



2014 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 in its 19th 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 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 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. In 2013 the Award was 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.
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-one 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 2014 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

Former Head, Natural History Department, Museon, The Hague

Dr Karl Borromäus Murr

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

Dr Massimo Negri

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

Dr François-Xavier Nève de Mévergnies

Professor, 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 Director, The Forum of Slavic Cultures

Dr Hermann Schäfer

Former General Director for Culture and Media, Chancellor's Office, Berlin
Founding President of the Haus der Geschichte, Bonn

HRH Princess Sibilla de Luxembourg

Chairman, Advisory Board, Peggy Guggenheim Collection

Mrs Danièle Wagener

Director, Les 2 Musées de la Ville de Luxembourg

Dr Jorge Wagensberg

Departamento de Física Fundamental, Universidad de Barcelona

Dr Wim van der Weiden

EMA Chairman, former General Director of Naturalis, Leiden

THE JUDGES' REPORT

Twelve European countries are represented this year in the competition, with a wide geographical spread – from Prague in the Czech Republic to Bordeaux in France, and from Stavanger in Norway to Tárrega in Spain. 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. This year we have noticed particularly the increase in visitor-friendly and experience-orientated approaches, as well as participatory processes involving the idea of a civil society.

Mechelen in *Belgium* is the home of the KAZERNE DOSSIN – Memorial, Museum and Documentation Center on Holocaust and Human Rights. This 18th-century barracks was used by the Nazis as a transit camp from 1942-44 for the deportation of more than 25,000 Jews and 350 Roma from Belgium and northern France to Auschwitz-Birkenau. By the 1980s most of the barracks had been turned into housing and a small museum was opened on the site in 1995. This was replaced by a new museum which opened in 2012 and which combines the role of a museum with a memorial and documentation centre on the Holocaust and Human Rights. Exhibits relate to the Belgian perspective of the Holocaust, with an analysis of perpetrators, victims and bystanders, as well as rehabilitation and the process of coming to terms with survival. The human rights material ranges from bullying in school to discrimination and exclusion as well as mass violence and brings the issue up to date. The subject was included on the initiative of the Flemish Prime Minister Patrick Dewael, whose parents died in Buchenwald. The jury praised the initiative, combining the history of the Holocaust within the framework of 20th-century violence, and considered the museum an encouraging example of how the Holocaust topic may be integrated into culture and exhibitions after the witnesses have gone. It also noted the different professional backgrounds of the members of staff of the museum.

The NARODNI TECHNICKE MUZÉUM in Prague, the *Czech Republic*, was established in 1908 by a group of leading Czech industrialists and experts, especially from the sugar industry and engineering. The museum opened in its present location in 1940 and during the German occupation the building was confiscated and became the central post office. Parts of the building were occupied by State offices as late as the 1990s, which was when renovation work began. Further problems came when catastrophic floods in 2002 affected 25 per cent of the collections. There are now 13 permanent exhibitions, each designed by a different architect. Those interested in a deeper knowledge of the history of technology and its broader contexts can consult the vast library and archive. The museum has an important research centre with its own publications and educational activities. Its archive includes technical drawings, biographical material and an extensive collection of photographs, posters and graphics, while the restoration workshops include a specialist drying centre for paper materials. The jury praised the museum for being able to attract visitors of all ages thanks to its range of special programmes, and acknowledged that as well as being a scientific centre for research it is also an important link between science, culture and education and an excellent example for other technical museums.

France's entry this year is CAP SCIENCES in Bordeaux. This is a centre for scientific, technical and industrial culture, founded in 1995 on the initiative of the Ministry of Research and the Regional Council of Aquitaine. Since then it has been producing a variety of educational and cultural programmes, to develop knowledge and awareness of science and technology through on-site, travelling and online exhibitions and workshops, events, visits and social media connections. It offers services – curators and scenography – and looks upon itself as being a regional institution. One-fifth of its staff are in the communications

department. There are three satellite sites, two in underprivileged suburbs, and Cap Sciences is increasingly called upon as a consultant and is commissioned to manage external science culture projects. During its first two years it staged an exhibition to interpret a major piece of engineering, the vertical lift Jacques Chaban-Delmas bridge with its 117-metre span, which is close to the museum. The exhibition illustrated bridges throughout the world with miniatures, photographs, plans, schemes and scientific explanations and aimed to involve local people in this new symbol of the city. The jury praised Cap Science's concept and development of a science centre, with not only modern, interactive exhibitions but offering a platform of services which other museums can use. The very high quality of its catalogues and periodicals was given special mention.

There were four candidates from *Germany* this year, the first being the HAUS DER BERGE at Berchtesgaden. The Haus der Berge opened in May 2013 and is the gateway into the Berchtesgaden National Park, the only Alpine National Park in Germany. The first of three areas is the Information Centre, a modern, elegant and impressive building constructed of regional, natural materials as well as of glass and steel. Gabion walls were laid by hand in the front area, creating cracks, minute cavities and niches which can be colonised by plants and insects. An open auditorium shows films of the four seasons of the Park. The Vertical Wilderness exhibition, designed by the studio of Uwe Brückner, shows the fascinating strategies of animals and plants for adapting to the natural habitats of water, forest, mountain pastures (alm) and rocky terrain up to the peaks of the Berchtesgaden Alps. Every three minutes the season changes by means of lighting and projection on trees, with appropriate birdsong, and periodically the screen opens to reveal a view of the real mountains. In the Educational Centre the approach follows the four themes in rooms comprising the water lab, forest workshop, meadow kitchen and rock panorama. The Outdoor Area is not yet finished, but will also show the four habitats. The judges were enthusiastic about the excellent combination of indoor and outdoor sections in a wonderful setting with very original, innovative displays and educational programmes.

The MUSEUM BAYERISCHES VOGTLAND at Hof is housed in a former 13th-century hospital. This is a city and regional museum with a collection relating to the history of Hof and its surroundings. The application focused on the new extension and the exhibition in this new wing – Refugees and Expellees in Vogtland. The story of the arrival, acceptance and integration of refugees and Germans expelled from Eastern Europe in post-war Germany is told, using Hof as an example. Close to the Czech border, 40,000 inhabitants had to accommodate, feed and integrate two million refugees after 1944. The town had the largest refugee camp in Germany – Moschendorf – and eventually 15,000 camp residents stayed on permanently. The exhibition concentrates on people and families, without falling into the trap of taking sides. The collection was amassed following an appeal, and many associations provided information, objects and personal stories. Extensive texts in the exhibition provide detailed accounts of the situation at the time. There has been great support from the older families in Hof, who appreciate the exhibition because of their own memories of that time. The well-researched stories are gripping and the issues still have great significance today. The jury felt that the time may have come to give more thought to linking the existing stories to similar groups in modern times.

The third German entry is FC BAYERN ERLEBNISWELT (World of Experience) in Munich. Opened in 2012, fulfilling a wish long expressed by fans, it is to be found on Level 3 of the huge Allianz Arena, the impressive football stadium of FC Bayern München. In a well-designed area it tells the story of the club from its foundation in 1910 to the present day. The exhibition caters for an international audience with English translations throughout and audio guides in nine languages. Visitors enter the exhibition space via a Time Tunnel and see historical items in seven small galleries, while in the middle is the Via Triumphalis, displaying all the trophies won by the club. The last part of the space is devoted to the Hall of Fame,

the current team, the sports ground and the fan clubs. The state of the art elements of the exhibition include 110 monitors and 11 beamers which restart automatically every 20 minutes. The club reaches out to schools and emphasises the value of becoming a team player. Visitors are well catered for with a cinema, café and megastore. The judges commended the way the sponsors, Audi and adidas, are integrated into the exhibition, sharing common developments and technology, using each other's inventions. The jury added that there is an opportunity to connect the history of the club with the challenges of our time – the European Union, the modern multicultural society, emigration.

THE ZIEGELEIPARK MILDENBERG is located in what was once the largest brickworks area in Europe. Production in Zehdenick in the former German Democratic Republic began in 1887 when clay was discovered during the construction of the railway, and peaked about 1910 with 63 Hoffman kilns and an annual production of 625million building bricks. The fall of Communism marked the end of the factory complexes and they finally closed in 1990. The park opened in 1997 and is now a combination of an industrial heritage museum and a leisure park. In 15 buildings the production of bricks is explained, from manual to mechanical processes. Inventions are demonstrated and some maintenance workshops still exist, equipped with their historical tools. Interviews with former employees give an insight into their work and daily routine, and industrial relics, sounds and lights create an atmosphere that makes the visitors feel that the factory is still in production. The former narrow gauge railway which carried bricks, coal and other materials is now used for a 45-minute brickyard railway round trip, one of several themed tours. Because of the size of the Park (40,000 m²) visitors can rent go-carts, bicycles, tricycles, buggies and wheelchairs. In the jury's opinion the combination of museum and leisure park has enabled the complex to survive, and it has become a good regional destination for a day out, staffed by an enthusiastic, dedicated team.

Greece's entry this year is the INDUSTRIAL GAS MUSEUM, TECHNOLIS CITY OF ATHENS. The Gasworks in Athens was the first and largest of six to operate in Greece, and was founded in 1857, beginning operations in 1862. With its strategic location it encouraged further industrial growth in the surrounding district. The Gasworks shut down in 1984 because of a fall in demand and competition from electricity. It is now owned by the City, which handed over the management of the old Gasworks to Technopolis in 1999, for the protection and enhancement of the complex. This organisation manages the industrial park, part of which is a multi-arts venue hosting cultural and artistic events. The museum advertises itself as one path, six buildings and 13 stops. Some of its buildings, including a gasholder, are still awaiting restoration, and where full access is not possible on upper levels, touch screens show visitors what can be seen above. Recordings of workers' memories can be heard within old retorts. Exhibitions include old technology *in situ*, and objects associated with coal gas such as meters, cookers and water heaters. Working conditions are described, together with health hazards encountered and information on the surrounding neighbourhood of Gazi, which suffered badly from pollution and sulphur emissions during the period of operation. The jury praised this initiative as the first industrial archaeology monument in Athens and commended the museum captions for their brevity and lack of technical jargon, being informative and easy to read.

MUSE - MUSEO DELLE SCIENZE in Trento, *Italy* lies in the Trentino region in the north of the country and is the successor to a museum of natural history founded in 1922. It is based in a former industrial area abandoned in the 1990s on the outskirts of the city and has become a driving force for development in the area. The City of Trento and the autonomous province of Trentino raised the funds for the realisation of a new museum, preceded by a long development phase. The goal during this period was to develop a new museum concept through a preparatory process in co-operation with the city's population and expert committees, resulting in a concept being built on democratic foundations. The concept,

architecture and presentations of the museum combine to form a convincing symbiosis. The architecture of the building, by Renzo Piano, subtly reflects the silhouette of the nearby Dolomites, and the exhibition covers six floors, with a visitor route leading from top to bottom. The various floors are arranged according to the most important layers found in the ecosystem of the Dolomites, from glaciers on the mountain peaks to the archaeological sub-regions of the mountain range. There are almost no barriers in the museum, and much use is made of digital technology and interactivity. The judges commented on the potential of so many contemporary ideas combined with more tried and tested museological approaches. It was felt that the dialogue-oriented approach characterising the museum represents a low-threshold invitation to acknowledge and strengthen social responsibility for our natural environment.

THE FAMILY OF MAN at the Château de Clervaux in *Luxembourg* is the location of one of two exhibitions organised by the Centre national de l'audiovisuel (CNA). The Centre was founded in 1989 and houses the Luxembourg heritage of photography, film and sound. The castle (12th-17th centuries) at Clervaux has 503 original prints made by 273 photographers from 68 countries exhibited in New York by MOMA, curated by the Luxembourg-born Edward Steichen (b. 1880). In 35 themes all aspects of human life can be seen, from birth to death. These historic photographs were brought together as a tribute to peace in the world after the Second World War. Between 1955 and 1964 the exhibition toured the world, including 150 museums. Its travels ended in 1964, when the American government donated the collection to Luxembourg. At Clervaux the photographs have been lovingly restored and mounted in relation to each other, exactly as planned by Steichen, with original labelling. Since 2003 the exhibition has been on the UNESCO Memory of the World list. The judges said that the Centre is commended for the way it keeps the first great photographic show on earth alive, maintaining it for future generations.

THE BITTER YEARS, on the site of a disused steelworks in the southern industrial down of Dudelange, is the second exhibition organised by the Centre. A water tower (1928) and pump house (1904) have been readapted as exhibition galleries of photography. The surrounding water cisterns are preserved as a park and the remaining area is to be developed as housing and local amenities. The water tower houses part of a collection of photographs illustrating ten of the original 20 themes of an exhibition on the U.S. Great Depression, put together by Edward Steichen at MOMA in New York and donated to Luxembourg in 1967. Again, the restoration has been exemplary and the prints are mounted exactly as Steichen arranged them, to reflect the intended interrelationships. The pump house is an impressive open space for temporary exhibitions, with coffee tables and a shop. An adjoining building holds cinema events for young people and adults and also transmits operas and concerts from elsewhere. The museum expresses a clear vision of the role it wishes to play in the cinematographic scene and history of Luxembourg, and maintains a database of historic films and photographs. The judges again praised the quality of the restoration work on the prints and the way they are maintained.

The first of two candidates in *The Netherlands* is the MUSEUM BOERHAAVE in Leiden. It has been based in the former Caecilia Hospital since 1991 but has been open to the public since 1931. Herman Boerhaave (1668-1738) was a Dutch botanist, humanist and physician regarded as the founder of clinical teaching. The museum is the Dutch National Museum for the History of Science and Medicine and displays more than five centuries of inventions and discoveries in several sciences, addressing topical issues when possible and contributing to the current debates taking place in society at large. The rich collections include the world's oldest herbarium (16th century), the papier-mâché anatomical models of Dr Auzoux (19th century) and the reconstruction of an anatomical theatre. The museum is currently awaiting restoration, but in the meantime has managed to double its visitors in the last four years with its temporary exhibitions, including an interactive exhibition for 8-12 year-olds called

Treasure Island Boerhaave, and exhibitions relating to present-day concerns. The jury commented that the organisation of the museum is quite innovative because of the great importance given to the Department of Public Engagement and Exhibitions, which has been created in order to involve the public in the life of the museum. The judges look forward to seeing the results of the new presentation of the permanent collections.

KAAP SKIL, MUSEUM VOOR JUTTERS EN ZEELUI (Museum of Beachcombers and Sailors) at Oudeschild is the second candidate from The Netherlands. It is an open-air museum situated on the island of Texel in the Wadden Sea, a nature reserve that became a UNESCO World Heritage Site in 2009. It tells the story of Texel and its inhabitants, who earned their living mainly from trade and fishing, from the Golden Age when the Dutch East India Company gathered its ships in the Texel Roads before departing for the Far East, until today. The entrance building, built in 2009 by the Delft architectural firm Mecanoo, has won several national awards. Its ground floor houses a spacious café and shop, while the first floor is dedicated to underwater archaeological expeditions. On the lower floor the Golden Age is brought to life with personal stories of 17th-century people. The open-air section includes two grain warehouses, a seaweed shed, a working windmill, forge and 20th-century fishermen's cottages. There is also a special collection comprising more than 5,000 objects found by beachcombers over the last hundred years. The jury said the museum plays an important role in the lives of the local people as well as for the large number of tourists visiting during the summer months.

The idea of a NORWEGIAN PETROLEUM MUSEUM at Stavanger in Norway was first discussed in 1974, three years after oil had been drawn for the first time from the Norwegian North Sea. Twenty-five years passed between the original scheme and its realisation, but the museum finally opened in May 1999. The building, in a central waterfront area of the city, reflects the characteristics of both the Norwegian landscape and the floating installations used for extracting oil. Adjacent to the museum is a Geo-Park constructed entirely from recycled materials from the oil industry, built during the city's time as European Capital of Culture in 2008. The exhibition space in the museum comprises 2,500 m², with smaller special exhibitions - some provided by international partners - integrated into the route of the permanent exhibition. Subjects covered include drilling, extraction technology, economic significance, the relevance of Norway in the world economy and global impact, including climate change. The route within the building then leads away from the shore via a gangway onto an oil platform and a cylindrical room which can also be accessed from outside. In two further cylindrical rooms there is an exhibition on humanity's thirst for energy and another on the work and fate of North Sea divers. The jury felt that the museum provides a vivid presentation of the work and living conditions of people working on various oil platforms.

'GRIGORE ANTIPA' NATIONAL MUSEUM OF NATURAL HISTORY in Bucharest, Romania had its roots in the National Museum of Natural History and Antiques which dates from 1834. Between 1864 and 1904 the museum was housed in various different locations and the present building in the centre of the city was designed and built by Grigore Antipa and opened in 1908 with 16 halls housing collections of minerals and rocks, fossils, invertebrates, fish, amphibians and reptiles, birds and mammals, as well as comparative anatomy exhibits and ethnography and anthropology collections. In September 2011, after two years of restoration work, the museum reopened with improved access. Two new projects, 'Feel the Art' and 'Everyone's Museum', have also been developed. For blind people there are 20 reliefs, specially built after the dioramas of the Romanian Fauna section that allow animal recognition by touch. The museum runs clubs and workshops for different age groups and regular temporary exhibitions. The judges said that this is a very active institution with well-prepared, enthusiastic guides and a loyal audience. It has excellent

dramatic dioramas on animal behaviour. Special mention was made of the extraordinary display of aquatic invertebrates.

CAL TREPAT MUSEU DE LA MECANIZACIÓ AGRARIA in Tárrega, *Spain* is located in the factory opened by Josep Trepats in the 1930s. The factory was active until the 1980s in the production of agricultural machinery (threshers, reapers, bailers and many tools). The machines were a commercial success, helped by the strategic position of Tárrega, a small town 120 km from Barcelona and at an important crossroads between Barcelona and inland Spain. Trepats aimed to adapt American machines to the needs of Spanish farmers; they were light, easy to handle and reasonably priced. The golden age of the factory was 1930-1960, after which the factory lost its position in the market. Visitors can see here a jewel of industrial archaeology, a factory of the 1930s frozen in time. Nothing has changed. The metallurgical and mechanical sections can be seen, and visitors can touch, hear and smell what the workers were experiencing. The museum has been the location of several photographic shoots and a part of a major film will be produced here. There are three audiovisual presentations, in the sales department, the foundry and the model-making section. The spectacular belt drive from the 1930s has been restored, as has the siren that sounded the timetable of the factory. The museum takes part in the social life of Tárrega and offers part of its offices for public activities. The museum website came in for special praise from the judges.

BURSA MERINOS TEXTILE FACTORY MUSEUM is *Turkey's* first textile industry museum, opened in October 2011. Funded by Bursa Metropolitan Municipality, it is housed in a historic building of the former Merinos Wool Weaving Factory which ceased production in 2004. It forms part of the Atatürk Culture Center and Merinos Park, which was created by the Municipality on the extensive site of the former factory for the support and promotion of the cultural and creative life of the city. This is the second to be erected on the site, alongside the Energy Museum. The exhibition space consists of four large exhibition units which illustrate the textile manufacturing process of the former wool factory, from the keeping of the sheep, wool preparation, spinning, weaving and packaging of clothing. Silk production is also featured. There are numerous machines, photographs, drawings, laboratory equipment and technical objects. A number of former workers act as volunteers and maintain and demonstrate the machines. One room is dedicated to Atatürk, who personally contributed to the founding of the Merinos factory and educational activities include a wide range of workshops for children of all ages. Its 'Tangible and Intangible Textile Culture' project, in association with the Municipality, has been recording interviews with villagers about traditional handicrafts and archiving photographs and videos on production techniques. The judges said that within the Turkish context the museum plays an important role as a forerunner for the whole country, as does the museum landscape of the city as a whole.

2014 MICHELETTI AWARD

List of Finalists

National Technical Museum, Prague, Czech Republic

Haus der Berge, Berchtesgaden, Germany

MUSE - Museo delle Scienze, Trento, Italy

The Family of Man Exhibition, Clervaux, Luxembourg

Kaap Skil, Museum voor Jutters & Zeelui, Oudeschild, The Netherlands

Norwegian Petroleum Museum, Stavanger, Norway

2014 MICHELETTI AWARD SPECIAL COMMENDATION

Kaap Skil, Museum of Beachcombers and Sailors

This open-air museum consists of a new building which houses two exhibitions as well as a grand café and shop, and an open-air area which can be seen from the large windows of the café. The new building was designed by Mecanoo, the Delft-based architects and uses local materials well suited to its function, taking for its shape the surrounding rooftops. The Golden Age of shipping is on display in the basement, reflecting the time when maybe hundreds of ships of the East India Company and other fleets waited for good winds in the Wadden Sea before setting out for the Far East.

The first floor houses a comprehensive display of regional underwater archaeology. This area has the atmosphere of a laboratory and an open storage area, with three levels of interpretation, with well thought out displays. On the lower floor nine small rooms display different historical episodes with the help of personal stories. A nearby barn houses more than 5,000 objects found by beachcombers over the last hundred years and the open-air section also contains buildings relating to the history of Texel and all Dutch coastal regions. The preservation of these 20th-century buildings is especially important as so many have disappeared elsewhere.

Excursions and tours to the Wadden Sea are organised by the museum. Although the many shipwrecks there are not visible to visitors they are brought very close to the wrecks and the history of the region. The museum plays an important role in teaching traditional skills such as net mending, knot making and knitting and its many activities include fish smoking, rope-laying, ship model building and creating art out of beachcombing material.

The judges said: “This museum deserves a Special Commendation for its creativity and high level of museological interpretation. Its combination of lively and intelligent professionalism combined with its appeal to the public makes it innovative and an example to be followed in many parts of Europe.”

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2014 MICHELETTI AWARD WINNER

MUSE - Museum of Science, Trento, Italy

A museum of natural history was founded in the city in 1922, and the new museum reopened in July 2013 after a long concept development phase. The building, by Renzo Piano, simulates the slopes of the surrounding mountain peaks of the Dolomites and is a centre with a further seven external locations. With an exhibition space of 5,000 m² covering six floors, visitors experience a tour through the natural history of both the Earth and evolution. The galleries on the various floors are grouped around a vertical corridor of light in the centre of the building, in which a range of exhibits seem to float before the eyes of the observer.

Great attention was paid to the environmental sustainability of the building using a variety of innovative techniques and materials, for example bamboo produced in Italy for the floors of the exhibition areas which is a kind of wood CO² saving. The internal climate system is certified according to the LEED (Leadership in Energy and Environmental Design). Renzo Piano, when the project was finished, said: "MUSE addresses to all those people who have discovered , even if a bit late, how fragile is the earth"

Texts are in three languages and digital technology and interactivity play an important part in the presentations. Extensive laboratories enable school pupils and students to engage interactively with the central topics of the museum. Summer schools for students complete the comprehensive educational programme. The comfort of visitors is well catered for, with ample seating, a café/restaurant and a museum shop.

The judges said: "The combination of so many contemporary ideas with established museological approaches makes MUSE a state-of-the-art cultural institution with great innovative potential. The combination of its museum, scientific, research and advisory activities represents a particularly seminal collection of roles for a cultural institution.

"The participatory element during the planning stage of the museum has been successful in reaching the local, regional and even national population with this new museum concept. Tourism in the area has increased, leading the way for other institutions to establish themselves in the vicinity of this previously underdeveloped part of the city.

"The jury congratulates everyone connected with the development and running of the museum and has no hesitation in declaring it this year's winner."

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2014 DASA AWARD WINNER

National Petroleum Museum, Stavanger, Norway

This is the fourth year of the 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.

Following the discovery of the Ekofisk commercial oilfield in 1969, the development of the idea of establishing a museum was a big challenge. Opened by HM King Harald V on 20 May 1999, the museum building is situated on a central waterfront site and was designed by the Lunde & Løvseth architectural practice. The exhibitions reflect all aspects of oil production and are regularly updated. The economic significance of oil and gas operations for Norwegian society is an important aspect of the museum, as is modern energy consumption, with its impact on climate and the environment. A recreational platform has been designed for children and there is an impressive educational room with excellent facilities, in which every student can work with an iPad, with the results being directly transferred to a smart board on the wall. Other facilities include a library, conference rooms, a café restaurant and a shop.

The judges said: “In the context of the DASA Award the museum has a vivid presentation of the work and living conditions of the people working on various oil platforms. An animated film takes visitors on a tour underwater in the footsteps – or fins – of the divers. As pioneers of the oil industry, the North Sea divers risked their lives in a very dangerous workplace. Some experienced permanent injuries, a subject that has been suppressed for some time, and Norwegian divers were amongst the first to organise themselves in a trade union in order to improve health and safety and labour conditions. This aspect of social history makes the Norwegian Petroleum Museum a worthy winner of this year’s DASA Award.”

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APPENDIX ONE

2014 MICHELETTI AWARD: LIST OF CONFIRMED CANDIDATES

Belgium	Kazerne Dossin – Memorial, Museum and Documentation Center on Holocaust and Human Rights, Mechelen www.kazernedossin.eu
Czech Republic	Národní Technické Muzeum, Praha www.ntm.cz
France	Cap Sciences, Bordeaux www.cap-sciences.net
Germany	Haus der Berge: Vertical Wilderness, Berchtesgaden www.nationalparkberchtesgaden.bayern.de Museum Bayerisches Vogtland, Hof www.museum-hof.de FC Bayern Erlebniswelt, München www.fcb-erlebniswelt.de Ziegeleipark Mildeberg, Zehdenick www.ziegeleipark.de
Greece	Industrial Gas Museum, Technopolis City of Athens www.technopolis-athens.com
Italy	MUSE - Museo delle Scienze, Trento www.mtsn.tn.it
Luxembourg	The Family of Man, Clervaux www.steichencollections.lu The Bitter Years, Dudelange www.steichencollections.lu
The Netherlands	Museum Boerhaave, Leiden www.museumboerhaave.nl Kaap Skil, Museum voor Jutters & Zeelui, Oudeschild www.kaapskil.nl
Norway	Norwegian Petroleum Museum, Stavanger www.norskolje.museum.no
Romania	‘Grigore Antipa’ National Museum of Natural History, Bucharest www.antipa.ro
Spain	Museum of Cal Trepat – Museu de la mecanització agrària, Tàrraga www.museutrepats.cat
Turkey, Republic of	Bursa Merinos Textile Industry Museum www.tekstilmuzesi.bursa.bel.tr

APPENDIX TWO

MICHELETTI AWARD WINNERS, 1996-2013

- 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 Militärlhistorisches Museum der Bundeswehr, Dresden, Germany

APPENDIX THREE

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