

CORPORATE MUSEUM; MUSEUM OF KNOW-HOW?

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

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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 Museum, Istanbul 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, Dali 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'Etat, ROI DES FRANÇAIS: A TOUS PRÉSENTS & À VENIR; SANS 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'Etat, 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 furlis ordonnés à leur distribution, ne peuvent qu'interrompre les relations commerciales, & font 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 17 du titre des attributions, faisant partie du Décret du 26 du même mois d'Août, qui défend aux Corps administratifs & aux Tribunaux d'ordonner aucun changement dans le service des postes.

MANDONS & 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'Etat 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

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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).

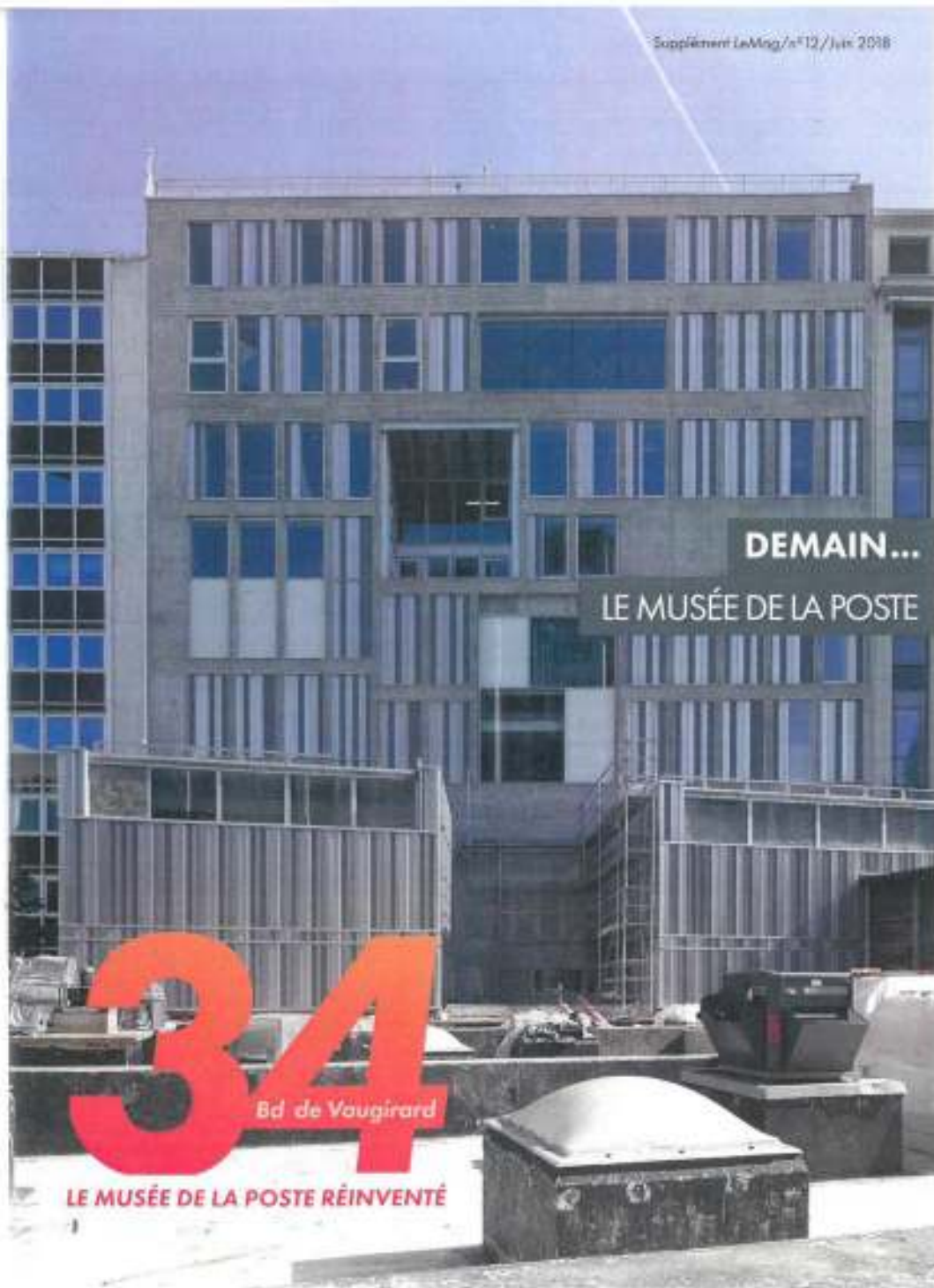
Concerning the global EFQM approach, it is important to never stop counteracting any internal resistances. A Total Quality approach in a Museum is not an obvious step. It requires a lot of communication to explain the process and benefits, and to convince people to stay involved. It is a challenge to 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

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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 Besiktas 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. Besiktas 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

Noga Raved

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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.

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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.

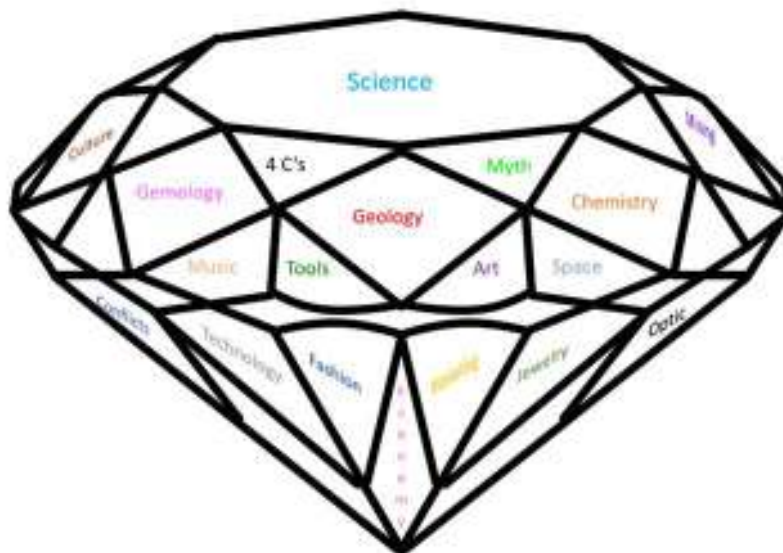
As it was almost impossible to change the exhibition, we changed the story.

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)”

Reiko Sakaki

Tobacco and Salt Museum, Tokyo, Japan

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



