The 20th Luigi Micheletti Award

The Judges' Report
INTRODUCTION

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

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

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

1. Its extension to examples of innovative and creative presentations and interpretations of collections, both of totally new museums or of existing institutions;

2. The inclusion of eligible candidates from the sector of science centres, visitors’ centres and similar institutions;

3. The active involvement in the nomination and selection process of candidates of former winners and of other museums which have made a contribution to the development of museological discourse in this specific area of interest.

4. In 2013 the Award was extended to include museums of political history of the 20th century, in order to reflect the wider interests of the Micheletti Foundation.

Criteria

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

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

A. Basic appearance and performance

- *The building(s)* should be suitable for visitors, displays, collections and staff. It should, for example, serve the needs of the exhibition and the public, and not be merely a monument for its architect.

- *Exhibitions, displays* should cater for different levels and have a strong storyline supported by objects. For example, does the museum ask questions without providing all the answers? How is the industrial or technical theme explained to a non-technical audience?

- *Design, media, graphics*: their functionality, readability and use of media.

- *Amenities* (taking into consideration the standards of the area) – parking, café or restaurant, shop, information desk, toilets, multilingual facilities, disabled access, publications of various kinds.

- *Management and staff* – customer friendliness; knowledge of current museum trends.

B. Activities

- *Events*, to include educational programme, adult education, family and/or special group events, courses, workshops.

- *Website*, taking into account its accessibility, quality and quantity, attractiveness, complementary to exhibitions and other activities.


- *Marketing and PR* – scope of media attention, acquiring support (friends, business club, etc.), network partnerships.

C. General atmosphere and bright ideas

- *Bright ideas*, for example in exhibitions, funding, logistics, co-operation, new audiences.

- *General atmosphere* – visitor satisfaction after the visit.

An important background consideration is to investigate the ways in which a candidate is likely to change the course of museum thinking or museum practice in these respects, nationally and internationally. That is why special attention is given to imaginative interpretation and presentation – conveying the mission of the museum – education, communication and amenities.
Attention is also paid to conservation, storage, documentation and training, even though their influence on the museum’s public image is rather small. However, these activities must meet professional (inter-)nationally accepted standards.

Conclusions

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

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

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

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

THE LUIGI MICHELETTI FOUNDATION (Fondazione Biblioteca Archivio Luigi Micheletti) LMF (established in 1981 in Brescia) is a research centre specialising in 20th-century history. Scientific research covers ideologies of the 20th century, wars, the ambivalence of technical progress, industrialization and labour, conspicuous consumption, the origin of environmentalism. The ideological, social and material contemporary history, led by international researches and conferences, is linked to a rich collection: writings, postcards, photos, posters, videos, audio documents, but also objects, furniture and machines. It is in this context that the musil – Museum of Industry and Labour – was created, in order to focus on the recovery of productive plants and whole urban areas. www.fondazionemicheletti.eu; www.musilbrescia.it; www.luigimichelettiaward.eu; www.luigimichelettiaward.eu
THE 2015 PANEL OF JUDGES

Mr René Capovin
Representative of the Micheletti Foundation, Brescia

Dr Arno van Berge Henegouwen
Former Head, Natural History Department, Museon, The Hague

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

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

Dr François-Xavier Nève de Mévergnies
Emeritus Professor, Service de Linguistique expérimentale, Université de Liège

Miss Ann Nicholls
EMA Co-ordinator, Bristol

Dr Virgil Nitulescu
Manager, Museum of the Romanian Peasant, Bucharest

Dr Andreja Rihter
EMA President and Director, The Forum of Slavic Cultures

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
Ten European countries are represented this year in the competition, with a wide geographical spread – from Brno in the Czech Republic to Samsun in Turkey, and from the Åland Islands in Finland to Belfast in Northern Ireland. The wide range of subjects represented illustrates the diversity of institutions which come under the umbrella headings of science, technology, industry and 20th century history. The increasing trend noticed last year continues, blurring the demarcation lines between the academic disciplines of science and art and between what is thought of as the traditional museum and organisations which are absorbing this role into their daily activities. This year we have noticed particularly the increase in visitor-friendly and experience-orientated approaches, as well as participatory processes involving the idea of a civil society.

Brno in the Czech Republic is the home of the MORAVIAN MUSEUM, which was founded in 1817 and holds collections of more than six million items in the field of natural and social science. Its recently opened exhibition, ‘Mendelianum – the attractive world of genetics’, relates to Johann Gregor Mendel (1822-1884), the discoverer of the basic laws of heredity. It was in Brno that he published his ground-breaking theory of the transfer of hereditary units. The exhibition presents Mendel’s scientific legacy and its link to modern genetics and molecular biology. Visitors are given a short history of studies in genetics and then see a reproduction of the conference hall in which Mendel presented his findings. They can also view Mendel’s work in his laboratory, showing models of pea flowers, tools for assisted pollination and techniques used by Mendel himself. A map of Brno shows places where Mendel worked, not only as a scientist but also as a teacher, co-operator at the parish office, prelate and bank official. Institutions in the city carrying out research in the field of molecular biology are highlighted, as are discoveries on an international level against the background of the Nobel Prizes. The Visitor Centre links scientists, teachers and students through several educational projects and illustrates science and research in a lively manner. The judges praised the museum’s efforts in the wider field of the dissemination of scientific culture.

The MARITIME MUSEUM OF DENMARK at Helsingør was housed for 98 years in the medieval Kronborg Castle, before it moved to the old Helsingør Shipyard’s dry dock nearby, reopening to the public in October 2013. The civil engineering and construction work required were among the most complicated ever undertaken in Denmark, one major problem being that the floor of the dry dock experienced upward pressure from the ground water underneath. As it is in a conservation area needing a clear view of the Castle, the museum was not allowed to have any part of its building above ground, with a result that is both ingenious and spectacular. The new museum concentrates on eight themed exhibitions on aspects of Denmark’s maritime history, in displays on two levels of sloping floors. Topics include transportation, science, navigation and commerce. The museum has moved away from traditional displays, focussing on the creation of narrative environments and creatively designed spatial experiences that mix theatrical elements, multiple layers and multimedia components. Spaces change from the open sea to the confined interior of a ship, and the style of display changes accordingly. Visitors are encouraged to participate, taking the part of a merchant in a trading simulation, and as a shipping employee, handling bulk carriers and tankers in a present-day environment. The museum produces at least two temporary exhibitions a year, there is a large auditorium, a shop and a café run by the museum.

The ÅLAND MARITIME MUSEUM at Mariehamn is to be found in this autonomous, demilitarised, Swedish-speaking region of Finland, an archipelago at the entrance of the Gulf of Bothnia in the Baltic Sea. The population in the 18th and 19th centuries were fishermen-farmers and built their own ships. The museum, extended and renovated in 2012, was
originally set up and run by the Åland Nautical Club. It is in a very attractive setting on the banks of an inlet, with a square-rigger sailing ship, Pommern, moored next to the museum. The maritime history of Åland is illustrated in eight sections on four main themes – the age of sail, engine-powered shipping, shipbuilding, and safety at sea. Personal stories and information on daily life aboard ship bring the facts to life. The three key words highlighted by the museum are people, discoveries and accessibility. The latter is taken very seriously - the museum is open daily all the year round, there is full wheelchair and buggy access, labels are in Finnish, Swedish and English, induction loops are provided, as well as mobile sound receivers and transmitters and, very important, there are plenty of seats. Volunteers have been vital to the museum, not least during the period of renovation, and the judges praised the strong local presence and the important part the museum plays in the social life of the area. It is an excellent achievement with a very small staff of seven people, four of whom work part-time.

There were three candidates from Germany this year. Lörrach, home of the DREILÄNDER MUSEUM/MUSÉE DES TROIS PAYS/THREE COUNTRIES MUSEUM, is a border town close to France and Switzerland. The museum, founded in 1882, began life as a local museum. The historical part of the permanent exhibition starts with the environment, to show that in nature, in that region, there are no natural borders. During the past 20 years the main focus has been on the development of the museum’s tri-national profile, the motto of the museum being ‘Three Countries, Two Languages, One Museum’. The collections, as well as the exhibition, educational activities and various events, have been expanded on a multinational basis. Although the town of Lörrach is the museum’s responsible body, because of its cross-border work it also receives funding from the EU INTERREG-Program. The museum co-operates with Basel in Switzerland and St Paul in France, with a joint catalogue, one presentation to the press, one website, one journal and joint activities for the public. All exhibitions are accompanied by activities for adults and school groups. The museum co-ordinates two networks - museums of the Upper Rhine region and history associations. The judges praised the museum’s efforts to connect people from three countries. With the support of the authorities, the museum may become an important player in the museum field because of its enthusiasm and willingness to play a role in the field of history and contemporary history of the region.

PORZELLANIKA – THE STATE MUSEUM FOR PORCELAIN at Selb in northern Bavaria is close to the Czech border. Up to 25 years ago there were 21 porcelain factories here, now only two still function. Porzellanikon was designated a State Museum for porcelain in 2014 and is housed in a renovated six-storey former porcelain factory, Jacob Zeidler & Co., now a listed building complex. Also here is an exhibition unit for technical ceramics and the Rosenthal Museum, as well as the central administration, a specialist library and the central archive for the German porcelain industry. With a total of 11,000 m² exhibition space and about 250,000 pieces of porcelain it is now the largest museum of porcelain in Europe. Visitors follow the production process from 18th-century handcrafted works to the highly developed computer-aided and automated production of today. Demonstrations by former workers include throwing, moulding and decorating. By use of modern media and communication techniques, historical films and recordings made for museum purposes, visitors get a vivid picture of the industry, as well as an impression of the dangers faced by workers, noise, dust and possible injury. Guides act as fictitious characters and are assigned subjects such as children and young people, health risks, the workers’ movement and societies and leisure. The judges said that while popular perception associates porcelain with the name of Meissen, in Selb the name is Wilhelm Siemen, the museum’s director, who has brought the museum to life again and confirmed it as the centre of the history of porcelain manufacture in Bavaria.
OZEANEUM at Stralsund was opened by Chancellor Angela Merkel in 2008 and is the fourth part of the complex belonging to the German Oceanographic Museum. This spectacular building is situated on the waterfront, with a façade of light, curved steel panels in a cloverleaf formation. The four sections of the building are connected by stairways and bridges, and there is a large entrance foyer with an escalator raising 31 metres. Ozeaneum is a combination of technically fully equipped aquaria and exhibits about the seas of the northern hemisphere with an emphasis on the Baltic Sea, the North Sea and the north-east Atlantic. The series of 45 aquaria begins with a section showing the Baltic Sea in the harbour immediately outside the museum building, complete with the remains of sunken boats and an abandoned shopping trolley. As visitors progress through this area they see the variety of species attracted by the varying salinity of the different parts of the Baltic. Ozeaneum is also strongly dedicated to making visitors and politicians aware of the severe pollution of the Baltic – especially plastic litter – caused by many countries. This was the Topic of the Year in 2014. In the final exhibition, Giants of the Sea, reproductions of life-sized whales fill the space while light and soundscapes play around them. A large educational programme attracts schools from the region and beyond, and there are scientific symposia about the seas and oceans. The judges said that Ozeaneum had further closed the gap between zoos and museums, that its high-value exhibitions were based on the most recent scientific views, and its self-financing was remarkable for a museum of its size.

The first of the two candidates from Italy is the MUSEUM OF ARTS IN IRON IN THE MAREMMA at Follonica. Iron smelting was taking place here by the Etruscans in the 4th century B.C. but its heyday was in the 19th century. During this period the building housing the museum contained a state-of-the-art blast furnace for smelting and casting iron, known as the Saint Ferdinand Furnace. The exhibition brings the old foundry back to life with interactive and multimedia displays arranged in three broad sections. The first floor is devoted to art and shows the outstanding levels of specialisation and sophistication achieved by the Follonica foundry. Visitors see the great space once occupied by the blast furnace. Periodically the room is filled with the unmistakeable roar of the furnace and a sculpture of metallic strips recreating the dimensions of the inner chamber of the furnace glows more brightly until it becomes white light. The four walls feature giant, ghostly silhouettes of people at work at the furnace. Visitors can also see a selection of elaborate wooden patterns, designed and sculpted by artists, used to shape the sand moulds in which molten iron was cast. The second floor exhibits explain the geographical features which made this district so favourable for iron production, while on the lower ground floor the complex technological system used to smelt and cast iron is explained. Video interviews with former workers enable visitors to select questions and piece together their own personal interviews of the foundry’s final years.

The 202° ‘CHIAPPA’ BATTERY near Santa Margherita Ligure is one of a series of military bunkers built during the Second World War. The Punta Chiappa and Monte Campana military installations and gun emplacements were constructed on the Portofino promontory in 1939 by the Royal Italian Army, were taken over by the German Army in 1943 and remained under its command until the end of the war in 1945. Much of the armoured concrete structure is still in existence. Today the area is part of the Portofino Park, a regional national part accessible to ramblers and tourists. One path from San Rocco di Camogli to Mortola and San Fruttuoso passes close to the site, on which a Visitor Centre has been opened. Its declared aim is to “impart the history and defensive needs that led Genoa to build a series of coastal fortifications, batteries and walls capable of defending the territory from an enemy sea attack”. Visitors receive information, both during exploration of the fortifications and within the Visitor Centre, by means of modern multimedia. A touch screen has a photographic archive, video interviews, documents and 3D reconstructions of the setting and military equipment. It includes an adolescent boy of the 1940s who tells the story of the four stages of military life – construction by Mussolini before the war; the early years of the war
with Italian troops; the end of the year with German troops, and post-war. The judges praised this historical addition to the breathtaking scenery of the Portofino Park.

The first of four candidates from The Netherlands is the DUTCH RESISTANCE MUSEUM in Amsterdam. A non-profit foundation set up in 1984, since 1999 it has occupied a heritage building established in 1875 by Amsterdam’s Jewish community. The permanent collection covers the unexpected choices and dilemmas faced by the Dutch population due to the loss of national independence and democratic law. It also documents the experiences of the population in the former Dutch colonies. In 2013 a new exhibition for children was opened. A ‘time machine’ in an old-fashioned elevator transports visitors to a public square, with houses, a shop and a school of the 1940s, with sounds of aeroplanes flying overhead. Each of the four themes focuses on individual stories of two boys and two girls – Jewish Eva, Nelly from a Nazi family, Henk from a family that adapted to the circumstances, and Jan whose parents were active in the resistance. In each case the characters are based on authentic documents and artefacts, the stories supplemented by sound, animation and period furnishings. Games are incorporated with each storyline concerning Nazi propaganda, secret messages from the resistance movement, false identity papers and the difficult choice of going into hiding or not. The visit ends with the four main characters returning as old people today, explaining how the war still plays a significant role in their lives. The judges were full of praise for the way the exhibition uses authentic storytelling as an educational tool, and felt that the Junior Museum could become a role model for the communication of such demanding topics to children.

THE NATIONAL ARCHIVES OF THE NETHERLANDS in The Hague is an authority under the Dutch government with the primary task of collecting and preserving records from the government and all its agencies as a documentary-based guarantee for the legal rights and obligations to the population and public authorities. Since 2002 the National Archives has pursued a new strategy in its approach towards the public handling of the nation’s memory, intending to make it more accessible to a much wider public through increased democratisation and participation. A new Visitor Centre was opened in October 2013 by King Willem-Alexander, with a large exhibition entitled ‘The Memory Palace’. This aimed to present the extensive archival collection in an innovative, surprising way, with 11 stories of varying length taking the visitor on a journey through The Netherlands from the Middle Ages to the 1970s. Eleven artists, game developers and producers from other creative sectors were asked for their interpretation of the stories, which could also be seen as stand-alone productions. The exhibition was accompanied by an educational programme, and visits to it were part of The Hague Culture Menu, a programme in which about 75 groups in Year 8 of primary schools visit the Archives. This opening exhibition is now closed, but a new exhibition, ‘Eyecatcher’, has replaced it, in which the Archive’s photographic records are brought further into the public consciousness. The judges remarked that this exhibition was excellently conceived and and excitingly presented.

CAMP WESTERBORK REMEMBRANCE CENTRE at Hooghalen has been used for many purposes - a refugee camp for Jews fleeing Nazi Germany and Austria, a transit camp primarily for Jews but also for Sinti and Roma gypsies, a camp for internment of Dutch people accused of collaboration, and finally a camp for Dutch nationals from Indonesia and then for Moluccans. The camp was closed and demolished in the early 1970s. Camp Westerbork now comprises a classical museum and an historical site memoria about one kilometre away, which is almost totally devoid of buildings. Currently the museum is trying to retrieve items and even houses which were sold earlier by the government to farmers in the neighbourhood. The Remembrance Centre was established near the site in 1983. Exhibits reflect 20th-century European history – economic depression, refugees, occupation and persecution of Jews, together with the rebuilding of the post-war society, as well as colonisation and the birth of the multicultural society. 30,000 pupils attend educational
programmes as part of their school curriculum. Camp survivors and those who went into hiding are invited to tell personal stories at the site and in schools in The Netherlands, Germany and Austria, an activity which is organised by the National Centre for Guest Speakers from WWII-Present, part of the Remembrance Centre at Camp Westerbork. A trail from Amsterdam to Camp Westerbork has a website, an audio tour and a walking guide. The judges remarked that the design of the exhibitions and outdoor material was of a very high standard and the general atmosphere was good.

THE INNOVATION CENTRE ICER at Ulft is the fourth Dutch candidate and is housed in the former buildings of an iron factory, located in what used to be a large industrial area devoted to iron production and iron-based fabrication. ICER is the acronym of Industry, Culture, Education and Recreation, representing the founding partners. At the same time, ICER resembles the local term ‘iezer’ (iron), referring to the iron and manufacturing industry for which the region is famous. The project, opened in May 2014 by King Willem-Alexander and Queen Máxima as both a science centre and a museum, brings together many different partners under one roof – the Dutch Museum of Iron, the BREEKijzer art collective, several educational institutions, an industrial circle, and a number of tourist organisations. The enthusiasm among the partners is considerable, as is the contribution of 80 volunteers, many of whom either worked in the iron industry themselves or had close relatives who did so. As a very young organisation it describes itself as an innovation centre more than a museum, and the judges felt that the lack in the present staffing of an historian, art historian or ethnologist is a factor in the lack of a clear and consistent concept, although the exhibition itself is technically well presented and furnished with multimedia elements. Worthy of positive mention is the inclusion of a FabLab, in which the newest technologies such as 3D printing can be tested and even used by the industry itself. FabLab is open for use by schoolchildren, students, visitors, engineers and artists.

In the Republic of Macedonia the ARCHAEOLOGICAL MUSEUM OF MACEDONIA in Skopje was founded in 1924 by the Faculty of Philosophy and has functioned under several different names since then. In 1949 it took its present name within the Museum of Macedonia, separating from its mother house in 2012. In October 2014 it moved to a new building with tall columns and huge glass windows in the city centre, where the National Archives of Macedonia are also situated. It is connected to Macedonia Square by a bridge. The collection of more than 6,000 artefacts is displayed on three levels. The ground floor is devoted to the numismatic collection and a lapidarium containing stone reliefs and statues, and also a replica of the sarcophagus of Alexander the Great. Visitors can also see early Byzantine mosaics from the Suvidol archaeological site and a reconstruction of a 2nd century Roman chariot. On the first and second floors are exhibits ranging from the Palaeolithic period onwards, enriched with paintings and wax figures to give visitors a better picture of the period. Panoramic pictures of archaeological sites and documentaries with sound also enhance the visitor experience. The museum has as its goal the confirmation of national identity on the basis of the collected, treated and presented heritage. The judges felt that this very young museum will have an impact on the Balkan area and commended it as a positive sign of modernisation.

In Slovenia, the SEM NATIONAL SLOVENIAN ETHNOGRAPHICAL MUSEUM in Ljubljana moved to a building in a former military barrack complex in 1997. With the move to its new location SEM left the traditional museum framework to become an open museum promoting a sense of community and participation at different levels, sharing its space with different groups. It organises European and non-European exhibitions, takes part in European projects and is part of the European cultural route. The key concepts shaping the museum’s work are identity, cultural dialogue and cultural diversity, inclusiveness and participation. SEM’s public programme includes exhibitions on Slovenian culture and other world cultures, exhibitions created by communities and individuals, events for children, workshops, music
festivals, training courses for teachers, and seminars for people with special needs. The aim is to respond to the ever more rapid changes that have an impact on heritage protection, on preserving museum collections and on the communication of the value and worth of our common heritage for future generations. The judges said that SEM is a model of clear thinking, with good adoption of the best museological and museographical practices, excellent maintenance and good balance between different strategies of interpretation. The museum deals with a subject that is not easy to communicate in contemporary society and has adopted a variety of communicative strategies based on a clear conceptual use of the collections, with excellent results.

In Turkey the MUSEUM OF THE CITY OF SAMSUN METROPOLITAN MUNICIPALITY is in the Black Sea region where, in May 2011 the Union of Historical Towns met, the theme of the meeting being ‘A City Museum in Each City’. Subsequently a city museum in Samsun opened in two wooden buildings dating from 1928, which were built as the State Railway Houses and Samsun-Silvas Railway Construction and Management. The buildings, connected by a newly-built gallery for temporary exhibitions, have been restored meticulously, preserving the old structure, and the designers have adapted the themes presented in the museum to the size of the rooms. Collections on the history of the region are presented chronologically, supplemented with temporary exhibitions and a series of activities for students. The museum aims to create a city citizenship conscience and city identity, with themes including history, migrations, fires and natural disasters, transportation, architecture, customs and traditions, marriage customs, art, handicrafts and agriculture. The latter is dominated by tobacco, one of the most important sources of income in the area. The trade goes back to Ottoman times and its story is told from field to the finished product. Two social projects have been hosted by the museum, a special educational programme for children, “I can’t learn without teaching”, and a special School Supporting Project run by partners from Poland, Romania, Greece and Turkey. The jury said that the museum is a very good example for future city museums and shows the enormous progress in museography in Turkey.

There are three candidates from the United Kingdom this year. TITANIC BELFAST in Northern Ireland sits at the head of the slipways where Titanic and Oceanic were built. The layout includes four entrances representing four stages of shipbuilding in Belfast – timber, iron, steel and aluminium. The building stands at the same height as Titanic’s superstructure, the steel sign outside the building weighs the same as the ship’s anchor and the giant atrium features cladding sized to the same specification as that covering Titanic’s structure. Titanic Belfast is a fully immersive experience that explores Edwardian Belfast, and charts the growth of the Harland and Wolff shipyard, the story of the Titanic, the people who built her, the passengers who sailed on her and the scientists who found her. The exhibition and experience combines nine galleries across five floors and includes a dark ride tour through the shipyard, a 3D ‘cave’ that allows visitors to walk through the ship, and unique HD footage of the Titanic taken by the explorer Robert Ballard after he found the ship. The project has been shared by the Catholic and Protestant communities and built by employees from both sides. Its aim is to reclaim its maritime history as national heritage, to create a tourist destination, and to get economic benefit. The judges noted that Titanic Belfast regards itself as something between a tourist attraction and a museum and think it might offer a good contribution to the discussion about the future of museums, as well as being an excellent example of the use of multimedia. Praise was also due for the proportionately moderate attention which was paid to the sinking of the Titanic.

THE BLACK COUNTRY LIVING MUSEUM near Dudley in the West Midlands occupies 26 acres of redundant industrial land containing original structures and landscape features from its past. The Black Country region was uniquely rich in coal, ironstone, limestone and fireclay. Thanks to steam power and the canal network it became the greatest iron-producing
district in Britain and the first industrial landscape in the world. The existing features have been augmented by the addition of over 50 reconstructed buildings and 100 heritage items. The large collection includes lime kilns, a canal arm and two mine shafts plus relocated industrial and public buildings, shops, houses, outbuildings and backyard workshops. A large transport collection contains 16 narrow boats as well as buses, trolley buses, horse-drawn and electric trams, early motorcycles and motor vehicles. Trained costumed Learning Assistants and Demonstrators provide a theatrical representation of the lives of the real people who lived in these buildings. Lifelong learning opportunities include community and outreach projects, particularly within care homes and sheltered housing. The judges said this is a classic British example of a faithful reconstruction of the glorious and conflicting days of the Industrial Revolution, with a focus on social history. Conflicts and difficult ways of life are not concealed, as frequently happens in this kind of museum. In the Chief Executive's view the museum must engage with audiences in ways that enable history to act as a catalyst so that visitors can think of their own lives, and in the judges' opinion the museum achieves this goal on a grand scale.

THE MUSEUM OF CARPET in Kidderminster is housed in an old mill building. Carpet manufacture here began in the 13th century and William Shakespeare used Kidderminster carpets for his Globe Theatre. Devoted volunteers give regular demonstrations. As 'Woven Carpet Capital of the World' the town was dominated by this single industry and as such played an important role in the Industrial Revolution, with 25 companies and 15,000 employees. In the 1970s the industry had shrunk to five companies and 500 employees because of competition from cheaper imports, while trends in interior design saw carpets being overtaken by wooden flooring. The Carpet Museum Trust was set up in 1981 to save machinery, artefacts, archives and libraries. The exhibition includes display boards, life-size figures, oral history, photographs and films. Visitors can see large working looms, colourful carpets and the traditional skills of spinning and handloom weaving. A library of the town's newspaper, The Kidderminster Shuttle, dating from 1874 to the mid 1980s, records the links between the town, its people and its industry. Scientific aspects of carpet-making are explored, detailing yarn types, fibre testing, colour fastness and flammability. A computer generated design interactive allows visitors to design their own patterns, which then appear on the museum floor. The judges praised the introduction of temporary exhibitions which deal with the town's history in a wider perspective, an excellent example being the ongoing exhibition about the 700 victims in the First World War.
2015 MICHELETTI AWARD

List of Finalists

- The Maritime Museum of Denmark, Helsingør, Denmark
- Ozeaneum, Stralsund, Germany
- MAGMA Museum of Arts in Iron in the Maremma, Follonica, Italy
- National Archives of The Netherlands, The Hague, The Netherlands
- SEM Slovene Ethnographical Museum, Ljubljana, Slovenia
- Museum of the City of Samsun Metropolitan Municipality, Samsun, Turkey
2015 MICHELETTI AWARD SPECIAL COMMENDATION

The Maritime Museum of Denmark, Helsingør

The setting and appearance of the museum are very original. Situated in front of Kronborg Castle in the former Helsingør shipyard inside a dry dock dating from 1950, its strikingly contemporary architecture by BIG (Bjarke Ingels Group) is not visible above ground in this conservation area. The museum itself is built within the dock walls and is reached by a sloping walkway from ground level.

Formerly a museum of the history of Denmark’s merchant navy, it has now adopted a different approach. With the help of the Dutch designer firm Kossmann.dejong the museum has chosen to abandon all permanent displays and chronological display and has opted for the creation of ‘narrative environments’ and creatively designed spatial experiences that mix theatrical elements, multiple layers and multimedia components. Architecture and interiors intensify and complement each other. Spaces change, from the wideness of the open sea to the confined interior of a ship: the style of display changes according to the subject told.

Unlike most other maritime museums, it has chosen to widen the range of its displays and to bring them up to the present day and has included exhibits on how maritime culture has been portrayed in film, literature, design and marketing. The museum’s flexible range of conference spaces provides a valuable forum for local people

The judges said: “The museum meets all the standards for this award and it does that on a very high level with its original setting in a former shipyard, its innovative and daring architecture inside a dry dock as well as a display that is perfectly integrated in the building. It delivers a strong personal experience induced by an emphasis on storytelling with the help of high performance multimedia and interactive displays. The museum has broadened the traditional themes of a maritime museum and brought into focus additional aspects of the life and work of people who earn their living at sea, especially in the commercial field.”

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The National Archives made a decision in recent years to pursue a new strategy in its approach towards handling the nation’s memory, in order to make it more accessible to a wider range of citizens. A new visitor centre was created to house special exhibitions and opened in 2013 with a large inaugural exhibition entitled ‘The Memory Palace’. Visitors were introduced to the National Archives and its collections with easily accessible, digital presentations about family history, democracy and the collection of maps and drawings. A special workshop space has been created for giving courses and teaching. The Archive now employs 16 people who are working solely with the task of producing exhibitions, research, visitor services and educational programmes.

This first exhibition, which attracted 20,000 visitors, is now closed and its successor is ‘Eyecatcher’, in which the photographic records of the National Archives are brought more into the public consciousness. The aim with these exhibitions, with their professional design, is to break down the existing barriers between the general public and an archive, thus allowing an appropriation by civil society.

The judges said: “The National Archives of The Netherlands is, of course, first and foremost an archival organisation and as such primarily preserves written documentation from Dutch society. But it has also realised something which may sound obvious. The collections are not only documentation for researchers in the reading room but are also material heritage in the same way that museum objects are. Exactly as in a museum that means that the archival collections can be used for exhibitions and educational purposes where the institution wants to tell a story and make a point. This is very natural for a museum to do, but the National Archives demonstrates that even an archival institution can do that when the will is there and the mind is set. The exhibitions and educational programmes are of a standard as high as any museum and the National Archives of The Netherlands sets a very good example for other archival institutions. It is first of all a question of will and courage.”

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2015 DASA AWARD WINNER

MAGMA Museum of Arts in Iron in the Maremma, Follonica, Italy

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

Follonica was the centre of an important iron industry which was dedicated to cast iron and which ended in the 1960s. The visible remains fell into disuse until MAGMA opened to tell the technological, artistic and human story of the ironworks in its heyday, at the peak of its production which was inextricably linked with the history of the European steel industry. Housed in the restored Saint Ferdinand Furnace, the city’s most historic building, its old walls stand side by side with modern multimedia technology. The exhibitions tell the story of the birth of the community and of the factory town, and the interrelations between humans and their environment.

MAGMA’s multimedia galleries and historical photographic and film archives can be accessed online, and visitors are encouraged to add their own contributions to them. In the documentation centre the public can consult the museum’s database of casting files, iconographic sources and video footage. There is also a section devoted to the publications of the history of the iron industry and of industrial archaeology.

The judges said: “The museum is an important monument for the city, with strong roots running deep into the heart of the territory and its people. The human stories of the workers are sometimes forgotten in aspects of industrial history, but the museum succeeds in bringing past generations to life again and making the current generation aware of the harsh conditions endured by their forefathers. It is a collective story that is much more than a museum in the traditional sense and is made up of many voices with which we can identify, not only through technology but also on the intellectual and emotional levels.”

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### APPENDIX ONE

#### 2015 MICHELETTI AWARD: LIST OF CONFIRMED CANDIDATES

<table>
<thead>
<tr>
<th>Country</th>
<th>City/Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Czech Republic</td>
<td>Brno: Moravian Museum</td>
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<tr>
<td>Denmark</td>
<td>Helsingør: Maritime Museum of Denmark</td>
</tr>
<tr>
<td>Finland</td>
<td>Mariehamn: Åland Maritime Museum</td>
</tr>
<tr>
<td>Germany</td>
<td>Lörrach: Three Countries Museum</td>
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<tr>
<td></td>
<td>Stralsund: Ozeaneum</td>
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<tr>
<td>Italy</td>
<td>Follonica: MAGMA Museum of Arts in Iron in the Maremma</td>
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<tr>
<td></td>
<td>Santa Margherita Ligure: Portofino Park, ‘Chiappa Battery’</td>
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<tr>
<td>Macedonia, Republic of</td>
<td>Skopje: Archaeological Museum of Macedonia</td>
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<tr>
<td>The Netherlands</td>
<td>Amsterdam: Dutch Resistance Museum</td>
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<td>Den Haag: National Archives of the Netherlands</td>
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<td>Hooghalen: Camp Westerbork Remembrance Centre</td>
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<td>Ulft: Innovation Centre ICER</td>
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<td>Slovenia</td>
<td>Ljubljana: SEM Slovene Ethnographical Museum</td>
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<tr>
<td>Turkey</td>
<td>Samsun: Museum of the City of Samsun Metropolitan Municipality</td>
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<tr>
<td>United Kingdom</td>
<td>Belfast: Titanic Belfast</td>
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<tr>
<td></td>
<td>Dudley: Black Country Living Museum</td>
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<td></td>
<td>Kidderminster: The Museum of Carpet</td>
</tr>
</tbody>
</table>
APPENDIX TWO

MICHELETTI AWARD WINNERS, 1996-2015

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  Industriion, 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
APPENDIX THREE

DASA AWARD WINNERS, 2012-2005

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
APPENDIX FOUR

ACKNOWLEDGEMENTS

Our grateful thanks are due to Professor Paolo Poggio, the Micheletti Foundation and its staff for their excellent and much-valued co-operation in hosting the Annual Meeting and Ceremony for the 2015 Micheletti Award.

We would also like to thank the Deutscher Museumsbund in Berlin, the Ministerie van Onderwijs Cultuur en Wetenschap in The Hague, and all the other organisations and institutions for their valuable contributions towards the visiting of the 2015 Micheletti Award candidates, as well as to the candidates themselves for their assistance with local travel.

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