European Museum Academy

fondazione luigi micheletti

2012 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 mus**il** – the Museum of Industry and Labour of Brescia, with three sites: the Museum of Hydroelectricity in Cedegolo (Camonica Valley), the Museum of Cinema with Open Storage in Rodengo Saiano, and the Museum of Iron in San Bartolomeo (Brescia).

The Micheletti Award is in its 17th year. It is the most prestigious European award for innovative museums in the sectors of technology, labour and social history. The first winner of the Micheletti Award, in 1996, was DASA – the German Safety at Work Exhibition in Dortmund, Germany.

Up to and including the 2010 competition, candidates were drawn from the list of applicants for the European Museum of the Year Award. The EMYA candidates were either new museums, established for the first time during the past two or three years, or older museums which 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 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, 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.

THE PANEL OF JUDGES

Mr Thomas Brune
Head, Department of Ethnology, Landesmuseum Württemberg, Stuttgart

Dr Christopher Grayson
Expert in European cultural cooperation

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

Dr 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

Dr Jana Soucková
Emeritus Vice-Director General, National Museum, Prague

Mrs Danièle Wagener
Director, Les 2 Musées de la Ville de Luxembourg

Dr Jorge Wagensberg
Scientific Director of the 'la Caixa' Foundation, Barcelona

Dr Wim van der Weiden
EMA Chairman, former General Director of Naturalis, Leiden

THE JUDGES' REPORT

Twelve European countries are represented this year in the competition, with a wide geographical spread – from Lesvos in Greece and Istanbul in Turkey, to São João da Madeira in Portugal and Glasgow in Scotland. The wide range of subjects represented illustrates the diversity of institutions which come under the umbrella headings of science, technology and industry, and an increasing trend can be seen, blurring the demarcation lines between the academic disciplines of science and art.

The first of the two candidates from *Belgium* is the Préhistosite de Ramioul, the Museum of Prehistory at Flémalle in Wallonia, the French-speaking part of the country. Run by a non-profit organisation, it has its origins in the Cave of Ramioul where the earliest remains of prehistoric humans in the region were discovered, and the museum has a considerable impact on the region. Its thematic approach is illustrated by 62 aspects of life in prehistoric times which are presented in the shape of questions relevant to contemporary life and to which the visitor can relate. It is also an important place of scientific research and documentation. The judges said: "it has been successful in bridging the considerable communication gap between prehistoric people and today through the medium of technology, and its programme of cultural activities help the public to discover the past by re-enacting it."

Technopolis, the Flemish Science Centre at Mechelen, consists of 280 interactive displays housed in a large, bright rectangular hangar. Founded by the regional Flemish government, it also houses a children's science centre for 4-8 year-olds. Since its creation it has been influential in the setting up of other science centres in Europe and co-operates actively with similar institutions on all levels. Seven themes have been deliberately chosen outside the classic school subjects – air and wind, structures, waterside, house, invisible, space travel and action reaction – which allow the visitor to experience science as it is encountered in modern everyday life. The judges said: "the museum enables its visitors to experience science as they encounter it in everyday life, in an entertaining and interactive way."

Brede Works – the Museum of Industrial Culture at Lyngby in *Denmark*, to the north of Copenhagen, is part of the National Museum, on the site of the former Brede Cloth Factory. An Active Ticket is given to the visitor or 'user', which enables him/her to see, hear and interact with multimedia stories connected to the objects in the exhibitions. The section on The Factory contains thematic exhibits on working life in the textile industry, next to a weaving workshop, while the area of The Machine is an installation of two small factories competing on speed, quality and adaptability, as in the real industry. A small worker's apartment has been restored and furnished in 1950s style. The judges said: "the museum is praised for its highly developed approach to the key subject in the history of industrialisation, and also for its ActiveTicket, which enables users to interact with multimedia stories on personal attitudes and past and present ideas."

Germany provides three candidates this year, the first being the Monument Path Zollverein and Portal of Industrial Heritage at Essen. The Portal consists of a section within the Coal Washing Plant, the largest building on this UNESCO World Heritage Site. A series of multimedia stations gives information on the past and present history of 18 points of the Ruhr industrial area and a 360-degree panoramic film shows the Ruhr area in its various stages of development. The Monument Path Zollverein illustrates the former path of the coal above ground, from production to transport to the processing, with processes projected on to the machines themselves. Towards the end of the tour, former workers talk about their everyday life. The judges said: "the clear way in which the Monument Path's industrial processes have been explained helps to bring this part of the UNESCO World Heritage Site

to life. Together with the Portal's background information, the revitalisation of this former major industrial area is secured."

Hamburg's waterfront is the setting for the Miniatur Wunderland, the largest model railway in the world and one of the most successful permanent exhibitions in Germany. Eight large sections, linked by railways, complete with miniature buildings and figures represent various themes, the most recent being Knuffingen Airport. The displays are technical masterpieces, with no bulk production of the 215,000 figurines, for instance. It can be considered to be a mixture of technology and leisure, now adding another element, as illustrated by seven dioramas on the history of Berlin from the Second World War to reunification, and a temporary exhibition on the development of civilisation, showing the same landscape from prehistory to the present time. The judges said: "it is commended because of the skill of its modellers and the complex, specially developed technology behind the public exhibitions, as well as its growing interest in educational projects."

The Museum for Communication in Nuremberg is part of a foundation which administers three Museums for Communication, in Berlin, Frankfurt and Nuremberg, as well as a Philatelic Archive in Bonn. It is the smallest of the three and shares its premises with the German Railway Museum. The museum goes back to the beginning of communication, starting with its earliest manifestations – sounds of animals, signals, images, the way we dress, and non-verbal signals. Only then does it concentrate on communication supported by technical means – the telephone, telegraph, painting, photography, print, post and finally computer technologies, the internet and mobile phones. The judges said: "the museum has a new way in treating communication, from an emotional, subjective point of view, and organises a wide-ranging series of special events."

In *Greece* the Natural History Museum of the Lesvos Petrified Forest is the only museum responsible for the scientific research of this unique natural monument, which is one of the largest fossil tree sites in the world. The museum is built against volcanic rocks, amid excavations of fossilised trees. It has good quality models illustrating the tectonics of the Aegean, and has an open-air excavation area for children. Thanks to the museum there is more awareness among the people of Lesvos about the high volcanic activity on the island, and schoolchildren know more about the protection of the landscape and environmental matters in general. The judges said: "it is commended for its support for scientific research to raise awareness on environmental matters related to the protection of the landscape."

Two museums in *Italy* concentrate on manufacturing, in very different ways. The Marinating Factory in Comacchio in the Po Delta was well-known in the 20th century for its marinated eels, a very important source of income for the community. The eels disappeared, the factory closed and was restored in 2000, reopening as a museum and a laboratory of traditional marinated eels from the Comacchio lagoons. As much as possible of the old structures have been preserved, and the displays are sober but effective. A film made in the 1940s shows the harsh life of the eel fishermen and their families, often working at night in a damp, wet and health-endangering environment. The judges said: "the museum is praised for its efforts to preserve the memories of this important local industry as an authentic working museum."

At Longiano the Italian Museum of Cast Iron was born as a private collection in the 1980s on the initiative of Domenico and Antonio Neri, proprietors of Neri S.p.A., a company producing elements for public lighting and décor. In 1998 a small museum was opened in the former church of Santa Maria delle Lacrime, supplemented by a new exhibition (May 2010) in the premises of the factory itself, in a space originally used as a painting plant. Exhibits include lamp posts produced by 19th-century foundries, together with objects from public spaces, such as benches, drinking foundations and door-knockers. The website presents a detailed catalogue of historic pieces and in-depth information on themes of urban decoration. The

judges said: “the museum is noteworthy because of its importance as a research centre and archive for experts and students in the field of cast-iron objects.”

Moving on to *The Netherlands*, the Science Centre in Delft is in a 19th-century listed building on the site of the Delft University of Technology, with a bright, colourful interior which is attractive to all ages. It markets itself as ‘the most unfinished museum of The Netherlands’, because science itself is never finished. University students are encouraged to display their work in exhibitions they design themselves and visitors of all ages can experiment and make discoveries in a large public workshop area. The Centre contributes to Dutch business development: a successful business, originally tried out in the Science Centre, will then become a potential sponsor, creating a bridge between the academic and economic worlds. The judges said: “the museum has a successful dialogue with its visitors, it has a visitor ticket which evaluates the success of experiments, and it acts as a bridge between the university and society.”

Den Helder in the north of the country is the home of the Royal Netherlands Navy Museum (Marinemuseum) and is also the historical Royal Navy defence base. The museum consists of three large vessels – a ram ship, a submarine, and a minesweeper - and an indoor exhibition in a 19th-century clock house. As well as traditional exhibits visitors can see all aspects of shipbuilding - linked to families in the area - life on board ship, and games of naval battles showing the importance of radar. The museum’s open-mindedness can be seen in its temporary exhibition on present-day Somali pirates, which includes information on the Somali economy and life, and the work of the naval forces in this conflict. The judges said: “there is a serious attempt to open up the normally taboo subject of naval technology and military activities, and to integrate this into the local community.”

São João da Madeira in *Portugal* is a small town 30 km south of Porto. The Hat Industry Museum is a reminder that it was once the largest industrial region in Portugal. The last hat factory, the Fábrica Nova, closed in 1995 and former workers came up with a plan to preserve it. Visitors can see the machinery and tools, technical processes and the influence of the conditions of work on daily life. A growing documentation centre collects the history of this industry and catalogues the stories and memories of the many workers and their families. The museum is active in producing temporary exhibitions and plays an important role in the local community, as a centre of discussion on cultural identity and memory. The judges said: “it is important because of the insight it gives to an important local industry and the influence this has had on the town, backed up by the memories of the people. Its modern and professional documentation centre is also praised.”

Luleå in *Sweden* lies 60 km south of the Arctic Circle and is the home of the Teknikans Hus, a science centre which was the initiative of the Technical University. It was the first science centre established in Sweden and has been influential for those coming after, in Europe as well as in Scandinavia. Its open-plan purpose-built structure means the space is flexible, and its displays have a holistic approach and relate to the local industries, as well as everyday technology found in homes. There is also a small planetarium with a Digistar3 system, whose programmes include time-lapse displays on the Northern Lights. The level of educational work, especially for younger children, is impressive. The judges said: “the museum has a continuing ability to look forward and is willing to take risks, while continuing to be a model for science centres established more recently. Its work with younger schoolchildren is also warmly praised.”

In Lucerne, *Switzerland* the most important tourist attraction in the region is the Swiss Museum of Transport in Lucerne. Over more than 50 years it has established an enviable reputation in the fields of transport, mobility (seen in its historic evolution) and communication. It also houses a planetarium, a large cinema and the Hans Erni Museum. Multimedia devices figure strongly in the museum, and noteworthy are the Media Factory

which consists of 11 stations including a radio and television studio, a news wall and the I-Factory, a highly interactive section which explains the four basic techniques that underlie information technology. New exhibitions are financed by partners/industries. The judges said: “this museum is praised for its continued popularity and growth over many years, its commitment to its visitors and its role as a platform for innovation and new technologies.”

At Bitola, in ‘*The former Yugoslav Republic of Macedonia’*, the Museum and Institute for Protection of Cultural Monuments is housed in the building of the former army barracks (1848), which is significant not only for its structure but because of its historical associations and personalities who stayed there. The museum is a leader in its innovative approach to the presentation of the rich cultural heritage of the region, and has recently begun several projects, including a digitisation programme of its rich photographic archive, a website through which there is active communication with the population of the region, increased media presence and many educational activities. The judges said: “in a country where technical museums as independent museum institutions are unknown, it has had the courage to recognise the special use of its building and to combine modern technology with special attention towards its visitors to fulfil its mission. It is a true example for other museums in the country.”

The santralistanbul Museum of Energy in *Turkey* is on the site of the Silahtaraga Power Plant, the Ottoman Empire’s first urban-scale electrical power plant. It is an outstanding piece of industrial archaeology for the Middle East and has been carefully restored, with the addition of a contemporary wing devoted to contemporary art exhibitions. Warehouses and workers’ row houses on the site have been preserved and reused. There are hands-on devices about energy and interpretation through video screens throughout the tour. The museum has a strong educational focus and organises many training and education courses, workshops and programmes for adults, children and young people. The judges said: “it is important for the total preservation in situ of the power plant and the total reuse of the site for the educational purposes of the Bilgi University, thus becoming a hub for the whole neighbourhood.”

The *United Kingdom* provides two candidates this year. In Kent, the Historic Dockyard at Chatham is an 80-acre site which includes 100 buildings and structures. It was a naval operating base until 1984, after which many years were spent clearing the site. Most of the 19th-century buildings are rented out, and the museum site now comprises three ships, a historical gallery, the dockyards and a spectacular 200-metre long Victorian ropery, where rope is still made. No. 1 Smithery: National Treasures Inspiring Culture is a new facility and has been established as a partnership with the National Maritime Museum and the Imperial War Museum, to house their model ship collections. The judges said: “the museum is praised for its new initiative in establishing a partnership with the National Maritime Museum and the Imperial War Museum, to house their model ship collections, an important addition to the visitor experience.”

The Riverside Museum in Glasgow is Scotland’s Museum of Transport and Travel, housed in a spectacular building designed by Zara Hadid, and is the successor of the Museum of Transport. In the 19th and first half of the 20th century the city was one of the most important producers of heavy engineering, such as locomotives and ships and made a significant contribution to the production of bicycles, prams and cars. The vast collection is displayed by type and also as part of nine main themes. Each of the story displays has been tailored to a specific target audience, and visitors are encouraged to contribute their memories, objects and images to the displays. The judges said: “it is a showcase of the past, present and future transport industries of the city, with its flexibility and commitment to the public.”

2012 MICHELETTI AWARD

List of Finalists

Préhistosite de Ramioul – Musée de la Préhistoire en Wallonie, Flémalle, Belgium

Brede Works – Museum of Industrial Culture, Lyngby, Denmark

Science Centre Delft, The Netherlands

Institute for Protection of Cultural Monuments and Museum Bitola, Bitola, 'The former Yugoslav Republic of Macedonia'

Santralistanbul Museum of Energy, Istanbul, Turkey

Riverside Museum, Glasgow, United Kingdom

2012 MICHELETTI AWARD WINNER

Riverside Museum: Scotland's Museum of Transport and Travel

Opened to the public in June 2011, the museum replaced the previous Museum of Transport and illustrates the important heritage of Glasgow in the heavy engineering field. The architect and museum designers were appointed at the same time, to ensure that the development design of the building and the displays were integrated. Among those incorporate at an early stage were the Car wall, the Bicycle velodrome and the 'Street' displays. The historic setting, landscape design and incorporation of the Tall Ship *Glenlee* alongside the museum ensure that the museum experience extends beyond its walls.

The museum adopts a story-based approach to tell self-contained stories around a museum object or group of objects. These stories use a flexible display system to make changes easier in response to new research, acquisitions or visitor interest. A range of museum collections – costumes, paintings, decorative art, natural history, photographs, letters, memorabilia – as well as vehicles and models, are used to tell the stories. The broader picture of travelling and transport emerges: how things work, why a technology failed, how ladies' fashion shaped cars.

Technology is used in an innovative way, to communicate with different audiences, and includes E-story books for children under five, E-intros to provide background multimedia information on the most significant displays and collections, and the ships conveyor, which provides both a symbolic and actual sense of movement on this historic maritime site.

The judges said: "The building, designed by the Iraqi architect Zara Hadid, and the outdoor facilities are a very interesting work of modern architecture, and the system of small island exhibits makes changes easy and less costly. The careful planning of the museum included involving visitors and volunteers at every stage of the development. Advisory panels have been established, including the educational panel which addresses children and teachers, with a separate teens panel for high schools. There is also a community panel for parents and older people and an access panel for all types of handicaps.

"The museum is not afraid of showing the negative side of transport: accidents. A 12-minute film shows an accident scene and follows the victim through hospital treatment and the long recovery period, with policemen, a witness, doctors and family members. This is the less glamorous side of transport."

In the judges' opinion the iPad system for texts is especially noteworthy. "Special research has been done in order to adapt the needs of a museum to the advantages of this technology (for corrections, using different languages, interactivity, and the addition of information, images, graphics and videos). The results of this application are exceptional and are pioneering in this area. The museum has put its budget and its large workforce to excellent use, it is completely publicly oriented, flexible and always on the outlook. It is making a change to a rundown neighbourhood, as well as being a showcase of past, present and future transport industries of Glasgow."

Riverside Museum: Scotland's Museum of Transport and Travel
(Museum Manager: Lawrence Fitzgerald)
100 Pointhouse Place
Glasgow, G3 8RS, United Kingdom
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2012 DASA AWARD WINNER

santralistanbul Museum of Energy, Istanbul, Turkey

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

The Silahtaraga Power Plant was the Ottoman Empire's first urban-scale electrical power plant. Its first two engine rooms, built in 1913 and 1921 respectively, were reinforced and converted into the museum, retaining as many original elements as possible, and was a collaboration between public and private sectors and non-governmental organisations. The Main Gallery is a 3,500 m² space for contemporary art exhibitions and cultural events, Gallery 1 houses the Krek theatre as well as exhibition spaces, and the former maintenance workshop and storage buildings now house dining and entertainment venues. This comprehensive transformation and conservation project has resulted in the first industrial archaeology museum in Istanbul.

The Energy Play Zone, described as a fun-meets-science space, has 22 interactive exhibits, allowing visitors of all ages to try their hand at scientific experiments. The Reactable installation is a revolutionary electronic musical instrument using an illuminated round table-top interface. The Museum attracts children and teenagers with its school programmes, workshops and education-focused projects on energy, science and art. It is also used by students from the Bilgi University. A television programme is broadcast every Saturday from the museum about cultural issues.

The judges said: "This old industrial building has been preserved on site with the necessary integration to make it fully accessible to visitors. Of great importance is the total preservation in situ, and the total reuse of the site (including the green areas, now a public park), making the whole area at the same time contemporary as well as historical. It has been a hub for the regeneration of the whole neighbourhood, and is an example of urban regeneration which has no competitors in this part of Europe and the Middle East. There is an excellent balance between the various elements of the project, as well as a good balance in terms of scale between the area development and the surroundings, as well as giving an excellent example for future developments.

"The museum is a meeting place for different generations and is thought-provoking regarding the future of society. It is a circulation channel for culture, science, education and creativity, and is now recognisable in Istanbul and throughout the whole country."

Santralistanbul Museum of Energy
(Director: Kerim Göknel)
Old Silahtaraga Power Plant No:2
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APPENDIX ONE

2012 MICHELETTI AWARD: LIST OF CONFIRMED CANDIDATES

Belgium	Flémalle: Préhistosite de Ramioul – Musée de la Préhistoire en Wallonie www.ramioul.org
	Mechelen: Technopolis, the Flemish Science Center www.technopolis.be
Denmark	Lyngby: Brede Works – Museum of Industrial Culture http://bredevaerk.natmus.de
Germany	Essen: Monument Path Zollverein and Portal of Industrial Heritage www.zollverein.de
	Hamburg: Miniatur Wunderland www.miniatur-wunderland.de
	Nürnberg: Museum für Kommunikation www.mfk-nuernberg.de
Greece	Lesvos: Natural History Museum of the Lesvos Petrified Forest www.lesvosmuseum.gr
Italy	Comacchio: La Manifattura dei Marinati www.parcodeltapo.it
	Longiano: Italian Museum of Cast Iron www.museoitalianoghisa.org
The Netherlands	Delft: Science Centre Delft www.sciencecentre.tudelft.nl
	Den Helder: Marinemuseum www.marinemuseum.nl
Portugal	São João da Madeira: Hat Industry Museum www.museudachapelaria.blogspot.com; www.cm-sjm.pt/410
Sweden	Luleå: Teknikens Hus www.teknikenshus.se
Switzerland	Luzern: Swiss Transport Museum www.verkehrshaus.ch
'The former Yugoslav Republic of Macedonia'	Bitola: Institute for Protection of Cultural Monuments and Museum Bitola www.bitolamuseum@gmail.com
Turkey	Istanbul: santalistanbul Museum of Energy www.santralistanbul.org
United Kingdom	Chatham: The Historic Dockyard www.thedockyard.co.uk
	Glasgow: Riverside Museum www.glasgowmuseums.com

APPENDIX TWO

MICHELETTI AWARD WINNERS, 1996-2011

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

APPENDIX THREE

ACKNOWLEDGEMENTS

Our grateful thanks are due to Dr Karl Borromäus Murr, director of the State Textile and Industry Museum (TIM), Augsburg, and his staff for their excellent co-operation in hosting the Annual Meeting and Ceremony for the 2012 Micheletti Award.

We would also like to thank the following organisations and institutions for their valuable contributions towards the visiting of the 2012 Micheletti Award candidates, as well as to the candidates themselves for their assistance with local travel.

Denmark	National Museum of Denmark, Copenhagen
Greece	Lesvos: Museum of the Petrified Forest
The Netherlands	Ministerie van Onderwijs, Cultuur en Wetenschap, Den Haag
Portugal	Municipality of São João da Madeira
Sweden	Association of Swedish Museums, Stockholm
Switzerland	Schweizer Museumspass, Zürich
Turkey	Bilgi University, Istanbul
United Kingdom	Blytheswood Square Hotel, Glasgow Hilton Maidstone Hotel