

Yohann GUFFROY, “Investigation about the first life of a museographic collection : the transfer from the high school of Post and Telegraph” (« Enquête sur la première vie d’une collection muséale : la cession de l’Ecole supérieur des Postes et Télégraphes »), Professional master thesis, directed by Liliane Hilaire-Pérez and Michel Atten, University Paris 7, 2017, 146 p.

Since 1920, the Museum of arts and Crafts (Musée des arts et métiers) holds a collection from the old École supérieure des Postes et Télégraphes. Whereas information on the daily management is well known, we don’t know anything about its history. In this work, we would like to reconstitute its environment and its path before its arrival at the museum. This master thesis is articulated around two main points.

The first step will focus on the collection’s itinerary between 1878, when the school was founded and 1921, when the gallery of communication opened. We demonstrate that the collection was firstly held in the Central Gutenberg, in the rue du Louvre, then in the phone office of the Saxe avenue. In 1913, these objects are transferred at the 107, rue de Grenelle in the 7th arrondissement that was an outbuilding of the school. Thanks to these items, the director Alfred Denery and the minister of the Post and Telegraphs Alfred Massé inaugurated a museum of telegraphy. Nevertheless, this creation is quickly closed in 1915 because of the First World War and is finally replaced by the Service d’études et de recherche techniques in 1920. The collection is transferred at the Conservatoire des arts et métiers and is the origin of the gallery of communication. Otherwise, the survey indicates that the idea of a postal museum didn’t disappear in 1920 to rise in 1946 but is evoked many times in the 1920’s and 1930’s. Moreover, this move seemed to be a way to relieve the Administration of the Post et Telegraph’ memory of its technical aspect to conserve only its postal facet which is honored in the museum opened in 1946 up to now.

The second point will propose different possibilities to highlight the collection throughout an exhibition. In this way, we will try to apply a model called *Digital Heritage Reference Model* and its specific methodology of knowledge management divided in three points: capitalization; incorporation in a data base; valorization. In this manuscript, we study each step in order to propose different ways to valorize this set of objects. We develop a reflection about the physical presentation of these items and their internal evolution as well as

numerical paths which include universal access for disabled people and technologies of virtual reality. These lines enable to embrace the entire product lifecycle management of the collection.