



2016 MICHELETTI AWARD

The Judges' Report



INTRODUCTION

The Luigi Micheletti Foundation was established in 1981 in Brescia. It is a research centre with a wide archive (books, photos, posters and films) on the history of the 20th century. The main subjects are political ideologies, technology, ecology and labour. The Luigi Micheletti Foundation has been leading the debate on industrial archaeology in Italy, playing a key role in the setting up of the MUSIL - Museum of Industry and Labour of Brescia, with three sites: the Museum of Hydroelectricity in Cedegolo (Camonica Valley), the Museum of Cinema with Open Storage in Rodengo Saiano, and the Museum of Iron in San Bartolomeo (Brescia).

The Micheletti Award is now in its 21st year and was set up by the Micheletti Foundation in memory of Luigi Micheletti, the founder of the Micheletti Archive of contemporary Italian history, who had formed large and important collections to be used as the basis of the museums mentioned above. It is the most prestigious European award for innovative museums in the sectors of technology, labour and 20th century history. The first winner of the Micheletti Award, in 1996, was DASA – the German Safety at Work Exhibition in Dortmund, Germany. DASA now calls itself Working World Exhibition.

Up to and including the 2010 competition, candidates were drawn from the list of applicants for the European Museum of the Year Award. The EMYA candidates were either new museums, established for the first time during the past two or three years, or older museums which had been substantially remodelled or which had moved to new premises during the same period. This necessarily limited the candidates which qualified for the Micheletti Award, and from 2011 onwards the system of recruitment changed radically. The Award is now administered by the European Museum Academy and applications are invited from museums of any age. The current format of the Micheletti Award has four main features:

1. Its extension to examples of innovative and creative presentations and interpretations of collections, both of totally new museums or of existing institutions;
2. The inclusion of eligible candidates from the sector of science centres, visitors' centres and similar institutions;
3. The active involvement in the nomination and selection process of candidates of former winners and of other museums which have made a contribution to the development of museological discourse in this specific area of interest.
4. In 2013 the Award was extended to include museums of political history of the 20th century, in order to reflect the wider interests of the Micheletti Foundation.

Criteria

It has always been considered essential for one or two members of the judging panel to visit each candidate, as it is felt unwise to rely solely on printed material and photographs when making final decisions.

The criteria are concentrated on those aspects of a museum which – more than the quality of the exhibitions, of the building, etc. - contribute most directly to attracting and satisfying visitors beyond their expectations. Kenneth Hudson, the founder of the European Museum of the Year Award, called it 'Public Quality'. This means that the judges try to find out to what extent a museum meets the needs and wishes of its visitors and provides for their comfort and convenience. And as one of the pioneers of industrial archaeology, Kenneth Hudson supported museums of influence in this particular field.

The following criteria are the most important in a whole package of factors which are evaluated:

A. Basic appearance and performance

- *The building(s)* should be suitable for visitors, displays, collections and staff. It should, for example, serve the needs of the exhibition and the public, and not be merely a monument for its architect.
- *Exhibitions, displays* should cater for different levels and have a strong storyline supported by objects. For example, does the museum ask questions without providing all the answers? How is the industrial or technical theme explained to a non-technical audience?
- *Design, media, graphics*: their functionality, readability and use of media.
- *Amenities* (taking into consideration the standards of the area) – parking, café or restaurant, shop, information desk, toilets, multilingual facilities, disabled access, publications of various kinds.
- *Management and staff* – customer friendliness; knowledge of current museum trends.

B. Activities

- *Events*, to include educational programme, adult education, family and/or special group events, courses, workshops.
- *Website*, taking into account its accessibility, quality and quantity, attractiveness, complementary to exhibitions and other activities.
- *Social responsibility* in relation to local, regional, and national communities. Mission statement.
- *Marketing and PR* – scope of media attention, acquiring support (friends, business club, etc.), network partnerships.

C. General atmosphere and bright ideas

- *Bright ideas*, for example in exhibitions, funding, logistics, co-operation, new audiences.
- *General atmosphere* – visitor satisfaction after the visit.

An important background consideration is to investigate the ways in which a candidate is likely to change the course of museum thinking or museum practice in these respects, nationally and internationally. That is why special attention is given to imaginative interpretation and presentation – conveying the mission of the museum – education, communication and amenities.

Attention is also paid to conservation, storage, documentation and training, even though their influence on the museum's public image is rather small. However, these activities must meet professional (inter-)nationally accepted standards.

Conclusions

In practice, the judges compare the information sent by the museum with the reality at the time of their visit, taking into account the following five areas:

1. The institution (building, displays, website, multimedia, organisation, general atmosphere).
2. Innovative and creative elements of interpretation and presentation by the museum.
3. Impact of the museum on the local, regional and (inter)national scene.
4. Contribution to the development of museological ideas and/or practices in the fields of industry, technology, science or 20th century history.
5. The role of the museum as a meeting place for the community, initiating discussion and exchange of ideas.
6. The jury endeavours to find a balance between the resources of the museum and its output.

The members of the judging panel come from a number of different countries and have different backgrounds, experiences and professions. They therefore deliberately reflect a variety of professional and cultural backgrounds when judging museums. This gives a comprehensive approach to the evaluation of each candidate.

THE EUROPEAN MUSEUM ACADEMY (EMA) is a non-profit Foundation established to reflect museums at the international level, to promote research on museography and museology as a high cultural activity, to provide constructive criticism and promote discussion on new exhibitions and museums, and to diffuse museological knowledge and ideas among members of the profession. It aims to promote the conception and development of new as well as of traditional museums as tools of social change. The Micheletti Award is organised to illustrate best museum practice, in co-operation with the Micheletti Foundation, Thirty-eight countries are currently represented within the EMA organisation. www.europeanmuseumacademy.eu.

THE LUIGI MICHELETTI FOUNDATION (Fondazione Biblioteca Archivio Luigi Micheletti) LMF (established in 1981 in Brescia) is a research centre specialising in 20th-century history. Scientific research covers ideologies of the 20th century, wars, the ambivalence of technical progress, industrialization and labour, conspicuous consumption, the origin of environmentalism. The ideological, social and material contemporary history, led by international researches and conferences, is linked to a rich collection: writings, postcards, photos, posters, videos, audio documents, but also objects, furniture and machines. It is in this context that the **musil** – Museum of **Industry** and **Labour** – was created, in order to focus on the recovery of productive plants and whole urban areas. www.fondazionemicheletti.eu; www.musilbrescia.it; www.luigimichelettiaward.eu; www.luigimichelettiaward.eu

THE 2016 PANEL OF JUDGES

Mr René Capovin

Representative of the Micheletti Foundation, Brescia

Dr Christopher Grayson

Expert in European cultural cooperation, Strasbourg

Dr Karl Borromäus Murr

Director, TIM Staatliches Textil- und Industriemuseum Augsburg (*Chairman of the Jury*)

Miss Ann Nicholls

EMA Co-ordinator, Bristol

Dr Virgil Nitulescu

General Manager, National Museum of the Romanian Peasant, Bucharest

Dr Andreja Rihter

EMA President and Director, The Forum of Slavic Cultures

HRH Princess Sibilla de Luxembourg

Art historian

Mrs Danièle Wagener

Director, Les 2 Musées de la Ville de Luxembourg

Dr Wim van der Weiden

EMA Chairman, former General Director of Naturalis, Leiden

Dr Henrik Zipsane

CEO, Jamtli Foundation, Östersund

THE JUDGES' REPORT

Twelve European countries are represented this year in the competition, with a wide geographical spread – from Brno in the Czech Republic to Tire in Turkey, and from Aveiro in Portugal to Warsaw in Poland. The range of subjects represented illustrates the diversity of institutions which come under the umbrella headings of science, technology, industry and 20th-century history. A continuing trend is the increasing blurring of demarcation lines between the academic disciplines of science and art and between what is thought of as the traditional museum and organisations which are absorbing this role into their daily activities. This year we have noticed particularly the willingness of museums to engage in dialogues on the social dilemmas of today's society, bringing hitherto taboo subjects into their exhibitions and in this way maintaining relevance in the fast-moving modern world.

In *Belgium* PARLAMENTARIUM in Brussels opened in 2011 and is the European Parliament's visitor centre. It is located in the centre of the city's European quarter and the permanent exhibition was designed by the German firm, Atelier Brückner. It presents the history of the European Union and today's European Parliament and the influence of the EU on the everyday life of its citizens. Entering the foyer of the exhibition, the melting pot of EU languages can be experienced through a 'tunnel of voices', while a 'vision area' takes visitors through the 20th century with images representing critical events for European integration. 'Today and Tomorrow' addresses current issues and future challenges, while the section on 'United in Diversity' is dedicated to the message behind the European motto. Role Game Play provides a place where groups discuss MEP's hot European issues. Two 360-degree theatres have been designed to immerse the visitor in two media environments. Here the judges mentioned especially the emotional impact of the daily life section in which 54 Europeans of different nationalities and backgrounds explain how the EU and its politics have impacted on their lives, their businesses and their plans. Parlamentarium conveys a lot of information in a very dense and multi-layered way, using clever technology and design solutions. Nobody expects a Parliament's Visitor Centre to be a stunning experience. But what has been achieved here is stunning for this kind of exhibition.

THE MEMORIAL CENTRE FAUST VRANČIĆ is located in the small town of Vodice on Prvić Luka island in *Croatia*. It is devoted to preserving material relating to the life and work of the 16th century theologian, inventor, historian and linguist, Faust Vrančić, who died in Venice in 1617. His magnum opus, *Machinae novae*, was a manual in which he described 56 different machines and technical concepts in methodological order so that he could show the development of both old and new projects. The Centre is a non-profit organisation, whose earnings from admission fees and shop are used to develop the institution and carry out its activities. The construction of the Centre was funded from EU pre-accession funds, and the Town of Vodice finances the institution from the town budget. Models of Vrančić's inventions can be seen, together with information on his life and work. The outer space on the first floor of the building consists of greenery, with Mediterranean plants, and where three of Vrančić's inventions are presented in actual size – a parachute, an olive mill and a suspension bridge. The Centre organises cultural and art workshops, performances, concerts and lectures. The judges noted that the Centre is one of the island's main tourist attractions during the summer months, and that it is very active on the scientific scene of the Dalmatian region.

Brno in the *Czech Republic* is the home of the Moravian Museum, founded in 1817 and holding collections of over six million items in the field of natural and social science. Its application this year relates to the ANTHROPOS PAVILION, set in a wooded area about 15 minutes from the city centre. The Pavilion was built in 1962 in the Pisárky Park, on the initiative of Professor Jan Jelinek, subsequently President of ICOM. It succeeded an

exhibition of the same name created by Professor Karel Absolon in 1928, situated originally at Brno's exhibition ground and destroyed at the end of the Second World War. Anthropos was part of Absolon's project to establish an international institute researching the origins of man and his culture. The present building was fully renovated in 2006, when a new frontage was added, which enabled a new large ground-floor space to be used for events. Finance for the reconstruction and new exhibitions came from the Ministry of Culture of the Czech Republic. The permanent display includes sections on genetics and the evolution of man, ethnology of primates, the oldest settlements in Central Europe with hunters and gatherers, and the oldest European art, with dioramas supplemented by audio visual and electronic material. There are two halls for temporary exhibitions and a conference hall. The judges said this is a bright, welcoming, easily accessible museum with important Palaeolithic and archaeological collections displayed in an attractive way. Its changing exhibitions encourage return visits and it is a welcome addition to the museum landscape in the city.

Denmark has provided two candidates this year. The first is DEN GAMLE BY in Aarhus in the north of the country. Founded in 1914, this was the first open-air museum in the world to be dedicated to urban cultural history. Since 2005 the museum has worked on a large-scale plan to update the museum to include the 20th century. The first district, Modern Times, aims to depict daily life in the post-World War I period, focusing on the year 1927. The second district, Daily Life in Welfare Denmark, concentrates on the post-World War II period, in 1974. Both districts explain how industrialisation and technology has changed daily life in the 20th century. Shops, homes and private enterprises were researched, acquired and transferred to the museum site from all over Denmark. The modern town districts now comprise 155 rooms, 10 homes, 9 shops, 4 companies, 5 streets, 3 back yards and 2 workshops. It was also felt essential that museums today have to address the challenges of modern society. The House of Memory, a three-room flat exclusively for people with dementia, is furnished in the style of the 1950s. It was set up in close cooperation with carers for the elderly and university researchers into psychology and has proved a great success in encouraging people to open up and communicate. Another initiative was documenting the life and living conditions of a homeless man, who lived in the museum for three months in 2012. The judges regarded Den Gamle By as a pioneering institution in the museological handling of the pressing social questions of our time.

MOSEDE FORT at Greve, is the second Danish candidate. This is a small coastal fort, built 1913-16 in the bay of Køge, to prevent foreign powers from landing an army by sea south of Copenhagen. It tells the sometimes forgotten story of how military, trade, humanitarian and social strategies during the First World War not only convinced the warring nations that Danish neutrality was reliable and beneficial, but also laid the foundation for future developments of the welfare state in close cooperation with the private sector. The exhibition consists of 20 rooms around a long corridor in the Fort. Without texts, the storyline has to be deduced by the visitor, beginning with a European map on the floor. Stepping on a certain country starts a projection of that particular war zone. There are reconstructions of original interiors, and rooms with objects and photographs hidden in cupboards and drawers. At the start of the war Danish newspapers established a telephone service where callers were connected to a line where the latest telegrams from the war were read aloud, and this is featured in the museum. Visitors hear many entertaining and important stories via the telephone, lying in a hammock or through showers in the bathroom. The judges said that with its interactive design and multimedia conception, the exhibition is without doubt up to a contemporary standard and the enthusiasm driving those responsible for the museum is exemplary.

THE GERMAN HAT MUSEUM at Lindenberg, just north of Lake Constance in *Germany* is located in one of the last remaining hat factories in this small town, once world-renowned for its millinery industry. The industry collapsed in the late 20th century as hats fell out of

fashion. The bold decision of the local council in 2007 to invest in the creation of the new museum was taken in order to establish a memorial to the industry and provide a cultural attraction for the area, already known for its natural beauty. The former factory building of Ottmar Reich is shared by the museum, the local tourist office and a brewery which runs a bar/café. There is a large conference/concert space under the roof on the top floor. There are three themes: the history of the hat industry in Lindenberg, the process of production for straw and felt hats, and hat fashions over the past three centuries. Thematic islands or display cases are arranged chronologically around a central installation, which can be viewed from all sides. The first exhibition illustrates the technical processes of hat making. Above this, the Hat Tornado on the next floor shows hats swirling in spacious ellipses from the floor to the ceiling to land in their respective times and on the heads of people central to the narrative – outworkers, milliners, merchants and factory owners. There are tours for kindergarten groups, school classes and seniors. According to the judges, the museum building is a stark memorial to the hat-making industry and the collection reveals the intricacy of the skills involved in hat-making and recreates the stylishness of the hat.

Also in *Germany* is the MUSEUM OF EVERYDAY LIFE in Waldenbuch, a small town south of Stuttgart. It is in the former hunting lodge of the Dukes of Württemberg (1558) and is a branch museum of the Landesmuseum Württemberg Stuttgart. The castle formerly housed a folk museum, but in 2009 the whole concept was changed and it became a museum of daily life for the rural region, managed on a small budget. Three themes are introduced: the Café Alltag, furnished with mismatched tables and chairs from the past 100 years, invites visitors for coffee and sweets and shows that everyday objects can be interesting. 'My piece of everyday life' features items brought in by visitors which have a story attached to an otherwise ordinary object. The Time Hopping Hall (ZeitSprünge) takes the visitor on a time-travel exploration of the past and modern life, juxtaposing ideas and objects. For example, a sympathetic picture of Bambi is hidden in a room on hunting, while 'Everyday Heroes' (Helden des Alltags) are identified in a series of postcards – a burnt-out matchstick, tampon, plug, bottle-opener, light bulb and fork. The speeding up of daily life is illustrated by the increasing rapidity of a ticking clock linked to a video. Visitor numbers have increased to 30,000 per year and the collections generate a lot of discussion; the adjoining church interrupted a service to visit the museum, which has a lot of religious material. The judges had warm praise for the innovative way the museum treats daily life and the way it exhibits everyday items. In their opinion credit for its success must be given to the curator for his astute selection of evocative objects.

NOESIS: THESSALONIKI SCIENCE CENTER AND TECHNOLOGY MUSEUM in *Greece* is housed in a modern building 6 km from the centre of Thessaloniki on the road towards Themi. It is a foundation with Board members appointed by the General Secretariat of Research and Technology, the Ministry of Finance and the towns of Thessaloniki and Themi. The first of three permanent exhibition areas is a large collection of cars built up over the years by collectors, which is next to an area called the Technopark, with 40 interactive exhibits on a variety of scientific subjects, enjoyed by visitors. The third permanent exhibition on Ancient Greek Technology is striking: it was originally made in 1977, then was transported to and shown at the EXPO 2000 World Fair in Hannover, then at Noesis since 2004. The display area consists of a large number of models of technological advances and ancient Greek machines, made of wood and mostly 1/20 of the actual size. There is also a small room called a Green Infospot, where visitors are offered a good insight into the condition of the Earth and its sustainability, demographic trends and pollution. Other facilities include a planetarium, a Cosmotheatre and a motion simulator. The judges said that the variety of presentations makes Noesis a place where all the members of a family can enjoy themselves and can learn informally in a passive or active way. The risk of 'museum fatigue' hardly exists, thanks to the wide variety of exhibits.

Italy's candidate this year is FOOF Museo del Cane. It combines a dog park and a dog museum and was opened three years ago in the region of Mondragone, north of Naples. The institution claims to be the first and only dog museum in Europe. The dog park, which is financed by the surrounding municipalities, cares for around 500 previously stray dogs who are rehabilitated, looked after and trained, in order to be put up for adoption. The museum itself is privately financed and was set up by a dog-lover who is an architect, town planner and hotel owner. The buildings are constructed with ecological sustainability in mind, equipped with photovoltaic generator and water reclamation. Taken together, the project makes an important contribution to the economically and socially neglected region of Mondragone. The central theme of the museum exhibition is the relationship between humans and dogs throughout history, and the role of dogs is examined in mythology, film, comics, popular culture and visual art, as well as in the fields of hunting and lifesaving. An outdoor evolution garden shows the evolutionary development of the dog genus. The judges said that the park and the museum complement each other well, and the subject itself is the most innovative element of the museum. This is a remarkable project for the region, as it provides revitalising accents for a greatly neglected area of the country. However, it was suggested that the museum would benefit from including an ethnologist or an historian in the team.

The Netherlands continues to supply a large number of candidates and this year no less than six museums took part. The first is EYE FILM MUSEUM, located behind the Central Station on Amsterdam's IJ harbour. It was founded in 2010 as the result of a merger between four organisations: the Filmmuseum, Holland Film, the Filmbank and the Netherlands Institute for Film Education. During its existence it has acquired a vast and international collection of films (40,000 from all genres), film posters (100,000), film stills and a historic collection of pre-cinema projectors and objects. The collection covers the whole of the 20th century and includes a large number of silent films. The EYE building contains exhibition areas and four film theatres screening about 20 films each day. There is a Panorama area in the basement which has a permanent exhibition of historic cinematographic machinery, as well as interactive games for children where they can make their own flip-book or insert themselves in archival fragments using green-screen technology. EYE is especially active in the field of education and the department works closely with the educational branch, the film industry and libraries to stimulate media literacy among young people. It also organises presentations and international conferences. The judges said that EYE is the sum of different cultural institutions – museum, archive and cinema. In this multi-layered setting, film culture is mixed and offered to different publics.

MICROPIA, also in Amsterdam, 'shows the invisible'. The first museum in the world dedicated to microbes, with the help of state of the art technology and educational vision, it is part of the foundation Natura Artis Magistra, a scientific academy founded in 1838 and is both a science museum and a zoo. It is housed in a restored building of 1870, which also includes a restaurant and venues for conferences. A laboratory, which is necessary to grow all the microbes presented in Micropia, is an integral part of the museum. A range of specially developed media installations allows visitors to see, explore and experience the world of micro-organisms together and in different ways, through which they themselves become part of the exhibition. This is repeated many times, with different kinds of micro-organisms. The exhibits are surrounded by a dedicated soundscape and by dark surroundings – the rooms are decorated by projecting on the wall images of the microbes. The museum notes that as microbes provide mankind with sustainable solution for all kinds of global issues, such as water, health, energy, food, waste management and renewable materials, educating visitors about microbes and their valuable sustainable applications is a huge contribution to the environment. The judges said that this is a very original museum dedicated to the microscopic basis of natural life. In line with the mission of Artis, the

exhibition intertwines scientific information and aesthetic values, on an engaging visit for both researchers and the general public.

NEMO SCIENCE MUSEUM, the third candidate in Amsterdam, is part of the National Center for Science and Technology (NCWT), a non-profit foundation. Both bodies are run by a Board of Directors, who is accountable to the Supervisory Board. The aim of the museum is to translate complex scientific phenomena and scientific subjects into user-friendly visitor experiences that are fun and inspiring. The exhibition translates the abstract world of geometry into daily life. Covering 200 m², it consists of 20 exhibitions and four themes: perspective, geometrical shapes, proportion and patterns and is intended for visitors aged eight and above. The objective is to perceive that we are surrounded by geometrical shapes which we can manipulate, allowing us to create buildings, utensils and spaces. Visitors can fold polyhedral, create sections, estimate volumes and make anamorphoses. World of Shapes includes pop-up demonstrations on geometry by the museum's trained Explainers. Educational material includes an introduction in the classroom, assignments and questions during the visit, a workshop and a concluding lesson in the classroom. After school clubs have programmes on coding and computer programming for children aged 8-10, with a focus on girls and those from underprivileged areas. The judges said that this is an influential science centre which is also a learning hub, as it works outside the building at schools, with universities and with the network of museums.

Moving outside the capital, the FRISIAN RESISTANCE MUSEUM at Leeuwarden is a museum which documents the impact of the Second World War on Friesland in the north of the country, and brings true stories and authentic objects to life. The generation which lived through the war is gradually disappearing, but their stories continue to be passed to successive generations. The exhibition begins with an illustrated timeline and audiovisual presentation on the general history of the years 1933 to 1945. This is followed by focusing on eight personal stories that illustrate a multi-faceted account of Friesland under occupation. Visitors discover the stories of a mayor who collaborated with the occupier, a Jewish family whose children were victims of persecution, and the boy from The Hague who spent time with a local family as a refugee fleeing starvation. In the heritage room objects, documents, magazines, photographs and films enable visitors to go deeper into the subject. There are also images from an amateur film of a Jewish family being collected from their home in Leeuwarden. One room is dedicated to one of the most daring actions of the Frisian armed resistance, a raid on *het Huis van Bewaring*, a local prison, which freed 51 members of the resistance. School visits take place as part of the national curriculum and there are also activities for other visitors, including workshops, city walks and lectures. The judges said that the museum provides a valuable insight into how Frisians lived during the Second World War, with a special focus on refugees from other parts of The Netherlands.

In Rotterdam HET NIEUWE INSTITUUT was established in 2013 following the merger of the Netherlands Architecture Institute; Premisela, the Netherlands Institute for Design and Fashion; and Virtueel Platform, the e-culture knowledge institute. The new organisation describes itself as a hybrid organisation for architecture, design and e-culture, aiming to illuminate and map our rapidly changing world while at the same time fostering discussion of topics related to the vast field of design. Museum facilities include four galleries, an auditorium, a meeting room, an education room and a shop and café. The adjoining property, Huis Sonneveld, dating from the 1930s is also open to the public. The exhibition on fashion contains a mix between concept store, collective performance, political statements and more traditional exhibition material. Het Nieuwe Instituut holds one of the largest architectural archives in the world and one of its main objectives is to preserve this collection, and to add to it. There is also a large thematic library. The institution provides valuable support for the creative industries, working on a programme to support and inspire professionals. Presentations are organised to showcase national excellence and there is

also a fellowship programme. It is a very active conference venue. The judges commented that Het Nieuwe Instituut is indeed an institute for innovation, with a rich archive and an impressive cultural programme.

THE NATIONAL MILITARY MUSEUM OF THE NETHERLANDS (NMM) at Soest is located in the Park Air Base Soesterberg, an important base for Dutch military aviation for many years. This large museum brings together the collections of the Dutch Army Museum and the Dutch Military Aviation Museum, with items ranging from regimental patches to huge military aeroplanes, and from medieval armour to modern radar-controlled rockets. Visitors can download an app on entering the museum, which leads them on a mission through the museum and into the museum grounds. The ground-floor exhibits in the Arsenal focus particularly on hardware and the link between technology and warfare. An edge in technology can mean the difference between victory and defeat on the battlefield. There is a depiction of the 17 most important military inventions, in the museum's opinion, ranging from the sword to the satellite telephone and including information on how muscle power gave way to black powder, the internal combustion engine and the computer. Full use is made of interactive devices, graphics, film, games and info screens, to tell the stories of the men and women behind the armed forces. The thematic part of the museum tells the story of all army units, the Navy, Air Force, Army and Military Police. Children are catered for with an area called *X-plore*, with explanations on terms such as ballistics, the physics of flying, modern surveillance and targeting technology. The judges agreed with the museum's claim that NMM puts the human experience of war and conflict at centre stage.

Poland's candidate this year is POLIN MUSEUM OF THE HISTORY OF POLISH JEWS in Warsaw. It was founded as a public-private partnership and is on the site where Warsaw's Jewish community once lived, destroyed in 1943 after the defeat of the Warsaw ghetto uprising. The core exhibition is a journey through the 1,000-year history of Polish Jews, unfolding in acts and scenes in eight chapters. The sections have their own design made by several companies, and different scenes contribute to the changing atmospheres: a salon, tavern, home, church, synagogue, school room. All scenes are illustrated by quotations of people who lived in each period, negative and positive. The stories are told through scenography, objects, projections and multimedia interactive presentations. The Virtual Shtetl portal contains information in six languages about 2,000 towns inhabited by Jews in the territories of Poland, Belarus, Ukraine, Lithuania and Russia. It is a social network created by thousands of users and contributors worldwide. The museum also runs a Global Education Outreach Programme, whose mission is to promote Polish-Jewish studies internationally. It supports fellowships, seminars, lectures, research workshops, conferences and publications. Its Museum on Wheels visits a large number of towns with fewer than 50,000 inhabitants, offering about 150 activities. The judges said that Polin is an excellent example of a 'Total Museum'. The diversity and variety of its activities and the scope of their aims and goals makes it a unique institution with a worldwide impact.

Portugal's entry is a wooden boat, the PRAIA DA COSTA NOVA. In the 1940s there was a huge demand in the Aveiro area for foodstuffs and transportation of mail by the Military Air Base, shipyard employees and local villagers. Six wooden boats were constructed for the purpose on the orders of ETRA, the Transport Company Ria de Aveiro, and they continued in service until 2006. The boats were then bought at public auction by the São Jacinto Shipyards, which continued to operate them on a reduced schedule. Increased European competition between shipyard sites of naval construction, together with various economic restrictions led to the failure of the shipyards, and three boats then became the property of Aveiro Municipality. Today the only survivor is the *Praia da Costa Nova*, which was rescued by a young entrepreneur with strong roots in the area and was restored thanks to fundraising efforts and the wisdom of former workers of the traditional shipbuilding sector. It now takes about 50 passengers on tours of the Aveiro lagoon, with activities for children and for seniors

through experiments and experiences, with lectures on board, bird watching, the art of seamanship and workshops related to nature. The judges felt that a floating museum would have been a creative idea and although this has not yet been achieved, the main asset is the potential to turn the lagoon itself into a museum, with its natural beauty and its historical richness. This would, however, need a great deal of further development.

Le Sentier in *Switzerland* is the home of the ESPACE HORLOGER – VALLÉE DE JOUX. This village of 6,800 inhabitants is in the centre of the Swiss watch making production area. It is also the only watch making museum in the Canton of Vaud which is open to the public. The museum is housed in part of a former factory owned first by Zenith and then by Jacques-David LeCoultre. Its mission is to appeal to a wider public, and combines social and economic history of the industry with the development of art and fashion. The director had extraordinary success in raising the finance for the redevelopment of the museum and met every funding organisation personally. Visitor participation is encouraged in several ways. Three digital tables with wall explanations and mapping in three languages for each table enable visitors to learn about the mechanical movement of a watch, the exterior design of a watch and its assembly. Visitors can win a certificate which can be sent to an email address. 26 tablets are placed throughout the museum, enabling visitors to see close-up images of the objects or films. A watchmaker is also based at the museum on demand to show his assembly skills. Because of its rich collection of watches from all over the world, visitors make a pilgrimage from the USA, China, Japan and India as well as other European countries. The judges praised the museum for its strong story line, the creativity of its exhibition design and its effective mix of education and entertainment, and said the concept works for visitors from 10 to 99 years old.

Turkey provided the competition with three entries this year. The first is INEGÖL CITY MUSEUM & FURNITURE WOOD INDUSTRY MUSEUM. Inegöl is in the central district of Bursa, 45 km east of the city in the Marmara region. Housed in a former karavansarai (inn) dating from the end of the 19th century, the City Museum opened in 2009 and is on three levels with a glass-topped inner courtyard. Subsequently the plans for a Furniture Wood Industry Museum were drawn up, and within six months this second museum was opened in December 2014. The City Museum deals with the history of this agricultural area, and its importance as a settlement area throughout the ages, bringing new occupational groups to the region. Woodworking was first recorded in Inegöl in the 1530s, with later evidence of the lumber trade, the production of bridal chests, horse-drawn vehicles and barrels. With the development of technology and the increase in demand, furniture began to be produced in the 1940s. Even in the economic crisis period arising from the Second World War, hand tools were produced in their own workshops and many examples can be seen in the museum. Reconstructed workshops show different skills of wood craftsmanship, with films featuring craftsmen at work. The judges recognised that the preservation of the history of wood craftsmanship of the past, up to the present furniture production is very important for the city.

KONAK MUNICIPALITY RADIO AND DEMOCRACY MUSEUM is installed in a late 19th-century Greek house in the historic part of Konak, a municipality which is part of the greater city of Izmir. The museum operates under the local administration and is a non-profit institute. It is primarily a museum about democracy, illustrated through the use of broadcasting since the 1920s. Radio sets dating from 1920 to 2000 are on display, and visitors can switch these on and listen to short extracts of speeches from Atatürk, Hitler and Churchill, right up to the present day. The museum shows both the international and national development of democracy and highlights the period of military dictatorship in Turkey in the 1970s and 1980s. The galleries are arranged chronologically and in parallel with certain themes. The importance of the role of radio during the Second World War is featured, followed by how radio became a common tool during the years of the Cold War. With the

arrival of the millennium technology accelerated the development of radios, which became pocket-sized. This period is marked by the emergence of mp3 players, development of the internet, and an increase in private radios. A museum library is available for use by visitors. It includes books on radio broadcasting and also holds a large collection of records. The judges said that this museum represents a very original idea which deserves attention from other museums, and for whom it can be an inspiration.

THE CITY MUSEUM OF TIRE is in an agricultural region some 90 km from Izmir. Housed in a former town hall, the museum opened officially in October 2014. It was established to protect the traditional crafts which are part of the world's cultural heritage but which are rapidly disappearing. Private donations come from the citizens of Tire and its surroundings, and the museum's archaeologists visit old settlements, villages and mosques to track down objects which they can restore and integrate into the collections. These objects are declared to the national authorities and checked by them to avoid illegal excavations or thefts of cultural heritage. Master craftsmen of eight different local handicrafts can be found at their workbenches daily so that visitors can watch them practising their art. Items include ropes, folding boots, felt, saddles, clogs, quilts and mats. The museum also plays an important role in raising consciousness of the history of the town. Ottoman deeds from the final year of the Empire, marital, scholar and funeral records and many other documents, newspapers and scientific research can be studied by visitors, as well as a large local photographic archive. The museum works with several different groups of vulnerable citizens. Other facilities include a 3D cinema, conference hall and the town café, where drinks exclusive to Tire are served. According to the judges this is a very lively museum which combines social engagement with potential for business, while at the same time positioning itself as a role model for other emerging city museum initiatives in the country.

2016 MICHELETTI AWARD

LIST OF FINALISTS

- **Den Gamle By, Aarhus, Denmark**
- **Museum der Alltagskultur, Waldenbuch, Germany**
- **Micropia, Amsterdam, The Netherlands**
- **NEMO Science Museum, Amsterdam, The Netherlands**
- **POLIN Museum of the History of Polish Jews, Warsaw, Poland**

EUROPEAN MUSEUM ACADEMY PRIZE AWARDED TO

POLIN Museum of the History of Polish Jews, Warsaw, Poland

In 2010 the European Museum Academy established the European Museum Academy Prize with the aim of recognising the outstanding results of organisations, researchers and cultural institutions in creating pioneering museums or producing studies and carrying on projects of European relevance which are destined to influence the development of museological discourse at the international level.

Polin is not just an excellent museum but a state of the art cultural institution which reaches diverse publics all over the world. That is why it deserves the title of a 'Total Museum'. The diversity and variety of its activities and the scope of its aims and goals makes it a unique institution with a worldwide impact. The institution meets the criteria for the European Museum Academy Prize perfectly.

The EMA Prize is not necessarily presented every year and is given by the Board of EMA on the basis of proposals submitted by its Pool of Experts, National Representatives, International Supporters or other groups that are involved in EMA activities. In 2011 the Prize was awarded to the Galileo Museum, Florence, Italy and in 2013 to the Foundation Europeana, The Hague, The Netherlands. The Prize ceremony will take place during the Annual General Meeting of the Europeana Network Association in Riga, on 8 November 2016.

Apart from its impressive so-called **Core Exhibition** - a journey through the 1,000 year history of Polish Jews in acts and scenes in eight chapters on a surface of 4,200 m² - the institution presents a lot of important side-elements.

The Resource Center

The Resource Center provides free access to Polish and international databases dedicated to Jewish history and genealogy, including My Heritage, USC Shoah Foundation and the Central Judaica Database.

The Virtual Shtetl

This portal contains information about 2,000 towns inhabited by Jews in the territories of Poland, Belarus, Ukraine, Lithuania and Russia with details on synagogues, cemeteries and so on. It is a social network created by thousands of users and contributors worldwide.

The Global Education Outreach Program

The mission of this programme is to promote Polish-Jewish studies internationally. It supports fellowships, seminars, lectures, research workshops, conferences and publications.

Museum on Wheels

Polin has set up a travelling exhibition 'Museum on Wheels' about the history and culture of Polish Jews. It visits 47 towns all over the country. Each town can adapt it to its own history.

POLIN Museum of the History of Polish Jews

(Director: Professor Dariusz Stola)

6 Anielewicza Street

00-157 Warszawa, Poland

Tel: +48 22 47 10 305

<http://www.polin.pl>

2016 MICHELETTI AWARD WINNER

Den Gamle By, Aarhus, Denmark

In 1914 Den Gamle By (The Old Town), was founded as a self-governing non-profit institution, being the world's first open-air museum for urban cultural history. It concentrated on the daily lives of ordinary people, which was an innovative concept at the time. Today the museum consists of 80 historic houses from 26 towns and cities across Denmark, with homes, workshops and shops, public offices and historical gardens. Its national collections include clocks and watches, toys, posters furniture, silverware, delftware, clothing and bicycles.

With the start of the new millennium the museum focused on new approaches and added two new town districts from the 20th century: one depicting daily life in the post-WW1 period, with a focus on the year 1927, and a second district of the post-WW2 period with 1972 as the key year. Buildings were acquired from all over Denmark and included shops, homes and private enterprises, which were then restored and furnished. The museum believes that it is part of its task to address the big challenges of modern society, including marginalisation of groups, and in 2012 it opened a three-room flat exclusively for people with dementia, The House of Memory, furnished in the style of the 1950s. It has been visited by more than 3,000 dementia sufferers and several hundred social workers, with good results.

There is also a project for children with mental disabilities and for youngsters with a non-European background. Another recent innovation is the documenting of the life of a homeless man, who lived in one of the museum's back yards for three months, after which he was helped to move into a new place. In 2014, the centenary of the museum, Den Gamle By also embarked on a huge contemporary collection project to build a 2014 street with shops and homes, due to open in 2020/21.

The judges said that Den Gamle By is a pioneering institution in the museological handling of the pressing social questions of our time. It is a museum for the people in the truest sense, showing great courage in addressing relevant subjects which elsewhere often fall victim to a nostalgic-romantic view of history. Den Gamle By makes a visit to the museum a communicative and inspiring experience. It demonstrates strikingly that culture is a wonderful way of reaching out to society. The jury had no hesitation in voting unanimously for this museum as the winner of the 2016 Micheletti Award.

Den Gamle By
(Director: Thomas Bloch Ravn)
Viborgvej 2
DK-8000 Aarhus
Denmark
tel: +45 86123188
mail@dengamleby.dk
www.dengamleby.dk

2016 DASA AWARD WINNER

Micropia, Amsterdam, The Netherlands

This is the sixth year of the DASA Award. For the past five years the Award has concentrated on museums which focus on the world of work from the past, the present and the future. The aim has been to address not only experts in this field, but also, as the principal target group, the broad general public. 2016 is a year of transition for the Award, which is moving towards focusing on excellence in learning opportunities provided by museums and it is in this context that its winner has been chosen.

Micropia, which is both a museum and a zoo, is the first museum in the world dedicated to microbes, with the help of state of the art technology and educational vision. It is part of the Institute Natura Artis Magistra and is located in the Ledenlokalen, a recently restored heritage building (1870) where a newly-designed top floor has been added. The journey starts in the elevator to the second floor, where the visitor's eye is zoomed in on and its microscopic life is explored. After leaving the elevator visitors are able to immerse themselves in the spatial design of the black box they enter, with its special wall and ceiling coverage relating to microbes. Specially developed 3D viewers attached to microscopes give visitors live views of microbes eating, moving and reproducing. The creators take great pride in the fact that many of the organisms on display are alive and the laboratory necessary to grow them is an integral part of the museum.

This new and innovative concept in microbiological museology opens up the most ancient part of nature to the general public. It strikes a balance between information and experience and offers the visitor many different ways to look at the invisible world. A range of specially developed media installations allows visitors to see, explore and experience the world of micro-organisms. They themselves become part of the exhibition. The body scan, through which the visitor gets to know his own micro-organisms, is a successful example.

The judges said that the concept of the museum and its exhibition are a valuable contribution to the development of museological ideas. They added that the structural relationship with scientific experts in the making and in daily life of the exhibition must be underlined. The clear simple story is enhanced by the newest technology and personal engagement of the experts and individuals connected with the exhibition. Micropia is a model of the 21st century museum and an example of the presentation of the fast-moving changes in modern society and a worthy winner of the 2016 DASA Award.

Micropia
(Director: Haig Balian)
Artisplein
Plantage Kerklaan 38-40
1018 CZ Amsterdam
The Netherlands
tel: +31 20 5233680
info@micropia.nl
www.micropia.nl

APPENDIX ONE

2016 MICHELETTI AWARD: LIST OF NOMINATED MUSEUMS

Belgium	Brussels: Parlamentarium
Croatia	Prvić Luka: Memorial Centre Faust Vrančić
Czech Republic	Brno: Moravian Museum
Denmark	Aarhus: Den Gamle By Greve: Mosede Fort, Denmark 1914-18
Germany	Lindenberg: Deutsches Hutmuseum Waldenbuch: Museum der Alltagskultur
Greece	Thermi: Noesis: Thessaloniki Science Center & Technology Museum
Italy	Mondragone: Foof
The Netherlands	Amsterdam: Eye Film Museum Amsterdam: Micropia Amsterdam: NEMO Science Museum Leeuwarden: Fries Verzetsmuseum Rotterdam: Het Nieuwe Instituut Soest: Nationaal Militair Museum
Poland	Warsaw: POLIN Museum of the History of Polish Jews
Portugal	Aveiro: Praia da Costa Nova
Switzerland	Le Sentier: Espace Horloger – Vallée de Joux
Turkey	Inegol: City Museum: Furniture Wood Industry Museum Konak: Konak Municipality Radio & Democracy Museum Tire: City Museum of Tire

APPENDIX TWO

MICHELETTI AWARD WINNERS, 1996-2016

- 1996 DASA The German Safety at Work Exhibition, Dortmund, Germany
- 1997 Municipal Museum, Idrija, Slovenia
- 1998 Ecomuseum Bergslagen, Smedjebacken, Sweden
- 1999 Verdant Works, Dundee, Scotland, United Kingdom
- 2000 Industrion, Kerkrade, The Netherlands
- 2001 English Mill's Cork Museum, Silves, Portugal
- 2002 Ceramics Museum of Sacavém, Portugal
- 2003 Industrial Museum of Clockmaking, Villingen-Schwenningen, Germany
- 2004 Herring Era Museum, Siglufjordur, Iceland
- 2005 ONLUS, City of Science, Naples, Italy
- 2006 Tom Tits Experiment, Södertälje, Sweden
- 2007 Brunel's ss Great Britain, Bristol, United Kingdom
- 2008 University Science Museum, Coimbra, Portugal
- 2009 Museum of the Jaeren Region, Naerbø, Norway
- 2010 Museu Agbar de les Aigües, Cornellà de Llobregat, Spain
- 2011 The State Textile and Industry Museum (TIM), Augsburg, Germany
- 2012 Riverside Museum, Glasgow, Scotland, UK
- 2013 Militärhistorisches Museum der Bundeswehr, Dresden, Germany
- 2014 MUSE - Museo delle Scienze, Trento, Italy
- 2015 National Archives of The Netherlands, The Hague, The Netherlands
- 2016 Den Gamle By, Aarhus, Denmark

APPENDIX THREE

DASA AWARD WINNERS, 2011-2016

- 2011 Portimão Museum, Portimão, Portugal
- 2012 santralistanbul Museum of Energy, Istanbul, Turkey
- 2013 Parque de las Ciencias, Granada, Spain
- 2014 National Petroleum Museum, Stavanger, Norway
- 2015 MAGMA Museum of Arts in Iron in the Maremma, Follonica, Italy
- 2016 Micropia, Amsterdam, The Netherlands

APPENDIX FOUR

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