

The logo for the European Museum Academy (EMA) is written in a stylized, handwritten black font.

European Museum Academy



2011 MICHELETTI AWARD

The Judges' Report

The Panel of Judges

Mr Thomas Brune

Head, Department of Ethnology, Landesmuseum Württemberg, Stuttgart

Ms Camila González Gou

Curator, Frederic Marès Museum, Barcelona

Dr Christopher Grayson

Until recently responsible for cultural cooperation in the Parliamentary Assembly of the Council of Europe and associated with the European museum awards from their beginnings in the 1970s

Dr Arno van Berge Henegouwen

Head, Natural History Department, Museon, The Hague

Mr Massimo Negri

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

Mr François-Xavier Nève de Mévergnies

Service de Linguistique expérimentale, Université de Liège

Miss Ann Nicholls

EMA Co-ordinator

Dr Virgil Nitulescu

Director, Museum of the Romanian Peasant, Bucharest

Dr Andreja Rihter

EMA President and Head of the School of Museology, Celje

Dr Hermann Schäfer

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

HRH Princess Sibilla de Luxembourg

Art Historian

Mrs Danièle Wagener

Director, Les 2 Musées de la Ville de Luxembourg

Dr Jorge Wagensberg

Scientific Director of the 'la Caixa' Foundation, Barcelona

Dr Wim van der Weiden

EMA Chairman

LIST OF CONFIRMED CANDIDATES

Austria	Linz: voestalpine Steel World www.voestalpine.com/stahlwelt
Belgium	Liège: House of Science www.maisondelascience.be
Germany	Augsburg: State Textile & Industry Museum (TIM) www.timbayern.de Berlin: German Technical Museum Berlin www.sdtb.de Cologne: Odysseum www.odysseum.de Mannheim: Technoseum – State Museum of Technology & Work www.technoseum.de Munich: BMW Museum www.bmw-museum.de Stuttgart: Porsche Museum www.porsche.de/museum
Ireland	Dublin: Science Gallery www.sciencegallery.com
Italy	Florence: Galileo Museum www.galileo.it Genoa: MathFitness, the mathematics arena www.matefitness.it Recanati: Landscape of Excellence www.paesaggioeccellenza.it
Netherlands	Oosterbeek: Airborne Museum Hartenstein www.airbornemuseum.nl Tilburg: Scription www.scription.nl Zaandam: Zaans Museum – Verkade Pavilion www.zaansmuseum.nl
Portugal	Portimão: Portimão Museum <i>under construction</i>
Spain	Les Masies de Voltrega: Copper Museum www.museudelcoure.com Manresa (Barcelona): Technical Museum www.parcdelasequia.cat
United Kingdom	Manchester: Museum of Science & Industry in Manchester (MOSI) www.mosi.org.uk

List of Finalists

State Textile and Industry Museum (TIM), Augsburg, Germany
Odysseum, Cologne, Germany
BMW Museum, Munich, Germany
Science Gallery, Dublin, Ireland
Galileo Museum, Florence, Italy
Verkade Pavilion, Zaans Museum, Zaandam, The Netherlands
Copper Museum, Les Masies de Voltrega, Spain

INTRODUCTION

The Micheletti Foundation (established in 1981 in Brescia) is a research centre specialising in 20th-century history. It has been leading the debate on industrial archaeology in Italy and so far it has concentrated on the history of technology, work and industry. It has also played a key role in the setting up of MusIL (the Eugenio Battisti Museum of Industry and Labour), which consists of three complete and functioning areas: the Museum of Hydroelectricity in Cedegolo (Camonica Valley, Brescia); the Museum of Work and Industry in Rodengo Saiano (Brescia); and the Museum of Iron in San Bartolomeo (Brescia).

The Micheletti Award is in its 16th year, confirming its position as the most prestigious international award for innovative museums in the sectors of industry, science and technology. 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, which is administered by the European Museum Forum. The EMYA candidates are either new museums, established for the first time during the past two or three years, or older museums which have been substantially remodelled or have moved to new premises during the same period. This necessarily limited the candidates which qualified for the Micheletti Award, and from 2011 onwards the system of recruitment has 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 three 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.

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 and the European Museum Forum, 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 or Science.
5. The role of the museum as a meeting place for the community, initiating discussion and exchange of ideas.

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

This year the list of candidates covers the whole range of industrial, technical and scientific museums, as well as science centres which have no permanent collections. As museums play an increasingly important role in the education of children and the wider public in scientific matters, it is gratifying to see the efforts which they are making to attract visitors of all ages and backgrounds, with well-considered interpretation of their collections and good facilities combining to make a satisfying experience.

In *Austria*, it is no surprise to find that the exterior of the building of the voestalpine Steel World in Linz is constructed of steel. The combination of a factory tour with an exhibition on steel production and processing, which was praised by the judges, is enhanced by the use of multimedia, which includes the opportunity to see individual workers in their various occupations. It is a good example of a modern visitor centre for an old industry.

The House of Science at Liège in *Belgium* is praised for the efforts it is making to ensure good contacts between its staff and the public. The quality of its temporary exhibitions indicates the possibilities for the future if sufficient funding can be found to enable the museum to play a key role in the city's ambitions to be once again a centre of industry and culture.

Germany provided no less than six candidates this year. In the Bavarian town of Augsburg the State Textile and Industry Museum (TIM) occupies part of an old textile factory complex which is being revitalised. This new industrial museum integrates traditional techniques with modern displays of objects and covers the history of textiles from 1600 onwards, with the sections on social history and patterns being particularly noted by the judges, together with exceptionally good applications of multimedia.

The German Technical Museum in Berlin is one of the largest technical museums in Europe. It is currently concentrating on attracting recent immigrants and elderly people, and updating its exhibitions in a systematic way. The new Technoversum focuses on key themes such as mobility, energy, communication, life and urban development, is a pointer towards the new approach being taken by the museum, and was particularly praised by the judges. It is a good example of the sustainable development of a museum.

Odysseum in Cologne describes itself as a Science Adventure, and in its short but confident life has already had great success in terms of the quality of its visitor experience. The thematic displays cover Life, Earth, Cyberspace, Mankind and Youth, and the judges were particularly enthusiastic about the tropical rain forest and the section for children. Praise was also given for the quality and ease of understanding of the interactive and multimedia, as well as for the participation of the local savings bank.

Technoseum is the new brand of the State Museum of Technology and Work in Mannheim, which is in the course of reinventing itself after a difficult few years. Historical presentations are now combined with elements of a science centre, a move which has proved especially popular with schoolchildren. Two of the three 'Elementa' presentations have been completed, about the situation at the start of the Industrial Revolution, and Industrialisation around 1900, together with a new temporary exhibition hall. The judges felt that the museum is on its way towards becoming an attractive place for visitors once more.

The BMW Museum in Munich has triumphed in a way in which some other motor museums have been less successful, by appealing to both men and women. The company is represented by themed displays with imaginative audiovisual presentations, including a montage linking car numbers with the favourite colour of the moment. The ability to link motorcars with art and design is the key to the success of the museum, commented the judges, who also praised the excellent visitor facilities.

Stuttgart is the home of the Porsche Museum, and its spectacular building houses a collection of cars, in a setting which enables the vehicles to speak for themselves, with comparatively little media. All the cars on show are in full working order, many taking part in international events. The judges expressed their pleasure in walking among the elegant displays, and the harmony between the architecture, design and objects. They also remarked on the high quality of the visitor services.

The Science Centre in Dublin, *Ireland* does not have a permanent collection but puts on five exhibitions a year. It is not so much an interactive centre as a participatory one, with visitors of all ages being encouraged to take part in various scientific activities. More than 45% of visitors between the ages of 15 and 40 have returned more than 10 times. The judge described the visit as a unique experience, commenting that the Centre has succeeded in establishing linking the outside world with artists, scientists, and undergraduates and their research.

The Galileo Museum in Florence, *Italy* is in the 11th century Palazzo Castellani and highlights the importance of the Galilean legacy in its collections. As well as about 1,000 top quality historical scientific objects and experimental apparatuses it displays Galileo's only surviving instruments. A very elegant aesthetic display emphasises the quality of the objects, supplemented by a very informative, interactive and attractive website, the Virtual Museum. Rich multimedia contents are made accessible to visitors by state-of-the-art electronic devices. The Multimedia Laboratory is responsible for spreading the resources of the museum, and animated films without spoken text explain the structure and performance of some instruments. This Laboratory works also for external clients producing highly qualified information technology packages. The judges described the museum as a unique, outstanding collection of scientific artefacts shown in a very elegant, aesthetic display which emphasises the quality of the objects and underlines the attentively balanced integration between traditional display techniques and multimedia specifically addressed to individual users.

Mathfitness, the Mathematics Arena, in Genoa occupies one room of the Palazzo Ducale and is presented as a classroom. It demonstrates simple and well-known mathematical interactive games. The target audience is young people from kindergarten age upwards, and the judge commented on the very well informed and enthusiastic guides. It was felt that this is a project in its infancy that needs time to fulfil its true potential.

Recanati, in the Marche region of Italy is the home of the exhibition centre, 'Landscape of Excellence'. As its name suggests, the temporary exhibitions – each lasting about eight months – illustrate the variety of the region. The judge commented favourably on the rich database which documents the region, and the activities of the Association set up to establish the Centre. The Association consists of 26 limited companies, the Municipality and the University of Camerino. The entire activity of the Centre is based on the voluntary contributions of the members of the Association.

In *The Netherlands* the Airborne Museum at Oosterbeek has an international following as it traces the story of the Battle of Arnhem (17-24 September 1944) in the Second World War and its consequences. The museum is housed in the villa which was the headquarters of Major-General Roy Urquhart during the operation, and an underground section houses The Airborne Experience, which is the focus of the application. The judges praised the witness reports, the rich archive, and the enthusiasm of the large number of volunteers essential to supplement the small number of permanent staff, as well as the effort to offer a strong emotional experience to visitors.

Scryption in Tilburg has its problems, and since the judges' visit it has moved to new premises. The emphasis of the museum is firmly on the present and future of written communication and media and the judges commented that this approach has been very

successful in attracting an age-group (18-35) which is notoriously difficult to lure into museums. There is an important connection with the local university, with about 50 project students a year.

The Verkade Pavilion is a recent addition to the Zaans Museum in Zaandam. The area housed the Verkade Company, a famous manufacturer of biscuits and chocolate. When the company was sold, the museum acquired its extensive archive, which included 9,000 photographs. The story of the company is now displayed in a purpose-built box-like structure linked to the main museum. The production line machinery is supplemented by historical displays, and visitors can try their skill at mixing ingredients and packing biscuits. A mezzanine gallery gives an overview of the exhibits. The judges were impressed with the very accurate balance between interactive devices, showcases, running machinery, memorabilia and company paraphernalia in the context of very clear and logical museological and museographical planning.

Portimão lies on the Algarve in *Portugal* and its museum is housed in a former Spanish fish canning factory, combining contemporary architecture with elements of the old structure. The museum tells the story of the historical and industrial heritage of the canned fishing industry and places it within the context of the other activities taking place on the river and the seashore. The judges commented on the rich educational programme and the impressive documentation centre, which is used as the main reference centre in the community.

Les Masies de Voltrega lies in the Catalonia region of *Spain* and the Copper Museum was opened in 2008 as an initiative of the La Farga Group. It is managed by a Foundation, and is housed in the first factory owner's house, linked by walkways to the copper plant which is still a major economic and industrial resource in this rural area. The exhibition illustrates the historical importance of copper and its contemporary applications, together with artwork and recycling possibilities. The judges noted that the combination of the factory visit and the thematic displays resulted in a very satisfactory visitor experience, although some improvement was needed with signposting and access.

Also in Catalonia, the Technical Museum in Manresa is located in the old waterworks of the city and houses one exhibition relating to ribbon manufacture, and a second one on the history of the la Sèquia, a medieval engineering water channel. The museum also looks after a Visitor Centre in the Agulla Park, where the history evolution and use of the ancient water channel is explained in an audiovisual display. There is also a Water Centre in Can Font Park, in a typical 12th-century Catalan house, where visitors learn about the water cycle and its use. The judges commented that these three installations were interesting in themselves but needed to be linked more closely to fulfil their potential.

The Museum of Science & Industry (MOSI) in the *United Kingdom* is the oldest and most well-known museum in Manchester, housed in five listed buildings. It has undertaken an ongoing programme of renewal. The new MOSI brand is used creatively, with the design of the 'O' varying according to the theme of the exhibition. The most recent gallery is the Revolution Manchester Gallery, which opened in January 2011. A bar-code card activates a series of games and challenges, and by registering a card the visitor becomes part of the Gallery, with a photo on a huge digital sculpture. The gallery experience can be revisited on the internet. The judges praised the newly-installed panoramic wall and the bar-code card, with its various possibilities for visitors.

MICHELETTI AWARD WINNER 2011

The State Textile and Industry Museum (TIM), Augsburg, Germany

The South German city of Augsburg was one of the most important centres of the textile industry in Europe and the museum opened in January 2010 in the halls of the former Augsburg worsted yarn spinning mill, founded in 1836. The permanent exhibition takes the visitor through three main routes.

The first route explores the textile production process, from the raw textile fibres, the spinning, weaving and refining stages, right up to the tailored item of clothing. Here in the museum's own weaving mill, historical looms demonstrated by former textile workers produce a vast array of textiles, enabling visitors to experience the sounds, sights and smells of the original mill. Within this route TIM presents a section devoted to fashions of the past two centuries, with displays illustrating the different body concepts which have redefined clothing with each new era.

On a second route the museum tells the story of the workers and the entrepreneurs whose lives were shaped by the industry from the 19th century onwards. Exhibits portray the economic, social, political and cultural aspects of work in the textile industry, with the last exhibit extending the history into the present day, focusing on high-tech textiles such as an artificial muscle, the rear flap of an Italian racing car made of carbon fibres, or medical textiles. The third route contains the pattern book collection of the New Augsburg Calico Factory (1780s-1990s) which contains more than 1.3 million printed fabric patterns.

Traditional and modern opportunities for children and for adults include trying out various spinning, weaving, knitting and printing techniques, as well as examining textile raw materials under a microscope.

The judges said: the museum starts with the great advantage of being in an original building of the former industrial area of the city which is in the course of rehabilitation. Technical history is explained very well, with volunteers operating working textile machines which show visitors the production process. The story of the employers and workers is well illustrated and provides a good picture of the social history of the period. Particularly commended is the pattern section, designed by the Brückner Studio. Here many patterns can be projected by the visitor onto giant-sized female figures, and visitors can change not only the pattern, but also the colours, size and combination of patterns.

The package of qualities the museum provides comprises the extension of the presentation to include future technologies and development; good educational programmes for children from the age of three upwards; a textile garden; and the commissioning of young designers to produce new patterns, some of which are on sale in the shop, with a very original selection of products. The ambition of the director is to become a meeting place, an aim which is fostered by hosting jazz concerts and fashion shows, and the establishment of links with other cultural organisations.

Staatliches Textil- und Industriemuseum Augsburg (TIM)
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voestalpine Stahlwelt, Linz, Austria
Regio Augsburg Tourismus GmbH, Augsburg, Germany
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Museumsverein für Technik und Arbeit, Mannheim, Germany
Dr. Ing. h.c. .F. Porsche AG, Stuttgart, Germany
The Merrion Hotel, Dublin, Ireland
Friends of the Micheletti Foundation, Brescia, Italy
Ministerie van Onderwijs, Cultuur en Wetenschap, Den Haag, The Netherlands

MICHELETTI AWARD WINNERS, 1996-2010

- 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

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RATIONALE FOR ESTABLISHING THE EUROPEAN MUSEUM ACADEMY PRIZE

The European Museum Academy is based on the knowledge of the museum and heritage field gained by its founders and members during years of activity in museum and heritage organisations, as well as in universities, research centres and cultural foundations.

This is why EMA defines itself as a European expertise foundation, a dynamic and forward-thinking organisation with the aim to stimulate innovative thinking in European museums.

EMA organises various activities, publishes reports, as well as organising special projects and award schemes. Training programmes are regularly arranged in both formal academic contexts and informal lifelong learning schemes.

Partnerships have been developed with a growing number of organisations with the same interests in the museum and cultural sectors, ensuring a solid continuity of activities and exchange of information. At the European level this is also reinforced by the large network of the EMA Pool of Experts and EMA National Representatives.

The current Award scheme programme includes thematic awards such as the Micheletti Award (now at its sixteenth edition), and the Children's Museum Award, in co-operation with Hands On! International, and will soon also include the Heritage in Motion festival in co-operation with Europa Nostra.

EMA has come to the decision to enrich its present Award scheme by establishing the European Museum Academy Prize, with the aim of recognising the outstanding results of organisations, researchers and cultural institutions in creating pioneering museums or producing studies and carrying on projects of European relevance which are destined to influence the development of museological discourse at the international level. It is an award given by experts with a proven European background to a museum or an institution which displays outstanding museological expertise, or to a person whose contribution to museums studies or museums projects is likely to change the course of museum thinking or museum practice, nationally and internationally.

The EMA Prize, which is held by the winner for one year and is not necessarily presented every year, consists of a piece of contemporary sculpture, *Neurons in Love*, by the Swiss artist, Etienne Krähenbühl (1953-) and is given by the EMA Board on the basis of proposals submitted by its Pool of Experts, National Representatives, Institutional Supporters or other groups that are involved in EMA activities during the year.

EUROPEAN MUSEUM ACADEMY PRIZE 2011 WINNER

The Galileo Museum, Florence, Italy

The Florentine Institute and Museum for the History of Science, inaugurated in 1930, was closed for more than two years to undergo a complete restructuring and layout design. On 10 June 2010 it reopened under its new name of the Galileo Museum. The event coincided with the 400th anniversary of the publication of Galileo Galilei's *Siderus Nuncius* ('The Starry Messenger'). The new layout reflects innovative museological and technological planning which combines historical and scientific rigor with conservation, design and communication strategies.

The museum occupies two floors of the 11th-century Palazzo Castellani, located in the heart of Florence between the Uffizi Gallery and the Palazzo Vecchio. The collection comprises an outstanding collection of scientific instruments gathered over three centuries by the Medici and Lorraine dynasties, with over 1,000 scientific objects and experimental apparatuses on view. These include instruments belonging to Galileo, including the only two surviving telescopes of the many that he built. The nine rooms on each level illustrate the most significant episodes in the history of the Tuscan court as a driver of modern science.

To offer visitors detailed information on the objects, and to help them understand their function and historical importance, the museum has implemented a portable audiovisual system custom-made by the Italian firm MIT: the *TrackMan*. This is a video guide the size of a satellite navigator fitted with a touch screen whose many functions can be selected by the user. It currently offers three tour programmes in Italian and English. It can also be configured for users with disabilities – hearing or visually impaired visitors, those with hand or arm muscle difficulties, and people unfamiliar with technological devices.

The content and navigation structure were developed entirely by the museum's Multimedia Laboratory, which has also built and managed the detailed website. As well as a complete tour, the site offers access to the library's extensive database, which includes books, manuscripts, videos, photographs and exhibitions.

The judges said: that this is a museum with a unique collection of famous historical scientific objects shown in a very elegant, aesthetic display, which emphasises the quality of the objects and underlines the attentively balanced integration between traditional display techniques and multi-media specifically addressed to individual users. The renovation of the palace which houses the museum was also praised. The Virtual Museum and the *TrackMan* are examples for many other museums, and the museum layout makes ample use of innovative technologies offering access to all the information available in the multimedia catalogue.

As the first winner of the European Museum Academy Prize, the Galileo Museum is an ideal combination of activities, research, a documentation centre which includes a library, and a sophisticated multimedia laboratory.

Museo Galileo
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THE DASA AWARD 2011 WINNER

Portimão Museum, Portimão, Portugal

This year a DASA Award is being presented for the first time. 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 focussing on man with all his concerns, needs and abilities, is very rare. That 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.

In the first year the DASA primarily identified with the judgement of the EMA jury and chose an award winner from the list of Confirmed Candidates. The selection was therefore based on the criteria for the Micheletti Award. As an additional criterion the evaluation of the presentation of the world of work as a theme was chosen. It was also intended to evaluate mainly the social-historical context and regional impact of working life on society. Beyond the work of the EMA jury, the relevant candidates were scrutinised by the DASA.

In Europe there are many industrial buildings which are being preserved as cultural institutions or monuments. But only a few people are aware today of the human destinies that have been played out. Even fewer know anything about how manufactured products are made and the work processes involved. Who spares a thought for how the tasty titbits got into the sardine tin as we eat them?

Something like this can now be seen in a museum. Not only the work itself, but the working conditions and the social life which was played out around a factory: what did this mean for a region? The region is in the Algarve in Portugal, and this is where the new museum is located – the Museu de Portimão – a great institution documenting our world of work deep in the south-west of Europe.

In a highly educational and very public-friendly form of knowledge transfer the planners of this new exhibition domain have succeeded in depicting not only the working operations and the technical equipment used in thej, but also the people's lives in a world of work which dominates our age.

The DASA 'World of Work Award 2011', the bronze sculpture created by the artist Barbara Wilhelmi, will be offered annually throughout Europe and will be give to a museum for the best exhibition of the world of work.

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