



2013 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 **musil** – the 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 in its 18th year. 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.

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 have 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 new 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. For the first time this year the Award has been extended to include museums of military, political and 20th century history, 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 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* 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.
- *Exhibition, 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.

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 2013 PANEL OF JUDGES

Mr Thomas Brune

Head, Department of Ethnology, Landesmuseum Württemberg, Stuttgart

Mr René Capovin

Representative of the Micheletti Foundation, Brescia

Dr Christopher Grayson

Expert in European cultural cooperation, Strasbourg

Dr Arno van Berge Henegouwen

Head, Natural History Department, Museon, The Hague

Dr Karl Borromäus Murr

Director, tim Staatliches Textil- und Industriemuseum Augsburg

Dr Massimo Negri

EMA Director, Scientific Director of the Master Course of European Museology, IULM University, Milan

Professor François-Xavier Nève de Mévergnies

Service de Linguistique expérimentale, Université de Liège

Miss Ann Nicholls

EMA Co-ordinator, Bristol

Dr Virgil Nitulescu

Director, Museum of the Romanian Peasant, Bucharest

Dr Andreja Rihter

EMA President and Head of the School of Museology, Celje

Dr Hermann Schäfer

Former General Director for Culture and Media, Chancellor's Office, Berlin
Founding President of the House of History, Bonn

HRH Princess Sibilla de Luxembourg

Art Historian

Mrs Danièle Wagener

Director, Les 2 Musées de la Ville de Luxembourg

Dr Jorge Wagensberg

Scientific Director of the 'la Caixa' Foundation, Barcelona

Dr Wim van der Weiden

EMA Chairman, former General Director of Naturalis, Leiden

THE JUDGES' REPORT

Sixteen European countries are represented this year in the competition, with a wide geographical spread – from the Peloponnese in Greece to Peso da Régua in Portugal and from Belgrade in Serbia to Alsace in France. The wide range of subjects represented illustrates the diversity of institutions which come under the umbrella headings of science, technology, industry and 20th century history, and an increasing trend can be seen, blurring the demarcation lines between the academic disciplines of science and art. For the first time there are representatives from museums of military and political history on the list.

The MUSEUM FOTOATELIER SEIDEL at Cesky Krumlov in the *Czech Republic* is dedicated to the life and work of Josef Seidel (1859-1935) and is housed in his former workplace, a restored art deco house (1905). Seidel is considered to be the most important chronicler of the southern Bohemian forest, and using his examples the museum, on the ground and first floors, shows original photographs, equipment and furniture from the turn of the century to the period following the First World War. The greatest treasure is an archive containing 140,000 photographs by Seidel, including portraits, landscapes, social and sporting events, traditional crafts and industrial sites. These are digitised and available online for research purposes. Exhibits are displayed in room settings, and the photographic studio has a north-facing glass façade. With its cross-border cultural co-operation, the museum makes an important contribution to Czech-Austrian-German understanding, with all aspects of the three countries reflected in the life of the Seidel family. The museum is supported financially by the Cesky Krumlov Development Fund (CKDF), established in 1992 as a private enterprise subsidiary of the City Council.

Tampere in *Finland* is the home of the RUPRIIKKI MEDIA MUSEUM, which is devoted to media and mass communication. It is located in the historic Finlayson factory (1837), the first modern factory in Finland which was established by the Scotsman James Finlayson as a cotton mill with its own church, school and hospital. The factory was bought by the City Council, and co-operation with Nokia is part of the city's success story. In the same building is the TR1 Kunsthalle, an exhibition centre of the visual arts, and the Rulla Centre for Children's Culture. The museum exhibitions include the history of the telephone, radio, television, the press and the computer, with local examples, placed within their social context and showing the significance of their development. There are outside activities - the Sound Museum is an interactive sound table in a home for the elderly, where residents gather to reminisce, prompted by 40 soundscapes of life and work in the 1950s and 1960s. Co-operation with Tampere University and its department of new technologies includes the development and testing of communications and the influence of information on the life of the city. The website is being developed as the City has decided to join all the museums and galleries into one institution.

France's entry this year is the MUSEÉ LALIQUE at Wingen-sur-Moder in Alsace. Named after the famous creator of jewels and glass, René Lalique, this is a public museum financed by a syndicate of regional and local authorities. The construction of the museum was sponsored by the French State and the European Union. It is on the site of the Hochberg glassworks, which was active in the 18th and 19th centuries and the museum is installed in the former factory workshop. Three main sections show the history and production of different generations of the Lalique family up to the present day, displayed chronologically. Original objects are shown in a historical, cultural and social context, with additional information from the documentation centre. The history of glassmaking in the region, and particularly of Hochberg, is shown by an interpretive trail in the museum's garden. The Lalique factory itself is not open to the public, but is illustrated by films, and a touch table allows visitors to follow the life of an iconic vase, the Bacchantes vase. Items from the

museum's collection are supplemented by donations and loans. There is an extensive cultural programme for visitors of different ages, backgrounds and disabilities.

The MILITÄRHISTORISCHES MUSEUM DER BUNDESWEHR at Dresden in *Germany* consists of two parts, a former army arsenal (1876) and a new extension by Daniel Libeskind. Shaped like a wedge, the extension cuts through the old arsenal, the light and shadow effects thus produced symbolise the eventful military history of Germany. The museum breaks with the tradition of large war museums and sets out to challenge traditional patterns, encouraging the rethinking of old chains of thought by confronting the visitor with his or her own potential for aggression. A thematic exhibition in the extension focuses on the stories of participants and the victims of war – the cultural history of violence. Different aspects of military history displayed include 'War and Memory', 'War and Play' and 'Animals and the Military'. The chronological displays in three wings of the old building cover three periods, Late Middle Ages to 1914, 1914-1945, and 1945 to the present day. Subjects covered include the economy of war, the military in society, and injury and death. Ten main showcases highlight critical turning points in German history. Visitors to the Museum Forum evening events can see historical films, witness accounts and scientific findings.

The HISTORISCHES-TECHNISCHES MUSEUM (HTM) occupies a large power station at Peenemünde on the island of Usedom in the Baltic Sea, built in the beginning of the Second World War. Then the whole area comprised military test sites for the Aggregat 4 or V-2 (Vengeance Weapon 2) liquid propelled rockets. This was the only building not destroyed according to the requirements of the Potsdam Agreement, as it supplied power to the town of Greifswald. There are three main sections: 'The Ends of the Parabola' focuses on the technological advances made here, and includes material on the slave labourers killed during the production process, as well as the civilians who died as a result of the V-2's launch. 'The Legacy of Peenemünde' investigates the unprecedented transfer of technology to the victorious powers after the war, and the most recent exhibition, 'The Power Station – Built for all Eternity ...?' presents the power station's history until its decommissioning in 1990. Educational programmes involve teenagers from different countries in Archeo Camps, where they dig on the sites of the former buildings, dismantled by the Soviets in 1945-46. The archive comprises c. 100,000 documents, including test site records and historical photographs.

In *Greece* the NAVARINO NATURA HALL BY HELLENIC POSTBANK at Messinia in the south-west Peloponnese, is situated within the Westin Resort complex for beach and golf holidays, founded by the Tourist Enterprise of Messinia (TEMES), a company with a strong commitment to environmental and social responsibility to promote sustainable tourism. It is financed by Hellenic Postbank, which also supports the development of its exhibitions and activities. The visitor centre pays special attention to the natural environment and climate change in earth, sea and air. Photographs, films and interactive games on many screens illustrate the natural beauty and richness of the local landscape, and displays illustrate environmental protection issues and current best practices which could provide local sustainable solutions. There are nature trails, cycle paths and thematic tours in the surrounding area. In 2012 Navarino Natura Hall initiated an educational programme about the nature and history of Messinia for local primary schools, and has a conference centre where workshops and scientific courses are held. It also hosts the winning entry of the annual Navarino Natura Hall Art Award, which addresses contemporary environmental themes through art.

Italy provides three candidates for the Award this year. At Anzola dell'Emilia near Bologna the CARPIGANI GELATO MUSEUM opened in 2012 and is a project of the company of the same name, one of the world's leading producers of ice cream machines. It is backed by a foundation established in 2011, the museum being financed jointly by this foundation and by the company. The Gelato University, a company-owned training centre for ice cream

production, offers one-week courses. The museum is in a restored hall within the company office complex. Its chronological exhibition tells the history of ice cream production in general from 12,000 BC to the present day, in five thematic areas, including production technology and the history of consumption, through which cultural history around ice cream emerges. The Carpigiani Gelato Lab next to the Group's headquarters has become a top ice cream parlour. As well as serving as a support for the Gelato University's students, it is also where educational activities for adults and children take place. The archive preserves photographs, audio-visual material, promotional catalogues, letters and technical drawings, 1930-2000. The museum is integrated into the tourist marketing network of Emilia Romagna.

At Bresso the MUSEO ZAMBON was established in 2008 as part of the Zambon company's centennial celebrations. Zambon is a leading producer of pharmaceuticals and chemicals in Italy with more than 2,600 employees in 15 countries, and is active on three continents. The ZOE foundation (Zambon Open Education), established in 2008, is the financial supporter of the museum. Housed in a renovated industrial building, the museum tells the story of the company by means of displays in six containers, each of which spell out the company's name: Z = history; A = the authors; M = manufacturing; B = the brand; O = opportunities; N = the new. There is no chronological sequence, and visitors can take advantage of a guided tour with additional information on the permanent collection being available by iPad. Temporary exhibitions concentrate on the future of the company and enable the company's employees to identify more strongly with the company and its values. Zambon has joined the activities of Museimpresa, where there are exchanges and dissemination of knowledge and experience. An 'Open Circle' auditorium is close to the museum and an archive contains material on the history of the company.

The MUSEO DIFFUSO DELLA RESISTENZA, DELLA DEPORTAZIONE, DELLA GUERRA, DEI DIRITTI E DELLA LIBERTÀ in Turin is housed in the basement vaults of the recently renovated 18th century Juvarrian palace of Military Districts, and this rather unconventional museum admits that its permanent interactive media display contains only two historical objects. However, it does share its premises with a number of historical institutes. The museum's permanent displays describe the events which occurred in Turin and its surrounding area between 1938 and 1948, from the passing of the race laws until the proclamation of the republican constitution. Six topics are covered: day-to-day life, the bombings, life under the fascist regime, life during the occupation, the execution of resistance fighters by the Italian Social Republic, and the establishment of the free republic. A final room is dedicated to the central values of the republican constitution. The visitor is taken on a virtual tour of Turin, through eye witness accounts, pictures, film clips and sound recordings. The museum also promotes education and communicative activities with the Places of Remembrance in the Turin area, as well as hosting temporary exhibitions, film viewings, seminars and performances.

In *Luxembourg* the MUSEÉ DRÄI EEHELEN – FORTERESSE, HISTOIRE, IDENTITÉS is a new section of the Musée national d'histoire et d'art Luxembourg, in part of the impressive fortress of Luxembourg, also known as the 'Gibraltar of the North'. It is in the restored keep of Fort Thüngen, and tells the history of the fortress from its beginnings in the 15th century until it was dismantled in 1867. The designation Dräi Eechelen (Three Acorns) refers to the three acorns on top of the three turrets of the keep, added by the Prussians in the 19th century as a symbol of strength and power. The permanent exhibition illustrates the development of the fortress and its influence on the country's history, showing also the political, economic, cultural and social consequences for its inhabitants and the entire territory, from the Middle Ages to the industrialisation of the country, the new urbanisation of Luxembourg City and the construction of the Adolf Bridge in 1903. About 700 original objects and documents can be seen, together with a selection of 19th century photographs of the fortress. Important themes can be explored independently through an interactive

database and audio-visual documentation. Temporary exhibitions focus on society and culture in Luxembourg in the 20th and 21st centuries.

The MUSEU DO DOURO at Peso da Régua in *Portugal* is not merely one building with a collection. It considers itself a cultural centre devoted to the Douro region as a whole, and is the result of a law passed by the Portuguese Government in 1997 with the intention to preserve the cultural heritage of the region, to upgrade and propose the self esteem of the population and to encourage co-operation between all parties concerned. The headquarters are in a renovated 18th-century building with rooms for temporary exhibitions, a documentation centre, conservation laboratory, restaurant, wine bar and a museum shop containing a wide range of regional products and publications, while the permanent exhibition is in a former wine warehouse. The museum's foundation is also responsible for the Bread and Wine Museum in the village of Favaios and another in Tabuaco dealing with the immaterial heritage of the region. The curators, restorers and educators provide a museum service for all the museums in the region. The museum hosts meetings of wine associations and guilds and has an elaborate educational programme. Its advisory council consists of people recruited from companies, municipalities and the local population.

In *Serbia* the NIKOLA TESLA MUSEUM in a villa in the centre of Belgrade is dedicated to Nikola Tesla (1856-1943), an American of Serbian origin, who was an inventor, mechanical engineer, physicist and futurist, best known for a design of the modern alternating current (AC) electricity supply system. Born in Smiljan, then part of the Austrian Empire, now located in Croatia, Tesla emigrated to the US in 1884 to work for Thomas Edison. The museum was founded in 1952 by the Government of the Federal People's Republic of Yugoslavia after the inventor's nephew, Sava Kosanovic, transferred all his possessions to Belgrade in 1951. As well as its exhibition space with working models from the 1950s, and a gold-plated sphere containing the ashes of the inventor, there is also an archive, a library and a documentation centre containing correspondence, blueprints and drawings, and photographs dating from 1882 to 1943. About 150,000 items have been digitised and indexed and are available on the internet. In 2005 the National Assembly declared the archive material to be "cultural property of outstanding value". New storage rooms have special climatized boxes or chambers in which the microclimate is maintained by Tesla's invention, the air pump.

Slovenia's candidate is the POKRAJINSKI MUZEJ MARIBOR, a regional museum in a former castle which was transformed into a Baroque palace and donated to the municipality after the First World War. The adjacent building, built in 1871 on the site of part of the former castle and which accommodated the Kino Partizan between 1945 and 2004, is now also owned by the museum and has been transformed into an open storage unit containing a large collection of furniture and domestic equipment of various periods. When this part of the museum first opened as a depot it provoked strong opposition and disapproval from the public media. However, when it was changed into an open depot in 2012 the situation changed and now it also houses temporary exhibitions. The permanent exhibition in the castle presents the flora and fauna, archaeology, geography, history and cultural history of the Maribor region, with great attention being paid to the needs of the visitors, both adults and children. There is also a reconstruction of a joinery workshop with tools and products, as well as an archive of the Stojan family of joiners. The museum is an important institution for the community and its educational activities are much appreciated by its young public.

The MUSEU DE CIÈNCIES NATURALS DE BARCELONA in *Spain* has a long history dating back to the 19th century. Currently it has four premises located in three areas of the city: in Montjuic, the Botanical Garden; in Ciutadella Park the Laboratory of Nature (centre of research, collections and documentation); and in the Forum Park the Museu Blau (exhibitions, workshops, conferences, media resource centre). The building housing the Museu Blau was designed by Herzog de Meuron for the Universal Forum of Cultures in

2004, and its construction was the last step in opening up Barcelona to the sea. It became the Natural History Museum in 2009, and opened to the public in 2011. The Planeta Vida exhibition has three sections. In 'The Biography of Earth' visitors enter a time tunnel to learn about geological and biological evolution, presented as news on 25 interactive screens, with six screen shows recreating the life that existed in each era. 'The Earth Today' has exhibits showing the diversity and wealth of forms and colours of nature. 'Islands of Science' are independent areas along the route which explain different topics of nature and their relationship with humans. In the Media Library visitors can hear over 6,000 recordings of nature and landscape sounds.

The PARQUE DE LAS CIENCIAS in Granada is the Science Centre and Museum of Andalucía. Opened in 1995, it houses permanent and temporary exhibitions, a planetarium, a butterfly house and a cultural gallery, together with cinemas, a café and restaurant, library, and teaching and conference rooms. The museum is a consortium formed by the national, regional, provincial and local government, together with the University of Granada and the Foundations of Caja Granada and Caja Rural. Among the permanent exhibitions are *A Journey to the Human Body*, *Al Andalus and the Science*, *Biosphere*, *Eureka* and *Perception*. The museum is submitting for the Award this year its Culture of Prevention Pavilion (CPP), which was inaugurated in 2008 as the last extension of the museum and the only venue of its type in Spain. It is dedicated to occupational health and the quality of life and promotes behaviour and strategies to avoid the deterioration of health from accidents and diseases. The target audience is the general public from the age of three upwards, with the message tailored to different audiences and ages. The Parque de las Ciencias considers that the dissemination and integration of this information is a social obligation.

Sweden's application is from the NOBEL MUSEUM in Stockholm. Since the first Nobel Prize was awarded in 1901, over 850 people have been honoured for their work in physics, chemistry, physiology or medicine, literature, peace and economics. The museum opened in 2001 and is located in the former Stock Exchange building in the centre of the old town. It is financed by the Swedish Government, the City of Stockholm, museum income and sponsorship. The permanent exhibition, *Cultures of Creativity*, seeks to shed light on the questions thrown up by creativity – what is it, how can it be promoted, the relative importance of individual creativity, and the milieu in which the work is carried out. A selection of laureates are set against their historical, political, economic and social backgrounds, and films show the life stories of 32 laureates, together with some original objects associated with them. The story of Alfred Nobel is presented in the exhibition, together with information on the Nobel Ceremonies. A temporary exhibition takes the form of a carousel presenting in random order pictures of all the laureates. Travelling exhibitions are organised in collaboration with international organisations.

In Switzerland the BASLER PAPIERMÜHLE (Swiss Museum of Paper, Writing and Printing) is in Basel's historic mill district and occupies one of the country's most significant historical industrial buildings, which was originally a corn mill but has been a paper mill since the 16th century. It still has the manufacturing equipment and its late medieval living quarters. The museum was renovated and reorganised in 2011 with the aim of integrating exhibits and work and giving visitors greater involvement in the exhibitions. The damp atmosphere, smell of fresh ink and the clattering of machines stimulate all the senses. A museum tour gives visitors an insight into making various kinds of paper, typesetting and printing, bookbinding and production and the printing and typesetting machines are demonstrated regularly. The collection covers the history of paper, watermarked paper, writing samples and the archives of the Haas Type Foundry, creator of the Helvetica typeface. Visitors have the chance to create paper, write with quill pens or typewriters, practise typesetting, and print and glaze their own marbled paper. They can also see people practising various crafts in workshop areas. Occasional public concerts take place on the top floor of the museum.

At Skopje in 'the former Yugoslav Republic of Macedonia' is the MUSEUM OF THE MACEDONIAN STRUGGLE FOR STATEHOOD AND INDEPENDENCE – MUSEUM OF THE INTERNAL MACEDONIAN REVOLUTIONARY ORGANISATION – MUSEUM OF THE VICTIMS OF THE COMMUNIST REGIME. Situated on the banks of the Vardar River, the museum opened in 2011 as part of the celebrations of 20 years of independence. The exhibition area covers three floors and concentrates on Macedonian history of the late 19th and early 20th centuries, using 109 wax figures, huge paintings, original objects and documents in large diorama settings. There are several specially commissioned portraits by artists from Macedonia, Bulgaria, the Ukraine, Russia and Serbia. In the dioramas sometimes actors are positioned side by side with some of the human figures, which suddenly come to life and start acting or singing, a real surprise for the visitors. The museum is fully equipped with a state-of-the-art climate control and security devices. It is fully accessible for handicapped people and has a well-planned lighting system. Guided tours take place every 15 minutes.

BURSA MERINOS ENERGY MUSEUM in *Turkey* is in the former power plant which supplied power for the Merinos Wool Weaving Factory, one of the most important factories in the country, which was opened by Kemal Atatürk in 1938. After its closure in 2004, reconstruction began and the whole site has been converted to the Merinos Atatürk Congress and Culture Centre, which stages international festivals, with large conference rooms and cultural facilities. The Energy Museum, together with the Textile Industry Museum, forms part of the complex. Visitors to the museum have the opportunity to walk through the plant, with its steam boilers, coal bunkers, turbines and generators for the production and distribution of electricity. Other items on display include radios, refrigerators, lamps and sun panels, together with the model of a dam. Because of the factory's recent closure, many former employees are volunteering to explain the processes to visitors. Financed by the Bursa Metropolitan Municipality, the museum is well known in the country and is seen as a pioneer in the preservation of the industrial heritage, a concept which is not widely practised in Turkey.

The *United Kingdom* has two entries this year. The first is THINKTANK, BIRMINGHAM SCIENCE MUSEUM, which opened its Science Garden in June 2012, turning the museum into an all-weather destination. Thinktank itself is part of Millennium Park, whose science and industry collections are based on donations from major industrialists and workers proud of the achievements of their city. It is one of nine sites belonging to Birmingham Museum Trust, and is governed by a board of trustees. Building on its success over ten years, the Science Garden project aims to add further elements to the museum experience and features large-scale interactive exhibits in a new, eight-acre city centre park in front of Thinktank, which it helps to publicise. There are three themes in the Park – Energise, Mechanise and Mobilise. These are linked to the collections and subject themes in the indoor galleries, and also to points of interest throughout the city. There are also links with local culture, built landscape and natural environment. Throughout the development of the project there was consultation with focus groups, including families, children from local schools and special needs groups..

Bristol's M SHED, part of Bristol Museums, Galleries & Archives, is located in a 1950s dockside transit shed, formerly home to Bristol Industrial Museum (1977-2006). Its theme is *What Makes Bristol Bristol?* and the stories of industry and invention, families and factories, immigration and slavery are brought to life by displays of original objects, contemporary art commissioners, digital films, interactives and working exhibits. There are three thematic galleries: *Bristol Places* focuses on the built environment and the diverse neighbourhoods, encouraging visitors to follow themed trails in the city; *Bristol People* looks at activities within the city and highlights significant chapters in its history, including trading activity as a port and its role in the slave trade.. Music and art are also covered, together with festivals and

celebrations; *Bristol Life* explores people's connections with the city, in their homes, neighbourhoods, schools and work environments. Interactive displays allow visitors to add their own memories and opinions. The temporary exhibition gallery features a range of touring exhibitions. From the museum balcony there is a magnificent view of the dock area, reinforcing the link between the city and the museum.

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List of Finalists

- Musée Lalique, Wingen-sur-Moder, France
- The Militärhistorisches Museum der Bundeswehr, Dresden, Germany
- Museu do Douro, Peso da Régua, Portugal
- Pokrajinski Muzej Maribor, Slovenia
- Parque de las Ciencias, Granada, Spain
- Bursa Merinos Energy Museum, Bursa, Turkey

2013 MICHELETTI AWARD WINNER

Militärhistorisches Museum der Bundeswehr, Dresden, Germany

Physically the two parts of the museum are in stark contrast to each other: on the one hand is the former arsenal of 1877 and on the other the new extension by Daniel Libeskind which cuts right into the somewhat anonymous old building in a daring way, symbolising the deconstruction of the past. The interior reflects similar changes and has transformed the old Military Museum with its traditional exhibits relating to armies, the technical aspects of weaponry and success in battle, into somewhere where aggression, suffering and violence are seen as a biological or anthropological phenomenon. . Man has been brought into the middle of the exhibitions.

A thematic exhibition in the extension focuses on the stories of participants and the victims of war – the cultural history of violence. Different aspects of military history displayed include ‘War and Memory’, ‘War and Play’ and ‘Animals and the Military’. The chronological displays in three wings of the old building cover three periods, Late Middle Ages to 1914, 1914-1945, and 1945 to the present day. The museum has already changed thinking about war and violence and is challenging visitors – who may run the gamut from pacifists to extremists – with exhibits such as ‘Rechtsextreme Gewalt in Deutschland 1990-2013’, about the extreme German right-wing parties today. Questions raised in the exhibitions include ‘Is aggression in our genes through evolution? Is it part of our daily lives? How have we coped with it throughout history?’

The judges said: “This is a museum that encapsulates the principles of the EU, unity in diversity and peace. It is making a unique effort to change the grammar of the past, as it is seen and understood by today’s society, in order to bring more hope for peace in the world.”

“Although architects place their own landmarks in their designs as Libeskind does, it is clear that to achieve a good result this needs to be balanced with a strong group of policy- and decision-makers and advisors in the museum, and this has been done to great effect.”

“This is the best peace museum in a country which holds the European record of going to war in the last century. Also because it deals with the place of man in society, whether it be as a soldier of war or man as a victim of war. It is one of the best museums Germany can offer to a more peaceful world. It gives hope for an everlasting peace in Europe.”

“The museum is proud to be a forum which puts questions without giving answers. However, what is obvious for any visitor is that the museum is not quite neutral: it advocates peace and understanding ...It is not a hymn for the bravery of ancestors, but a very honest witness of the past and of the present. Some of the themes of the temporary exhibitions are very daring.”

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2013 DASA AWARD WINNER

Parque de las Ciencias, Granada, Spain

This is the third year of a DASA Award. In its exhibition the DASA shows themes of the world of work from the past, the present and the future. The aim is to address not only experts in this field, but also, as the principal target group, the broad general public. The DASA is thus endeavouring to achieve effectiveness on a social level. The presentation of old, modern or future worlds of work, while at the same time focusing on man with all his concerns, needs and abilities, is very rare. This is why the DASA wishes to present other museums with the DASA Award and accord them recognition for their presentation of the world of work.

The Parque de las Ciencias is exceptional in that it has an exhibition all exclusively devoted to Prevention, not only at work but in ordinary day-to-day life – in school, at home, in the street. The Culture of Prevention Pavilion (CPP) was inaugurated in 2008 and is the only one of its type in Spain. The project came about thanks to the co-operation of the partners and the Andalusian Ministry of Employment, which funds the exhibition.

All the modules are interactive, enabling the public to participate and to experience the risk or consequences of certain actions, and preventative measures which can and should be taken. Audiovisual testimonies from people who have suffered injuries can also be seen. The Pavilion is a venue from which to develop conferences, seminars and workshops on this important topic, where projects can be developed on the world of work. In the museum's opinion the placing of this subject in the Science Park shows its full integration with science and technology, rather than being a space for specialists in an isolated location.

The judges said: "The Culture of Prevention Pavilion is bright and attractive and succeeds in its attempt to show the dangers of daily modern life with a humane and not overly medical approach. The visitor can feel what it means to be exposed, for example, to overpowering sounds and incessant vibrations, and even experience, second by second, how it feels to be involved in a crash. It is also a very appropriate venue for international and multilingual gatherings on this important subject, where discussions are concrete, comprehensive and comprehensible."

"This section of the museum is of great importance to people's daily lives, and is an example which should be followed by science and technical museums everywhere. The prevention of accidents and the injuries which follow is a subject which affects everyone, no matter where they live or work, and what age they may be."

Pabellón Cultura de la Prevención
Parque de las Ciencias
(Director: Ernesto Pâramo Sureda)
Avenida de la Prevención, s/n
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APPENDIX ONE

2013 MICHELETTI AWARD: LIST OF CONFIRMED CANDIDATES

Czech Republic	Cesky Krumlov: Museum Fotoatelier Seidel www.seidel.ckrumlov.cz
Finland	Tampere: Rupriikki Media Museum www.tampere.fi/mediamuseo
France	Wingen-sur-Moder: Musée Lalique www.musee-lalique.com
Germany	Dresden: Militärhistorisches Museum der Bundeswehr www.mhmbw.de
	Peenemünde: Historisches-Technisches Museum www.peenemuende.de
Greece	Messinia: Navarino Natura Hall by Hellenic Postbank www.costanavarino.com
Italy	Anzola dell'Emilia (Bologna): Carpigiani Gelato Museum www.gelatomuseum.com
	Bresso: Museo Zambon www.zambongroup.co.it
	Turino: Museo Diffuso della Resistenza, della Deportazione, della Guerra, dei Diritti e della Libertà www.museodiffusotorino.it
Luxembourg	Luxembourg: Musée Dräi Eechelen – Forteresse, Histoire, Identités www.m3e.lu
Portugal	Peso da Régua: Museu do Douro www.museudodouro.pt
Serbia	Belgrade: Nikola Tesla Museum www.tesla-museum.org
Slovenia	Maribor: Pokrajinski Muzej Maribor www.pmuzej-mb.si
Spain	Barcelona: Museu de Ciències Naturals de Barcelona www.museuciencies.bcn.cat
	Granada: Parque de las Ciencias www.parqueciencias.com
Sweden	Stockholm: Nobelmuseet www.nobelmuseum.se

Switzerland	Basel: Basler Papiermühle www.papiermuseum.ch
'the former Yugoslav Republic of Macedonia'	Skopje: Museum of the Macedonian Struggle for Statehood and Independence www.mmb.org.mk
Turkey	Bursa: Bursa Merinos Energy Museum www.bursamerinosenerjimuzesi.com
United Kingdom	Birmingham: Thinktank, Birmingham Science Museum www.thinktank.ac Bristol: M Shed, Bristol Museums, Galleries & Archives www.mshed.org

APPENDIX TWO

MICHELETTI AWARD WINNERS, 1996-2012

- 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

APPENDIX THREE

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We would also like to thank all the organisations and institutions for their valuable contributions towards the visiting of the 2013 Micheletti Award candidates, as well as to the candidates themselves for their assistance with local travel.