

5.3. The legacy of the Brand

The entrance to the Porsche museum is through the plinth beneath a reflective podium, guiding to the reception area, where the visitor can take the staircase up to the outer space beyond his/her recognized world, to the mysterious and unique Porsche's exhibition. It was noticed that the architect intended to clear the visitor's mind by taking him/her through two layers of space, or skies, as shown in figure (6). In the first sky, the visitor will go through the irregular designed ceiling of the ground floor reception. In the second sky, he/she will see the full ceiling of the ground level, the solid and voids, in addition to the exterior view of the Porsches complex around the museum, until reaching the third floor level.

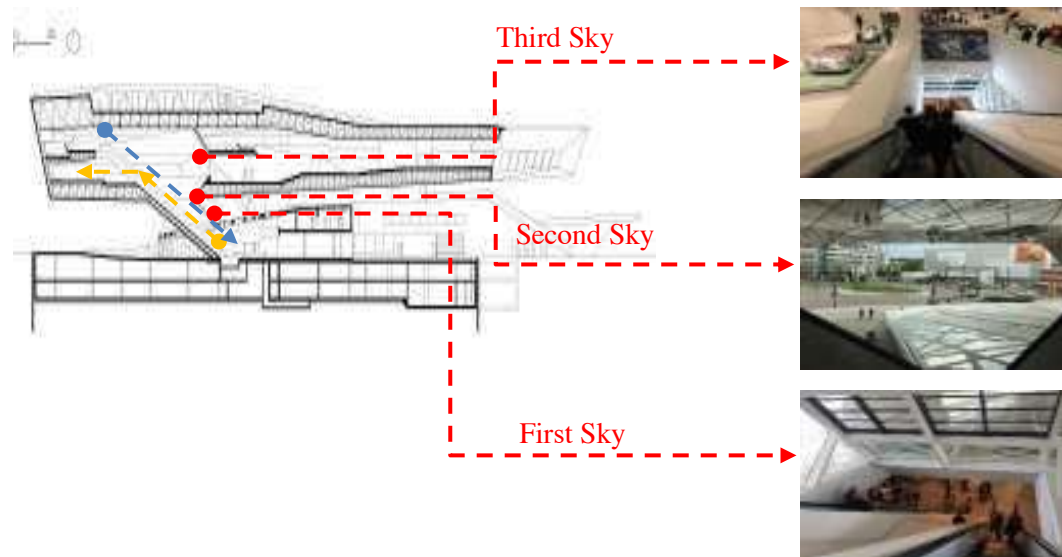


Figure (6) A Cross Section in Porsche Museum

In the main atrium of Mercedes Benz Museum, the visitor will find himself in the middle of a high concrete chimney, and the mark of Mercedes is on the ceiling with a view that catches the breath, as shown in figure (7). There are three steel elevators capsule like running to the top near the mark, taking the visitor to the

In the main atrium of Mercedes Benz Museum, the visitor will find himself in the middle of a high concrete chimney, and the mark of Mercedes is on the ceiling with a view that catches the breath, as shown in figure (7). There are three steel elevators capsule like running to the top near the mark, taking the visitor to the start of the journey.



Figure (7) The Concrete chimney and the mark on top

5.4. The Historical Drive

The designed scenography of exhibition in the two museums is guiding the visitors in a trip through the history of the two brand, and their products since its foundation to the contemporary designs through different themes that forms the backbone of the exhibition. In Porsche museums, there are three themes displayed, as shown in below and in figures (8) & (9):

- A. The Product History Section, where the history of Porsche sports cars from 1948, to the most recent models are presented in chronological arrangement, with their stylistic uniqueness, and technological diversity.
 - B. Porsche Idea Section, where the key fundamental elements that show the pioneer technical solutions for the challenges that confronted the automotive manufacturing are displayed, which is "Light", "Clever", "Fast", "Strength", "Intense" and "Consistency".
- The Thematic Islands Section, where the some specific model series, such as "Evolution 911," and Le Mans motor racing car are exhibited.



Figure (8) The 3rd floor plan



Figure (9) The 4th floor plan

In Mercedes Benz museum, the visitor is free to take any of spiralling ramps down following one of the two main themes, which are explained as follows and shown in figures (10), (11), (12), (13) & (14):

- A. The Legend Section is providing different chronologically ordered exhibits that are divided into seven sections exhibiting the beginning of automotive history, and the birth of the Mercedes brand that exhibit models of cars from the past to present. In addition to some documents, and pictures from its days. The legend rooms are subdivided into three sections, including the Illustrated Chronicle, Scene, and the Workbench, which are providing general information about the key millstones in the history of Mercedes, the innovations of specific eras, and the breakthrough in technology and design.
- B. The Collection Section is demonstrating the diversity of Mercedes-Benz vehicles. The exhibition of the collection is reflecting the lifetime experience of perfection across a range of vehicles. The Collections are aligned according to subject in viewing depots of travel locomotives, freight transportation, assistance and services, and the celebration room reserved for Mercedes-Benz everyday heroes.

In addition, two other sections are designed to offer the visitors an emotion-driven end to their museum visit, which are:

- C. Races and Records section that is considered the most impressive of all rooms, it signifies the spirit of this museum, the enthusiasm to celebrate the history of the brand. In this section, the records the motorsport tradition are exhibited to remind the visitors with the significance of the motorsport for the superior industry of Mercedes-Benz brand.
- D. Fascination of technology section highlights the present day and the future of Mercedes Benz. This section is representing the "visionary" commitment of the brand, the achievements of company staff and their passionate dedication to safety and the environment, as well as the pursuit of innovation.

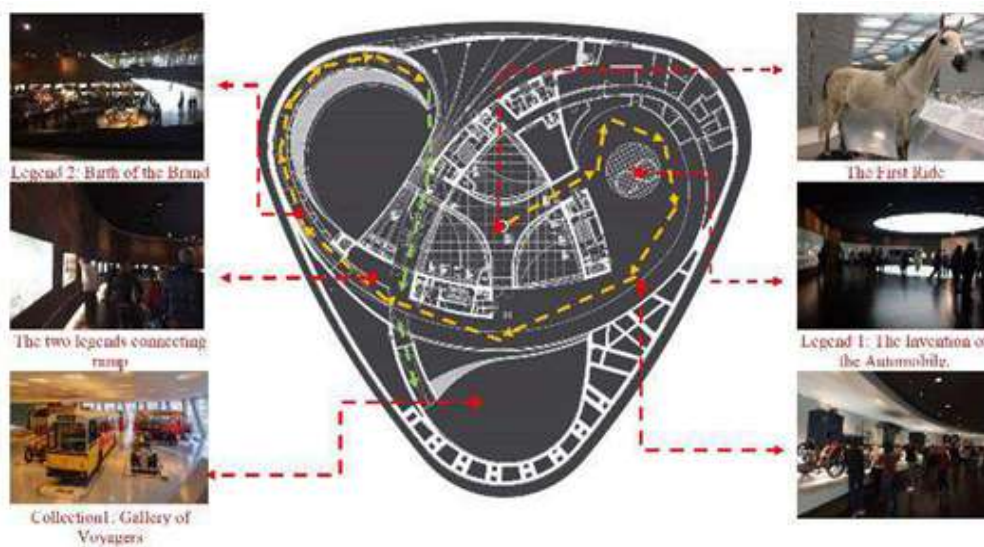


Figure (10) The 4th floor plan

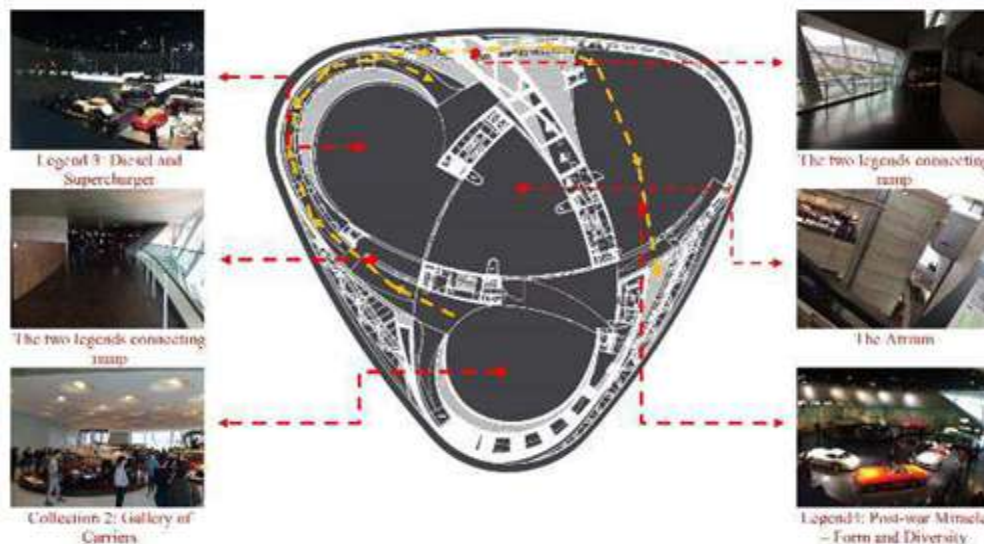


Figure (11) The 3rd floor plan

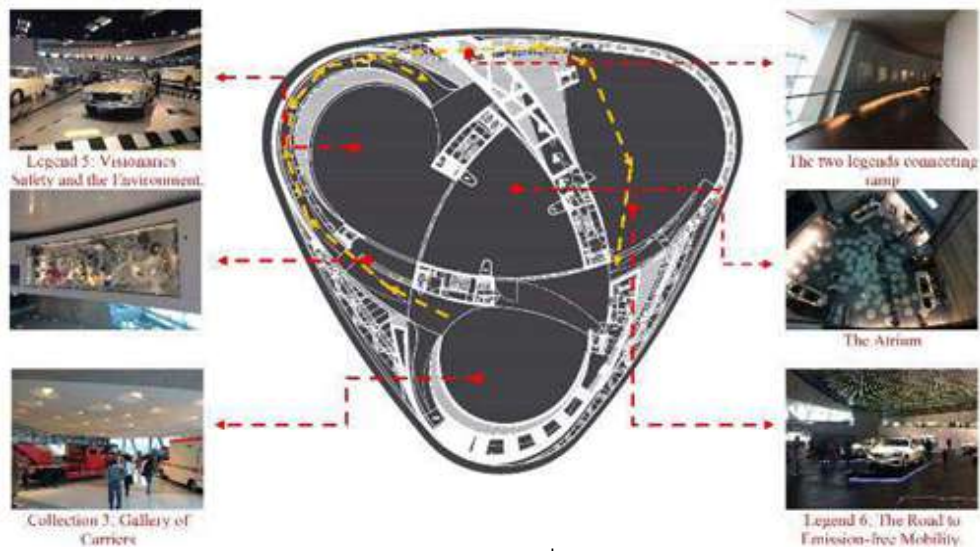


Figure (12) The 2nd floor plan

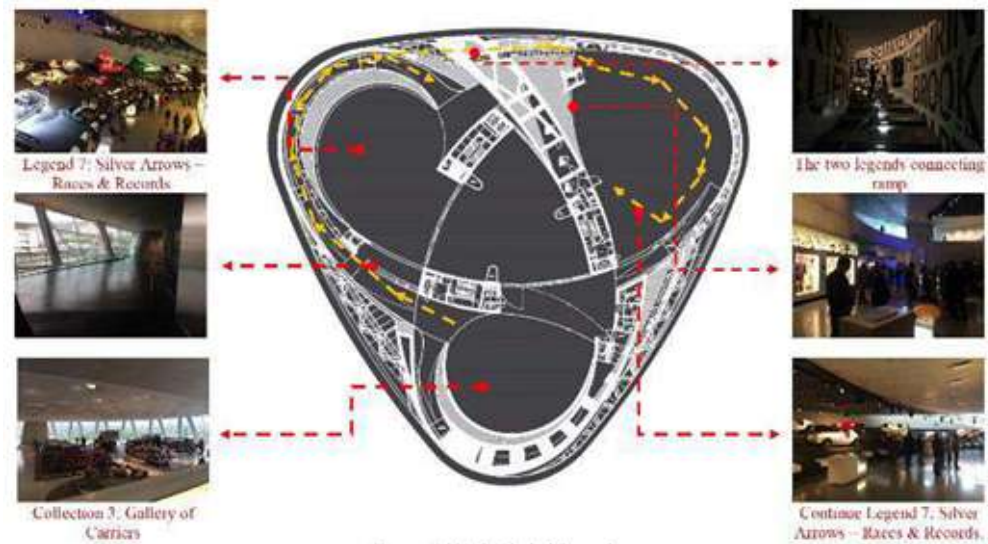


Figure (13) The 1st floor plan

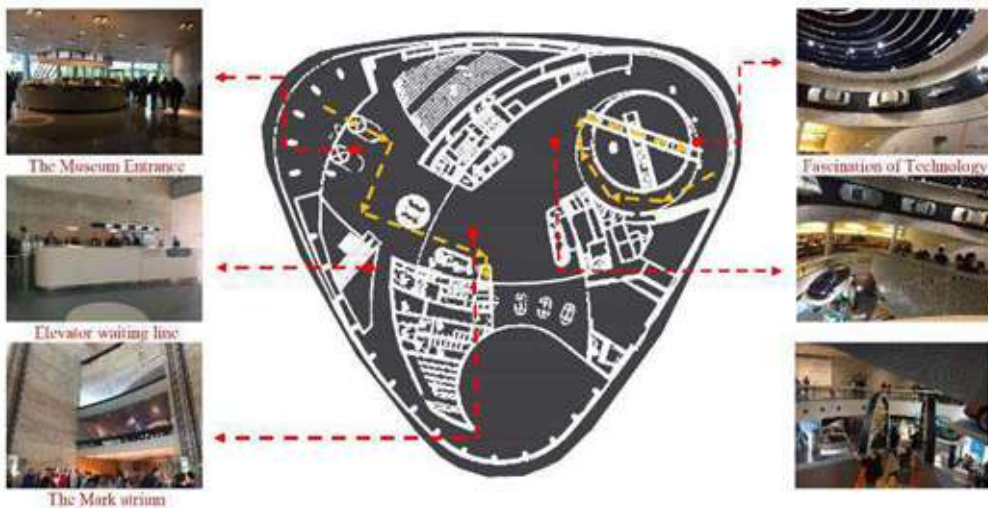


Figure (14) The Ground floor plan

5.5 Driving the Content

The Porsche Museum was understood to be on Wheels “Any four-wheeled exhibit could be started up, and driven at any time, they are serving the main purpose they were built for; driving” Although, the exhibits are sculptures, they were ready to be driven at any time. The two floors with their three sections are connected with gentle ramps, as shown in figure (15). The ramps are exhibiting how the brand has evolved over the years.



Figure (15) The connecting ramps in Porsche Museum

Mercedes Benz museum was designed the prime idea of movement, where the visitors are transferring gently through time, over a ramp instead of steps, which keeps them excited and ready to experience more spaces, as shown in figure (16).



Figure (16) The connecting ramps in Mercedes Benz Museum

5.6. The Experience within the Exhibition

Some special exhibits has been displayed in the museum, such as the Interactive Porsche Touch Wall. The wall is about 12 meters height, allowing the visitors to search through the nine decades of automobile history data base that contains documents, pictures, drawings, and technical data of Porsche on street cars, as shown in figure (17). Moreover, there is also the Porsche in Mix, the only one of its type in the whole world. The visitors here are able to choose their preferred vehicle model, and the exhibit plays back the characteristic sound of it. The visitor is also able to activate up to other eight sounds, and then start the engine, as shown in figure (18). The amazing Porsche in Mix is maintained to give the visitor a dynamic, audio, and visual experience, which is very unique, and childish but emotionally effective, that makes the visitor excited.



Figure (17) Interactive Porsche Touch Wall



Figure (18) Porsche in Mix

The interior was designed to create a place of sumptuous experience that reflects the authenticity of the Porsche products, and services. The exhibition space looks like a crystal with the artificial glass, and stone mixture, which conforms to the bright white synthetic acrylic polymer material, in order to exhibit various types of vehicles, different sizes, shapes, and colours in order to avoid unnecessary distraction. The exhibition galleries have a horizontal ceiling, with a double height in the centre (stairs and resting areas), and single height along the visitors route, as shown in figure (19).



Figure (19) Double and Single height spaces

The interior design of the exhibition halls makes each of them an independent entity, formed between curves in a concrete case. The designer has used different materials in floors, ceilings and wall cladding to support the sense of the exhibited legends time. Each kingdom had a different character, which was interesting to many visitors. The use of neutral colours was to ensure that the focus is on the exhibits not the background. The use of fabrics was to bring the coherency to the entire building. This has created a unique experience of spaciousness, and fluidity, as shown in figure (20).



a. The Broze Metal wall cladding



b. The wallpaper screen



c. Metal striped curtain



d. Lazer Cladding



e. The lighting ceiling

Figure (20) The Interior Design

The exhibits in the legend rooms are arranged scenically under artificial light, and for the exhibits of the collections rooms, it was exhibited in daylight besides artificial light, which was only used to accentuate details, as shown in figures (21) & (22). Moreover, the great central atrium is generating an exciting spatial constellation, enabling a see-through option, and providing the visitors with the potentials to continue the exciting tour to the ground, as shown in figure (23).



Figure (21) The Legend Illumination



Figure (22) The Collection Daylighting



Figure (23) The great central atrium

5.7. The Temple of Motors

The architect was driven by the philosophy and the dynamic nature of Porsche, which was translated into an eye-catching floating museum building. The design of the automotive museum is congregating the futurism and dynamism of the motor brand in a contemporary temple of motors. The museum was designed to convey a sense of welcoming, and approachability to the visitors in a friendly manner.

Moreover, to achieve the uniformity with the buildings in the Porsche complex, the same monochromatic expression has been adopted in the museum. A monochromatic steel structure is mirroring the exterior of Porscheplatz in the interior of the Porsche Museum. The architects used the glistening aluminium panels in the cladding of the exhibition space, using immense volumes of steel, in addition to the reflective stainless steel used in the podium, and a full glass curtain wall in the main elevation of the museum, as shown in figure (24).



Figure (24) Porsche Museum curtain wall & podium

As for Mercedes Benz museum, the resulted building is devoting the legacy of the brand in a clear abstraction of the mark sign as shown in figure (25) & (26). The main design concept is based on a trefoil, represented in two interlocking trajectories confined by the ramps at the perimeter of the building geometry, which responds to the car-driven context of the museum. The resulting spaces were used as exhibition areas connected with low gradients of the walkways bridging the height differences between them. The challenging geometry of the museum building led the designers to build the substructure of the museum using the concrete material. The clear colourless glass integrated with aluminium were wrapped around the concrete substructure. The windows are made of trapezoidal panels, verticals and diagonals, and their boundaries were tailored to the profiles of steel. The glass was used as supporting panels along the perimeter of the exhibition. The designed pattern of movement is guiding the visitors down the ramps of the museum, surrounded by cars of different types and ages. Regarding the curved forms around the museum building, it is understood as an echo of the rounded vernacular of nearby spaces.



Figure (25) Mercedes Mark sign (Mercedes-Benz, 2014)



Figure (26) Mercedes Benz Museum

Conclusion

With the emergence of the Corporate Museums, other roles were added to the main social and educational roles of museum, which is the touristic and marketing role. Museum institution is used as an instrument in promotion strategies creating corporate market advantages. That make the corporate museums one of the most overlooked spots in the museum world.

Corporate Museums are representing the corporate facility. In addition, it is an exhibition based facility, where tangible exhibits are displayed in a museum-like setting, which communicates the history, operations, and the corporate identity and strategy to its employees, guests, customers, and the public. It is not only an exhibition facility, but also an information centre for the visitors, where the tour through it is understood as a factory tour.

As a living corporate museum, Porsche museum is presenting a number of special exhibitions, with a large collection of cars. The Porsche idea is representing the philosophy that is motivating the company to its greatest success. The museum is exhibiting the spirit and passion that motivates the empire of Porsche. In addition to the image of the company, which is incorporating tradition and innovation at the same time. It was clear that the architect has designed the museum as a whole; the one can see the whole exhibition space from any point of the museum. In addition, the exhibition was integrated within the space, they are all connected. Everything was derived from the philosophy of Porsche, the exhibition designed themes and scenarios are conforming to the architectural design concept of the museum building.

Exhibition Theme	Architectural Design
•The history of Porsche (Products before 1948). •Lightness & Speed (Light construction with the sufficient speed to take off). •Efficiency, Strength, Intensity &	• The Museum monolith and polygonal shape was derived from the old generic shed or the new Nazi air weapon in 1944. • The museum box is supported on three V-shaped columns and visibly floating. • The open and reliable museum plans, with

Consistency (Technological challenges with the best & quickest solution that provides the highest performance of the engines).

the accessibility to all types of visitors including those who have disabilities.

- The availability for all cars to be driven out through providing ramps.
- Providing ramps is serving the idea of museum in motion.
- The white box from inside & out is conforming to the surrounding buildings from the complex & the exhibited cars.

The Museum is dedicated to a legendary car, with its unique structure it has been specifically devised to display a collection in which adventure, technology, attractiveness and distinction are merged. The museum is a dream for many people to learn, look, experience, and let themselves be oriented by fascinations of the space and light. It is a Museum for the city, a new landmark to celebrate the enduring passion of Mercedes. The designer has interpreted the visitors' pattern of movement, which was previously introduced by Frank Lloyd Wright in the Guggenheim New York using a gentle ramp that guides the visitors from the top of the museum downwards to the ground floor.

The corporate museums are exhibiting much more than its content; it is representing courage, power, independence, and excitement of the exhibited brand. The architects, curators, and marketers were inspired by collective identity and the corporates core values that lead them to formulate a special marketing message. The message is displayed within the museum physical context that merges between the history and the future of the exhibited brand, which made the visitors' experience of the space is an interesting one and worthy to study within. The architecture of both museums is considered an interpretation to the mark.

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Aviation temple - the way we are living

Mirjana Novaković Munišević

Senior Curator

AERONAUTICAL MUSEUM - BELGRADE was founded in 1957. with the desire to preserve material certificates important for the emergence and development of aviation in the Yugoslav territories. To accomplish its goals, the founders were committed to deep roots and a rich aviation tradition.

Decades-long work, focused on collecting cultural assets, has brought this institution a great international reputation. According to the number and value of the exhibits, the Museum is one of the leading institutions of this type in Europe.

In its collections, the Museum preserves over 200 aircraft, 130 airplanes, radars, rockets, simulators, a variety of aviation equipment, over 20,000 books and technical documentation and more than 200,000 photos. The exhibition presents over 50 types of original airplanes, helicopters, seaplanes and gliders from several countries of Europe and America, but also those produced in local factories.

The building of the Museum, the architectural feature of the City of Belgrade and the Republic of Serbia, was built on the joint efforts of civil companies and corporations and military aviation, at the Nikola Tesla Airport in Belgrade. At 6,000 square meters, on two levels, the permanent exhibition of the Museum is open to the audience in 1989. The setting provides visitors with a unique opportunity to walk in one place throughout the century of aviation, illustrated by exhibits from the pioneer period to modern times.

The Aeronautical Museum in Belgrade is by many a drop of the sky at the earth, the aviation temple of Serbia, but unfortunately also the place where the rich past and the cruel reality are encountered. Sometimes bright building in whose windows you could see your own reflection, today is a testimony of decline and our own inability to help it. It certainly deserves more attention than it is given.

Specific Museum in a specific object, which is a cultural monument of Belgrade, passed the thorny path of development, preserved the aviation heritage and still is one of the most visited museums in Serbia.

The role of various companies and corporations in its development is undeniable, their efforts, commitment and investment have made it possible for the Museum to come to life and sustain in the past six decades.

Unfortunately, the years of the crisis and wars left the consequences and traces. Many companies that built the Museum have failed, closed. The Museum is left to itself and today it is the only institution of culture in Serbia, and even beyond, which is completely financed by itself.

We will return a little further into the past in order to make the picture clearer. After the pioneering period of the development of aviation from the beginning of the 20th century, when the man finally reached the sky, it became quite clear that a new civilization achievement was born that would change the world. Step by step, the world has become smaller, and the continents closer. The once unimaginable distance between people today is possible in one airplane flight. Particularly, war periods gave wings to aviation.²⁹ Military aviation, on the other hand, influenced the birth and development of civil aviation. The calm sky provided the possibility of developing all types of aviation, starting from further progress and growth of military aviation, through the creation of aviation industry, to the beginning of civil aviation. Serbia and Yugoslavia followed world trends. In the period after the First World War, the development of aviation prompted the creation of the aviation industry in Yugoslavia. Since 1923, construction of the first aircraft, aircraft engine and aircraft equipment has begun. In these factories, series of foreign aircraft and engines were made, as well as Yugoslav aircrafts. Domestic designers have designed several types of school, tourist, training and combat aircraft. Production in newly established airplane factories and associated equipment was carried out according to the most modern methods applied in developed countries of the world. Production of aircraft significantly influenced the overall industrial development. We see its significance from the fact that in the former Yugoslav state the plane was first manufactured, and then only a tractor, or a truck. In parallel with the development of the aviation industry, the training and improvement of the aviation professional personnel was ongoing, which significantly contributed to success of this segment of industry.³⁰

The development of air traffic is not negligible. It showed the necessary establishment of a domestic company. In 1927, the first air transport company - "Aeroput" was founded.³¹ On the foundations of this company, as the first domestic civil aviation company, its successor is developing - Yugoslav Air Transport. In decades of work, JAT has affirmed itself as a solid company which provides complete security and also provides the necessary services to travelers.³²

29 At the end of December 1912, during the First Balkan War, the Air Force Command of the Kingdom of Serbia was formed in Nis with modest two balloons, 10 aircraft and 6 pilots. In March 1913, the first combat flights were made over Skadar, when Sergeant Mihailo Petrovic died, who became the first victim of Serbian military air force.

30 Cedomir Janic, 70 years of the aviation industry of Yugoslavia, Belgrade 1993; A book that provides valid information for getting to know the topic itself.

31 The first plane of this company flew on February 15, 1928, on the regular line from Belgrade to Zagreb. In the next years, new domestic lines are being introduced, and Belgrade is also gradually connecting with Europe by opening the first international routes for Vienna and Thessaloniki;

32 JAT was formed at the beginning of 1947 from aircraft and materials separated from the airborne transport unit and had at that time only five aircrafts;

Since 2013, Air Serbia becomes a carrier of domestic air traffic. It continues the tradition of JAT as a national company. Throughout 90 years, civil air traffic remained the core of domestic aviation.

It is precisely this complete development of aviation that has enabled the creation and development of the Aviation Museum, as a pillar of great achievements in the field of aviation. It is a cultural institution that has been recognized and gained a much respected place in the museum world over the past 60 years.

It is a difficult and long way of its development, but in spite of all temptations, every obstacle to date is skipped. We owe our gratitude to founders, companies and corporations, the farsightedness of their managers who jointly created and realized the idea of the Museum and the building in which it is today.

And the idea goes deeper into the past ... Before the First World War, and especially after its completion, in the newly created country, the Kingdom of Yugoslavia is growing awareness of the need for the preservation of aircraft and the formation of an aviation collection.

One of the first exhibits shown at the first aeronautical exhibition organized in Belgrade in 1925, was the Bleriot XI monoplane, was captured at the airport in Mostar 1918. The aircraft will occupy the place of honor at the First International Exhibition, held in Belgrade in 1938 goidine. In addition to the aircraft produced at the time by the domestic aviation industry, the exhibition included some of the famous war time hunters. Unfortunately, the exposed aircraft were destroyed during the Second World War. After the end of the war, a group of engineers collected a large number of planes at the Belgrade airport with the intention that they would be the first exhibits of the future museum, but with the order of the then Air Command the majority of these planes were destroyed. Once again we were almost at the beginning. Thanks to the fortunate situation, several planes have been preserved, in order to complete the anticipated exhibition on the occasion of the anniversary of the uprising against the occupiers. The exhibition was prepared by the Military Museum in the Upper Town on Kalemegdan, Belgrade fortress.

It was envisaged to provide examples of enemy aircraft as well as the Air Force of the JNA³³. Among them were exposed fighters Fiat G 50 Bis and Focke Wulf 190 F-8, which belonged to the collection of a Military museum. With the establishment of the Aeronautical Museum they became one of its most valuable items, which have remained to date.

33 JNA - Yugoslav People's Army

Work on the collection of domestic and foreign aircraft, aircraft engines and other equipment was continued, which finally led to the goal. At February 15, 1957., at the Air Force Command in Zemun, in only one of the offices, Museum was founded.

The first tasks, also the most important, were the collection, processing and storage of objects and documents, as well as the formation of collections. Data on where all of the various materials are available, which could have been part of some future collection, were collected. The most difficult task was to collect aircraft, which was due to the difficulty of transferring, due to the impossibility of their accommodation.

Year 1960. will bring changes. At the Air Force Command and Air Defense, the decision was made to move the Museum to the old Belgrade airport. A space of over 500m² was obtained. This is why the conditions for the work have been greatly improved and the creation of the first true aviation collection has been made possible.

Thus, the F-47 Tanderbolt fighter-bomber, fighters Mersemit Bf-109G, Spitfire, Hurricane, who still make up a significant part of the permanent exhibition of the Museum, arrived at the old airport. The Military Museum gave the largest part of its Aviation Collection to the newly-formed Museum, which became the backbone of the further development of the Aeronautical Museum.

At the rapid pace of collecting new exhibits, the aircraft collection already in 1966 had 24 planes and 5 gliders. Five planes were exhibited in the park at the entrance to the Museum's exhibition, some of the sensitive planes and sailboats were located under a small discharge built with the help of the Aviation Command, and most of the aircraft were located at the airport's military section, insufficiently protected³⁴

Given the tightness of the space at the old airport, as well as the inability to properly maintain aircraft, it became clear that the Museum needed an adequate building, with significantly larger exhibition space, depots, workshops and other accompanying premises. With the consent of the Belgrade airport, the most endangered planes were transferred and placed in front of the port building, to the area where the public garage is now. However, the exhibits were insufficiently guarded and uninsured at this location, which caused many damages.

For the survival of the Museum there was a need for a lasting solution. This time, assistance was received from the leading aviation companies and corporations, from JAT and the Federal Civil Aviation Authority. JAT agreed that aircraft would be placed in a fenced and well-guarded circle of the Technical Directorate, and Federal control enabled the construction of a hangar on the edge of the allocated

34 Čedomir Janić, Four Decades of the Yugoslav Aviation Museum, Flight number 1, page 11, Belgrade, 1998;

space. Sensitive exhibits were located here, where they could safely wait for the construction of a new facility.³⁵

Due to all the difficulties, the process of building a new building of the Museum had to be accelerated. Civil Aviation Institutions and Enterprises were involved in the search for this new solution, so the planned facility was created by joint efforts and means of military and civil aviation. The location was chosen at the new Belgrade airport due to the largest space and the possibility of expansion, and the Museum fit well into a modern airport ambience.

In September 1975, construction of a new building began, but due to problems, financial and technical, the works lasted more than a decade. Finally, on May 21, 1989, with the presence of representatives of the founders, the media, as well as thousands of people, a new museum building, a modern and attractive architectural work was ceremoniously opened.

35 Same, pages 15 - 18;



Photo No. 1: Construction of the Aviation Museum³⁶

³⁶ Archive of the Aeronautical Museum - Belgrade

Parallel to the construction of the building, it was actively worked on editing the first permanent setting, which will be located in two levels, at 6,000 m². Plans for the appearance of the exhibition were made, new exhibits were purchased. Exchange with foreign museums and collectors also took place.

During the seventies and eighties of the last century, extensive work on collecting both aircraft and various historical documents and objects continued, which increased the importance of existing collections and at the same time enabled the emergence of new ones. Thus, collections of uniforms and flying equipment, cards, filatelia, postcards are created. The fund of the aviation libraries and archives is growing.

Through a permanent exhibition, which was only the first day visited by about 6,000 people, as well as through a large number of thematic exhibitions within and outside the Museum has gradually established itself and gained reputation. The permanent exhibit is still a mirror of the Museum. It presents the development of a hundred years of aviation, from the pioneer period to the modern era. The story begins in 1910, with the aero plane of Ivan Saric, who first built and flew over Serbia and continues following the two world wars, where the exhibits of great world significance, many of which today are a rarity. After the Second World War, the era of jet aviation starts, Lockheed T-33A, Thunderjet F-84 G, as well as famous Sejbr F-86D, are representing this period on Museums permanent exhibition.

The domestic aviation industry, which was once at a high level of development for relatively small country, among others, is represented by Kraguj J-20, Galeb (Seagull) G2 and Ikarus 451M 451MM Hornet II, our experimental jet aircrafts. In the central position of the Museum, there is a prototype of a domestic fighter-bomber airplane, Orao (Eagle)³⁷ J-22, which flew in 1974. for the first time.

The development of national aviation was presented within the thematic exhibitions: "Serbian Aviation 1912-1918", "Aviation in the April 1941 War". Part of permanent exhibition is dedicated to the NATO aggression on Yugoslavia in 1999, titled "Exponatss that fell from the sky".

Great attention is paid to the emergence and development of the Yugoslav aviation industry and airline companies, as significant and indispensable segments of our aviation, which is also emphasized through thematic exhibitions of the Museum.

On the outside, there is an exhibition made of military and civilian aircraft, which were once flying with us and also were forming significant part of the Yugoslav aviation forces.

³⁷ There is a beautiful tradition of the Yugoslav and Serbian aviation, that the names of the aircraft are given by the names of birds



Photo No.2



Photo No.3



The key contribution to the construction and development of the Museum was attributed to the most important aviation companies – JAT, Flightt control,

Belgrade Airport, Kluz Parachutes, PPT - defense industry, Motor Industry Rakovica, airplane factory Utva Pancevo, airplane factory Soko, Repair Institute Orao... These are all companies without which the Museum could not live. On their part, significant funds were invested, first in the construction of the building, and the other in its further development and financing. On the other hand, as the Founder, the Army of former Yugoslavia, today Serbia is standing. The assets that the army invested exceeded the investments of other founders. In addition to money, the key importance of all the founders, civilian and military, is in giving items and exhibits for the museum fund. Precisely, through their donations, the Museum has enriched its fund to a level of global significance. And today is the right treasury and aerospace aviation temple. All founders in Tiom old days of Yugoslavia, they had a hearing and time for the Museum. They were not cold corporations turned to profit alone. Great importance is attributed to history and tradition. Respect the achievements of aviation and people who have shaped the national aviation. Close ties with the Museum were created, a lot was done, but the successes were also evident. Most of effort, time and resources were spent on the construction of the building. But all of them have shared a common goal. The Museum itself is one of the achievements of domestic aviation. It seemed that there would be no obstacle in its life and work, the future was smiling. The funding and method of work is clearly defined by a series of Contracts that clearly foresee the rights and obligations of the Founders. It seemed like a feasible project. The founders had parts of the exhibition and space for themselves, their exhibitions and public presentations. On the other hand, they had the obligation to finance the museum. Everything was very practical, and each side was satisfied. The company's exhibitions were set up, military aviation and industry were presented. The Museum has successfully attracted visitors and became the most visited museum of the Country.

But the devil never sleeps. Just two years after the opening of the Museum building, begins the disintegration of Yugoslavia carried on the whirlwind of war that ripped the sky and the soul of the nation. This was followed by many years of crisis, marked by war, sanctions, inflation.

The museum, like others, endured its fate and tried to find a way out of the tunnel. He survived thanks to the efforts of employees and the connection with companies that still had resources to help the Museum. However, even that did not last forever.

Various transformations, transition, crisis, forced the closure of most companies or their sale to foreign investors. The museum in all this and all-round confusion, loses its position and supports and remains alone. Its future life resembles to a child who is left to itself, to a storm or before the precipice. However, the Museum continued to live. And it's really fascinating that it stayed always open for visitors! It was difficult to overcome the years of the crisis, it was difficult to collect money. Employees have suffered, often with a minimum wage or no

income. No one was able to help. Ticket sales certainly were not enough for the regular maintenance of the building, let alone something more. So we had to find other ways to earn additional income. They are recorded commercials, videos, films, museum publishes a space for various events. However, even this is not enough, especially for the Museum building. Year after year, the building was sinking, collapsed. The unresolved status issue of the Museum and not belonging to anyone, contributed to the current situation.

After three full decades of non-intervention and non-investment, there could have been no other way.

When you approach a once-shining building in whose glass you can see, you will find a semi-built staircase that you must pass. This is today's picture of the fascinating museum object. It is a cultural monument of the City of Belgrade. Architectural feature of the Republic of Serbia. And nobody cares about it. We certainly earn more attention than we have been given. But we continue our mission. We achieve are goals. We preserve cultural assets and the past they are transmitting. Our mission is precisely to cultivate a rich aviation history, present it reminding everyone about deep roots of our aviation and paying due respect to the people who have created and fostered.

The step forward was made in 2017, when the former founders of the Museum, aviation companies, transferred their founding rights to the government of the Republic of Serbia, which today stands as the sole owner and sole founder of the Aeronautical Museum. This is a step forward to the final status solution. It is up to the government to finalize the status solution of the Museum and its financing, as well as to determine which ministry will be responsible - the Ministry of Defense or the Ministry of Culture. We are again at a crossroads, and as before we were wondering where the road will take us off.

To conclude;

It's not easy for us. We collect all the wisdom we have and deal with difficulties in order to fulfill the conditions for work and meet the standards prescribed by our profession and laws. Everyone does everything; we share jobs because we must. All this for the history we inherit and for the generations to come and grow on the foundations of our glorious past. We teach them and show them the values that we have saved for them.

The corporate world has not brought us luck. Not because he could not or did not have the desire and the will. The influence of external factors ruled. The wars and crisis at the end of the last century took away the Museum's sanctuary. The idea, which was good did not survive the collapse of the country, in terms of the functioning of the Museum. It broke up somewhere in the meantime. The idea as such, I am sure that feasible and surely successful examples exist and work, but for us, our wings in the storm were broken.

These are our experiences, maybe we did not do well, maybe we went wrong somewhere, it might just be a circumstances. In any case, we are deeply indebted to all the founders who gave part of themselves in the founding of the Museum. We appreciate and respect their efforts and the Museum remains as a witness of the former glory of domestic aviation in all segments.

What is important, we still do not close our doors. The Museum is one of the most attractive and most visited destinations in Serbia. We are approaching the number of 1,300,000 visitors and are going to meet next year and the thirtieth anniversary of the opening of our aviation temple. Perhaps the year 2019. is the year of change. Or is it just an illusion?! I will tell you at one of the next conferences..



Photo No 5: *With much less shine*

CORPORATE MUSEUM; MUSEUM OF KNOW-HOW?

The SEKA Paper Museum: Transformation of Life into Memory, Memory into Museum and Museum into Life Again

Yeşim Kartaler

Museologist

1. Story of the SEKA paper museum

The story of paper manufacturing industry in modern Turkey starts with Mehmed Ali Kâğıtçı, the first and only paper engineer of the country. This young man, who studied at the Paper Engineering School in France, returned to his country and started working tenaciously towards the establishment of the paper manufacturing industry in the early Republican era. The foundation for the factory was laid in 1934 with the initiative of Mr. Mehmed Ali Kâğıtçı, who managed to persuade the government of the need for such a facility.

The construction work and the technical installations for the facilities were undertaken by the German company Voith. The SEKA Paper Factory has taken different names throughout its history and was initially opened as the Izmit Paper and Cardboard Factory in 1936. The first local paper was manufactured on April 18th, 1936 in this factory and was shown to the public on the streets of Izmit. The day is still celebrated as Turkish Paper-making Day.

The official inauguration was held on November 6th, 1936, nine months after the plants started operating.



In 1938, the factory was renamed as Sümerbank Cellulose Industry Corporation and two years later, the plants became a large complex comprising four main factory buildings and a dozen technical, administrative and social facilities. SEKA, as we know it today, was conceived as an undertaking the function of which was more than manufacturing. It supported the development of its surroundings in every way, similar to the other industrial enterprises of the early Republican era. It served as a model for modernization in Kocaeli with the workers' neighborhood, employee lodgings, the SEKA Primary School, a store alternatively used as a cinema and theater hall, a small fifty-bed hospital and the apprenticeship school. Endeavors were made for the betterment of working conditions in the factory and the life conditions of the employees who were also served lunch free of charge. A consumers' cooperative was also established to protect the workers and office staff against high cost of living. In 1955 the factory was, for the last time, renamed Turkish Cellulose and Paper Factories Corporation, in short SEKA in Turkish. The company went on to make progress and during the time between 1970 and 1984, nine other paper manufacturing factories were opened in other cities around Turkey under SEKA.

Demand for paper grew in parallel with the production capacity. However, the development period projects were carried over to the next period due to funding deficiencies and SEKA's share in overall paper production started to decline towards mid-80s.

With the inevitable effect of liberal economic policies taking hold from mid-80s onwards, investments to increase production capacity ended and the number of employees started to decline regularly. SEKA dropped behind the private sector in respect of capacity, whereas it held a considerably bigger share in the market in the 70s. The first attempt to privatize the corporation in 1998 was countered by a strong union resistance and cancelled. However, the factories outside Izmit were all privatized in the beginning of 2000s. Finally, the operations of the main plants in Izmit were halted in November 2004 and its ownership was transferred to the Municipality of Kocaeli. This decision resulted in a resistance initiated by the workers with the support of the union that lasted for 51 days. In the end, they were all hired by the municipality, but SEKA remained shut down. The SEKA Paper Factories hold a very special place in the industrialization process of Turkey. The early Republic's development endeavors can clearly be seen in its story. With a history of eighty years, it presents original architectural, technical and cultural values as an industrial heritage that has contributed greatly to the daily life around it. As for the SEKA Paper Museum, it opened its doors to visitors on November 6th, 2016, exactly eighty years after its inauguration as a factory. Thanks to this museum, I believe this historical industrial enterprise will continue to keep its place in the memory of Izmit's people.

2. Project area

The SEKA Paper Museum is located towards the east end of the bay where Izmit,

the central province of Kocaeli is located. The Kocaeli Metropolitan Municipality was aware of the heritage it has taken over and started working to transform the SEKA facilities into a park and cultural zone with an industrial transformation project. The aim of this project was to regain the area SEKA once covered and put it to public use, establish strong ties with the town and its inhabitants, and to ensure the continuity of green areas along the Izmit Bay.



When the location for the original factory was being explored in 1934, a committee of Turkish and German experts carried out observations in Izmit. The district provided various means of transportation for the raw material, the water needed for production, the infrastructure and employment opportunities. It was the best choice for such an industrial enterprise. With the establishment of the factory, the city thrived in respect of population and employment.

The original SEKA Paper Factory was located in the town of Nicomedia, which was the Roman capital before Constantinople. It was listed as a third-degree archaeological site, and excavations were carried out by German archaeologist Friedrich Karl Dörner before the construction was begun.

With all its phases completed, the SEKAPARK project has become an industrial transformation park of international scale where the focus is on memory, human beings, space and city supported with all transportation means including sea, land and rail.

These are the images of the completed SEKAPARK coastal line.

And here you can see the structures kept and demolished as part of the SEKAPARK project.

The SEKA Paper Museum covers an area of 27.464 square meters.

The area of the entry structure is 7.484 square meters (this structure is added later)

The museum building area is 12.434 square meters

The Science Center's area is 7.637 square meters

3. The project team

The Kocaeli Metropolitan Municipality, as the owner of the project, formed a very large team comprising experts from different disciplines for the SEKA Paper Museum and the Kocaeli Science Center. The size of the team is unprecedented in Turkey for projects like these. The municipality also assumed the coordination of the team.

Kocaeli Metropolitan Municipality Team

Project Top Management [Administrative]

Projects of this nature goes through government protocol and the Municipality's top management took part in the team to facilitate communication with other institutions such as the Ministry of Culture and Tourism, Turkish Radio and Television Corporation, municipalities of provinces and cities, which would contribute to the museum, and other museums.

Project Inspection Team [Technical]

An architectural inspection team was formed within the Municipality to ensure compliance of the restoration process with relevant laws, regulations and professional ethics.

Research Team

The research team comprises experts from different disciplines. This team became a part of the museum's staff with similar titles after the official opening.

Information and Document Management Expert

Archaeologist

Sociologist

Forrest (Forest?) Engineer

Social Sciences Trainer

Foreign Relations Expert

Technical Advisors [Factory Workers]

Sinan Gönenç, *Paper Machine Foreman*, Paper-manufacturing process

Şaban Günay, *Print Worker*, Printing management

Yusuf Umutlu, *Lab Technician*, SEKA labs

Museology Advisors

Suay Aksoy, *ICOM President*

Detlev Quintern PhD, *Researcher, Museologist*

Yeşim Kartaler, *Museologist*

Academic Advisory Board

Prof Emre Dölen, *Chemical Engineer, History of SEKA*

Prof Fersun Paykoç, *Training Expert, Training and communication in the museum*

Prof Sibel Zor, *Chemist, Conservation of the technical equipment to be exhibited*

Prof Ahmet Güleç, *Chemist, Conservation of the technical equipment to be exhibited*

Prof Bahattin Gürboy, *Chemical Engineer, Paper manufacturing process and techniques*

Assoc. Prof Celil Atik, *Forrest (Forest?) Engineer, Paper manufacturing process and techniques*

Ass. Prof Öznur Özden, *Chemical Engineer, Paper manufacturing process and techniques*

Ass. Prof Oğuz Polatel, *Historian, History of Nicomedia and Izmit*

Architectural Restoration and Museum Design Team

The SEKA Factory building is a listed archaeological heritage. Therefore KA.BA Architects, a firm specialized in restoration in Turkey, was chosen for the restoration and museum design project. Principal conservation and design decisions are made after a thorough research and documentation process. An urban planner was also incorporated into the team due to the nature of the project area as an archaeological site.

Other Areas of Expertise

Text Editor

Graphic Designer



4. Method

After the transfer of SEKA Factory's ownership to the Kocaeli Metropolitan Municipality as an industrial heritage site, relevant listing and registration procedures were completed in compliance with the conservation laws and regulations for the site's redesign.

Following completion of all procedures, decision was made to build a Paper Museum and a Science Center by redesigning the plants.

After the project's scope, including the open and closed areas, is finalized, the Municipality hired KA.BA Architects.

The basic principle of redesigning the factory building was to protect the current and original state, with as minimum intervention as possible. Regular meetings were held with the restoration and architectural design teams during the content development process to devise an exhibition storyline observing the restrictions or possibilities the space offered.

Different processes were simultaneously commenced during the project design.

Documentation

Before the restoration project was drawn up, detailed research and documentation were conducted on-site to draft a first report for the restoration work.

Advisory Board

The Kocaeli Municipality formed different advisory teams comprising experts for different phases of the museum project. Examples can be conservation, documentation, paper manufacturing process, etc.

Museology Advisors

Museologists also took part as advisors to the Municipality to link all processes with each other.

Partner Development

The Municipality worked on models of cooperation with institutions and people that could contribute to the project. Some of these were the associations established by the workers and employees of the SEKA Paper Factory, the Kocaeli University, and public and private museums.

Research & Data Gathering

The research team within the Municipality simultaneously carried out the processes of scanning relevant literature, examining the corporate archive and

acquiring items for the collection by reaching out people and institutions. They held regular meetings with museologists and the design team to share information and progress. They also worked closely with the academic and technical advisors in determining the use of the collected data in the exhibition storyline.

Museum Design

The museologists, curators, training experts, and the restoration and architectural design team worked together in this phase.

- * The architectural program of the museum
- * Drafting the storyline and placement of the themes in relevant spaces
- * Communication tools
- * Event and workshop suggestions
- * Temporary exhibition suggestions
- * Utilization of the website and the social media
- * Museum management policy and resource and cooperation development processes went concurrently.

5. Approaches to conservation of the space and design

The SEKA Paper Factory No.1 can be defined as one of the largest industrial archaeological sites of Turkey thanks to its tangible and intangible heritage as well as many of the original values it bears.

The original design of the factory as well as the machinery and equipment used in manufacturing paper reflect the characteristics of that era's industrial landscape. Naturally, the basic approach was to protect the original architectural structure along with the machinery and equipment.

The transformation of the SEKA Paper Factory No.1 into a paper museum and science centre observing contemporary conservation approaches is the starting point of the project and a huge cultural gain for not only the people of Izmit, but also the local and foreign visitors.

Principal Design Decisions

Conservation and repair works were carried out leaving the original architectural and artistic characteristics of the structure intact. We refer to "the aesthetics of ruins and scraps" at this point. What was deemed unqualified in respect of material, workmanship, and technical use were removed.

However, the decision to protect and conserve didn't come without its challenges. The biggest one in this steel-framed factory full of machines, pipes and equipment made of iron was rusting. While it presented an aesthetic look with its color and texture, it consumed metals to the core. Therefore advisors were of crucial help in cleaning these iron machines and equipment using special

methods so that the rusty eighty-year-old look was not harmed to give us an idea of the era.

In designing the visitor circulation routes, the principal approach was to exhibit the factory structure along with the machinery, equipment and technical installations used in manufacturing paper together with their mechanical and electrical components. In parallel with this setting, paper, the story of paper, the story of SEKA Factories and their effect on the town of Izmit become parts of the exhibition.

6. Interpretation strategies

The storyline of the SEKA Paper Museum was drawn up after a detailed and careful analysis of all materials by a team of museologists, training experts, design team as well as the academic and technical advisors. Decision was to include all elements of tangible and intangible heritage in the storyline

The first step was to specify all memory layers and sources we can acquire them from.

Memory Layers

The area of the factory and its surroundings were conceived as a **cultural landscape zone**.

Archaeological values

Landscape values

Technical and technological values

Historical values

Cultural values

Memory Sources

The Town

Izmit, Kocaeli

SEKA Paper Museum

Structures

In-situ collection (building/machinery)

Tangible objects, equipment

Corporate Archive

* Documents, ephemera, moving images

* Academic publications

People

* SEKA employees

* Relatives of SEKA employees

- * Experts and academics who conducted research in SEKA
- * People of Izmit

Institutions

- * Kocaeli Metropolitan Municipality
- * Association of Retired SEKA Workers
- * Association of Retired SEKA Employees
- * The Trade Union of Polpwood Paper and Paper Products Workers of Turkey
- * The Economic and Social History Foundation of Turkey
- * The German Archaeological Institute Istanbul

Target Audience

The target audience is identified as local, national and international visitors. As for the storyline, it would be accessible and easily understandable by different categories of visitors, and something they could establish a dramatic bond with.

MAIN THEMES	NARRATIVE ELEMENTS	COOPERATION/RESOURCES
The archaeological and historical background of the site the factory was built on	Collection: Objects, documents Digital screenings: The foundation myth of the town	Kocaeli Archaeological Museum, Istanbul Archaeological Museum, German Archaeological Institute Istanbul, Academic and local history/archaeology experts
Paper manufacturing techniques and the history of the company, its founder	Collection: Factory building, fixed and mobile machinery/equipment, objects, documents, moving archival images Oral history videos with SEKA workers and managers Digital screenings: (1) The eighty-year history of the factory divided into important phases, touch-operated digital map (2) 3D animation of paper manufacturing process	Academics specialized in paper manufacturing techniques Administrative and technical personnel who worked in SEKA (they were also in the technical advisory board)
The invent of paper in the world and in	Collection: Replicas, objects	Academics specialized in paper manufacturing techniques

Turkey and its story		
The daily lives of the factory workers and the effect of the factory on urban life	Collection: Objects, documents, moving images Oral history videos with SEKA workers and managers	Relatives of SEKA employees Association of SEKA Employees The Trade Union of Polpwood Paper and Paper Products Workers of Turkey Academics working on the corporate history of SEKA Paper Factory (Economic and Social History Foundation of Turkey)



7. Collection policy

Unfortunately, during the time between the shut down and the decision to turn SEKA into a museum, some of the architectural structures were demolished and some in-situ machinery and equipment were scrapped.

The silo in the factory's garden was organized as a temporary storehouse after precautionary measures were taken and the corporate archive, tangible objects and small machine parts were categorized and placed on the shelves built in the silo.

For donations to the collection, contacts were established with the associations set up by SEKA workers and employees, the Trade Union, citizens of Izmit and potential donors. A meeting and a trip to the building site was organized for them. Meetings were repeated during the course of the project.

Digital inventory systems were put in effect to enter the collection items into the database. A documentation team was formed and the SEKA Paper Museum's Documentation Center, where documentation experts, graphic designers and museologists worked together, started working on the classification and database entries.

Items selected for exhibition were prioritized, photographed and entered into the database.

The collection catalogues

In transforming the SEKA Paper Factory into a museum, one of our first resources was the corporate archives and the collection to develop a scenography and specify four main themes. The highly variable items were catalogued under these groups:

Buildings

After the transfer of SEKA's ownership to the municipality in 2005, the fourth Factory, lodgings, some workshops and the buildings along the coastal line were demolished. The area between the railway and the bay waters was turned into SEKAPARK in 2007 and put to public use.



Fixed machinery: The fixed machinery used during paper manufacturing process are entered into the database as in-situ objects

Mobile machinery and equipment

Samples of raw materials used in paper manufacturing

Samples of different paper types

Corporate Archive

Mehmed Ali Kâğıtçı Archive

Personal belongings of the factory workers and employees

Archives of the Trade Union of Polpwood Paper and Paper Products Workers of Turkey

Recordings of oral history meetings with SEKA employees

SEKA Documentation Center

The SEKA Documentation Center was established in November 2014, two years before the opening of the museum, in one of the factory lodgings restored to its original state. The center houses a small specialized library for paper-making consisting of pieces owned by the factory's founding manager Mehmed Ali Kâğıtçı.

There are around four thousand and three hundred books and four thousand four hundred magazines in French, English, and German languages as well as some collectible items.

In addition to the Documentation Center, the corporate archives also holds ten thousand valuable documents and ten thousand photographs and multimedia materials including video tapes and original film rolls. All of the photographs have been scanned and digitized. The digitization of the documents is in progress.

All of the original materials will be preserved using latest methods after digitization is complete.

All of the documents, photographs, and multimedia materials have been catalogued in the Museum Management System and are accessible to visitors and researchers through the museum's website.

8. Permanent exhibition content and exhibiting techniques

We have developed the content of permanent exhibitions based on the original function of the relevant exhibition space. Certain themes were to be experienced during visitor's circulation in the entire museum, while some sub-themes in spaces especially designed for them.

The main storyline in the museum follows the process of manufacturing paper. In other words, the production process that the trunks in the museum until the last step. You can see it from the image drawn up by a SEKA worker. The sub-themes were dispersed in the entire museum based on themes and chronology.

This helped the visitor learn the main function of the space as well as its thematic story.

The visitor enters the museum from a hallway from which the information desk, the cloakroom and the restrooms are easily accessible.

From here there is a passage to the orientation room where a giant model of the museum and an orientation video can be seen.

A diagram was designed to make it easier for the visitors to follow the production process once they are in the museum. A panel showing the exact location of the visitor was placed before the entrance of each exhibition hall. It also helped them to relate to the theme of the hall. Exhibition tools included personal belongings of the workers and oral history videos made with them to give an idea of their daily lives in the factory.

As you can see from the image which was drafted by Mr Sinan Göneng, a former SEKA worker, we have developed and designed all of the textual and visual materials together with former SEKA workers. Their technical knowledge and the guidance of the academics specialized in this field, resulted in simple but informative exhibition tools and graphics.

Art objects and installations made from different materials were commissioned to add an artistic aspect to the entire space which was fully conserved.

Hall 01

Main Function: Turbine Section

Theme: A short history of the town from Nicomedia to Izmit

In this hall where the power required for the factory was generated, fixed machinery like the alternator and the crane as well as documents and coins related to the history of the town are exhibited. The foundation myth of the town is presented to the visitor with a 2D animation.

Hall 02

Main Function: Grinder Hall

Theme: Archaeological excavations on SEKA site

The colossal grinder can be seen in-situ in this hall where trunks used for paper manufacturing are turned into pulp. The SEKA excavations themes narrates the excavation work carried out by German archaeologist Friedrich Karl Dörner on the original Nicomedia site. A comparison of Dörner's excavation plans and the factory layout reveals that archaeological findings were unearthed exactly where this hole is situated.

The grinder, original documents and photographs and corporate correspondence are exhibited here.

Hall 02B

Main Function: Grinder Hall (upper floor)

Theme: Operation mechanism of the Grinder and mechanical paper manufacturing technique

This hall tells the story of how trunks used in paper-making are transported to the factory, turned into fibers using grinders and then into paper pulp. The handcart used for carrying the trunks and the exam questions of grinder mastery (a kind of qualification exam) are among the exhibited objects in this hall. A documentary video composed of original footage shows the journey of the trunks from the port to the factory.

Hall 03

Main Function: Power Plant

Theme: SEKA Corporate history

The Power Plant is where the electricity generated in the Turbine Section is distributed to the various sections of the factory and even Izmit through electric panels. The thematic narrative tells the story of manufacturing paper in Turkey starting from the first papermaking shops in the Ottoman times as well as the corporate history of SEKA. Here, documents and photographs from the factory's corporate archive, as well as objects used by the workers and employees, and their correspondence are exhibited. A documentary video shows the groundbreaking ceremony.

Hall 04

Main Function: East Gallery

Theme: Journey of the Paper

The panels on the walls of the hallway tell the visitors different methods of making paper pulp. The complicated process of manufacturing paper is presented through different exhibiting techniques using original video footage and graphic design.

Hall 05A

Main Function & Theme: Decantation Towers

The function of decantation towers used to recycle water used in making paper pulp is told by graphic panels. To ensure consistency with the original use of this section, a game is designed for kids where waste water is recycled.

Hall 05B

Main Function & Theme: Concentration Room

The Concentration Rooms is where the paper pulp is separated from water through various methods. This process is presented to the visitor with in-situ machinery. Different raw materials used in making paper are also exhibited in displays. The microscopic images of paper fibers are displayed in the form of a

large installation. This hall also leads to an observation deck where the visitors can view the gulf and the town.

Hall 06

Main Function: Pulp Preparation Hall

Theme: Journey of the Paper

This is the section where paper pulp obtained through different methods are mixed according to different types of paper before being sent to paper machine stores. The process is told using in-situ objects and all chemicals involved are exhibited in displays. The historical journey of paper is told with large-size installations, graphic panels, clay tablets, and papyrus replicas. The dressing rooms of the workers display uniforms, radios and authentic objects. The visitors can further watch oral history video recordings. The handmade paper workshops are also organized here.

Hall 07A

Main Function & Theme: Pulp Store

This is where paper pulp prepared previously is stored before being sent to production and where lubricants and oil cans are kept. An art installation made of paper is also presented to the visitor.

Hall 07B

Main Function: Pulp Cleaning Section

Theme: Sounds of the Factory

The pulp cleaning process, which is the final before paper pulp is sent to the paper machine, is told with in-situ objects. There is also a sound installation prepared by using the sounds of machines in the factory.

Hall 08A

Main Function & Theme: Paper Machine Hall

This hall shows the in-situ paper machine, which turns the paper pulp into paper or cardboard. Other objects are the lab tools and workers' notebooks, the operating diagram of the machine and oral history videos as well as art installations made using paper from the factory.

Hall 08B

Theme: Mehmed Ali Kâğıtçı Memorial Hall

This room exhibits the personal belongings of Mehmet Ali Kâğıtçı, the founder of SEKA Paper factory and the paper industry in Turkey. There also documentaries and oral history videos.

Hall 09

Main Function: Factory Basement

Theme: Daily life in SEKA

The in-situ objects in the basement floor are used to describe the journey of the waste water into the decantation towers for recycling as well as the waste paper pulps stored and sent back to the production process. The hall's theme is about the daily lives of SEKA workers in and out of the factory.

Hall 10

Main Function & Theme: SEKA Printing Section

This is where printing work takes place. The objects exhibited are in-situ printing machines, printing plates and samples. Oral history videos and ephemera support the main function as thematic tools.

Hall 11

This hall is reserved for temporary exhibitions.

Paper Plants Courtyard

This spacious courtyard houses the plants used in paper-making. Furthermore, trunks of trees used in industrial paper manufacturing are shown in outdoor displays. The visitors can see the courtyard from the hallway, too.

9. Management policy

The management model of the SEKA Paper Museum has been designed in accordance with the laws and regulations as the ownership of the museum is held by the Metropolitan Municipality of Kocaeli.

The establishment of a foundation and a board of trustees was impossible due to the laws in effect. However, a custom system was conceived after consulting with Mr Özalp Birol, director of the privately-owned Pera Museum, and the General Directorate of Foundations in Turkey. The feasibility, advantages and disadvantages of the system have been discussed and proposed to the Municipality.

In the final state, the organizational and financial management of the museum was assumed by the Municipality.

You will see that the organizational structure is quite simple:

Director of the Cultural Affairs of the Municipality
Museum Director
Administrative Staff
Collection Management
Exhibition Planning
Communication
Documentation Centre
Workshop & Event Development

Guides & Vounteers
Social Media & Content Development

10. Workshops and events

Educational activities and events have always taken place among the top topics since day one. So with Prof Fersun Paykoç, an expert in education in museums, a program has been devised to continue the legacy of SEKA Paper Factory contributing to the social and cultural life.

To that effect, retired factory personnel worked with young experts in the workshops for developing ideas.

Various workshops are organized in the museum for different visitor groups. An example will be handmade paper workshops to ensure a contact with the factory. These workshops have also met people in science festivities organized in other cities.

Thanks to this pleasant workshop, the visitors had the opportunity to learn the complicated process of manufacturing paper in an easy and entertaining way.

Additionally, workshops with wood, felt and similar materials related to the factory's permanent collection have also been held.



Olive Culture: Our heritage and responsibility

Mahmut Boynudelik

Museum Manager

We have been producing olive oil in a small town in northern Aegean Turkey. The region is an olive growing region for hundreds of years and olive related activities is the backbone of economic, social and cultural life for the local people for generations.

Since our traditional olive mill is located along the main route between Troy and Pergamon we often had visitors who stop by during olive oil producing season.

They had been looking at piles of olives waiting to be crushed, huge grinding stones, loudly working hydraulic press, as if watching a scene from the days of industrial revolution. Our friends, similarly asked endless questions, took pictures and made us realize how little they knew about olives, olive oil production and generally about olive culture. These visitors helped us realize what we were doing.

When we decide to start a museum on Olive and Olive Oil nobody took us seriously. According to most of the people, a museum should have ancient marble statues, paintings with gold gilded frames, ceramic vases, silver coins, bronze cups, crystal chandeliers or similar valuable objects.

Why should someone visit this museum exhibiting olive picking baskets, wooden poles to beat olive trees, earthenware jars?

At 2001, after opening the Adatepe Olive Oil Museum hundreds of local fellow olive people came to the museum to find out what was being exhibited. They were quite surprised to see some of the objects, which they still use in their everyday lives.

When these simple, ordinary objects brought together, becomes something different as a whole. Ordinary daily life objects became a part of the collection showing the olive culture.

Then they started to look around more carefully and found other objects, which they only remember very well from a near past. Most of these fellow visitors ask us the same question: where did you find all these stuff?

We have traveled more than 25 000 kms in the olive growing regions of Turkey to bring all the exhibited objects together. These travels were surely among the most exciting experiences of our life. We had chance to visit hundreds of villages, meet thousands of people involved in olive production, spoke to them for very long hours, asked them millions of questions and answered millions of their

questions. At the end we understood once more that these people were the members of the last generation of a tradition, which went back for thousands of year. Some of the equipment which they use for pruning the olive trees, plowing the soil, harvesting the olives and extracting the olive oil was very much the same as the people who done olive farming thousands of years ago.

During our travels we have seen more than a dozen of stone mills still operating with animal power, we have seen presses with wooden screws like the ones used in Roman times and described by Cato or Pliny, we have seen them carrying olive oil in leather bags on camel back, we have seen them filtering their oil through cotton in primitive filters and luckily we have tasted the oil produced by these methods.

During these travels in search of new objects for the museum we have made many friends among olive people. We enjoyed their generosity. Most of the objects exhibited in the museum were the gifts of those fellow olive people. They presented their actual pruning saws and axes, olive picking baskets, equipment for producing olive oil by feet. One day, a fisherman called me and asked if I would be interested in getting some Roman olive oil amphoras, which he found in his fishing net.



The year 2001, opening year of Adatepe Olive and Olive Oil Museum was a year when, in our region, tens of the traditional hydraulic press olive oil extraction mills were being converted into modern centrifugal continuous plants. We thought that perhaps after one – or two decades there will be no more olive oil mill working in the traditional system. This meant the end of thousands years old

culture of olive farming and olive oil production. Of course the change was not confined to olive oil extraction technology only. Material was also under the pressure of change. Stainless steel tanks have long replaced earthenware jars, various metallic objects are being replaced by cheap plastic items.

More important than everything, all social structure was subject to a very dramatic change. Modernization and its consequences seemed to be inevitable, and 17 years after the opening of our Museum, today there is no more traditional olive oil mill in our town.

Since this change was fast and inevitable we had to hurry. We realized that next generations will not find any traces of the traditional olive farming and olive oil production because the objects used in the traditional system was not of precious material. There was no gold, silver, or bronze. Who would keep oily objects made up of cast iron, pottery or wood for their grandchildren?

We collected many small, insignificant, worthless, ordinary daily life objects of daily use in olive production to exhibit in our museum. When brought together became an important collection reflecting a thousand year old culture.

When starting the Adatepe Olive Oil Museum we had 3 main targets:

- Preservation of the old material
- Creating awareness
- And education

Therefore, preservation of the traditional objects became our primary objective.

Then, fellow olive people, seeing that they had been still using similar objects and methods realized that what they had been doing was not as ordinary as they thought.

They understood that olive was not an ordinary fruit and had a very rich cultural background. They felt the pride of keeping up a tradition of thousands of years.

In these lands some other people have been pruning the olive trees, harvesting olives and extracting its oil not much different from their way.

We observed the tremendous change in their manners and we believe that this is because of the awareness of their cultural heritage.

Thus, creating awareness was our second objective

Olive tree is not an ordinary agricultural product. It has a capacity to exist hundreds of years and give wealth and joy of life to the people for thousands of years. The olive tree became a major element of Mediterranean culture. Being an olive farmer means being a successor of this rich heritage.

Homer, Sophocles, Euripides, Vergilius, Ovidius, Shakespeare, Rabelais, Lawrence Durrell, Huxley, Seferis, Federico Garcia Lorca and Nazım Hikmet used olive in their literary works because of its many characteristics.

Giotto, Botticelli, Tintoretto, Velasquez, Van Gogh, Monet, Renoir, Picasso, Chagall, Dalí painted olives, olive trees and olive branches because of its very rich references.

Today all olive growing regions in our country is threatened by gold miners. Every year new attempts to open olive groves for gold mine drilling, or road constructions or for building summer residences is expelled by the resistance of olive farmers. They defend their olive trees, which they inherited from older generations.

Our final objective was education.



First, we aimed to teach local olive farmers new methods in olive farming: importance of use of proper fertilizers, mechanic harvesting, contemporary trends in pruning, irrigation etc. We organized various talks, workshops and seminars together with local agricultural institutions. We managed to become a local centre of attraction. This helped local people to feel that this is "their" museum.

They started presenting the objects, which they thought would be good in "their" museum. They guided their guests inside the museum.

We also tried to educate the visitors as consumers. We realized that people from other parts of the country and from other parts of the world knew very little about olives and olive oil. We try to answer all their questions. We tried to tell them how difficult to produce olive oil, how healthy the olive oil is and we showed them between good and bad olive oil.

We aim to give visitors overall information on olive culture. We want that an ordinary person with no prior knowledge about olive trees should leave the museum as an olive admirer.

After providing them the general information on olive farming and olive oil production we try to show them various uses of olive oil. For many people olive is the black stuff in their pizza slice or green thing in their martini glasses. Visitors seem to be surprised to learn that at the beginning olive oil was rare and precious and used for anointing the kings and priests only. They are not aware of the fact that olive oil was used as medicine, giving light to palaces and temples.

Very few people know that in ancient Greece olive tree was believed to be a present of Athena, the goddess of wisdom. Very few people know that olive is mentioned in old and new testaments many times. Very few people know that some of the most poetic verses of Koran use olives as a metaphor for the light of Allah.

In Adatepe Olive & Olive Oil Museum we do our best to make our visitors learn and appreciate the olive oil culture. We do believe that by knowing more about olive culture people would look at the world around them more carefully.

The Museum Building

The building, which is housing the Adatepe Olive Oil Museum was constructed in 1950's as an annex of a big olive oil production complex. Originally it was built to serve as an olive oil soap production plant. It is a beautiful example of its times industrial architecture. It was built with a mixture of stone, concrete and red brick material on two floors. At the western end of the ground floor there was a huge cauldron to boil olive oil for soap production. The upper floor was originally the place to dry the produced soap. In order to control the air circulation during drying 35 windows was placed on seaside front of the building.

The courtyard of the building is along the main road between Çanakkale and İzmir provinces. Once, this courtyard was functioning as an open-air cinema and wedding hall for the local people in summer months.

The building was used as a carpenter workshop when bought by present owners. Basic restoration work was done and a traditional olive oil mill was placed on the ground floor.



The mill is still functioning to produce olive oil during olive harvest season and the visitors have a chance to see the olive oil production when operating. Visitors can see the olives being crushed by stone mills and olive mash being pressed. We explain them what we are doing and how the olive oil production technology has evolved since ancient times. We give them a chance to see all production process, to touch the olives, olive mash and residue of olives, feel the intoxicating smell of the crushed olives and taste the olive oil as it flows from the press.



Unfortunately, due to recent regulations we cannot fully work the mill but keep it working for special occasions. The Adatepe Olive Oil Museum, in this sense can be described as a living museum. Today the museum houses a modest collection

of olive culture in the courtyard and in the main building. Total area for displays is about 1 000 m².

In the courtyard we exhibit the parts of an old mill, which was working by a steam engine. We also have heavy screw presses made from cast iron or wooden material and millstones.

At the ground floor we have the operating mill with the grinding stone, hydraulic press, decanting pools and earthenware jars to store olive oil. The original soap-boiling cauldron can be seen before the stairs leading to the upper floor.



The upper floor is arranged mainly for the exhibition of ethnographic and some archaeological objects in a systematic way with bilingual information boards. Some of these objects are displayed in showcases while many other are open.

A visitor starts getting information on the olive tree, botanic and historic facts, olive harvest, olive oil production, crushing methods, samples of original and model ancient presses, tools for preparation for the market and material for olive oil trade like ancient amphoras, bottles, olive oil labels. In our collection we show a very rich ephemera of old invoices, contracts, permissions etc.

We also exhibit the information and material for non-culinary uses of olive oil. We have a section with a title: Olive oil as a source of light. In this special showcase we show ancient olive oil lamps made from pottery, cast iron or bronze. Olive oil soap production is exhibited in a separate section where we have tools and material for soap production.

Adatepe Olive Oil Museum is registered as a private museum by the Ministry of Culture and Tourism of Turkey. Since our opening in 2001 more than 1 000 000 people from all over the world have visited the Adatepe Olive Oil Museum. Annual visitor number is between 50 000 to 75 000. It is totally funded by the company and other then that no private or public fund had been used so far. The Museum is open 7 days of week and entrance to the Museum is free of charge.



WHAT REPERCUSSIONS FOR THE COMPANY AND THE TERRITORIES?

The French Postal Museum : a corporate Museum serving its company and its territory

Catherine Chauvière

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“Le Musée de La Poste” would like to share its experience around the following question: Why and how the EFQM Excellence Model (that is a Total Quality Model) can be used by a corporate Museum to achieve its objective of serving its company and its territory.

Let's go back in time and start with 1477. There was a lot happening this year. Printing was in full development and printing workshops were being created in Seville (Spain), Angers (France) and other places. Christopher Columbus had already started his maritime explorations and decided to go to Iceland. Sandro Botticelli painted "The Spring" while Leonardo da Vinci settled in Florence. And, most important for us, it was also the year King Louis the eleventh is considered to have established the French post office. So the French post office is a very old company, with a long history, and that's a very good reason to have its own Museum.

When we read the program for this conference, we were challenged by the title of one of the sessions that is: Corporate Museums, “What Repercussions for the Company and the Territories”. In fact, this is exactly the question we asked ourselves three years ago, when we decided to implement a formal quality approach in our Museum to ensure that our strategy and our actions will meet the objectives of serving our company and our territory. We can not say that this is an example to follow because this is a decision we made in a particular context and because we are a relatively small museum (even if belonging to an international group). But this experience might give ideas to others. Or, other Museums may give us new ideas about this experience in order to be a Museum serving La Poste Group.

We will start by giving an overview of “Le Musée de La Poste”. Then we will explain the context that led “Le Musée de La Poste” to launch a quality approach and describe the specific approach chosen: the EFQM model. Then we will explain how we started to implement this approach, before zooming in on one of the six projects conducted as part of this process. Then we will explain the difficulties to overcome when implementing such an approach in a Museum, but we will also discuss benefits, and finally, we will mention what will be our next steps.

“Le Musée de La Poste” has been located in the heart of Paris since 1946. More precisely, it opened in June 1946 in the Choiseul-Praslin hotel, an 18th century mansion, located on “rue Saint-Romain” in the 6th district of Paris, that is to say in the heart of historic Paris. But the Museum had to change location after a few years due to insufficient space. La Poste Group decided to build a new Museum on “boulevard de Vaugirard” in the 15th district of Paris, right next to the former headquarters of La Poste Group (as everyone knows, the Montparnasse district is also a famous place of artistic creation). This new Museum opened in December 1973. Forty years later, in 2013, the Museum has closed for a complete renovation. The first reason for the renovation is to allow full accessibility for people with disabilities. It is a significant investment (and a “geste fort”) by La Poste Group. The Museum will reopen in 2019.

Our Museum has many facets. It’s obvious that « Le Musée de La Poste » is a company Museum: it represents the spirit of La Poste and it is funded entirely by La Poste Group. At the same time, it is certified as “Musée de France” by the Ministry of Culture. That is to say, it has a collection whose preservation and presentation are of public interest. And this collection is organized for the knowledge, education and enjoyment of the public. And finally, it is also a “Museum of society” because it tells the story about the evolution of French society.



The world of stamps, a philatelic and artistic collection

© Musée de La Poste – Paris - France

Let’s have a look at the Museum’s collections. The collections consist of archives of French Postage Stamps: 370,000 pieces (the museum has responsibility by

law to serve as a depository for French postage stamp archives, that means preparatory drawings, engraving tools, artists' proofs, color essays, etc.) and marcophilia and franking equipment: 80,000 pieces (postal marks, franking material and postal stationery). The collections also consist of History and Art with Photographic collections: 255,000 pieces (negatives, slides, paper prints, etc.), Historical Collections: 37,000 pieces (machines, clothing, furniture, vehicles, writing materials, paintings, postcards, calendars, posters and other objects associated with the postal service), Printed Publications: 30,000 pieces (books published since the 16th century and specialized magazines) and finally Modern and Contemporary Art: 6,000 pieces (Mail art, works inspired by "La Poste" universe that is to say creations from César, Marcel Duchamp, Claude Viallat, street artists, etc., and creations of "postmen artists" like "le Facteur Cheval").

Of course, the Museum has a permanent exhibition and also organizes temporary exhibitions. With its permanent exhibition, the Museum allows visitors to discover the heritage and history of La Poste. The Museum also organizes temporary exhibits. These exhibits can be on historical and postal themes (for example the art of engraved stamps) or on artistic themes (just before the closure for renovation, our Street Art exhibit was a great success).

When "Le Musée de La Poste" fills up its collection or organizes exhibits, it overall conveys the spirit, culture and values of the company. We can say the soul of La Poste. For example, the Museum's collections reflect the oath taken by postmen since 1790 and which they continue to do today: when postal service employees swear an oath, they promise and guarantee the confidentiality of all correspondences (letters, packets and now digital documents). So the Museum serves as a reminder of postal workers' commitment to the oath and the heavy penalties involved in non-compliance with the oath. Long time ago, if the oath was not respected, one risked banishment from the kingdom, or worse. That's how in the early 18th century, a postmaster was sentenced to death for having opened letters!



LOI

Concernant le secret & l'inviolabilité des Lettres.

Donnée à Paris, le 20 Juillet 1791.

LOUIS, par la grâce de Dieu, & par la Loi constitutionnelle de l'État, Roi des Français: A tous présents & à venir; Salue. L'Assemblée Nationale a décrété, & nous voulons & ordonnons ce qui suit:

*Décret de l'Assemblée Nationale,
Du 3 Juillet 1791.*

L'Assemblée Nationale, après avoir oui son Comité des rapports, considérant que les précautions qu'elle a ordonnées pour la sûreté de l'État, par son Décret du 21 Juin dernier, ont été exagérées en plusieurs lieux; que par l'effet d'un zèle inconsidéré, des Corps administratifs & des Municipalités avoient cru pouvoir soumettre à leur surveillance & à leur recherche la correspondance des particuliers; que l'arrestation qui a été faite en plusieurs villes de couriers des malles, les dépôts forcés de leurs paquets en autres lieux qu'aux bureaux auxquels ils étoient destinés, les perquisitions faites chez les directeurs des postes, la vérification des lettres, les suris ordonnés à leur distribution, ne peuvent qu'interrompre les relations commerciales, & sont autant d'abus qu'il est indispen-

sable d'arrêter; que les moyens illégaux qui ne peuvent être tolérés que dans un moment d'alarme universelle & dans un péril imminent, ne peuvent être plus long-temps employés, d'après les mesures qui ont été arrêtées pour la sûreté de la défense de l'Empire;

Décree qu'il est enjoint aux Corps administratifs de surveiller l'exécution du Décret du 10 Août 1790, concernant le secret & l'inviolabilité des lettres, & de se conformer aux dispositions de l'article 1^{er} du titre des attributions, faisant partie du Décret du 16 du même mois d'Avût, qui défend aux Corps administratifs & aux Tribunaux d'ordonner aucun changement dans le service des postes.

MARQUE & ordonnons à tous les Tribunaux, Corps administratifs & Municipaux, que les présentes ils fassent transcrire sur leurs Registres, lire, publier & afficher dans leurs ressorts & Départemens respectifs, & exécuter comme Loi du Royaume. En foi de quoi le Secrétaire de l'État a été appelé à ces présentes, A Paris, ce vingt Juillet mil sept cent quatre-vingt-neuf.

En vertu des Décrets des 21 & 25 Juin 1791; Pour le Roi. Signé M. L. F. DUBOIS.

A Paris, Chez DAUMON, Imprimeur du Département des Basses-Pyrénées.

The memory of the postal workers' oath, still in force

© Musée de La Poste – Paris – France

Now let's talk about Quality. The context was propitious for us. As soon as "Le Musée de La Poste" closed at the end of 2013 for major renovations, in particular to ensure full accessibility for people with disabilities, we started to prepare for the re-opening of a completely new Museum: new building, new scenography, so of course an opportunity for a new organization. The closure was a good opportunity to think about how to further enhance our organization and we seized this opportunity. Having obtained a few years earlier a degree in Total Quality and having had the opportunity to be associated with quality process when I worked in the Mail branch, I proposed to the director of the Museum, Mauricette Feuillas, and then to the chief curator, Agnès Mirambet-Paris, to launch a quality approach that would help us preparing the re-opening of the Museum and our future organization. They found it relevant and stimulating. The closing of our Museum was really a good moment to ask ourselves "who are we?" and "what do we want to be?". In fact, renovation allowed exploration of future. At the same time, a quality approach was a major tool for the drafting of our new Scientific and Cultural project for the period from 2019 to 2023. Indeed, a quality approach could be aligned with the strategy and at the same time supporting it. Further more, it was clear for us that after making a big investment for a new museum, our company, La Poste Group, will expect more than before from the Museum. The quality approach could help us to meet La Poste Group's expectations and demonstrate that our company made a good investment.

We are now going to discuss more precisely the EFQM approach. EFQM is the acronym for European Foundation for Quality Management. To make it very simple, it is a model of total quality that is more interested in the results than in the procedures. And this model takes into account all the stakeholders of an organization. We can say that the EFQM approach is a tool towards excellence, a tool that enables an organization to achieve its results. The EFQM excellence model (of which the AFNOR Group is the official distributor in France) is officially presented as follows: "The EFQM management model makes it possible to understand cause and effect relationships between what an organization does and the results it gets. It is divided into three parts: the criteria, the fundamental concepts of excellence and RADAR. (...) Used as a strategic evaluation tool, the EFQM Excellence Model offers a holistic view of the organization, highlighting its strengths and opportunities to improve".

So, the EFQM approach is based on nine criteria. Five of these criteria are "Facilitators" (that means covering what the organization does and how it does it): Leadership, People, Strategy, Partnerships and Resources, Processes, Products and Services. And four of these criteria are "Results" (that is to say covering what the organization achieves): People Results, Customers Results, Society Results, and Business Results. The EFQM approach contains eight fundamental concepts which include: Adding Value for Customers, Creating a Sustainable Future, Developing Organisational Capability, Harnessing Creativity and Innovation, Leading with Vision, Inspiration and Integrity, Managing with Agility, Succeeding through the Talent of People, and Sustaining Outstanding

Results. These fundamental concepts can be used as a basis to describe the attributes of an excellent organizational culture. They also serve as a common language for top management. And finally, with RADAR, this model indicates what an organization needs to know: determine the intended Results as part of its strategy, plan and develop an integrated set of structured Approaches to achieve the required results now and in the future, Deploy the approaches in a systematic way to ensure their implementation, Assess and Refine approaches through ongoing monitoring and analysis of results achieved and ongoing learning activities.

For a first approach to Quality in our Museum, it was the right model for us. We chose it because this approach is flexible: EFQM model corresponds to guidelines and not to a standard. It is adaptive because it allows the Museum to identify its own quality targets based on its needs (and also the means to achieve them). Second reason: for the re-opening of the Museum, this approach seemed more global than others. At this point in our history, future visitors are not our only concern. EFQM model is a process of continuous improvement taking into account all the stakeholders: the visitors of course (our "customers" in a way), but also the "society" at large, our partners, the museum staff, our tutorships (that is to say La Poste Group, Ministry of Culture and Ministry of Industry). Last reason, less important but still to be taken into consideration, is that EFQM has been successfully implemented in other business units (the Mail branch) in La Poste Group for over 10 years. A point of detail concerning La Poste and quality approaches: in 1997, La Poste issued a stamp devoted to Quality.

We will now explain how we implemented the EFQM process « Au Musée de La Poste ». In order to define our project more precisely, we began by looking at what other museums were doing. We asked ourselves "what does quality mean in Museums?". We made contact with several museums and met with the quality director of the Swiss Museum of Transport and the quality director of the Louvre Museum. Finally, we found that there were only two museums in the world using the EFQM approach (but they did not complete the audit phase). Internally, we had to explain and present the value of a quality approach and the relevance of this particular approach. We then organized an all-day meeting for self-evaluation which was the real starting point of this process. All the staff of the Museum participated to this brainstorm: director, curator, technicians, accountant, etc. All the staff reflected on the meaning of our objectives. We had many internal discussions about our needs and how to modernize our processes. With this cross-functional team, we have mapped all our stakeholders. In a Museum, we often think only of visitors. But in fact, we identified more than sixty stakeholders and it has helped us flatten our operating modes. This cartography served as a basis for reflection during our self-diagnosis which revolved around the strengths, weaknesses and ways of improving our organization. It was clear that it is in our interest to listen more to all of our stakeholders. These stakeholders are for example: Government Agency of participations, Ministry of Culture, Museum Scientific Council, Schools, Philatelists, Disability associations,

Retired postmen, Customers of the shop, VIP, Foreign visitors, Speakers, Hostesses, Security personnel, Trade union organizations, Trainee staff, Merchant associations, Stamp engravers, Tourist Offices, Local hotels, Other local Museums, Main suppliers of our Museum, Local libraries, Art schools, Journalists, Bloggers, etc.

At the end of this day, we generated dozens of small papers each corresponding to an idea to enhance our organization. Then we organized several meetings to refine our vision. Finally, we selected six priority projects from forty projects identified during our all-day brainstorm session. Each project has a project leader who leads a project team; and finally 75% of Museum staff is involved in a project team. The chosen projects are clearly intended to serve our territory and our company. There are three projects for our Visitors: Propose a family-friendly offer, Make the museum accessible for people with disabilities and Develop programs specially created for postal workers who visit the museum during non-work hours. There is one project for our Partners: Strengthen the Museum's connections to its neighborhood and local community. There is one project for the Museum Staff: Develop a corporate and artistic culture inside "Le Musée de La Poste". And finally, there is one project for our Tutorship: Demonstrate to La Poste Group that the Museum serves as a strong resource.



A day of brainstorming with all Museum staff

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We will now take a closer look at the project concerning our tutorship: "Demonstrate to La Poste Group that the Museum serves as a strong resource". What is the objective of this project? The answer is: make the Museum as "useful" as possible for La Poste Group, and then let the Group know it. This objective is especially important since this Group has invested in a renovated Museum. As we said above, the EFQM model requires to write a "RADAR sheet" for every project. It details the stakes of the project, the stages of its implementation, but also indicators that can be tracked in terms of progress and results. The different parts of the "RADAR sheet" dedicated to the project concerning our tutorship are: expected results (it means indicators), approach (overall objective and intended changes), deployment (calendar and list of contributors) and finally monitoring (working groups, project committee and tests).

In fact, the biggest challenge is to identify the Group's expectations, how to meet these expectations and how to modify our actions when necessary. In order to identify expectations, we monitor and distribute in the Museum a monthly communication that summarizes the news of the Group. If the staff of the Museum knows the news of the Group, the staff can make proposals. For example, when the Group decides to acquire a personal services company, the Museum can propose documents showing that a hundred years ago, the French post office already brought bread or milk to isolated people. Another very important action was to organize meetings with about forty members of upper-management and interviewed them in order to understand their vision and identify their expectations. We will come back to this point. In addition to all this, we have initiated a benchmark process in order to compare "Le Musée de La Poste" to other corporate museums, taking advantage of the existence of an informal network. Indeed, since 2013, our Museum has created and runs an informal network of corporate museums in which some thirty entities now participate. Its meetings are good opportunities to facilitate the exchange of good practices, a key principle of any quality approach. That's how we made contact with Michelin, Safran, Air France, Orange museums and others. We asked them about fifteen questions to know what is their general ambition in relation to their company? What do they concretely do for their company? How do they communicate? And how do they evaluate their results?

During the discussions with upper management across La Poste, we talked about image issues. First of all, image issues with the public, because the Museum can serve to develop a positive corporate image with the public, contribute to the reputation and to business objectives, reinforce trust and confidence, be a trusted facilitator with local officials. But we also talked about image issues within La Poste: the Museum can serve to motivate and integrate, reinforce pride and provide a sense of belonging, and indirectly develop awareness among managers to identify heritage artifacts for the Museum's collections (to avoid throwing out artifacts that would be valuable for the Museum). At the same time, we also discussed about creating or developing concrete services. Services within

the Museum: the museum staff can organize guided tours focused on corporate values, welcome new postal workers, organize special events for key account customers, offer recreational and creative moments (during mail art workshops for example) especially arranged for postal workers, etc. But the museum staff can also offer outside Museum services such as publishing books and creating other objects that can be used as business gifts, organizing conferences, providing touring exhibitions, responding to requests for documentary research, etc.

Here are a few examples of what the Museum has already provided: two years ago, the Museum offered to the Group's managers special reproductions of a poster about the "Poste Automobile Rurale" created at the beginning of the 20th century and showing that the services for isolated people that La Poste is redeveloping today already existed a long time ago. Sometime before, the Museum transmitted accurate information for a speech of the CEO of La Poste showing that La Poste was already using some electric vehicles in 1904. Some other time, the Museum created a specific exhibition to accompany the evolution of a post office in a rural area in the south of France, and it served to reassure local officials and the residents about La Poste's commitment to continue serving the local community. And since the beginning, the Museum serves to remain new postal workers, as previously noted, that in centuries past, postal workers risked banishment from the kingdom if they betrayed their oath and violated the privacy and confidentiality of correspondences.



A poster on « La Poste Automobile Rurale »: local services have always been available

© Musée de La Poste – Paris – France



More than a century ago: an electric vehicle from La Poste in 1904

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What is the current project status? In fact, the biggest challenge is to design and package services to offer to La Poste's managers. We will develop a type of "catalog" that will present all the services we want to "sell" to managers. Then we will have to test these services and modify them if necessary. Measurement is really important, that's why we chose indicators in order to assess: changes in the number of managers who know of the Museum's resources, number of requests for visits or other types of requests from these managers, and post-service satisfaction (it is really essential to regularly evaluate satisfaction). There still is a strong issue of internal communication to improve our visibility, to increase the recognition of our usefulness and to value our actions (our place in the Group's activity annual report could be a relevant indicator).

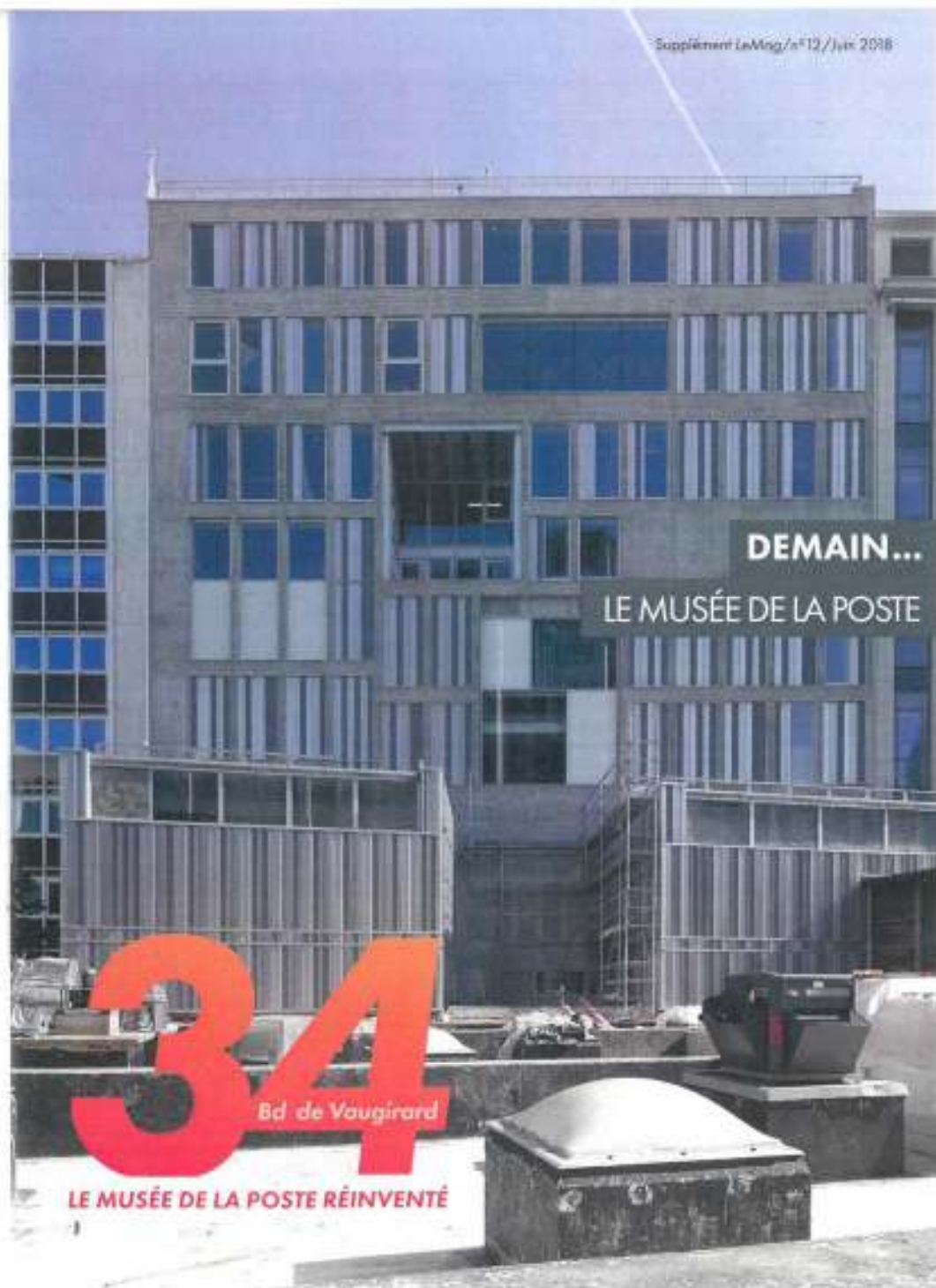
Concerning the global EFQM approach, it is important to never stop counteracting any internal resistances. A Total Quality approach in a Museum is not an obvious step. It requires a lot of communication to explain the process and benefits, and to convince people to stay involved. It is a challenge to explain that it is just a different way to work, a more transversal way, in project mode, and to explain the importance of measuring systematically the results of our actions. To come back to the project concerning "Demonstrate to La Poste Group that the Museum serves as a strong resource", the greatest challenge in the past few months has

been to organize and conduct about forty interviews. But it was worth it! The next challenge will now be meeting expectations; when you go and ask people what they expect, you create a need. But it's quite stimulating! Among the general ideas that have been expressed most often: the managers expect the Museum to support the (very fast) changes of La Poste. And this is a great challenge!

To conclude on this experience at this stage, we can say there are definitively positive impacts. It would be wonderful to be the first Museum to obtain the first level of recognition EFQM "Committed to Excellence", but regardless, we consider that this approach is a good thing for the Museum, and consequently for La Poste Group and for our "community". This is for several reasons: we are now focused on meeting objectives we have defined together. We now work more in project and transversally mode (the methodological framework provided by the EFQM model has encouraged the reinforcement of a more collaborative approach). We will now regularly measure our results (with specific indicators) to be sure to make any needed changes. At the same time, "Le Musée de La Poste" became closer to its stakeholders, starting with La Poste Group. Meeting managers' expectations, the Museum will become an essential and valuable resource. An indirect benefit (that will make sense for representatives of corporate Museums): since this process allowed us to boost our relationship with the various entities of La Poste, they contact us more regularly when they identify contemporary heritage pieces that could be interesting for the Museum's collections. Through this for example, we have added to our collections at the beginning of the year the first drone used by La Poste to deliver parcels.

What are our next steps now? Of course, we will prepare to be audited for official recognition. In any case, we will continue to implement the projects presented above. And we will identify new projects that could be included in a next wave of EFQM projects, such as a project concerning the evaluation of the relevance of our choices for temporary exhibits. Among the lines of thought concerning the project "Demonstrate to La Poste Group that the Museum serves as a strong resource", we will have to think about how we could include and serve subsidiaries and entities outside France. La Poste has dozens of subsidiaries and locations abroad; even if it is not always obvious to them, they are part of the Group, so "Le Musée de La Poste" should be a little bit their Museum too. Of course, all these future activities will be in the interest of the company, its territory and its community.

As I write these lines, we also think of course that we are looking forward to welcoming our future visitors, the general public and postal workers, to our new Museum in a few months.



2019: opening of a reinvented Museum, serving La Poste Group

© Musée de La Poste – Paris – France

The District, The Club, The Museum: Witness to History of Beşiktaş JK

Canan Cürgen

Director of Museum

Cansu Karamustafa

Researcher

1. Being a Sports Museum in Turkey

Beginning from early 80s and 90s, first examples of private museums were opened as art museums of big corporations in Istanbul. With the introduction of these museums since the early 2000s, museums has become proactive institutions which run learning activities, screenings, events, etc. in close relationship with society apart from being places which preserve and exhibit its collections (Aksoy, 2010: 186). This sense of contemporary museology including effective public relations, learning activities and other functions resulted in the popularity of these museums and a rise of museum-going in Istanbul.

The notion of sports museum is rather a new area of museology in Turkey. Despite the studies of Turkish sports history beginning from the early years of Turkish Republic, few attempts to set up a national sports museum could not become sustainable (National Sports History Museum - 1938, Ankara & 100th Year Sports History Museum - 1981, Ankara). Several sports exhibitions focusing on art, history and entertainment have taken place in malls, culture centers, galleries and rarely museums of Istanbul in recent years (see below: List 1). Today, Istanbul has private museums of the three well-known sports club and TFF (Turkish Football Federation) Football Museum.

List 1: Examples of Sports Exhibitions Taking Place in İstanbul in 2000s

- Appunti allo Stadio: Soccer Scenes, Sakıp Sabancı Museum, 2002
- National Honour National Jersey, Dolmabahçe Art Gallery, 2008 (travelling exhibition – 30 cities)
- Number One of Galatasaray: Ali Sami Yen, Galatasaray University Art and Culture Center, 2010
- Only A Game? , Taksim Cumhuriyet Art Gallery, 2010 - UEFA project supported by Istanbul 2010 European Capital of Culture Agency
- Collection of A Sports Announcer, Maltepe Park Mall, 2016
- Jewish Sportsmen in Turkish Sports History, The Quincentennial Foundation Museum of Turkish Jews, 2016
- Goal: The Football Experience, Zorlu Performing Arts Center, 2016

Sport museums of Turkey are small in number and variety, the major reasons can be found in scattered collections, lack of historiography of Turkish sports and sporting policies of the government. Thus, sports museums mean a new area in Turkey and also in literature. As Cürgen and Madran pointed at the second workshop on Sports in the Museums of History and Archaeology, museology generally is a graduate study that mostly accepts undergraduates on history, archaeology, arts, and architecture also design, sociology, ethnology, and etc. but not sports fields. So that museologists who work in and on sports museums have not really "sportive minds". Vice versa, sports museum curators, specialists, managers are not usually museologists. This may be the main reason for the lack of large variety on sports museum literature as well.

2. Beşiktaş JK Museum: Brand Value and Sustainability



Beşiktaş JK Sports Club is the first Turkish sports club founded in the Ottoman period in 1903. The first branches established were gymnastics, athletics, wrestling, boxing and fencing. In 1911, the football which is actually the major branch was founded. In 1933 the club's basketball team, in 1978 the handball team and in 1986 volleyball were founded.

Today, Beşiktaş JK has 115 years old and practices sports mainly on 4 branches; football, basketball, volleyball and handball with teams of women, disabled and also youth. The football A team is considered one of the best 3 teams of Turkey as well as it is a tough opponent in UEFA. Beşiktaş JK's stadiums are also legendary in Turkish football history. The actual stadium is firstly built on Dolmabahçe Palace terrains in 1947.

Beşiktaş JK Museum, was founded as Turkey's first private sports museum in 2001, registered with the approval of Ministry of Culture and Tourism in 2007 and reopened with a contemporary museological approach in 2017. The collection consists of various materials which not only belong to the Club's 115 years of sports history, but also shed light on Turkey's sports history. A significant part of the collection is related to the football branch; however, there are many museological materials such as photographs, ephemera and documents

dealing with other branches of Beşiktaş JK and describing different periods. As a result of Beşiktaş JK's successes in many of the ongoing branches, additions are made to the collection and in general acquisition processes, the collection is rather being developed with direct donations day by day. The new structure of the museum foregrounds accessibility (especially for disabled visitors), interactivity (with contemporary technology and digital applications), child friendly zones (with a Children's Activity Zone and learning areas) besides sports heritage of the Club and the culture of its fans. Overall, it aims to be 'a museum for all' with a new structure and an additional non-sporting context. The visitor numbers show that 10 per cent of the yearly visitors are disabled, 65 and older people and under 7 years old children.

Beşiktaş fans and sports fans between the ages of 10-30, women and children are the target group of both the Museum and the Club. Although Beşiktaş JK Museum bears the brand value of Beşiktaş JK Sports Club, this alone is not enough to make these groups museum audience. The notion of a museum is very new for fans, so is the experience of a sports museum for society and close district. The first move was to introduce, promote and create awareness about the museum's presence. The initial contribution of supporters' associations and Beşiktaş soccer schools has been important in this sense, they organize visits at various periods. However, the reason behind their motivation should not be ignored: to make a contribution to 'their Club'. Except these, the staff of the Club, Beşiktaş congress members and executive box owners are other groups who need special attention and appeal. Therefore, the community of Beşiktaş JK is the core of museum audience but still needs extra motivation.

3. The Impact on Close District: Beşiktaş



Beşiktaş JK Museum is located in the stadium of the Club, Vodafone Park which is surrounded by historical Beşiktaş district. The history of the Club overlaps with the neighborhood identity. Beşiktaş supporters have a strong sense of belonging to the deep-rooted neighborhood identity, one of the reasons for this is undoubtedly Beşiktaş Sports Club. Beşiktaş JK is a lucky club that continues to live together with the residents who creates a fan base in his neighborhood.

Museum Learning Programs' first focus was neighbouring schools. Pilot workshops were organized with neighbouring schools following school trips. With the aims of inspiring a love of sports and creating a sports / museum culture for children, a protocol was signed with Istanbul Provincial Directorate of National Education. The museum welcomed students of the schools from many districts of Istanbul. Learning activities contributed to the awareness about the museum beginning from the close district to many other areas of the city.

In parallel with learning programs, several actions are taken to interact with the close district. In order to maintain a visibility around stadium, the museum worked with the municipality for placing several signboards around the stadium. Beşiktaş is a central and historical district which have the Naval Museum, Akaretler Mustafa Kemal Museum and Dolmabahçe Palace in the walking distance of Beşiktaş JK Museum. The Naval Museum and Beşiktaş JK Museum have made a collaboration based on the model of informing the visitors of the two museum. After a short period from the museum's reopening, the stadium tour (Şeref Turu) was introduced for the first time in Turkey. Today, stadium tours have a growing popularity and some of the European sports club prefer a hall of fame or gallery visit included in the tour route. Beşiktaş JK Museum is also nourished by their visitors' flow of sport fans and tourists.

Considering the foreign and local tourist, the museum was introduced to the members of IRO (Istanbul Guides Association) and Big Bus Istanbul (Hop-on, Hop-off Istanbul Sightseeing Tour) route. The museum takes the advantage of stadium's tourist appeal as well; however, the political agenda causes a general decline in foreign tourist numbers. As for the local tourist, a cultural tour of Beşiktaş Neighbourhood titled "Beşiktaş Neighbourhood Tour Following The Footsteps of BlackEagle" has recently began to be organized with the attempts of Beşiktaş JK Museum.

4. A Club Museum As a Social Institution?



"Sports attract many people who would react adversely to the concept of a museum so how is this to be changed?" (Wamplew, 1998: 273). Club museums have a significant role at this point owing to their popularity. Beşiktaş JK Museum have advantages and disadvantages. Introducing the idea of a sports museum and turning the community of Beşiktaş Sports Club into loyal visitors are the main challenges. Moreover, sports clubs are prestigious institutions but their expectations of a museum mostly cover this prestige, public relations and commercial concerns. On the other hand, the Club has the sympathy of other team fans because of its sensitivity to social movements and its attitude of fair play. Beşiktaş JK Museum has the advantage of this attitude and its central location unlike other clubs. Being a club museum may seem to be an obstacle for becoming a sports museum. Beşiktaş JK Museum has additional emphasis on "a museum for all" and "sports history museum". Being accessible and providing a non-sporting context such as architecture, neighborhood, history, technology and entertainment supports these messages. Furthermore, learning programs which include fair play and sports workshops combining arts and sports have an overall healing effect. At the intersection of sports and museum professionals, Beşiktaş JK Museum makes an effort to utilize its social and participatory function for sustainability.

THE CHALLENGES OF PROFESSIONALIZATION

Diamonds are (not) For ever: The story of the Harry Oppenheimer Diamond Museum

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Preview

Throughout history, diamonds have played an important cultural role, representing purity, strength and power. Today, they appear in engagement rings and other precious jewelry to symbolize everlasting love and to celebrate happy occasions. Not only beautiful to behold, diamonds also have a wide variety of scientific, industrial and technological applications.

Diamonds can be used as a cutting tool, as a heat spreader, in gramophone needles, in space shuttles, and more.

Diamonds can be found in various kinds of museums: Art museums, historical museums, design museum and also in natural history museums. Because diamonds are the hardest natural material, they indeed last forever. This characteristic makes them symbols and story carriers throughout human history. There are several private museums dedicated entirely to diamonds. This is the story of the Harry Oppenheimer Diamond Museum in Israel.

Prologue

For many years, the only thing the millions of passers-by on Jabotinsky Road in Ramat Gan - a suburb of Tel Aviv – saw of the country's diamond business was a huge billboard on the front of the Israel Diamond Exchange complex that said: "The World's No. 1 Exporter of Diamonds."

Since the buildings of the exchange were and still remain off-limits to the general public, this is about all the public would ever know about the diamond industry and trade in Israel.

By the end of the 1970s, Moshe Schnitzer, the long serving and powerful president of the Israel Diamond Exchange, decided to change this situation by establishing a museum that would share the history of Israel's diamond industry

with the public. The museum, which was inaugurated in July 1986, was based on Schnitzer's vision to serve as the showcase for the Israeli diamond industry³⁹.

Why Israel?

Israel may be 'the land of milk and honey', but in modern times it also became to be 'the land of diamonds.' The roots of the connection between Israel and diamonds are both historical and cultural.

- The word "YAHALOM" – diamond in Hebrew – first appears in the instructions for the fabrication of the Breastplate of the High Priest, in Exodus 28, 15-30:

"And thou shall make the breastplate of judgement with cunning work; ... And thou shalt set in it settings of stones, even four rows of stones: the first row shall be a sardius, a topaz, and a carbuncle: this shall be the first row. And the second row shall be an emerald, a sapphire, and a diamond. And the third row a ligure, an agate, and an amethyst. And the fourth row a beryl, and an onyx, and a jasper; they shall be set in gold in their enclosings."

- In the middle ages, when Jews were expelled from Spain and Portugal, they were scattered all over Europe. Lots of them arrived at what is today Belgium and the Netherlands. Many countries imposed strict limits on the industry that Jews could enter. They were only relatively free in the field of trade and finance. Diamonds were once considered a new commodity, so the selling and processing of diamonds were not subject to the government. At the same time, since the diamond itself is easy to store and transport, Jews who are used to being expelled usually have to change all their possessions for diamonds, enabling them to set off at any time⁴⁰.

Thanks to this, Jews enjoyed a virtual monopoly in diamond trading for several centuries⁴¹.

When the Holocaust struck, the diamond hubs of Belgium and the Netherlands were seriously damaged. Later on, Jewish refugees who made it to Israel arrived with a rich understanding and knowledge of the diamond industry.

- Mazal U'Bracha - This is a traditional statement that signifies the closing of a diamond sale and is accompanied by a handshake between the parties. This blessing (in Hebrew!) is spoken by diamond traders worldwide,

³⁹ Halperin, Meirav; 2008; The Diamond Merchant: Moshe Schnitzer, Father of the diamond industry; Yedioth Books; Tel Aviv

⁴⁰ <https://www.israelcu.com/article/what-is-the-relationship-between-diamond-and-jewish-people>

⁴¹ Richman, Barak D.; 2006; How Community Institutions Create Economic Advantage: Jewish Diamond Merchants in New York; Law & Social Inquiry, Volume 31, Issue 2; American Bar Foundation; pp. 383–420

regardless of their language. According to tradition, it is derived from Rabbi Moshe Ben Maimon – the RamBam, a very famous rabbi, scientist and medical doctor - from the 12th century. The word "Mazal" – which means "luck" or "fortune" - symbolizes the rabbi's brother, who was a gem trader, and the word "Bracha" - which means "blessing" - symbolizes the rabbi, who is in charge of all good blessings.

The Israeli Diamond Industry⁴²

The idea of building a diamond industry in Israel was conceived as early as 1905, by the Zionist Congress. Belgian and Dutch Jews proposed to teach the diamond profession in the land of Israel to Jewish orphans from Russia, in an effort to assist the community.

In 1933, a man called Ben Zvi Moritz began to lobby the British Mandate authorities to cancel customs duties on the import of rough diamonds. His efforts bore fruit in 1936, and the establishment of the diamond industry in Israel was now possible.

During World War II, a man named Oved Ben Ami travelled to London and convinced the De Beers company, at that time the monopolist supplier of rough diamonds in the world, to sell rough diamonds to Israel's new diamond industry. In 1939, the first polishing factory, called "Ofir" was established in Netanya, which would later become known as the "city of diamonds".

In 1957, diamond exports constituted 24 percent of total exports from Israel, and 40 percent of its total industrial exports. The industry employed some 3,000 people and the volume of exported diamonds was almost equivalent to the volume of all other exported goods combined.

In 1961, an agreement was signed between the Israeli government, diamond industry representatives and the De Beers' Central Selling Organization (CSO), which established Israel's standing as an exclusive recipient of rough diamond allocations. De Beers recognized Israel as an almost exclusive buyer of 'melee' diamonds – a mixture of small rough diamonds and promised to allocate Israel with the bulk of all global sales of melee. As a result, the Israeli diamond industry controlled the global melee production.

In 1967, the Israeli Diamond Institute was founded. Its mission was to assist and promote the industry. The Israeli government, diamond industry organizations, banks and Israel's organization of trade unions were united in furthering the interests of the diamond industry in various fields: the advancement of

⁴² This section is based on information from the Israel Diamond Institute's diamond portal website: <https://en.israelidiamond.co.il/history-israeli-diamond-industry/>

professional training and security issues; marketing; research and technological development.

In 1982, a change in policy aimed to increase the variety of diamonds Israeli diamantaires could sell, including diamonds not manufactured in Israel.

In 1986, the Harry Oppenheimer Diamond Museum was inaugurated, showcasing the Israeli diamond industry.

In 1987, Israeli exports of polished diamonds exceeded the \$2 billion mark.

In 2014, the MMC – Modern Manufacturing Center was inaugurated. The center houses 76 polishing stations, a diamond polishing school and advanced technological equipment

Today the Israel Diamond Exchange is one of the four largest diamond exchanges in the world. Israel imports rough diamonds valued at about \$5 billion a year - this amounts to about 40 percent of the total value of rough diamonds produced worldwide!

The value of Israel's diamond exports is about \$10 billion a year, of which about \$7 billion is polished diamonds.

The Diamond Museum – First stage

As mentioned – in 1986 the Harry Oppenheimer Diamond Museum was opened.

At the time of its establishment, the museum mainly presented the process of mining and manufacturing diamonds.



Photo: Israeli Diamond Institute

The museum was named after Harry Oppenheimer, the head of the South African Oppenheimer family that had a controlling stake in De Beers. The museum hosted private collections from the industry, collaborated with various De Beers departments in its changing exhibitions, and explained the importance of De Beers in the world.

The museum had a small library which served as an information centre for the diamond dealers as well as for the general public.

Later on, a section about Diamond Properties was added to the display, aimed at school children. Marketing activities began for elementary school students. Turning the Diamond Properties section into a space for practical activities for the public and for learning the connection between diamonds and science has brought many school children and students to the museum. Yet, most of the activities for holidays and vacations were still published only in-house to the families of the workers in the industry and not to the general public.



Photo: Israeli Diamond Institute

The temporary exhibitions were dedicated to several issues:

- Diamonds and Jewish history
- Jewelry set with diamonds from various designers and collections around the world
- Exhibitions loaned from De Beers- rough diamonds, engagement rings, stamps with diamonds and gemstones.

The Diamond Museum – Second stage

In 2007, it was decided that the time had come to change the display and to move with the spirit of the time in terms of display and content.

The manifesto published by the Design company describes the concept of the museum as follows⁴³:

"The museum has a central role in creating the image of the industry for many diverse audiences in Israel and abroad. ...The museum is designed in absolute totality, which radiates glamor atmosphere, prestige and innovation in a way that creates a sense of security, intimacy, secrecy and mystery, the atmosphere of safe rooms, protected and hidden in basements."

In the orientation map it was stated that *"The Israel Diamond Museum is the only museum in the world that presents in a comprehensive and experiential way the diamond's journey from the depths of the mine to its placement in jewelry and objects d'art"*.

In a book published in honor of the 70th anniversary of the Diamond Exchange, it is stated that *"the museum now reflects, in its exhibits and in its display, the current technological age in the diamond industry"*⁴⁴. In fact, the "technological age" expressed in the museum was mainly in display media and, unfortunately, less in content.

The new display

The museum program and design had much enthusiasm for innovative technology and the desire to make a show. The appearance comes at the expense of the content, even if allegedly they presented the same contents presented in the old museum.

The main change was to place a great deal of emphasis on the process of polishing diamonds and turning them into gems designed for jewellery and object d'art. The children's activity section and the library were removed, and a display of polished diamonds and jewellery was added.

⁴³

http://www.archijob.co.il/archijob_projects/showProject.asp?projectId=DE121&projectFamilyId=2

⁴⁴ Ami, Shira; 2008; The Diamond in the Crown – The History of the Diamond Exchange; Oriyan and The Israel Diamond Exchange; Tel Aviv



Photo: Natan Dvir

In addition, a film, presenting the trading process taking place within the diamond exchange, was added. As mentioned - the general public could not enter the premises and see these processes. Whereas the films in the previous sections lasted an average of 4 minutes each film, the film on the Diamond exchange took about 14 minutes.

The new curator of the museum was a person who worked as the director of the Israel Precious Stones and Diamonds Exchange. He only dealt with temporary exhibitions and did not engage in the permanent display or educational activities at all. The guiding line of exhibitions was to present existing collections or designs of jewellery and contemporary Judaica artefacts. Some of the exhibitions had nothing to do with diamonds.

To sum up the changes:

- Most of the industrial objects disappeared from the display. The illustrative devices for children were thrown out.
- Some of the new showcases were too high for children and disabled people in wheelchairs.
- The carpets were replaced with a hard and cold metal floor.

The museum staff was given an official instruction not to encourage audiences from outside and not to market the institution as an educational tool because a lot of money was invested in the new equipment and the management did not want to "waste" screen hours. The space was now at the service of the Diamond Exchange clients and was intended only for those who "serve" the industry directly - in diplomatic relations, public relations and foreign currency purchases.

During this period, shops and sales centres (mainly for tourists) were established around the museum, which relied on the institution as a platform for providing information to potential buyers before bringing them to the shops, so that they would not be considered as tourist traps.

Israeli museums' regulation

During 2014, due to financial issues, the management of the museum decided to try and become a certified museum, hoping to save money by this declaration, as certified museums in Israel are released from paying municipal taxes, and are entitled to receive money from the state.

According to the Israeli Museum Law from 1983 "a Museum is a non-profit organization that has a collection of exhibits of cultural value, which regularly presents the collection or part thereof to the public, and the purpose of the exhibition is education, study or pleasure."

In order to become a certified museum, it needs to comply with different duties such as:

- (A) to employ professional workers according to a standard to be determined;
- (B) to preserve the exhibits and ensure that they are properly maintained and presented to the public;
- (C) to keep a record and description of all exhibits in the museum and photograph them;
- (D) to provide the public with information about exhibits in the Museum;
- (E) to publish catalogues and other publications;
- (F) to conduct educational and cultural activities at the Museum;
- (G) to comply with provisions regarding security and safety
- (H) to submit an annual report on the museum's activities;

In the mid-2000, the State of Israel published a list of definitions, procedures and rules regarding the professional work of the cultural institutions, including museums, according to which the State ranks their activity and calculates the level of economic support in order to make the budgeting process uniform, transparent and neutral. The criteria are a complete set of definitions, guidelines for the management of the museum and compensation for its various activities, from the size of the building and the staff to the number of pages in the catalog. Of course, there was no problem maintaining security within the Diamond Exchange compound. The fulfilment of the other museums' regulatory requirements within the existence space and design proved to be much more of a challenge.

Unfortunately, the display was so tied-up and fixed that there was almost no way to change it. The museum had no collection, no budget for collecting, and most of all – no understanding of museums' practice.

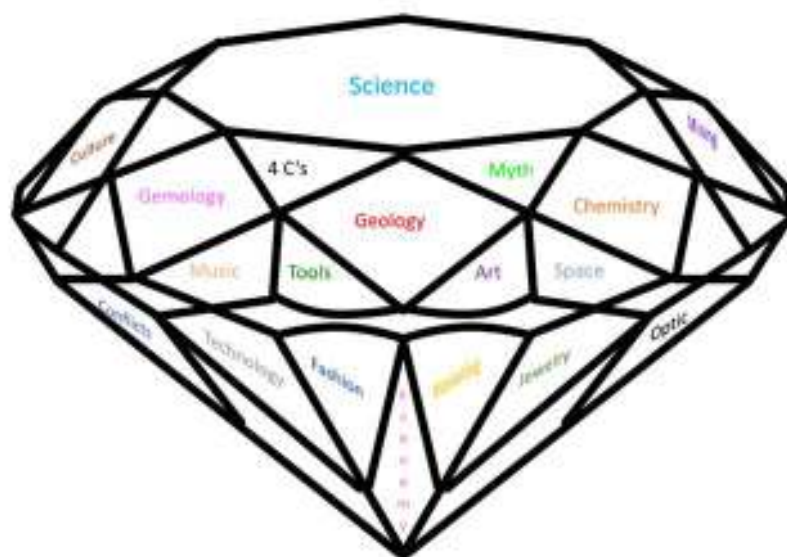
As it was almost impossible to change the exhibition, we changed the story.

The Diamond Museum – Third stage

As mentioned, the route of the museum's visit was a journey in the footsteps of the diamond from its creation in the depths of the earth to the polished diamond or jewellery sold through the Israel Diamond Exchange.

We now started adding more and more layers of information to this story, almost every existing part became a starting point for new issues. We developed lessons in the fields of earth-science, economy and trading. We also raised environmental issues, including unpleasant subjects such as "conflict diamonds", and presented them to schools and to the general public.

We developed a special educational program for high-school chemistry classes, focusing on this collection and dealing with subjects such as chemical connections and the character of hardness of minerals, the effect of colors, structure of crystals and more. This became our most successful program. Almost every chemistry class in Israel visited the museum. Chemical-engineering students from the nearby college or former science teachers were now selected as guides



© Noga Raved

We connected the museum to Wi-Fi and used a cellular application called "ComeToArt" – an Israeli initiative to make a flexible audiovisual guide for museums. With this application visitors can download an audio guide for the temporary exhibition and make their own tour. Later on, we launched an internet site of the museum and a Facebook page

The concept we came up with was: *"From corporation to cooperation."*

This started with a public call for the Diamond Exchange members to donate objects, photos or information to the museum's display. This was a very slow process. The "new" old tools we received had been placed on relatively low stands, and we provided stools on which children could stand to watch the exhibits in the high showcases.

Truly the biggest problem was to get diamonds for our display, as the diamond dealers see them as a commodity and didn't want to part with diamonds of high quality and therefore - value.

The solution was to agree that, in case a buyer was interested in the diamonds they had loaned, they would be removed from the exhibition and returned immediately. We partly resolved this also by borrowing diamonds and jewellery from the shops in the compounds – those who were responsible for most of the visitors at the museum.

In addition to the educational program for the education system, we also distributed a brochure for Israeli tour guides who lead groups of adult or elderly people. We prepared and distributed invitations regarding our special activities to our mailing list, on Facebook, on the Internet and sent a press release to the national media in the hope of reaching more and more audiences.

The activities for families on holidays and vacations were now also marketed "out", to the general public and were upgraded: If until now the activities were mostly puzzles and colouring pages, they now became quest-games related to understanding processes in diamond cutting and polishing, riddles which send the family members to find items in the display, and science games.

An important step in our ability to become multi-functional was the "cracking" of the screening system in the auditorium. The existing system projected only a 14 minutes film about the diamond sale process, the Diamond Exchange and the connections between diamonds and Jewish people. The external company that maintained the system did not want to add new content. In the end we found a relatively simple way to connect a computer directly to projectors and to show any presentation or film we desired. From this moment on, the way was open: We now had a multi-functional room that allowed us to present any subject we wished to present or were asked to present by the teachers. We could hold lectures on complementary topics, lectures related to temporary exhibitions, turn the room into a special exhibition gallery etc.

We also collaborated with other museums in loans to our exhibitions, as well as in joint projects. For example:

- In 2015, the leading scientific institution in Israel (and one of the best in the world) – the Weizmann Institute of Science – started an enterprise called "*Science Education Week*" for science institutions, centers and

museums. In 2016 they contacted us and offered us to join this project as a science museum.

During this week, we organized special activities for families, a special lecture and a daily riddle. This was a success and we continued with this in 2017 as well.

- International Museum Day by ICOM

As mentioned, diamonds are multidisciplinary objects and touch upon many aspects of life. Due to this fact and with our mental flexibility, we were able to organize special activities on every international museum day in conjunction with our content and not just to be open with no charge on that day, as many other museums do.

After less than two years the museum was recognized as a science center by the Ministry of Education.

In addition, we contacted researchers from universities, science museums, historical museums, art museums, technological and design institutions, jewellers, people from the diamond industry, teachers, and of course – the general public and families, as one of our main goal was to increase the numbers of Israeli visitors in the museum. It should be remembered that this is an audience which required greater investment: longer guiding (at least 45 minutes as required by law), a new special activity for each holiday in order to make visitors return and more. It should be noted that the museum did not operate on weekends or in the afternoon (except for one day a week until 6PM), which also effected the ability of the general public to visit the place. Yet, the educational and cultural activities were fruitful, so we were proud to discover that the Israeli public voted with their feet and the amount of the local visitors has grown and actually more than doubled itself, from 4,000 visitors in 2012 to more than 9,000 Israeli visitors in 2017. Whereas in 2012, about 90% of the museum's visitors were tourists that mainly arrived from the commercial diamond jewellery centres located around the museum, this trend gradually decreased to around 70% in 2017.



Photo: Nurit Shohat

To sum up the museum's evolution:

- 1986 – 2006: A private museum open to the public, presenting mainly the technical aspects of the process of mining and manufacturing diamonds. Educational programs for kids.
- 2007 – 2014: Primarily an internal exhibition space for members of the Diamond Exchange and their clients, focusing on the diamond polishing process and the story of the Israeli Diamond Exchange.
- 2015 – 2017: Attempt to become a certified museum. As part of the process, the museum became accessible to disabled people, integrated digital platforms, reaching out to the education system (especially students of science and chemistry) as well as to family activities.

Epilogue

Even though the activity within the museum was independent, it was part of a semi-economic private business system which was managed by representatives of the Diamond Exchange. This management did not realize that being a certified museum meant complying with regulations of collections, registration, display, educational activities etc., and being supervised by external bodies.

In order to understand how the diamond industry behaves, one needs to refer again to the manner in which the sale of diamonds is done - a handshake and a statement of the phrase "Mazal U'Bracha". Tens of thousands of dollars deals are closed this way. There are no long discussions, no contracts, no complicated agreements, and everything remains behind the walls of the diamond exchange. Between this world and the museum's, a world of laws and regulations and long and detailed guidelines and constant external supervision there is a great conceptual gap.

Certainly, at a time of crisis in the industry, as it was in Israel in 2015, there was collateral damage. When the data regarding 2015 arrived at the beginning of 2016, confirming that this was a very bad year, it affected the museum too. During 2016, the Museum's activities were reduced: temporary exhibitions were cancelled, and later on the curator was dismissed. In 2017, the administrative director's position was also cancelled.

Being a private business, when different priorities regarding the premises and its budget arose, at the beginning of 2018, the museum was shut down by the Diamond exchange.

The process was very fast - within two weeks the museum was closed, without even informing its board.

Against the economic considerations of alleged budgetary savings and the evacuation of space for other uses of the industry, all public and social attentions

and educational successes were forgotten and abandoned. The management returned to being “corporate” rather than “cooperate” in their preference to turn the space of the museum into an industrial centre.

In this review we tried to explain the enormous cultural potential embodied in the diamond field and to emphasize the advantages a place like a museum have to offer to diverse audiences.

We hope that other initiatives will restore the former glory and establish sites, whether tangible or intangible, that will present the story of diamonds and their contribution to human civilization.

Corporate Museums in Japan and the Activities of the “Consortium of Museum for Industry and Culture (COMIC)”

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It is said that there are hundreds of corporate museums in Japan, and the purposes of their founding are as follows;

- Display art collection of the company or its owner/founder,
- Introduce history of the company or its products,
- Introduce achievements of the founder,
- Introduce manufacturing process of products at the factory,
- Conserve products, documents or objects, and so on.

Among the corporate museums, there are museums, whose main themes are “industry and culture”. And some of these museums now form a consortium and carry out various activities together. Here, I would like to present this consortium called “Consortium of Museum for Industry and Culture”, called “COMIC” for short.

Why was formed the Consortium of Museum for Industry and Culture (COMIC)?

1. Why is the Consortium for “Industry and Culture”?

Museums such as museum of fine arts, history museum, or science museum, etc. are very popular in Japan, but industrial museums have not been sufficiently recognized until now despite their importance. In such circumstances, the COMIC started its activity as an industrial museums network in 2008.

The participants in the COMIC are mainly museums founded and operated by private companies, and develop their activities as museum reflecting the social and cultural influence derived from not only economic activities of each company but also technology, labor, products and services. This is the reason why the words “industry and culture” are included in the name of this consortium.

2. Industrial Museums Network

In the Western nations, there have been many “public” industrial museums, and some of them are very magnificent in size and activity; for example, Deutsches Museum in Munich, National Museum of Science and Industry in London, Museum of Arts and Industry in Paris, Smithsonian Museum in Washington D.C., etc.

On the other hand, in Japan, since 1970s, the possibility of organizing a museum, which would exhibit and preserve materials and objects related to the history of industry and technology in Japan, has been examined. But, for reasons of economic depression and others, this project was frustrated, and to make matters worse, most of 23,000 materials that had been collected and preserved for this planned museum, were dumped in 2009. However, the news of this dumping of materials hardly attracted the attention of the Japanese public.

As this tragedy indicates, the importance of a public museum related to the industry has not recognized much in Japan. On the other hand, there are many industrial museums founded and managed by private companies, and some of them have attracted many visitors. If these industrial museums would be linked together, they would be able to form a network to carry out the activity equal to the large industrial museums in the Western countries as mentioned above, even if its real building would not exist. This is the ultimate goal of the COMIC. And it is also expected that each museum would be stimulated and raise the level of its activity and own staffs.

3. Collecting, Conservation and Research

Recently, in Japan, two industrial heritages have been inscribed on the UNESCO's World Heritage List: the "Tomioka Silk Mill and Related Industrial Heritage" and "Sites of Japan's Meiji Industrial Revolution: Iron and Steel, Shipbuilding and Coals Mining". Or, there are also some industrial inheritances designated as cultural property by the Japanese government. These industrial heritage and related materials have been appropriately protected and administrated, but these are only a modest part of the total.

In particular, with development of lands or improvement of installation of a company, the majority of modern Japanese industrial heritages after the Meiji period has been destroyed without being examined for their values. In addition, as already mentioned, even the materials collected for founding a museum were thrown away. It will be very difficult to recover materials such as equipment or machines, documents and drawings, or products and services, once they are discarded. So, the COMIC promotes collecting and preserving materials related to the industry.

By the way, it is ideal that carry out exhibitions with information and data obtained by research or studies on the collected materials. But, it is certain that there are industrial museums whose curators or staffs lack technical knowledge and experience about museum activities. Because they have not studied museology or something like that. Therefore, the COMIC offers a place and opportunity for its members to share and study information on methods of collecting and researching materials and planning exhibitions, and raise their skills.

4. Social Responsibilities of the Company

In recent years, industrial museums have been demanded not only to collect, preserve and research materials but also to hold exhibitions, conferences seminars, workshops, and so on, as like the other kind of museums.

On the other hand, it is considered very important that industrial museums provide information about each industry to the public through real materials. It is also considered that each company would fulfil a part of its social responsibilities through its museum activities.

The consortium offers an opportunity and appropriate place for its participants to learn each other how each museum plans exhibition and conducts conferences or workshops. And they can study how they would be able to apply that information to their own museum.

5. Participants and Activities of the COMIC

The consortium is a soft network created by private industrial museums. For this reason, there are neither regulations nor need to pay a fee to participate in it. In addition, it is totally free to participate and withdraw. This consortium was formed in 2008, and 47 museums participate as of August 2018. These participants can be broadly divided into the following two categories.

1. Corporate museum that deals with industrial culture as main themes.
2. Organizations, companies, or individuals interested in the activities of the museum of industrial culture.

* The museums participating in the COMIC are as following:

The Ad Museum Tokyo, Dentsu / Electricity Museum, Tokyo Electric Power Company / GAS MUSEUM, Tokyo Gas / i-muse IHI History Museum, IHI / Ieshan-Honten Museum of Beni, Isehan-Honten / The Japan Newspaper Museum, The Japan Newspaper Publishers & Editors Association / Kao Museum and Kao ecolab Museum, Kao / Lixil Museum, LIXIL / Mahobin Museum ,ZOJIRUSHI/ Mitsubishi Minatomirai Industrial Museum, Mitsubishi Heavy Industries / Mitsubishi Tanabe Pharmaceuticals Historical Museum, Mitsubishi Tanabe Pharma Corporation / MIZKAN MUSEUM, MIZKAN Holdings / Museum of Industrial Technology, Nippon Institute of Technology / Museum of Logistics, NIPPON EXPRESS / Naito Museum of Pharmaceutical Science and Industry, Eisai Co. / NHK Museum of Broadcasting, NHK / NYK Maritime Museum. Japan Mail Shipping Line / OLYMPUS Museum, OLYMPUS / Package Museum, Toyo Seikan Group / Paper Museum, Paper Foundation / Postal Museum Japan, Tsushinbunka Association / Printing Museum, Toppan Printing / Seifun Museum, Nisshin Seifun Group / THE SEIKO MUSEUM, SEIKO / SEVEN&i HLDGS. Education centre, SEVEN&i HOLDGS. / Shibusawa Memorial Museum, Shibusawa Eiichi Memorial Foundation / SHISEIDO

CORPORATE MUSEUM, SHISEIDO / Takenaka Carpentry Tools Museum, Takenaka Corporation / TDK Museum, TDK / TEIKOKU DATABANK Historical Museum, TEIKOKU Databank / Tobacco & Salt Museum, Japan Tobacco / Tobu Museum, Tobu Railway/ TOSHIBA SCIENCE MUSEUM, TOSHIBA / Tosho Bunko, TOKYO SHOSEKI / Toyota Automobile Museum, Toyota Motor Corporation / Toyota Commemorative Museum of Industry and Technology, Toyota Group / TSUMURA KAMPO MUSEUM, TSUMURA Corporation / World Bags & Luggage Museum, ACE

Among these museums, there are some that have done renovation of its exhibition o reconstruction of the building in the recent years, and for that renovation the exchange of opinions in the COMIC has been very useful.



Activities

From 2008, the COMIC has been carrying out many activities like as lectures, museum tours, workshops, etc. These are held once every two months, changing places.

Drinking party

What I should not forget to mention is that there is always a drinking party at the end of every COMIC activity, and that this drinking party is the most important of all activities of the COMIC, because in Japan eating and drinking together is very important to exchange useful information or opinions.



Sumida Corporate Museum Association

Before finishing this presentation, I would like to introduce a little activities of an association of the corporate museums, apart from the COMIC.

In Sumida Ward, Tokyo, there are almost 50 corporate museums, small or large. Among them, five museums that are members of the COMIC formed an association called the Sumida Corporate Museum Association, and started its activities in 2016. Although this association has just been organized, they have developed their activities like as printing the brochures in Japanese and English, collaborating each other in exhibitions, holding lectures, etc.

This Association is formed by the following five museums:

Postal Museum Japan, Kao Museum, Tobu Museum, the Seiko Museum, and Tobacco & Salt Museum



