

Annual conference

CORPORATE MUSEUMS

Istanbul, Turkey

October 10-12, 2018



Information and contact:
<http://network.icom.museum/icmah/>
icmahsecretary@gmail.com

CONFERENCE PROGRAMME

Day 1: October 10th 2018

09.00-10.00 Registration and welcome coffee

10.00-11.30 **Welcoming speeches**

Özalp Birol, Pera Museum

ICOM Turkey

Myriame Morel-Deledalle, ICMAH

11.30-12.30 **Keynote speaker**

Florence Hachez-Leroy, France

12.30-14.30 Lunch break

14.30-16.30 **Session 1: The origins of the corporate museum**

Arthur Mettetal, "History and Heritage in the service of a company:
The example of the Orient Express Heritage endowment fund", France

Övgü Doğan, "Corporate art collections in Turkey", Turkey

Robledo Santiago, "The collection manufactured objects in the National
Museum of Colombia", Colombia

16.30-17.00 **Discussions**

Day 2: October 11th 2017

10.00-11.30 **Session 2: Building and maintaining corporate collections**

Nouran Morsi, Ayman Faried, Shaimaa Kamel, Yasser Mansour,
"The Interpretation of Cultural Identities within the Physical Context of the
Corporate Museums", Egypt

Mirjana Novakovic Munisevic, "Aeronautical Museum in Belgrad",
Serbia

11.30-12.00 **Discussions**

12.00-12.30 The presentation about the General Conference of ICOM in Kyoto
2019 by **Katsuyuki Okamura**, Japan

12.30-14.00 Lunch break

14.00-16.30 **Session 3: Corporate museum; museum of know-how?**

Anne-Sophie Duroyon-Chavanne, "The 11 Conti Museum – Monnaie de
Paris: a showcase of Monnaie de Paris's heritage and know-how", France

Mahmut Boynudelik, "Adatepe Olive Oil Museum", Turkey

Ayşegül Okan Sağlam, "What Does A Bank Do In The Museum World?", Turkey

16.30-17.00 **Discussions**

Day 3: October 12th 2017

10.00-12.00 **Session 4: What repercussions for the company and the territories?**

Catherine Chauvière, "Post Office Museum", France

Esma Nur Ulcay, "Merinos Factory and Merinos Textile Industry Museum", Turkey

Canan Cürgen, Cansu Karamustafa, "The District, The Club, The Museum: Being Witness History of **Beşiktaş JK**", Turkey

12.00-12.30 **Discussions**

12.30-14.30 Lunch break

14.30-16.30 **Session 5: The challenges of professionalization**

Noga Raved, Nurit Shohat, "Diamonds are (not) Forever: The story of the Harry Oppenheimer Diamond Museum", Israel

Reiko Sakaki, "Corporate Museums in Japan and the activities of the "Consortium of museum for Industry and Culture", Japan

Yeşim Kartaler, "Transformation of life into memory, memory into museum and museum into life again", Turkey

16.30-17.00 **Discussions**

ABSTRACTS

History and Heritage in the Service of a Company: The Example of the Orient Express Heritage Endowment Fund



Arthur Mettetal

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EHESS (Centre de recherches historiques) / Orient Express (SNCF – ACCOR), France

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, movable heritage. The collection is complementary to the historic cars of the 1920s, owned by the SNCF group, which were exhibited in 2014 in front of the Institut du Monde Arabe in Paris.

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. We would like to review its creation, development and interaction with the company.

Borusan Contemporary Art Collection



Övgü Doğan

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Borusan Contemporary Museum, Turkey

Corporate art collections are national treasures of the geography within.

The globally justified reasons behind the corporate art collections today, contrary to the belief that they are a financial investment, they encourage the motivation and creativity of the people who meet art in the workplace, increase their productivity, strengthen the corporate image and improve the institutional relations.

Beginning in the 15th centuries, collecting has changed the dimension and entered a process that included companies in the 19th century. It started in America spreaded to the all over the world today. Creating corporate collections will provide significant contributions beyond the decoration of the company's own facilities.

In my presentation, I will be talking about the impacts of displaying artwork in the workplaces which is a part of my thesis topic discusses a subject that 'development of corporate art collections in the world'. These effects are; first is that artworks displayed at work are positively influencing the identity of the institution; secondly, the arts are seen as the force of inspiration and pioneer employee's motivation and their creativity; thirdly, corporate art programs are an effective tool in marketing the products and branding of the institution; and fifthly I will mention that art is accepted as a means of social communication tool in the society.

The Origins of the Corporate Museum



Robledo Santiago

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Museo Nacional de Colombia

The collection of manufactured objects made by private economic agents has been an **important part of the National Museum of Colombia's almost** bicentennial history. The institution was founded in 1823 as a natural history research center, acquiring its historical character during the 19th century and its artistic dimension already in the middle decades of the 20th. During the 19th century Colombia was peripheral member of the global market, lacking a robust manufacturing sector. Nonetheless, at the time the **National Museum possessed examples of the "national industry" (textiles, machines, etc.)** 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**. 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 an economical dimension to its historical narrative. This case study provides an interesting example of the shifting relation of these kind of collections and the historical ones, even though it does not relate the experience of a "corporate museum".

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



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Faculty of Engineering, Ain Shams University, Egypt

Recently, the whole culture of museums has been changed. The old museological ideologies have been transformed from conservation to the share knowledge and experiences, which is considered step towards the future.

The 20th century has witnessed the emergence of the corporate museums phenomenon as an advanced form of investment in culture introduced by the industrial corporations, **and used as a marketing device. Collections was selected from the corporations' archives** that represents the history of the brand, and the new developments and technologies in their products. As a socio-cultural institution, corporate museums are playing a **significant role in the promotion of culture, through enabling visitors to view the brand's** history in depth.

As an exhibition based facilities, corporate museums are drawing their own cultural identity, which is essential in the globalization crisis of identities. Thus create the need to design an inspiring physical context that represents the company identity and the high quality of its products.

The paper demonstrates the representation of the cultural identities within the architecture of the corporate museums, the design of the exhibition space, the scenography and the selection of collections through a comparative analysis based on a field observation for Porsche Museum and Mercedes Benz Museum.

Aeronautical Museum in Belgrade



Mirjana Novakovic Munisevic

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The Head of Center for Aviation History and PR at Aeronautical Museum, Belgrade

The Conference Corporate museum is an opportunity to introduce the presentation of the Aeronautical Museum – Belgrade, spread story about It and to all gathered participants show the way our Museum works through the ups and downs of the past decades. At any time Museum held its primary activity and has never closed its doors to visitors.

The role of various companies and corporations in Museum development is undeniable, their efforts, commitment and investment have made it possible for the Museum to come to life and sustain it in the past six decades. Unfortunately, the year of the crisis and wars left the consequences and traces. Many companies that built the Museum have collapsed, shut down.

The Museum is left to itself and today it is the only cultural institution in Serbia, and more widely, which is completely financed by itself. Sometimes the glittering buildings in which glasses you could see, today is the testament of decay and our own inability to help. Once the glittering buildings in which glasses you could see yourselph, today is the testament of decay and our own impossibility to help.

Cultural monument of the city of Belgrade, has passed the thorny path of development, has preserved aviation heritage and it is still one of the most visited museums in Serbia. We are approaching the number of 1,500,000 visitors. The Aeronautical Museum in Belgrade is, by many, a drop of the sky on the earth, the aviation temple of Serbia, but unfortunately and the place where the rich past and the cruel reality are encountered. It certainly deserves more attention than he was given. According to the number and value of the exhibits, the Museum is one of the leading institutions of this type in Europe.

What does a bank do in the museum world?



Ayşegül Okan Sağlam

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İşbank Museum, Istanbul

İşbank Museum is a museum of institutional history where information and memorabilia related to the İşbank's economic, social and organizational development from its establishment on August 26, 1924 to the present are brought together, preserved and shared with the public.

Founded on the order of Mustafa Kemal Atatürk as the Republic of Turkey's first bank, the history of İşbank parallels the nation's quest for modernization as well as and economical and social development. İşBank's heritage covers an extensive collection of documents, banking tools, communications devices, photographs, artworks, advertising and promotional materials, and movies that bear witness both to Turkey's economic development. This historical background and the success in banking sector make İşbank as one of the most powerful trademark of Turkey and also a notable finance organisation in the world.

In the paper we would like to discuss the advantages and disadvantages of being a museum of such a respected and historical institution. All things that we display and all activities we realize in the museum represent not only the museum itself, but also the bank. Therefore, both the museum professionals and the staff in the **bank's related departments are responsible from the museum's practices. Decisions are taken regarding both museological necessities and the bank's corporate communication strategy.**

The 11 Conti museum - Monnaie de Paris : a showcase of Monnaie de Paris' heritage and know-how !

Anne-Sophie DUROYON-CHAVANNE

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11 Conti – Monnaie de Paris, France

Monnaie de Paris (French Mint) is France's longest standing institution. It was officially founded in 864 with the Edict of Pistres which decreed the creation of a coining workshop in Paris. Today, Monnaie de Paris has specific missions: the public service of manufacturing circulating coins and the making and marketing of artistic creations. The institution is also charged with conserving, protecting and presenting to the public its historic collections; preserving, developing and passing on its artistic skills and technical expertise.

In order to put in light each of these specificity Monnaie de Paris has just opened in September 2017 its new museum – the 11 Conti museum.

It offers a unique interactive and sensory experience involving metal, know-how, and the heritage of Monnaie de Paris. The museum reveals secrets of manufacturing productions, explains and displays metal transformation processing to finish products and offers 3 direct views on its art workshops.

Moreover, the 11 Conti museum is a real showcase for its company visit.

The presentation will explain why and how Monnaie de Paris decided to highlight its know-how and heritage.

Adatepe Olive Oil Museum



Mahmut Boynudelik

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Adatepe Olive Oil Museum, Turkey

In Adatepe Olive Oil Museum we aim to give visitors overall information on thousands year old olive culture. We want that an ordinary person with no prior knowledge about olive trees should leave the museum as an olive admirer.

Preservation of the traditional objects of olive production and olive oil extraction became our primary objective.

Our second objective was creating awareness of on rich cultural heritage.

Why and how the EFQM Excellence Model can be used to achieve this objective ?



Catherine Chauvière

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Musée de La Poste, France

Le "Musée de La Poste", at the same time museum of a company and "Musée de France", was established in the heart of Paris in 1946. It closed in 2013 and must reopen in 2019 after a complete renovation representing a significant investment and a strong gesture of commitment by La Poste Group.

Prior to our reopening, the Museum embarked on implementing a formalized quality approach, based on the European Foundation for Quality Management (EFQM) model, in order to better meet the expectations of La Poste Group and the territory in which it operates. This approach was initiated during an all-day off-site meeting involving all the Museum staff. The purpose of this off-site meeting was for the staff to reflect on the meaning of our activities in a corporate Museum.

Of the six priority projects selected just after this off-site, the one titled "Demonstrating to La Poste Group that the Museum constitutes a strong resource" (for La Poste Group) is the one that most directly meets the ambition to be in the service of the company. But the other projects too, such as the one titled "Strengthen the museum's territorial anchoring". They all of them contribute supporting the reputation of the Museum and therefore the reputation of La Poste Group.

At the same time, since 2013, the Museum has created and run an informal network consisting of thirty corporate museums or heritage services. These participating museums and services enable the exchange of good practices which are a key principle of any quality approach.

Merinos Factory & Merinos Textile Industry Museum



Esma Nur Ulcay

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Merinos Museum, Turkey

The Merinos Factory which started as a product of industry movement in the first years of Republic and became one of the very important milestones in Bursa. The Merinos Factory is served under the roof of Sümerbank Holding. The term of the Prime Minister İsmet İnönü lay the foundation of factory in 1935 and opened by the President Mustafa Kemal Atatürk on 2 February 1938. The total area is 314.000 square meter inside of the factory. The factory serve different social areas such as kindergarten, wedding room, cinema, tennis court, football field, and marriage office. When the production stopped in 2004, the factory had 17.500 registered employee numbers in the factory. The factory is damaged for various reasons and decided to close. The factory transfer with all rights to Bursa Metropolitan Municipality after closing. The idea of Merinos Textile Industry Museum born with Merinos Atatürk Congress Center.

Merinos Textile Industry Museum opened the door to the visitors on 14th of October 2011 to keep alive in memories in the term of republic textile and industry. The museum consists of 4 parts and each part displays of the real materials in the factory. It is remarkable to see the adventure of the entrance from wool to the confection inside factory.

Also, the silk part is added to the museum later on. With this part, visitors witness the historic journey of the city. Silk thread and silk woven which made by traditional methods of cocoon is shown to the visitors 6 days of the week.

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



Canan Cürgen

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Cansu Karamustafa

Beşiktaş JK Sports Museum, Turkey

Museology generally is a graduate study that mostly accepts undergraduates on history, archaeology, arts, 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.

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.

The studies of Turkish sports history has been made beginning from the early years of Turkish Republic. However, few attempts to set up a national sports museum could not **become sustainable. The 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 case of Beşiktaş JK Museum as a private sports museum in Turkey will be evaluated in terms of its relationship with Beşiktaş JK Sports Club, impact on Beşiktaş district, museum’s sustainability and development expectations.

The Many Facets of Diamonds: The story of the Harry Oppenheimer Diamond Museum



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Harry Oppenheimer Diamond Museum, Israel

The Harry Oppenheimer Diamond Museum was opened at the Israeli Diamond Exchange in 1986. During 2007, a comprehensive renovation was launched, including removal of most of the exhibits from the display and replacing them with informative panels and multimedia presentations.

The museum's activity can be divided into three main periods:
1986 – 2006: A private museum open to the public, presenting mainly the technical aspects of the process of mining and manufacturing diamonds.
2007 – 2014: Primarily an internal exhibition space for members of the Diamond Exchange and their clients, focusing on the diamonds polishing process and the story of the Israeli Diamond Exchange.

2015 – 2017: The museum changed from a “visitors' centre” of the diamond exchange to an experiential scientific learning center, presenting the multi-disciplinary aspect of the world of diamonds and gemstones, focusing on chemistry, geography, economics, marketing, history and culture.

Working in a global world with an increasing transparency raised the need to discuss questions involving the visitors, as to the diamond industry's environmental responsibility, global economy, conflict diamonds and human rights - subjects which were not previously discussed in the museum. The stories accompanying the permanent exhibitions were expanded and changed, with minor changes to the display itself.

Corporate museums in Japan and the activities of the “Consortium Of Museum for Industry and Culture (COMIC)”



REIKO SAKAKI

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Tobacco & Salt Museum, Japan

The “Consortium Of Museum for Industry and Culture (COMIC)” was formed ten years ago with aim of providing a place where Japanese corporate museums could share their problems and find clues to solutions. Since its establishment, the staff of the museums participating in the COMIC has had opportunities to visit each museum and held meetings and workshops regularly, and as a result of these activities, each museum has been able to deepen mutual relationship. In this presentation, it will be presented how Japanese corporate museums and their curators and staff have tried to improve their level and skills, through the activities of the COMIC.

Transformation of life into memory, memory into museum and museum into life again



Yeşim Karteler

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Independent Museologist, Turkey

The story of Turkey's first paper manufacturing plants into a museum.

The Seka Paper Museum was established in 1936 in Izmit, which is the largest industrial city of Turkey today. After eight decades, operations were ceased in 2005 and the ownership of the plants was transferred to the municipality to facilitate its transformation into a museum as a public space.

When the Seka Paper Museum was established during the early Republican period, it constituted a significant example of overall modernization of the country through industrialization. It also helps modernize Izmit and becomes a symbol of the city. The planning process took a long time where different actors, such as the local government, the employees, museologists, museum designers and a team of advisors with expertise in history and technical aspects were involved.

The city of Izmit has always been a symbol of modernization since the ancient periods as well as a prominent area of employment and settlement. Therefore its tangible and intangible memory, history, story, objects have been analyzed during the formation of the archives and the collection. Our first go-to address were the former employees of the factory as well as their spouses, children, and grandchildren.

Today, Seka Paper Museum is not only one of the largest museums in the city and the country, but a living space offering different categories of information to its visitors presented in a scientific but easily digestible way, where the visitors can experience both the traditional and modern paper manufacturing techniques. And the grandchildren of former Seka employees build the new memory of the city here.

Workshop - 3

SPORTS IN THE MUSEUMS

OF HISTORY AND ARCHAEOLOGY

"CLUB'S MUSEUMS /
CLUBS AND MUSEUM"



Groupe de travail - 3

LE SPORT

DANS LES MUSÉES

D'HISTOIRE ET D'ARCHÉOLOGIE

"MUSÉES DE CLUB /
MUSÉE ET CLUBS"

Moderators: **Marie Grasse** (Director of National Sports Museum, France) and **Canan Cürgen** (Director of Beşiktaş JK Museum)

Location: Beşiktaş JK Museum, Vodafone Park Dolmabahçe

Date: 12th of October, 2018

Hours: 9am – 17.30am

Programme

9am-9.30am Welcome coffee and registration in Beşiktaş JK Museum

9.30-9.45am Welcome speech by the Vice President Umut Kutlu

9.45am-10.30am Visit of the Museum and presentation by Canan Cürgen, director of Beşiktaş JK Museum

10.30am-12.30am Presentations of participants (about 03.03.2018 – waiting for some other answers)

- Ahmet Karaosmanoğlu - Trabzonspor Museum, Turkey
- Alp Bacioğlu - Fenerbahçe Museum, Turkey
- Anne SEIGNOT-RENOUARD - Musée du FC Nantes, France
- Belgin Çetin - Fenerbahçe Museum, Turkey
- Canan Cürgen - Beşiktaş JK Museum, Turkey
- David Parietti - Culture and Education Hub Manager, Olympic Foundation for Culture and Heritage, Switzerland
- James Willcocks - London Stadium Tours, England
- Marie Grasse - Musée National du Sport, France

- Semih Ulu - Galatasaray Museum, Turkey
- **Sevecen Tunç** - Trabzonspor Museum, Turkey
- Stephane Mourlane - Aix-Marseille University, France

12.30-14.00 Lunch at Divan by White Pepper in Vodafone Park

14.00-17.00 Workshop, round table

17.00-17.30 Evaluation of the workshop

The workshop will be moderated by Mrs. Marie Grasse (Director of National Sports Museum, France) and Mrs. Canan Curgen (Director of Beşiktaş JK Museum)

The language of the workshop will be in English.