



## 2018 EUROPEAN MUSEUM ACADEMY AWARDS

### The Judges' Report



The European Museum Academy Awards consist of three elements – the EMA Prize, the Micheletti Award and the DASA Award. The EMA Prize has been established 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. Unlike our Award schemes, this Prize is in the gift of the EMA Board and organisations cannot apply for it themselves.

For the Micheletti Award and the DASA Award, the following criteria have been established.

### **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.

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?
- *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.
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 MICHELETTI AWARD**

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 20<sup>th</sup> 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 23<sup>rd</sup> 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 science, technology, labour and 20<sup>th</sup> century history

## **THE DASA AWARD**

The first winner of the Micheletti Award, in 1996, was DASA – the German Safety at Work Exhibition in Dortmund, Germany. 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. When the DASA Award began, this was why the DASA wished to present other museums with their Award and accord them recognition for their presentation of the world of work.

Now in its eighth year, the current basic criterion of this Award is the quality of learning opportunities, in a comprehensive perspective: the museological concept, the quality of the storyline the creativity of the exhibition design and the programme of educational activities. Specific attention is also given to personal mediation, the interactive participation of the public and an effective mix of education and entertainment.

**This Award is open to all kinds of museums.**

**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](http://www.europeanmuseumacademy.eu).

**THE LUIGI MICHELETTI FOUNDATION (Fondazione Biblioteca Archivio Luigi Micheletti)** LMF (established in 1981 in Brescia) is a research centre specialising in 20<sup>th</sup>-century history. Scientific research covers ideologies of the 20<sup>th</sup> 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](http://www.fondazionemicheletti.eu); [www.musilbrescia.it](http://www.musilbrescia.it); [www.luigimichelettiaward.eu](http://www.luigimichelettiaward.eu); [www.luigimichelettiaward.eu](http://www.luigimichelettiaward.eu)

**DASA WORKING WORLD EXHIBITION (DASA Arbeitswelt Ausstellung)** DASA in Dortmund covers the past, present and future worlds of work in an area of about 13.000 m<sup>2</sup>, with 12 exhibition units and three-dimensional exhibits. It is the permanent educational facility of the Federal Institute for Occupational Safety and Health Care (Bundesanstalt für Arbeitsschutz und Arbeitsmedizin) and informs the general public about the world of work, its status for the individual and society, and the importance of tailoring work to human requirements. The relationship between people, work and technology is demonstrated and explained in a variety of ways in the exhibition. The central theme is to establish human values at work, such as good health and dignity. DASA focuses on people and their physical, intellectual, social and cultural needs. [www.dasa-dortmund.de](http://www.dasa-dortmund.de)

## THE 2018 PANEL OF JUDGES

**Dr Arno van Berge Henegouwen**

Former Head, Natural History Department, Museon, The Hague

**Mr René Capovin**

Representative of the Micheletti Foundation, Brescia

**Mrs Loukia Loizou Hadjigavriel**

Director, A. G. Leventis Gallery, Nicosia, Cyprus

**Mr Dirk Houtgraaf**

Cultural Heritage Agency of the Netherlands

**Mr Mark Leslie**

Martello, Sandycove, Co. Dublin, Ireland

**Dr Karl Borromäus Murr**

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

**Dr Massimo Negri**

EMA Director, Milan

**Miss Ann Nicholls**

EMA Co-ordinator, Bristol

**Dr Virgil Stefan Nitulescu**

Ministry of Culture and National Identity, Bucharest

**Dr Andreja Rihter**

EMA President and Director, Forum of Slavic Cultures, Ljubljana

**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

Eighteen European countries are represented this year in the competition, with a wide geographical spread – from Suceava in Romania to Porto in Portugal, and from Erstein in France to Ünye in Turkey. The range of subjects represented illustrates the diversity of institutions which come under the umbrella headings of science, technology, industry and 20<sup>th</sup>-century history. The DASA Award continues to attract museums which do not fall into the above categories. The judges remarked on the increasingly high level of scenography all over Europe. They also noted that one ongoing trend is the blurring of demarcation lines between the academic disciplines of science and art and the traditional definition of what constitutes a museum continues to be challenged. The willingness of museums to engage in dialogues on the problems of today's society goes on, especially concerning the environment and the consequences of pollution and potential global warming. It is noticeable that more and more museums are dealing with holocaust, war and violence, which is particularly relevant in modern times, with authentic sites playing an important role.

*Belgium* is represented this year by the KAZERNE DOSSIN, MUSEUM, MEMORIAL AND RESEARCH CENTRE ON HOLOCAUST AND HUMAN RIGHTS in Mechelen. Between 1942 and 1944 25,484 Jews and 352 Sinti and Roma were taken from the 18<sup>th</sup> century barracks known as Kazerne Dossin and transported to concentration camps, the majority to Auschwitz-Birkenau where less than five per cent survived. Originally founded as a museum of the holocaust, it was expanded to include human rights abuse in the modern world, giving it a much wider scope. Housed in a new three-storey building facing Kazerne Dossin, it tells the stories of the victims and displays their possessions. Victims are represented by photographs or silhouettes: every year photographs are added, and the database updated during an impressive ceremony. This commemorative role is supplemented by an exploration of mass violence in general, reflecting on the current phenomenon of racism and discrimination or the exclusion of sections of the population on grounds of race, skin colour, faith, sex or sexual orientation. The museum tells a difficult story: it aims to give visitors greater insight and understanding of aggression on a large scale, and its target groups include young people and adult professionals. It has close connections with schools, detention groups and the police. The museum goes further in its goals than many European museums in the aspect of human rights in the world, fulfilling an important task.

In *Bosnia and Herzegovina* the WAR CHILDHOOD MUSEUM in Sarajevo is Europe's first museum devoted exclusively to the collective experience of childhood in times of war. Opened in 2017 it is housed in a former socio-cultural centre in the old town and the basis of the museum collections are the stories and personal items of children who grew up during the 1992-1995 Bosnian War. This was the most destructive armed conflict in Europe since the Second World War and refugees are now scattered across most of the continent. The emphasis is on the memories of the child survivors themselves, whether through the words of donors of items or in video interviews. The multimedia archives are also open to historians and researchers from other academic disciplines. The museum is also an interpretation centre on its subject, providing Bosnians with a rare opportunity to confront the traumas of the recent past without reinforcing ethnic boundaries. Temporary exhibitions are displayed in other Bosnian cities and there are peace-building workshops at schools throughout the country. The museum's message remains timely during a new refugee global crisis and its potential repercussions. This is a private cultural enterprise developed to express shared experiences while avoiding the emotional abyss by showing 50 objects and their stories – nothing more. By reading and watching, visitors discover, learn and imagine.

The MUSEUM OF APOXYOMENOS in Mali Lošinj in *Croatia* is in the restored 19<sup>th</sup> century Kvarner Palace and is financed by the Ministry of Culture and the town. It contains only one

artefact, the bronze statue of Apoxyomenos (meaning an athlete cleaning himself after exercise). The statue, dating from the 2<sup>nd</sup> or 1<sup>st</sup> century BC, was discovered in 1996 on the seabed near the island of Losinj. Its recovery, restoration and display involved many collaborators. Restoration and conservation work began in 2000 and was carried out by the Croatian Conservation Institute in Zagreb, taking six years to complete. Visitors pass through a series of rooms and halls in different colours containing nine scenes – transition zones shaped by time and space and with an audio accompaniment. For example, the black room signifies cold, with sounds creating a feeling of being underwater. The room housing the statue is white and silent, creating an impression of dematerialisation of the classic museum ‘white cube’ space. After viewing the sculpture visitors can access a Kaleidoscope Room, a look-out on top of the museum where various sequences from Losinj harbour are reflected in mirrors on the ceiling. This is an original approach to the problem of presenting a single piece of outstanding historic value and artistic quality as the focus of an entire museum, which could stimulate other institutions to follow the same path with the necessary improvements.

*Denmark* provided two candidates this year, the first being the LEGO HOUSE HISTORY COLLECTION at Billund. Part of a much larger project, it tells the story of one of the 20<sup>th</sup> and 21<sup>st</sup> century’s most iconic companies. Legoland, also in Billund, is a separate organisation. The History Collection opened in 2017 and is in the basement of the much larger LEGO House, designed by Bjarke Ingels and based on the brick that makes the firm so unique. The history goes back to a small house in Billund where the founder, Ole Kirk Christiansen, a carpenter by trade, started making wooden toys in his workshop in 1932 before changing to plastic in the late 1940s. The company survived several crises, from the 1929 slump in income which led to the production of small items rather than furniture, and later when the video games industry threatened the toy market. In the museum the judges remarked that a visit is a playful, joyful experience, play being a large part of our lives. There are four zones: the Fore Room, the Timeline, the Monolith and a Brand Value multi-purpose zone. The history of the company is an original, important and interesting mix of family odyssey, the story of games and gamers, and a brand biography, showing the deep relationship between the game and its countless fans. This has been achieved using the classic tools of good exhibitions, distinctive objects, wise use of archives, a pleasant blend of individual and collective stories.

The second Danish entry is TIRPITZ at Varde, designed by Bjarke Ingels and opened in June 2017. It consists of an unfinished German Second World War bunker (1944), and an underground extension partly sunk into the sand dune. Originally three former museums of the Danish West Jutland coast, it is part of Varde Museums, and is self-governed with support from the Danish State and Varde Kommune. There are three long-term exhibitions – *Army of Concrete* tells about the Danes and Germans who lived and worked around one of the biggest gun positions on the Atlantic Wall, including a love story between a German soldier and a Danish country girl. This gives rise to discussions about good and bad decisions in the context of war. *The Gold of the West Coast* concerns the history of the amber trade and includes the natural history of amber enclosures combined with treasures from ancient and modern times and myths and stories of the amber hunters. This section received special praise from the judges. *West Coast Stories* illustrates 20,000 years of west coast social history and has an audio-visual theatre housed in a 100-year-old lifeboat. The audio guides were commended, being well written and not too long. Storytelling is at the heart of the exhibitions, with good interactivity and education of a high standard. This is a space where memories meet nature. Visitors can discover the natural and historic secrets of the area in engaging exhibitions.

In *Estonia* the ESTONIAN NATIONAL MUSEUM, dating from 1909, reopened in the Raadi area of Tartu on the site of a former Soviet military base (1950s-1990s), at the end of the old

runway. The new building projects the straight lines of the runway back towards the city and its slightly inclined roof rising to the sky symbolises moving towards the future. The main exhibition is *Encounters*, presenting the cultural history and everyday life of Estonia from the present day to the Ice Age. Unusually, the timeline begins with the present and moves backwards. The sub-themes – Journeys in time, Time of Freedoms, Life behind the Iron Curtain, Modern Times, The Era of Books, the Arrival of Christianity, the Iron Age and the Stone Age – bring visitors face to face with the many people who have lived in Estonia for the past 11,000 years. Everyday life deals with themes such as Estonian cuisine, local costumes, language and customs. The second exhibition, *Echo of the Urals*, illustrates via the seasons the lives of the different people speaking Finno-Ugric languages living in Northern Eurasia. *Parallel Worlds, Parallel Lives* tells the story of daily life during the Soviet Occupation. Foreign visitors receive a card which can be used to get a translation of all the texts in the exhibitions, including subtitles on videos. This is a museum which puts people in the foreground, showing everyday life in an uncertain political present, and collections which extend to the second half of the 20<sup>th</sup> century.

THE MUSÉE WÜRTH FRANCE ERSTEIN in *France* is a company museum owned by the Würth Group, founded in Germany in 1945 and now a worldwide wholesaler of 125,000 products used in craft and industry. One of 13 museums created by the Group within Europe, the museum opened in January 2008 on the site of Würth France S.A in a rural setting in an industrial park outside the small town of Erstein, near Strasbourg. It displays exclusively temporary exhibitions organised in-house, drawing material mainly from the Würth collection of modern and contemporary art, and art from the Late Middle Ages and Renaissance periods. The exhibits are mostly thematic and often inspired by Franco-German cultural relations. The President of the Board of Directors feels that the art collections and exhibitions contribute to define and communicate the firm's identity and image and enhance its reputation on an international level. The museum makes special efforts to be accessible to all. Admission is free on Saturdays and all the year round for company employees and their families, clients of the Würth Group and visitors with disabilities. There is a multi-disciplinary programme of guided tours in various languages, workshops, yoga and art therapy. Educational tools are provided for teachers ahead of school visits. Concerts are held in a well-equipped auditorium and there is an annual piano festival.

*Germany* provided three candidates this year. The FUGGER AND WELSER MUSEUM in Augsburg is in the Wieselhaus, a three-storey Renaissance building from the 1550s, restored and refurbished with state-of-the-art technology and accessibility. Jakob Fugger and Bartholomeus Welser were Augsburg's leading merchants when this Free Imperial City was an important commercial centre in Europe in the first half of the 16<sup>th</sup> century. The story of the region is illustrated by dramatic storytelling, hands-on discovery zones and evocative reproductions. The main themes of the permanent exhibition are the weaving of fustian, foreign trade, financial dealings, the mining industry, the emerging postal service and the beginnings of globalisation. Each presentation is compared with the situation today. The use of technology includes the *Living Book*, a magical book that acts as an introduction to the museum. At an *Interactive Table*, visitors can set sail on a voyage to India, defying storms and sea monsters. In the *Golden Office* visitors meet Fugger and Welser during an imagined discussion about their businesses, religion and politics. Visitors receive a chip card, a small pepper sack which activates multimedia stations throughout the museum. Many 'Fugger events' are held, including musical performances, theatrical activities, readings, lectures and book presentations. A series of age-appropriate workshops for school classes has been developed on the theme of the Reformation.

The STATE MUSEUM OF ARCHAEOLOGY CHEMNITZ (SMAC) is housed in the former Schocken department store, built in 1930 and designed by Erich Mendelsohn. It was

expropriated by the Nazis in 1938 and it was not until 1990 it became part of the Kaufhof chain until 2001. It then remained unoccupied until 2017 when the museum opened. The exhibition is conceived and designed by Atelier Brückner. Three floors chart the development of Saxony from 300,000 years ago to the early industrial period, illustrating the history of human civilisation against the background of the environment and climate. It uses elements from natural history, the natural sciences and history, combining these with a linear graphic on the floor, landscape panoramas and special lighting effects, to combine intellectual, non-verbal and sensory communication. Three complementary exhibitions concern the life and work of Erich Mendelsohn, the history of the Schocken Company and the Chemnitz department store, and Salman Schocken, who was not only the co-founder and co-owner of the company but also a Zionist, book connoisseur and publisher. In this area the museum confronts the darkest period of German history, the persecution of the Jews and the resulting loss of Jewish culture. All texts and audio guides are in German and English and the main archaeological exhibition also has texts in Czech. Special exhibitions aim to promote public appreciation of cultural diversity and address issues still important today.

The HISTORICAL MUSEUM FRANKFURT's new museum complex (2017) has replaced the old historical museum and tells the story of the city in a new, more contemporary and sophisticated way. The complex consists of several buildings connected by a public square and various courtyards. There is also a children's museum with an emphasis on workshops. The current application is based on the new exhibition complex, which includes the exhibition *Frankfurt Once*. This does not follow a chronological path through history but is separated according to the characteristics that defined Frankfurt in the past and continue to do so. The exhibition *Frankfurt Now* shows the city as described by 1,166 citizens asked to give their views on it. The *Snow Globe* is a gigantic dome within which a robot lifts eight different models of Frankfurt, showing typical characteristics of the city, each designed by internationally known artists. The multimedia guide covers a wide range of target groups. There is a video guide in German sign language and a tour in basic German with elements of radio drama for visitors with learning difficulties. The *City Lab* involves citizens, city planners and special groups as part of an ongoing dialogue between the museum and the city. This is an impressive museum for Frankfurt's citizens from all walks of life, made possible by a sociological perspective as well as an historical one.

In Greece the ETHNOGRAPHICAL AND HISTORICAL MUSEUM in Larissa began in 1994 when the collectors George and Lena Gourgiotis established an Ethnographical Society, to which they donated their collection relating to Larissa and the province of Thessaly. This was originally housed in the Town Hall, but later Lena Gourgiotis persuaded the local council to build a new house for the collection. Work started in 1992 but was not completed until 2008 because of the financial crises. The exhibition is divided into several sections, mainly covering the period 1800-1950, but with some older exhibits, the oldest dating from the 15<sup>th</sup> century. Only a small selection of the 20,000 items is on display, including items from traditional and urban living, farming and stock-raising, pottery, gold and silverware, copper, textiles, clothing, printed fabrics and embroideries, woodcarvings and engravings. There are also historical and photographic archives. The museum organises two temporary exhibitions every year and arranged its first international congress in 2017. There are 12 educational programmes for children, adults and elderly people and special activities for different social groups, refugees and disabled people. The museum also visits the 'second-chance school' of Larissa prison, to teach traditional block-printing to the prisoners, which it is hoped will enable them to get jobs on their release. The museum has an important didactical role to play in the community, being the only museum of its type in the area.

*Hungary's* entry this year is the HOSPITAL IN THE ROCK NUCLEAR BUNKER MUSEUM in Budapest. On the outbreak of the Second World War large sections of the natural limestone

cave system below Buda Castle were reinforced, first as a bomb shelter and then a bomb-proof hospital, which came into operation during the Siege of Budapest (1944-45) and again in the Hungarian Uprising of 1956. During the Cold War period of the 1960s it was adapted as a nuclear shelter and was classified Top Secret until 2002. The museum, 15 metres underground, opened in 2008 with reconstructions of wards, operating theatre and x-ray area, supplemented by 200 wax figures made in-house, and authentic equipment, surgical instruments and bandages. The permanent exhibition on *Now I am become Death, the Destroyer of Worlds* shows the devastation of Nagasaki and Hiroshima and illustrates the effect of the nuclear bombs on human beings, by vaporisation and burning as well as its long-term effects. The more explicit pictures of actual victims are accessed through peepholes placed at adult height. In 2017 the museum negotiated with the Japanese Government and museums in Nagasaki and Hiroshima to acquire on loan actual objects affected by nuclear explosion, of which the most poignant are the personal possessions of victims. This exhibition is a stark reminder to campaign for peace. There are school programmes on four historical topics and students can participate in a Nuclear Disaster Extreme Programme, Interactive Guided Tours and a Spy Game.

There were three entries from *Italy* this year. The COFFEE MACHINE MUSEUM (MUMAC) is at Binasco, a village some 30 minutes from Milan, where the museum is located within the premises of the Gruppo Cimbali and opened in 2012 as part of the celebrations of the company's centenary. There is a permanent display of coffee machines, accompanied by full-scale pictures on the walls of people or events that marked the decades, forming a journey through the industry, technology and design of the 20<sup>th</sup> century, supplemented by images, sounds and video material. There is a dismantled coffee machine to show the complexity of the technology behind a familiar object, and an explanation that the first coffee machines could and did explode, causing considerable damage and severe injury to those nearby. The second floor of the warehouse contains the company archives and a specialist library. A temporary exhibition in a second warehouse shows employees working in the company, and details coffee consumption around the world. The museum, part of the marketing department of the company, is open by appointment, with free opening to the public for special events. Barista training is offered, together with training, tasting and sensory courses. The museum focuses mainly on machines and branding rather than on the history of coffee itself.

The ROOTS OF THE PRESENT MUSEUM is in the Palazzo Assicurazioni in central Rome and was opened in 2012. It is owned, financed and run by the Assicurazioni Generali insurance company and displays some 300 Roman archaeological artefacts owned by the company. The company also contributes to development projects in the museum. The collection comprises finds discovered during the construction of the insurance company building and two other collections – the Palazzo Poli in the Piazza di Spagna, and an older collection belonging to the Merolli family dating from the 2<sup>nd</sup>-5<sup>th</sup> century A.D. The exhibition consists of eleven rooms with five thematic itineraries: finds discovered under the Palace; rooms of everyday life in ancient Rome; re-use in the Roman world; public spaces; and the afterlife world with its rituals and beliefs. The museum has consciously limited its visitor numbers by accepting only booked school classes and adult groups with tours of 1 hour 45 minutes. In each room students are given multi-disciplinary information including archaeology, history, city planning and architecture. There is also an HD video camera pointed towards Trajan's Column, that can zoom in on details not clearly visible at street level. The camera is connected to two screens where students can examine the bas-reliefs in detail and listen to the story of Trajan's military campaigns. At the expense of greater visitor numbers, it is possible to offer great and uniquely perceived qualitative experiences.

In Turin the MUSEUM OF SAVING is a relatively independent entity within the major Italian banking group, Intesa Sanpaolo and is not part of the marketing or any other department.

The exhibition displays its collection of saving boxes and provides stations where visitors can explore basic concepts in economics digitally, all related to individual financial behaviour. After an introduction to the main events of economic history (the role of money, trade, birth of fiduciary loans, first bank activities, speculative bubbles, introduction of the Euro, major financial crises) the visit continues with an overview of the main characteristics of most common financial instruments (shares, bonds, derivatives, insurance, investment funds and pension funds). Different themed tours use dedicated audio visual and interactive material. The Experiment Room is an example of the use of games to convey extraneous content for educational purposes. The museum also offers ITC-based role play where historical personalities give their opinions on a particular financial issue. A small cinema shows short extracts from Italian and American films, illustrating different situations in which money is central to the plot. Workshops and some lectures are offered in the city about current complex financial schemes such as bitcoins and green shares. Praise was given for its use of ITC on the theme of saving and economics without making the subject too complex. The museum is a role model for how a company can have an in-house museum which is much more than about corporate storytelling for marketing purposes.

Three museums from *The Netherlands* are represented this year. COMM MUSEUM FOR COMMUNICATION in The Hague is the successor of the Dutch Postal Museum, founded in 1929. In a process which began in 1999 it emerged as a new institution in 2017. Housed in a building which was the first department store in The Netherlands (1843), the museum is now a private, self-funding foundation. The permanent exhibition focuses on the impact of modern media on society today. In interviews ordinary people describe the impact that a specific object or development in communication has had on them. These stories change every year and are added to the museum's database. The impact of communication on ourselves and our relationships is explored, especially regarding facial expressions, addiction to smartphones and how easily people are seduced by commercials and advertising. Subjects such as privacy and encryption are covered. The COMM Academy offers workshops and training programmes for students, individuals and corporate organisations. Weekly sessions of COMM Live! consist of a range of lectures, debates and talk shows. COMM Club-Events hosts a private club for corporate professionals. The museum represents a courageous transformation of the outdated postal museum into a modern museum of communication. The private business model represents a key challenge for future maintenance that the professional team will master well.

Also found in The Hague the NATIONAL ARCHIVE opened its exhibition, *The World of the Dutch East India Company*, in February 2018. The original documents of the Company (Verenigde Oost-Indische Compagnie (VOC) are now all digitised, and to encourage visitors to use the archive, the database of VOC ships' crews and passengers have been made accessible within the exhibition. The database gives access to information on the ships' payment logs and lists the personal details and salaries of paid personnel on all the ships that sailed for the East between 1700 and 1794, comprising 665,000 people – soldiers, able seamen and other employees. The personal stories and their current relevance make the archives of this very large business and its extensive reach and impact tangible and engaging for the public. Hundreds of VOC charts and maps have been geo-referenced by the public, i.e. locating historical maps over up-to-date digital maps. Some of the documents in the archives are barely legible, and to make them more accessible fragments have been transcribed and made digitally available in the exhibition. In a pilot project, students from Leiden University were asked to transcribe various documents as a set project for their course on early modern palaeography. During the exhibition three different programmes have been developed for pupils aged between eight and 18, entitled 'From ship boy to director of the VOC'. These programmes are on a tablet and make use of the app Snapback. The Dutch National Archive continues its professional journey and presents special

exhibitions of a very high standard on relevant topics. It is a role model for other institutions of this kind.

The RIJKSMUSEUM BOERHAAVE in Leiden is the national museum of The Netherlands for the history of science and especially of medicine, with an historical collection of international renown. The museum, which has existed since 1931 and moved to the historic Caecilia Monastery (since 1631 the University Hospital) in the centre of the city in 1991. It reopened its renovated permanent exhibition at the end of 2017. The thematic focus spans 500 years of Dutch scientific history from the 16<sup>th</sup> to the 21<sup>st</sup> century and includes interactive information kiosks, experiments and games. The Sickness-and- Health theme begins with a screen where your own body teaches you about narcotics and X-rays. The impressive multimedia highlight is the Anatomical Theatre, which meets the highest museum standards. The museum manages the scientific heritage of virtually all Dutch Nobel Prize winners, who are highlighted in a large display cage. The innovative potential of the museum lies more in its excellent networking with other institutions in the city and beyond, as well as in its excellent educational work. By addressing ethical challenges, the museum becomes a forum for public debates. The new philosophy is about a holistic approach designed to widen its audience, focusing on the education of the whole family, and especially school classes. This is a science museum of European format. The very successful combination of original exhibits and multimedia makes a visit a very valuable and impressive experience.

*Portugal's* first candidate is the MUSEUM OF ART, ARCHITECTURE AND TECHNOLOGY (MAAT) in Lisbon. It is on the waterfront site of Portugal's first power station, built at the beginning of the 20<sup>th</sup> century to supply power to the region. Coal was replaced by oil in the Second World War. The preservation and restoration of the building after its closure in the 1970s provided spaces for the utility company to present items from its extensive art collection, alongside the purely industrial heritage. The recent addition of a striking contemporary purpose-built museum building has allowed the two contrasting threads – industrial and artistic – to be reconciled as MAAT. The processes involved in the production of power are presented with a mixture of simple signage, cut-away segments, theatrical sound and lighting, and set dressings. The social and economic context and the hard lives of the workforce are also highlighted. MAAT looks backwards to its industrial past and forwards to a cultural renaissance and a sustainable future. It combines views on lost technologies and environmental issues such as the loss of biodiversity and searches technology for new possibilities. This is a challenging internationally orientated new museum, combining the arts, sciences and technology with the intention of stimulating discussion on the future of the world. The striking new building with its ambitious programme of rotating exhibitions addressing environmental issues makes MAAT a socially relevant and important addition to Lisbon's burgeoning cultural waterfront.

Porto is the home of the HALL OF BIODIVERSITY, CIÊNCIA VIVA CENTER, housed in a 19<sup>th</sup> century house in the city's Botanical Garden. The building and garden are part of the Faculty of Science of Porto University, the former home of the Danish Andresen family, wealthy merchants and plant lovers who had made their fortune in Brazil. The daughter of the founder, Sophia de Mello Andresen, became one of Portugal's most famous female poets and author of popular children's books. The mission is to make the implications of genetics and evolution accessible to all. The key message is that biodiversity is essential for global sustainability and human survival. The deceptively simple permanent exhibits straddle science, the visual arts and literature. Every exhibit is conceived as an art installation, but each one has a pertinent interactive element. Visitors can be 'instagrammed' while seated in conversation with a lifelike Charles Darwin. A large spherical projection globe is suspended in the only dark gallery, celebrating Portugal's contribution to global exploration and scientific discovery. The exhibition makes no concessions to age, education or cultural background, and return visits are ensured by constantly devising new tours. With relatively few objects

the museum manages to make great statements on evolution and biodiversity. The museum can be seen as the forerunner for the future development of the Museum of Natural History and Science of the University of Porto, due to open in 2022. An artistic sensibility and a judicious use of lo-tech and hi-tech displays combine to provide a broad range of audiences with an engrossing experience that carries a clear message.

In *Romania* the BUKOVINA MUSEUM at Suceava, founded around 1900 comprises 13 different museums and memorial sites. It is publicly funded, mainly by the Suceava County Council. The museum is an important cultural player in the Romanian Bukovina area. The focus of the present application is the 14<sup>th</sup> century Princely Fortress of Suceava, the main residence of the princes of Moldavia for almost 200 years, and which has been carefully restored with the help of European funding. The exhibitions of both the Fortress and the History Museum were completed in 2016. The exhibition in the fortress illustrates life in the castle and includes weapon technology, the defence system, religion and games. It uses state of the art media applications, interactive books and touch screens which are used very creatively. Audio guides are available in other languages. The design is of international standard. The exhibits aim to not only educate visitors but also evoke emotions. The fortress, with its moat, serves as a venue for a variety of festivals, concerts and markets and in 2017 was visited by nearly 200,000 people. With the Princely Fortress and the History Museum, the Bukovina Museum is a motor of cultural development that goes far beyond culture. It creates identity for society and stimulates economic development. The museum deserves wider recognition because it exemplifies the importance of culture in an economically challenged city.

The GALLERY OF MATICA SRPSKA in Novi Sad, *Serbia* is in the Vojvodina region. *Matica srpska* is an expression meaning the Serbian Mother Bee. This is a nationalist cultural organisation established in 1847 for the enhancement of the Serbian nation and culture. It was established in Budapest but its headquarters were moved to Novi Sad in 1864, at a time when the territory of Serbia was divided between the Austro-Hungarian Empire and the Ottoman Empire. From the beginning the association began to collect cultural items with the idea of organising a museum, but it did not open until 1933 in Novi Sad. The art collection was relocated in 1958 to the building of the former stock exchange. Following the separation of Serbia and Montenegro in 2006 the Gallery of Matica srpska became the National Gallery of Serbia, showing only Serbian arts. The Gallery has now been completely restored and modernised and reopened in 2017. The main part of the exhibition is devoted to the 19<sup>th</sup> century, although the collection devoted to contemporary art is growing. It is currently the only national art museum in Serbia open to the public, as the museum in Belgrade is still closed. The Gallery of Matica srpska is a museum which has been reborn after laborious work to bring it up to an international standard for art museums. It is a fresh and dynamic institution which represents one of the cultural flagships of Serbia.

*Sweden* is represented by MALMÖ MUSEUMS. This is the largest museum in the south of the country, partly housed in a 15<sup>th</sup> century castle and a variety of old buildings, sharing its space with the Museum of Art. Displays include natural history with aquaria and terraria, antiquities and material from the Middle Ages. The museum aims to show the enormous biodiversity on earth. Scientific and technological exhibits concentrate on Malmö from 1850 to the present day and include a Swedish submarine, two public boats used for educational purposes and a Swedish air force fighter. Buildings also include a 100-year-old home with period furnishings, a 17<sup>th</sup> century farmhouse, a Dutch windmill, fishermen's huts, a lime kiln and an operating tramway. There are special educational programmes for children, people with special needs and recent arrivals in Sweden. One day a month there is a free creative workshop with a different theme each time. The Museums are at the beginning of a renewal period for which plans are being developed, and which will include a planetarium and a new archaeological exhibition. A multi-disciplinary system of museums with new exhibits and

innovative projects are changing this kind of museum district, where natural sciences, technology and historical remains comprise an intriguing mix with great potential.

*Switzerland* provided two candidates this year. In Bern the MUSEUM OF COMMUNICATION was originally the Museum of Post and Telecommunications History, founded in 1907. Since 1997 it has been a private foundation of the Swiss Post and the telecoms company Swisscom. It was completely overhauled in 2012 and reopened in August 2017 and says it has 'taken visitor interaction to a new level'. Sixty design companies pitched for the task, with the Dutch company Kossman.dejong emerging the winner. The museum is funded by the government. The exhibitions are on three levels, with the ground floor being the top level. The concept is based on 'three E's – Experience, Entertainment and Education'. The ground floor covers communication with people, the second is concerned with data and the internet, while the lowest floor has more traditional exhibits relating to the history of post and telecommunication. Communicators play an important part in the first of these, a new role in the museum whose task is to welcome visitors and initiate games and activities. There are touch screens available for further information on a subject, and there are special programmes for children aged between eight and 18, with activities in line with the school syllabus. For small children there is a mascot, a squirrel called Ratatösk, who takes them on their own guided tour. The philosophy and approach to education and learning in the museum deserves recognition as being different and outstanding.

The second Swiss candidate is CHAPLIN'S WORLD BY GRÉVIN at Corsier-sur-Vevey. This is the estate owned by Charlie Chaplin, where he spent the last 25 years of his life raising his family of eight children with his fourth wife Oona, the daughter of Eugene O'Neill, the playwright. The group of buildings includes the manor house (Manoir de Ban), farmhouse and Chaplin's former Bentley garage as well as a new large building housing the Studio. The private museum opened in 2016 after a period of 16 years of planning and development, having begun with an idea put forward by a Swiss architect, Philippe Meyland and a Quebecois curator and Chaplin aficionado, Yves Durand. The expertise and finance of the Luxembourg-based company Genii Capital got the project off the ground. The manor house was in a bad state of repair and needed extensive renovation. Exhibits chart Chaplin's life, from his poverty-stricken beginnings in the East End of London, to his success and film making in the United States, his left-wing views and his personal life in Switzerland. There are many film clips throughout the exhibition and the Studio contains mock-ups of well-known scenes from his films. Visitors can see 35 wax figures created by Grévin, either of Chaplin himself or of well-known actors of the time. Multimedia is used intelligently and all information is in French, German and English, with 11 more languages available on an app. The museum presents Chaplin as a man as well as the well-known figure of the Tramp.

BOZUYUK CITY MUSEUM AND ARCHIVE in *Turkey* is housed in a former hilltop villa (1926) built by Hungarian and Bulgarian architects for Colonel Ibrahim Çolak, a hero of the Turkish War of Independence (Period of National Struggle), who became an industrialist and owner of a vast timber factory. In 2002 the family donated the villa to the city of Bozuyuk on condition that it became a museum. The abandoned and poorly preserved building was restored by the city and the museum opened in 2017. On three floors it tells the story of the city in traditional displays from earliest time, through the Seljuk and Ottoman periods to the role of the city during the Period of National Struggle, with an emphasis on Atatürk and the former owner, Ibrahim Çolak. The collection was created after a public campaign which resulted in items being donated or acquired from the surrounding area. A large Museum of the National Struggle is planned, which will be more of a memorial, on the site of an existing cemetery for fallen soldiers on the outskirts of the city. The museum is a member of the Turkish Historical Towns Union. It has a video archive of about 1,500 minutes conducted with the inhabitants of the city and surroundings, providing a valuable oral history record. At present this is not publicly available but there are plans to put it on the website. The museum

is a valuable initiative of the municipality, much appreciated by the local community, younger members of which enjoy the new exhibiting tools.

The second Turkish museum is the ÜNYE LIVING CULTURAL HERITAGE MUSEUM. Ünye is a city of 120,000 inhabitants on the shores of the Black Sea. The museum is in a classical Ottoman house of 1759 known as the Captain's House. It was restored by the city as part of a restoration project of the historic centre of Ünye and as one of the stations on a cultural route through the city. Opened as a museum in 2013, it underwent a concept change in 2016. From an ethnographical museum with clothed mannequins representing different inhabitants over time performing specific tasks, it has become an interactive museum where visitors can watch live demonstrations and, more importantly, can experience and perform themselves various aspects of Ünye traditions concerning culture, religion and all aspects of daily life. Visitors are permitted to touch all the objects, which are used more as didactic material rather than as cultural heritage items. Only the most precious material is in showcases. UNESCO's Intergovernmental Committee of Intangible Cultural Heritage has included the museum on its list for a specific tradition shown in the museum (for example, the Turkish coffee culture and tradition), and the official tourist literature states that this is the only Cultural Heritage Museum in Turkey authorised to use the UNESCO logo. This museum is designed to be close to the people. Its main advantage is its use of both genuine cultural heritage as well as experienced storytellers, ready to interact with visitors in a most enjoyable way.

Two museums represent the *United Kingdom* this year. The MUSEUM OF BATH AT WORK was founded in 1978, the initiative coming from the designer Russell Frears, who had worked in the U.S. with Charles and Ray Eames. The closure of J.B. Bowler's local brass foundry, workshop and mineral water factory and its 400,000 objects formed the collection's starting point, which is housed in an impressive historic building (1777), a former Real Tennis court. Kenneth Hudson, the museologist who is specially honoured in the exhibition, acted as an adviser during the early years. This museum is the only cultural institution in the city that deals with the history of ordinary Bathonians and relies heavily on its 40 volunteers. Founded as an industrial museum, the focus has shifted more to the social history of the city. The Heritage Lottery Fund funded an exhibition, 'Knowing Your Place: Bath in Twelve Picture Alphabets', which featured alphabetical lists from the 12 areas making up the city of Bath. The 312 suggested local features included buildings, local personalities, natural features, archaeology, traditions and stories, all relating to the working life of those who submitted them, providing a unique perspective on the city and created by its citizens. This is a delightful museum giving an interesting overview of the industrial and commercial heritage of Bath. It shows what can be achieved with a minimum of staff and budget, adapting its strategy to developments in society. The collection is the real star, impressive in its unique authenticity. The enthusiasm of those responsible deserves much more support.

AEROSPACE BRISTOL opened in 2017. Aircraft production began in Bristol in 1910 and after a succession of takeovers and mergers such well-known names as BAE Systems, Rolls-Royce and Airbus merged. The British Aero Collection Trust spent many years planning this new museum on derelict land on the site of the former Filton Airfield. The very professionally designed permanent exhibition is housed in a restored First World War hangar and focuses on eight eras of aerospace history, covering the political and social history of the period as well as the history of technology. Exhibits include aircraft, engines, missiles, rockets, cars, helicopters, wings and a cross-section of a passenger plane. Attention is also paid to the future of aviation, highlighting air pollution, efficiency of air travel, and the search for greener fuels. Multimedia and interactive material is used to great effect. A separate newly-built hangar is dedicated to a single object, the jewel of the collection, Concorde Alpha Foxtrot, which was the last Concorde to be built on the Filton site and which returned to her birthplace in November 2003. The multimedia presentation on the outer shell of Concorde

which serves as a large projection screen is particularly impressive. The exhibition also features a cockpit simulator, popular with younger visitors. The learning programme is a pioneering one. Based on STEM (science, technology, engineering and mathematics) the museum aims to be a centre of learning and inspiration for students who will be the next generation of engineers, scientists and pilots. Aerospace Bristol is above all an institution about the history of aviation. With its unique exhibit, Concorde, it has a selling point which will attract large numbers of visitors in the future.

## **2018 MICHELETTI AWARD**

### **LIST OF FINALISTS**

- Kazerne Dossin, Museum, Memorial and Research Centre on Holocaust and Human Rights, Mechelen, Belgium
- War Childhood Museum, Sarajevo, Bosnia & Herzegovina
- Tirpitz, Varde Museums, Varde, Denmark
- Estonian National Museum, Tartu, Estonia
- Musée Wurth, Erstein, France
- SMAC State Museum of Archaeology, Chemnitz, Germany
- Rijksmuseum Boerhaave, Leiden, The Netherlands
- Hall of Biodiversity, Ciência Viva Center, Porto, Portugal
- COMM Museum of Communication, Bern, Switzerland
- Chaplin's World By Grévin, Corsier-sur-Vevey, Switzerland

For the first time it was agreed that the Finalists should then be divided into two groups:

#### **Micheletti Award Finalists**

- Kazerne Dossin, Museum, Memorial and Research Centre on Holocaust and Human Rights, Mechelen, Belgium
- War Childhood Museum, Sarajevo, Bosnia & Herzegovina
- Estonian National Museum, Tartu, Estonia
- Hall of Biodiversity, Ciência Viva Center, Porto, Portugal
- Chaplin's World By Grévin, Corsier-sur-Vevey, Switzerland

#### **DASA Award Finalists**

- Tirpitz, Varde Museums, Varde, Denmark
- Musée Wurth, Erstein, France
- SMAC State Museum of Archaeology, Chemnitz, Germany
- Rijksmuseum Boerhaave, Leiden, The Netherlands
- COMM Museum of Communication, Bern, Switzerland

## 2018 MICHELETTI AWARD WINNER

### Chaplin's World By Grévin, Corsier-sur-Vevey, Switzerland

The name of Charlie Chaplin is known throughout the world, and his life can be divided into three sections. He was born into poverty in the East End of London in 1889 and abandoned with his half-brother, later earning a living as a vaudeville artist. After emigrating to the U.S. at the age of 21 he became a worldwide icon, considered to be one of the most important figures in the history of the film industry. He was a comic, director, a gifted musician and dancer – he wrote, directed and edited all his later films himself – and started United Artists. In the McCarthy years of the 1950s he was forced out of the U.S. and spent the rest of his life in the mansion where the museum has been housed since 2015. Exhibits cover the three parts of his life, with a strong emphasis on storytelling through experience, with explanations and some interactives. The storytelling element does not shy away from the difficulties of Chaplin's life and his humanitarian and social ambitions, as well as the perfection he demanded in his film work. Chaplin was a very outspoken left-wing thinker, speaking out against racism, greed and war and many of his opinions can be seen directly and indirectly in his films.

**The judges said:** Our warmest congratulations go to the whole team. For a museum on the subject of film and popular culture to include so many aspects of 20<sup>th</sup>-century history is rare. The museum goes far beyond the traditional famous person storytelling and puts all aspects of Chaplin's life into perspective against a general historical background. The exhibits are of exceptional quality, both technically and in engaging the interest of visitors. The economic model, including exploration of businesses and events, is an interesting one, which could provide guidance for other museums. Chaplin embodied the history of the 20<sup>th</sup> century in an outstanding way and details of his life and views continue to fascinate visitors. An excellent visitor experience is backed up by commendable use of projections of outstanding quality combined with well-researched historical detail.



Chaplin's World By Grévin  
Route de Fenil 2  
CH-1804 Corsier-sur-Vevey  
Switzerland  
[www.chaplinsworld.com](http://www.chaplinsworld.com)

## 2018 DASA AWARD WINNER

### SMAC State Museum for Archaeology Chemnitz, Germany

The listed historic monument designed by Erich Mendelsohn (1930) was originally one of the department stores of the Schocken company. Expropriated by the Nazi in 1938, after the war it was part of the Kaufhof chain until 2001. It was transformed by the Saxony State Office for Archaeology in 2014 to become the archaeological museum of the region. The exhibition s focus on how a specific region has changed over a period of 300,000 years of human history, illustrating how the territory of the modern Free State of Saxony has evolved, through the influence of humans and against the background of the environment and climate, from a natural landscape first into an agricultural landscape and eventually into a modern cultural landscape. As well as fulfilling its primary purpose, the SMAC makes an important contribution towards confronting the darkest period of German history in its historical overview of the history of the building and its owners. The exhibition is conceived and designed by Atelier Brückner. Design does not impose or compete with the objects, but it is cleverly developed and adds to the visitors' experience.

**The judges said:** This is one of the most interesting archaeological museums of recent years, thanks to the clear concept, the explanation/storyline and the excellent design. It is praiseworthy that the museum does justice to the exceptional architecture and history of the building in which it is housed. In its exhibitions there is a balance between the curators' knowledge and the designer's implementation and display design. Its meticulous and beautiful scenography makes the presentations accessible to all generations. The exhibitions stimulate visitors to explore the space, to discover the great variety of interactive media, the beauty of the objects on show, and to learn about mankind and the environment in prehistoric times and beyond.



SMAC Staatliches Museum für Archäologie Chemnitz  
Stefan-Heym-Platz 1  
D-09111 Chemnitz  
Germany  
[www.smac.sachsen.de](http://www.smac.sachsen.de)

Photo: Karla Mohr

## APPENDIX ONE

### 2018 EUROPEAN MUSEUM ACADEMY AWARDS: LIST OF CONFIRMED CANDIDATES

Belgium	Mechelen: Kazerne Dossin, Museum, Memorial and Research Centre on Holocaust & Human Rights
Bosnia & Herzegovina	Sarajevo: War Childhood Museum
Croatia	Mali Lošinj: Museum of Apoxyomenos
Denmark	Billund: LEGO House History Collection Varde: TIRPITZ: Varde Museums
Estonia	Tartu: Estonian National Museum
France	Erstein: Musée Wurth France Erstein
Germany	Augsburg: Fugger und Welser Museum Chemnitz: SMAC State Museum for Archaeology Frankfurt am Main: Historical Museum Frankfurt
Greece	Larissa: Ethnological-Historical Museum of Larissa
Hungary	Budapest: Hospital in the Rock Nuclear Bunker Museum
Italy	Binasco: MUMAC Museum of the Coffee Machine Rome: Roots of the Present Turin: Museum of Saving
The Netherlands	The Hague: COMM: Museum for Communication The Hague: National Archive Leiden: Rijksmuseum Boerhaave
Portugal	Lisbon: MAAT Museum of Art, Architecture & Technology Porto: Museu de História Natural da Ciência: Galeria da Biodiversidade
Romania	Suceava: Bukovina Museum - Princely Fortress of Suceava
Serbia	Novi Sad: Gallery of Matica srpska
Sweden	Malmö: Malmö Museums
Switzerland	Bern: COMM Museum of Communication Corsier-sur-Vevey: Chaplin's World By Grévin

Turkey

Bozuyuk: City Museum and Archive  
Ünye: Ünye Municipality Living Cultural Heritage Museum

United Kingdom

Bath: Museum of Bath at Work  
Bristol: Aerospace Bristol

## **APPENDIX TWO**

### **MICHELETTI AWARD WINNERS, 1996-2018**

- 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
- 2017 GPO Witness History Visitor Centre, Dublin, Ireland
- 2018 Chaplin's World By Grévin, Corsier-sur-Vevey, Switzerland

## **APPENDIX THREE**

### **DASA AWARD WINNERS, 2011-2018**

- 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
- 2017 Designmuseum Danmark, Copenhagen, Denmark
- 2018 SMAC State Museum for Archaeology Chemnitz, Germany

## **APPENDIX FOUR**

### **ACKNOWLEDGEMENTS**

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