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POLAND
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INDEPENDENCE

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the Republic
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European Museum of the Year **Award**

THE CANDIDATES | 2018

Innovation in European Museums



European Museum of the Year Award
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THE EUROPEAN MUSEUM OF THE YEAR AWARDS

The European Museum of the Year Award scheme was founded in 1977 to support, encourage, reward and showcase excellence and innovation in the museum field. Its particular focus has been on 'public quality', on the general atmosphere meeting visitors, and on what they experience, feel, understand, enjoy, and take away with them as food for thought from a museum. However, through EMYA's close partnership and collaboration with the Council of Europe, these professional qualities have from the start also been framed by and embedded within a distinct set of social and humanitarian values. The Council of Europe is interested in European perspectives and the interplay between local and European identities, but equally in the articulation and interpretation in museums of citizenship, democracy and human rights, of tolerance and inter-cultural dialogue, of bridging cultures and overcoming social and political borders.

EMYA is sponsored by and partnered with a number of public and private organizations and entities who share the values and purpose of the award scheme. At this point of time, EMYA has evolved into a differentiated scheme, in which different awards reflect and represent particular aspects of the connections between museums and their surrounding societies. While the main EMYA award epitomizes overall quality of innovation, a unique

atmosphere and a creative approach to interpretation, presentation, education, and social responsibility, the Council of Europe prize underscores further the focus on human rights and intercultural dialogue. The Siletto prize emphasizes community engagement, Event Communications encourages professional development and Meyvaert supports sustainability. The Kenneth Hudson award is given for courage, for the ability to go against the grain, also when this may be controversial. ICOM's support speaks to the standards and collectivity of the museum sector.

The EMYA awards address and include museums from across the larger Europe delineated by the Council of Europe, and are open to all types and categories of not-for-profit museums. All museums are given equal consideration and assessment.

EMYA judges are also recruited from across the wider Europe. They represent different professional disciplines, high level practical and theoretical museum experience and museological competences as well as diversity in gender and age, in national and cultural background. They observe clear rules of conduct and rotate on a strictly defined schedule.

As the very diverse list of winners of the different awards over forty years affirms, the highly structured judging process

ensures the unique ability of the jury to discern professional quality, innovation and creativity, commitment and social responsibility across the vast differences in scale, funding, obligations and contexts of museums in Europe.

Each year candidate museums remind EMYA of what sits, continuously and uniquely, at the core of a good museum. 'Storytelling', says one candidate museum this year, 'is a sacred duty. Let the objects, deprived of their voice, of their original eloquence, let them be heard, let their extraordinary dignity again be seen and restored.'

The objects, the collections, the displays create a sense of 'discovery, leading to contemplation and reflection'. They can create a 'heightened perception, quiet thought and a free imagination', says another museum.

The works of art give 'delight in the unexpectedness of form and the fountain of colours. And art transforms lives', adds a third museum.

At their best museums have the power to have the visitor 'emerge with my heart melted, a lump in my throat and my eyes out on stalks', as one museum quotes a national writer.

Some museums realize their extreme good fortune of being in a striking building, a piece of brilliant architecture, which reflects, underscores and supports the content of the museum's message and purpose.

Each year candidates also push the boundaries and bring surprising new

interpretations of what museums are and potentially could become.

While the emphasis on innovation and excellence in public quality and the basis in a distinct set of social and humanitarian values have remained very stable since EMYA was first conceived four decades ago, the meanings and interpretations of public quality, innovation, democracy, intercultural dialogue are obviously not static, but dynamic, and will reflect general societal, epistemological and museological shifts.

Each year new and interesting models of museum financing and ownership emerge, as do new ways of protecting and relieving the pressure on original archaeological sites, new approaches to museums driving urban renewal, and new ideas for transforming and translating traditions into current contexts.

As both society and museums change, continuously, unevenly, decade by decade, the interpretation of EMYA's criteria for the awards change correspondingly. Some of the features originally central to the definition of public quality, for instance disability access, have, over the years, become incorporated into general societal legislation for public buildings, with which museums have to comply.

Likewise, while the concept of innovation remains a mainstay, its specific content or interpretation is also an evolving one. Where, for instance, an extensive website or a lively social media presence would once have been considered technologically innovative, these would now just register as basic communicative strategies in a professional, contemporary museum. Today, museums stretch their innovative ambitions to becoming international learning centres with fully

interconnected and integrated physical and digital platforms.

And where, for instance, being user-friendly and pedagogical in approach and exhibition language was once promoted and rewarded, a later period began to look for and celebrate the integration of volunteers in museum activities. In the current decade the contours are emerging of a shift towards a deeper and wider cultural participation, towards including and engaging museum communities and stakeholders in core planning processes and all museum fields of activities, reflecting a new societal trend of extended cultural democracy.

With increasing earnestness and depth museums try to 'listen to the needs of society with a sensitive ear', as one candidate says. They try to 'find a true connection', as another expresses it, to become aware of 'what would be meaningful to the people in our communities', in the words of a third. They explore participatory and dialogic methods in collecting, in curatorial processes, some even as visitor DIY areas in the exhibition spaces.

They create multi-vocal and multi-language spaces, 'a new type of open public space which allows for different encounters', addressing and articulating 'different eras and backgrounds, with each their life stories and world views', which may include even 'the most vulnerable and socially excluded'.

The EMYA awards were initiated in a Europe where both a North-South axis and an East-West axis were understood to carry basic cultural and political differences.

They have lived through and adapted to periods of profound political reconstructions, civil wars and economic changes. Contemporary Europe increasingly needs to address its relationship to neighbouring continents and the integration of non-European migrant populations. These societal changes will, of course, impact contemporary European museums, drive the development of new museums and museum renovations, and will therefore also be reflected in and through the EMYA award schemes.

Museums build 'bridges between the cultural and creative life of the region and the rest of the world', as a new museum says. Some museums enter, tentatively or resolutely, the difficult, contested, conflicted areas of local, regional, national and transnational identities and the zones of conflict, where borders have shifted. They negotiate the difficult territories between minority and majority populations. They can become important loci for a community or a country embarking on a process of critical self-reflection.

In the increasing complexities and contradictions of the 21st century, new concepts of a nation are needed, and museums seem stronger the better they are at expressing not just the self-confidence, but also the doubt of their constituents, also the 'unpleasant stories', as one museum says. 21st century visitors are interested in all layers and aspect of history and life styles, says another. Museums strive to support 'the feeling of belonging in a contemporary borderless world, and also support the rephrasing of traditional national narratives for contemporary needs', as one candidate summarizes this important process.

Each year in EMYA, one or two or several candidate museums call attention to the

atrocities of wars in Europe, and warn of the destruction, the devastating and long-term effects of contemporary weapons and wars, on people and on nature. There can be no 'taking peace for granted', they say. We must face, they say, our vulnerability and realize that the scale of 'the threat is a global one', and attempt to 'elect sufficiently responsible leaders to prevent the insanity of war.'

At the other end of the spectrum of desolation and hope, some museums, positioning themselves actively in 'the intermediation in the complex relationships between nature, culture and society', offer knowledge and empowerment to people in protecting their health, well-being and welfare. Increasing numbers of museums, of different scales and in very different contexts, provide the skills and support of 'eco-activist gardeners' and the facilities and land 'for people to grow their own fresh organic food'.

And throughout these new patterns of the interconnectedness between societies and museums and the way they impact each other, it remains essential for an award scheme that good social, humanitarian or political intentions do not as such suffice for an award. The judging process and the awards given are always firmly rooted within the context of quality in the actual and concrete museum experience.

The EMYA award scheme is not an isolated event, but functions over time as a dynamic benchmark and exchange of expertise within the sector. Participation in EMYA gives a candidate entry into an informal network and collegial exchange in a field of museums which have recently gone through comparable

– rarely straightforward and often conflicted – processes of innovation, and which face similar challenges in entering a next phase of consolidation or new development.

At the annual EMYA conference each candidate museum presents itself and the most important features of its unique process of renewal. These presentations are independent of the judging process, and can thus highlight and discuss also critical and difficult aspects of their work. The conference program includes presentations, discussion panels and workshops by former winners, creating a cycle of sharing knowledge and experience.

It is and has been characteristic of the EMYA awards that the award ceremony is not just a formal celebration of 'winners', but is an occasion for learning, for transmission of best practices, and a focal point for discussion, interpretation and re-interpretation of the methods and values, the obligations and potentials of museums. Each year a new layer is added to the forty years of systematic museological analysis and accumulated insight into the societal and community needs, which drive, create, develop and sustain museums as crucial civic spaces for the exploration, appreciation and interpretation of culture and heritage.

■ **Jette Sandahl**

Chair, European Museum Forum

The European Museum Forum would like to thank all the National Correspondents, individuals and organisations that have supported the work of EMF throughout the year

ASSISTANCE WITH VISITING THE MUSEUM CANDIDATES

We would like to thank all the national, civic and museum organisations which provided in-kind support (including transport and accommodation) for Judges' visits, including:

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- German Museums Association

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Editors

- Special thanks to the editor of the Candidates' Brochure, **Mark O'Neill**, to **Jose Gameiro**, editor of the Winners' Brochure; and **Benedetta Tiana** who proofread both.

Ladies and Gentlemen,

The European Museum of the Year Award (EMYA) celebrated its 40th anniversary last year. Hosting events like the EMYA Award ceremony is a privilege and pleasure for every country caring for promoting history and presenting the heritage of humanity. EMYA has changed the lives of many museum professionals promoting innovative approaches for presenting museums' assets.

As the plenipotentiary of the Polish government for celebrating the centenary of regaining independence by Poland, I would like to thank you once again for joining that spectacular event in Poland.

This year we can tell a story about Poland's jubilee - the hundredth anniversary of regaining independence. As many countries in our part of Europe, we became independent after the Great War. The Polish program of celebrations, which will continue until 2021, relies upon three values that are crucial for understanding Polish identity and sensitivity. I believe those values are important for all people caring for history and heritage of mankind, too.

The first is the desire for freedom, which led our ancestors a hundred years ago to fight for independence. Poles have a healthy obsession with freedom, both individual,

common and national. Poles have often, even in recent years, fought for the freedom of other nations. In addition to striving for freedom, what formed us is a sense of solidarity. Independence was not given to us: it was fostered by a grassroots effort to build a society which, despite the hardships and adversities, managed to restore statehood and carry on with its development. The third value is respect for human rights and dignity. Key features of our jubilee program are a participatory approach and community building and emphasis on the local and regional heritage. We want to invite all Poles and all of our friends abroad to celebrate the centenary of Poland's independence. Today's event is one of hundreds we will run to mark our anniversary. Some of our projects will be run by EMYA nominees and winners from previous years.

Ladies and Gentlemen – please enjoy your stay in Poland and hospitality of the 2016 EMYA winner - POLIN Museum of the History of the Polish Jews.

■ Jarosław Sellin

Secretary of State at the Ministry of Culture and National Heritage Plenipotentiary of the Polish government for celebrating the centenary of regaining independence

European Museum of the Year Award
THE CANDIDATES | 2018

PRINCIPALITY OF ANDORRA

Carmen Thyssen Museum Andorra

The Carmen Thyssen Museum Andorra is a newly opened and innovative museum comprising a temporary exhibition of select masterpieces which will change every year. It is not a large museum – our aim is to deepen visitor engagement with each painting and its meanings, amplifying the visitor's experience. That is why we are committed to technology and the power of social networks. Our offer is unique, not only because we invest in technological tools, but because we are the first space of this kind in our country. It is the first time in Andorra that such high quality paintings have been shown. We think that this will help to create a new model of tourism and raise

cultural standards. We are committed to partnerships with social institutions and we cooperate with them both in the production of part of our merchandising and in planning our educational programme. Also, we design special activities for children to enhance their art learning and we organize activities on special days to ensure the museum appeals to the general public. We want visitors to dedicate part of their leisure, learning and socializing time to our museum, so that we can take on a relevant role in our community.

18



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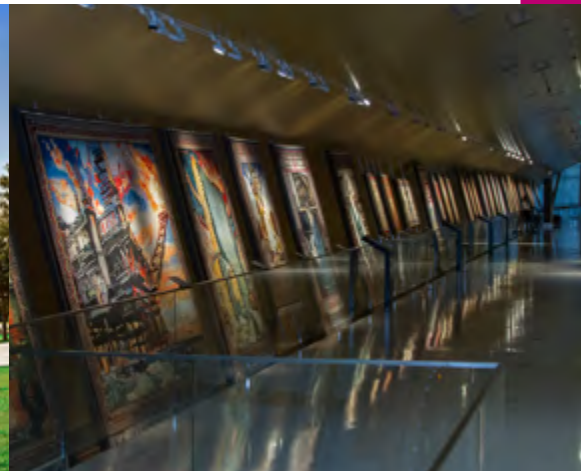
AZERBAIJAN

Baku

Azerbaijan Carpet Museum

The Azerbaijan Carpet Museum, established in 1967, moved into a specially constructed building in 2014. The museum engages not only in storing, adding to, and studying its collections, but also serves as a scientific, informational, educational, and handicraft centre. The new building creates new opportunities for displays, guided tours, public education and special events for different categories of visitors. We organize popular lectures on the history of the exhibits and on traditions, as well as thematic excursions and training courses on carpet weaving. We pay special attention to the education and creative development of children in our Children's Museum, where

children of different ages can learn the basics of carpet weaving, embroidery and drawing, use modern computer technology to create carpet patterns and take part in theatrical performances. The museum prioritises safeguarding the intangible cultural heritage of carpet weaving, including the revival of traditional technologies such as weaving and dyeing which have been lost. Replicas of old carpets from the museum's collection are woven at the museum, thus preserving traditional carpet technology and textures. The museum building, designed in the shape of an unrolling rug and easily accessible by local transport, has become a major cultural and tourist destination.



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BOSNIA & HERCEGOVINA

Sarajevo

The War Childhood Museum

The War Childhood Museum opened in Sarajevo in January 2017. Dedicated to the study and presentation of the multi-layered experience of growing up in war, it is housed in an intimate space in the heart of a city often called 'The Jerusalem of Europe'. Growing out of a crowd-sourced book of testimonies, the museum today serves as a rare space in a still-divided country where open dialogue can take place, shared narratives can emerge, and improved inter-ethnic relations can take root. Widespread public enthusiasm, seen in a number of grassroots campaigns, supported the museum team in its mission to open a new museum when more established cultural

institutions faced closure as a result of government neglect. In its first year of operation, the War Childhood Museum has expanded its activities to the United States, Lebanon, and Turkey. Its young team of fourteen is committed to innovation, across all the museum's research, documentation, exhibition, and education functions. This approach has established the museum's reputation as a leader in the cultural sector in Bosnia-Herzegovina, and also attracted the attention of academic institutions and international media organisations from New York City to Tokyo.

20



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CROATIA

Betina

Betina Museum of Wooden Shipbuilding

The Betina Museum of Wooden Shipbuilding is dedicated to collecting, preserving and promoting the heritage and knowledge of small wooden shipbuilding in the Central Adriatic area of Croatia. The museum is located in a 15th century stone building in the historical City of Betina, the cradle of Croatian shipbuilding. It is a key cultural institution on the island of Murter. It is a gathering place for the young, a place for creative engagement and social activities, and attracts large numbers of locals, experts, heritage lovers and tourists, reflecting its commitment to public quality, education and audience and community development.

The museum aims to be the centre of the island's identity and to make Betina recognized as a place where any kind of traditional wooden ship can be repaired. These aspirations are not just local - in cooperation with shipbuilders, Betina aims to become an international information centre for traditional wooden shipbuilding, and for hosting events such as rowing regattas and regattas of boats with Lateen sails.



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CROATIA

Vukovar

Vučedol Culture Museum

The Vučedol Culture Museum is a newly established national archaeological museum, located on the slope above the archaeological site of Vučedol, near Vukovar. It is dedicated to the prehistoric Eneolithic or Early Bronze Age (3,000-2,500 BC). The permanent exhibition, which opened in 2015 at the same time as the new building, aims to introduce this culture to diverse audiences through authentic archaeological artefacts, numerous replicas and reconstructions, digital media, research, educational activities and public events. It focuses on Vučedol Culture, 'the first European culture with a real Indo-European tradition' – as the museum ambitiously

claims – that took shape between the rivers Danube, Drava and Sava and then spread to the area of thirteen modern European countries. The museum's mission is to collect, research, preserve, protect, present and interpret local identity as well as the history, culture, art, tradition, natural and archaeological heritage of eastern Croatia, for the benefit and education of all age groups and for the sustainable use of cultural and natural heritage.

22



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ESTONIA

Tartu

Estonian National Museum

In October 2016, the new building of the Estonian National Museum was opened in the Raadi area of Tartu. The new building, inspired by the surrounding landscape and its former uses (including as a Soviet airbase) brings together these different meanings. The renewal process of the ENM involved creating not only the physical environment, but a new complex cultural institution. The museum was opened with new collection stores, offices and public activity areas, including an education centre, a folk culture centre and two permanent exhibitions. Of these, 'Encounters' deals with Estonian everyday life from first settlers to nowadays, while 'Echo of the Urals' looks at

the traditional life of Finno-Ugric peoples. Everyday life is an experience shared by everyone: in the ENM visibility has been given to the stories and artefacts of common people. These stories are emotional and not always pleasant, but offer discoveries and new experiences for visitors, as well as direction for new scholarly research. The exhibitions were produced through dialogue and participation. They are innovative, too, for their use of design and technology, from multi-lingual presentations linked to e-tickets, to printed mannequins based on scanning real people.



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FINLAND

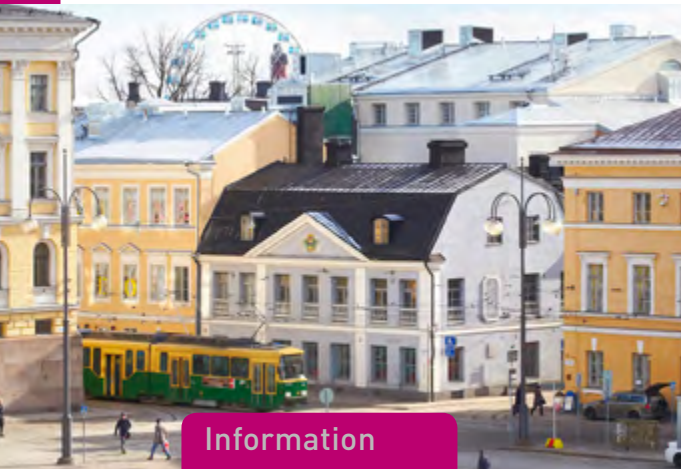
Helsinki

Helsinki City Museum

Helsinki's new flagship museum opened at the corner of the famous Senate Square in May 2016. Early on in the project we realised that building just another new museum was not enough. Our three year planning process started with crafting a new vision for the museum together with staff and stakeholders. The result was 'Everyone has the opportunity to fall in love with Helsinki', turning the point of view to what is most important: not the museum, but the city and its residents. We created three motivation-based visitor target groups that were consulted thoroughly in the planning phase, crafted a clear and coherent museum concept focusing on an easy-to-approach

overall experience, and renewed our brand and visual identity. As a result, we reached our yearly visitor target of 200,000 visitors in only four months. This project is a fine example of what can be done with relatively little money, if it is used smartly and if planning is done carefully, in-house, and together with the audience. In 2016, Helsinki City Museum was among the three most popular museums in Finland, doubling its previous all-time visitor record.

24



Information

Helsingin kaupunginmuseo

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FINLAND

Tampere

Lenin Museum

Our mission statement at the Lenin Museum is just two words: "Fair History". This means that: 1) we have a fair amount of collections, exhibitions and services; 2) we are good partners and have a fair attitude, exemplified by free entry in two of our museums (however excluding The Lenin Museum); and 3) and most importantly, we have a fair understanding of history: we give a voice to the under-represented, like ordinary people, minorities and marginalised communities. Our museums stand for human rights, a sustainable society, solidarity and equality. The Lenin Museum was totally renewed in 2016.

The premises were repaired and the new exhibition replaced the old Soviet style one, which had been designed in the 1980s. The focus of the museum was dramatically different, changing its themes, perspectives and attitude. Today, The Lenin Museum specializes in transnational histories of Finland and Russia, and reflects a remarkable change from presentations based on personality cults to a more objective yet touching museum that interprets political history.



Information

Lenin-museo

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FINLAND

Vapriikki

Vapriikki Museum Centre

Vapriikki is a state-of-the-art museum in Finland, leading the way as regards doing things collaboratively. Vapriikki co-operates creatively with many partners and with most actors from most parts of society. Vapriikki listens to the needs of society carefully and has succeeded remarkably well also economically. The museum centre invites and attracts visitors but also other museum professionals. The exhibitions are famous for their quality, appeal, diversity and internationality. Vapriikki is recognised across Finland as an innovation centre for the latest museological ideas, trends and news. The inventions of Vapriikki, such as the museum centre concept, the 'Adopt a

Monument' programme, the ideas of 'soft protection' for traditional buildings and culturally sustainable development, the PERA master builder service, the Cultural Education unit TAITE, the new collections centre, the ultra-modern collection policies, and the up-to-date data system Siiri, have spread to many other parts of Finland and even abroad. Vapriikki is the most successful, accessible and lovable museum centre, with a staff ready to serve and innovate – and to work in partnership with its customers.

26



Information

Museokeskus Vapriikki

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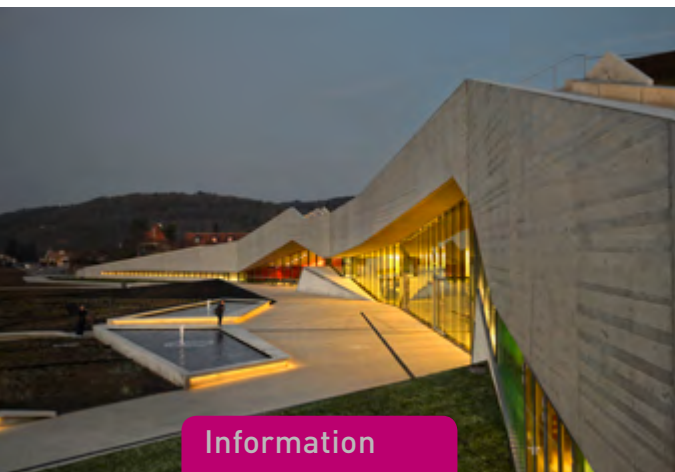
FRANCE

Dordogne

Lascaux IV, International Centre for Cave Art

Arriving in Montignac, the hill over the Lascaux caves has a physical, and – even more significantly – a historical, presence. An exceptional cultural heritage, unique in the world, has been revealed in these caves, offering an unrivalled perspective on the history of humankind. The Vézère valley in Dordogne counts about fifteen important sites, which are inscribed on UNESCO's World Heritage List. The Lascaux cave is one of the most important examples of Palaeolithic parietal art, due to the number and exceptional quality of paintings and engravings. Combining high scientific standards with a desire to be accessible to all visitors groups, the Lascaux IV

Centre invites visitors to contemplate the original cave and experience the authentic emotions it inspires; to learn to look at it in detail and ponder the environmental and cultural context in which such artwork came into existence. The Lascaux International Centre for Cave Art is run by a not-for-profit regional public authority, the Conseil Départemental de la Dordogne. Management of the Centre is delegated through a public service contract to a mixed economy company.



Information

Lascaux – Centre International de l'Art Pariétal

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GERMANY

Frankfurt

The Money Museum of the Deutsche Bundesbank

The Money Museum is an interactive place for exploring the world of money. *How is cash produced? What is book money? How does monetary policy work and what exactly does a central bank do? What role does money play in a globalised world?* Striking exhibits, attractive staging and more than 60 media stations with games and interactive information provide answers to these and many more money-related questions. The topics are approached from both a current and a historical perspective. The exhibition is both in German and English. The new Money Museum was planned and built between 2013 and 2016 in a collaborative effort between the Bundesbank and the

Stuttgart-based communication agency Milla & Partner. The total cost of €19 million was financed by the Bundesbank, as part of its economic educational activities. These aim to convey fundamental knowledge on the topics of money, currencies and the tasks and objectives of central banks, and thus to improve financial literacy among the public at large. The museum seeks to encourage its visitors to learn more about the single currency, the euro, the Eurosystem, and its commitment to monetary stability.



Information

Geldmuseum der Deutschen Bundesbank

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GREECE

Thebes

The Archaeological Museum of Thebes

The new Archaeological Museum of Thebes functions under the auspices of the Ephorate of Antiquities of Boeotia, a not-for-profit organization of the Ministry of Culture and Sport. First built in 1894, its expansion and redisplay were co-funded by the NSRF, the EU's Strategic Reference Framework funding stream. It opened on 7 June 2016 with a new diachronic museological approach, 3,000 exhibits, disabled access and an extensive use of new technologies. Since then, it has welcomed more than 60,000 visitors from across the world and provided educational programs for 650 school students. The aim is to convey historical information about Boeotia, relate

antiquity to contemporary life and engage the public in interpreting the past through the display of authentic antiquities and in situ monuments. Multifaceted modes of communication are used in the exhibition areas, promoting new media (e.g. interactive communication, digital tools), as well as more traditional methods (e.g. guided tours, educational activities, one day conferences, cultural and artistic events etc.). The museum intends to become one of the region's main cultural assets, contributing through tourism to the economy, while helping the local community to become acquainted with their culture.



Information

Archaeological Museum Of Thebes

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GREECE

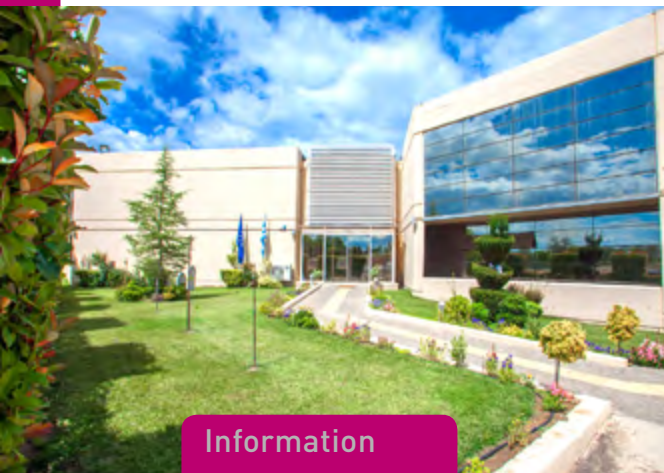
Larissa

Diachronic Museum of Larissa

The Diachronic Museum of Larissa is dedicated to preserving and sharing the cultural heritage of Larissa and the surrounding region of Thessaly, which has been very prosperous over the ages. It is housed in a modern complex completed in 2006, at a cost of 10 million euros, co-funded by European programmes and the Greek government. Occupying a space of 2,000 square metres, the exhibition, one of the largest in Greece, opened for the first time at the end of 2015. It houses a variety of cultural objects, mostly from excavated sites dating back from prehistoric to modern times. Displays and objects

have been arranged in chronological sections, each one referring to the special subjects of 'State', 'Authorities' and 'Power'. The unique diachronic approach of the exhibition, as well as the picturesque natural surroundings, encourage a variety of cultural events and gave the museum a decisive role in the development of the thriving city of Larissa and beyond. During its first year of operation the museum welcomed 25,000 visitors.

30



Information

Diachronic Museum of Larissa

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HUNGARY

Gyula

Almásy Castle Centre

In its heyday, the Almásy Castle of Gyula was the cultural centre of Hungary, hosting the first Hungarian theatrical performance in 1746 and serving as the 'cradle of Hungarian national classical music' thanks to the work of Ferenc Erkel, the famous Hungarian composer. Over the centuries, the building was owned by three aristocratic families, the last of whom were the Almásys. The castle became a splendid mansion by the beginning of the 19th century and remained in use until World War II. After a number of different uses, and a decade of decay, the castle was taken over by the Local Government of Gyula and renovated with

the support of the European Union. The aim of the refurbishment, and the creation of the unique exhibition entitled 'Weekdays and Holidays in the Castles of the Great Hungarian Plain – Centuries of the Almásy Castle in Gyula' is to create a community site which is open to everyone and makes Gyula a cultural heritage centre. The Visitor Centre presents the cultural treasures of the past not in a static form but using 21st century technology to contribute to experience-based tourism development in the area.



Information

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HUNGARY

Budapest

Hospital in the Rock Nuclear Bunker Museum

Located beneath the Buda Castle in a natural cave system, this museum was formerly an emergency hospital during the Second World War and the Hungarian Revolution of 1956. It was upgraded to a nuclear bunker during the Cold War era and classified as top secret until 2002. Although under the formal supervision of the Ministry of Human Resources, the museum is a private, not-for-profit institution entirely reliant on visitor income. After being declassified, it opened to the public in 2007. Two new exhibitions have been created since 2014: 'The Siege of Budapest' in 2016, and a thematic exhibition about nuclear

weapons which includes original objects, photographs and survivor drawings from Hiroshima and Nagasaki. Visiting is intended to be an intense and moving experience, with no phones or photography allowed in the galleries to spoil the experience. Visitor numbers have risen to over 120,000. We believe that showing the insanity of war helps to understand the importance of lasting peace and motivates people to take action.

32



Information

Sziklakórház Atombunker Museum

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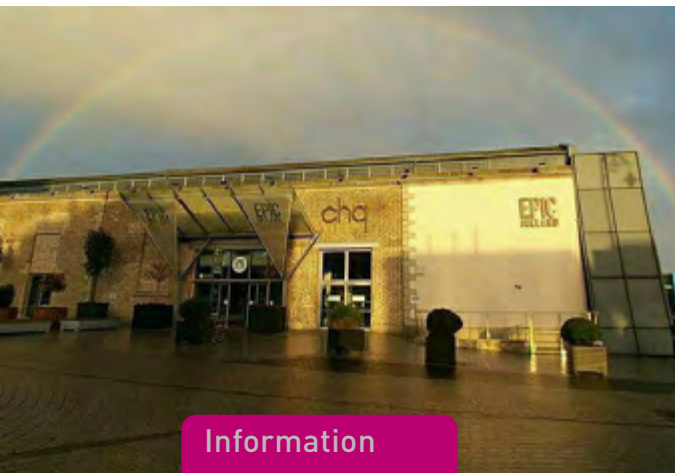
IRELAND

Dublin

EPIC The Irish Emigration Museum

EPIC celebrates the unique global journey of the Irish people and the influence of the 70 million people of the Irish diaspora. From the outset, the driving mission of EPIC has been to create an entertaining visitor experience that brings alive the history of Irish emigration through the stories of a fascinating variety of Irish men and women who left Ireland to make their lives in other lands. Our objectives are to offer a genuinely educational experience, and to establish ourselves at the heart of the domestic and tourist visitor experience as the first step to understanding what it means to be Irish. EPIC is a new kind of

museum experience, offering a wealth of Irish and European cultural history in an innovative and engaging fashion. We are fast becoming a central part of the Irish cultural experience, and the reaction to our museum from abroad has been uniformly positive, with many other aspiring museums seeking to emulate our example.



Information

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IRELAND

Dublin

National Gallery of Ireland

After a major refurbishment, The National Gallery of Ireland in Dublin opened the beautifully transformed spaces in the Dargan and Milltown Wings on 15 June 2017, with an entirely new presentation of the celebrated permanent collection of Irish and European fine art. This project represents the largest single refurbishment of the gallery since it first opened in 1864, so that it can now take its place among the world's finest galleries. The refurbishment has not only increased the space for the permanent collection, it has also enabled the protection and preservation of the historic building itself. Central to the modernisation has

been the construction of a state-of-the-art underground energy centre housing vital services for the entire gallery. Original 19th century architectural features and spaces are revealed and majestic windows now open onto a spacious light-filled courtyard created by Heneghan Peng which enhances visitor orientation. The project was financed through a combination of public and private resources from the Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs, the Office of Public Works, and the National Gallery of Ireland.



Information

National Gallery of Ireland / Gailearaí Náisiúnta na hÉireann

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ITALY

Altamura

National Archaeological Museum of Altamura

The mission of the National Archaeological Museum of Altamura is to engage public audiences in interactive, interdisciplinary and collaborative ways with the ancient world through the examination, research, exhibition and conservation of archaeological objects from Prehistoric to Medieval times. The museum is dedicated to the preservation of the collection, to high quality displays and exhibitions, and to making the collection accessible for teaching, study and research by faculty and students, including interdisciplinary and collaborative research. The second floor of the Museum is dedicated to presenting the

Prehistoric Age in the region of Puglia and in Altamura, the city that became famous after the discovery of the 'Man of Altamura', in 1993, with an exhibition dedicated to this exceptional discovery.



Information

Museo Nazionale Archeologico di Altamura

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ITALY

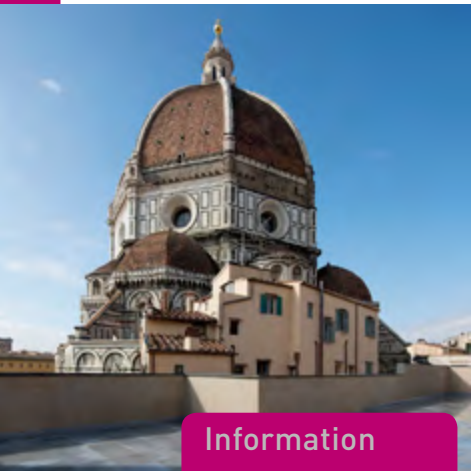
Florence

Museo dell'Opera del Duomo

With ambitions to become the most interactive museum in Florence, the innovative installation concept of the Museo dell'Opera del Duomo focuses on communicating the meaning our masterpieces had for the Florentines of former centuries who commissioned them and for the artists who made them. For us 'storytelling' is not just a basic tool of museum presentation, but a necessity: with our site-specific collection (our works all come from the buildings in front of the museum: the Baptistery, the Bell Tower, the Cathedral), we must weave a unified narrative as the only way to make sense of the individual works and of the schemes of

which they are part. Our works, religious in character, illustrate universal human values and we emphasise that visitors already have the tools needed to understand them and to read them in light of their own lives. Among the new museum's most special features is its architecture: the twenty-eight exhibition spaces are each individual and entirely different from each other. The museum is fully accessible, and runs guided tours and programmes for disadvantaged citizens, including those with physical and learning disabilities, and for the local prison community.

36



Information

Museo dell'Opera del Duomo

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ITALY

Turin

The Egyptian Museum

The Egyptian Museum, which opened in 1824, is the oldest museum dedicated to the Pharaonic civilization, boasting the world's second largest collection of Egyptian antiquities. Since 2004, the management of the collection, owned by the Italian State, has been entrusted to the not-for-profit Fondazione Museo delle Antichità Egizie di Torino, Italy's first experiment in museum management with private sector participation. In April 2015 the museum opened a brand new 'exhibition path', a novel scientific project which rests on three main pillars. Research, as the best tool for enhancing the collection and creating a dialogue with national and international

research institutions, is at the centre of the new scientific project. The museum also fulfills an educational-social function: as an active agent, it transmits scientific content and works towards social inclusion, to ensure accessibility by removing cultural, social and physical barriers. Our sustainability aim is to make the museum independent, both in terms of finances and management. Taking a business-oriented approach, the museum has been self-financing since 2015, essential for long-term, independent scientific programming.



Information

Museo Egizio

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LATVIA

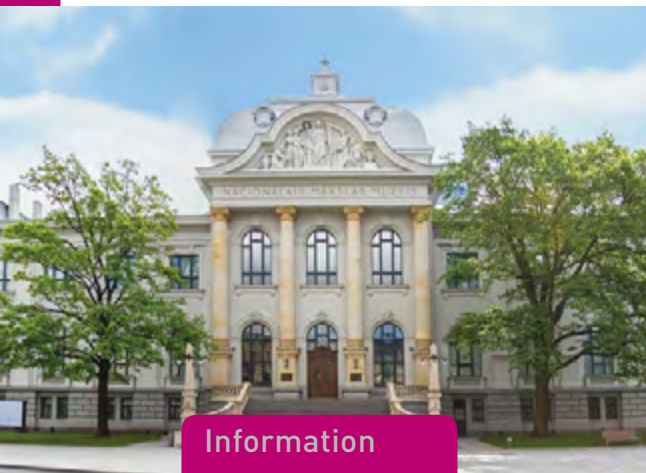
Riga

Latvian National Museum of Art

How to make an icon visible again? In 1905, the main building of today's Latvian National Museum of Art (LNMA) was the first purpose-built museum building in the Baltics. 100 years later, the building had served the public without undergoing major repairs and was in critical condition. In 2010, the Lithuanian firm "Processoffice" won the international competition to restore, reconstruct and extend the building to meet the needs of contemporary society. From 2013 to 2015 the museum was closed for reconstruction. On 4 May 2016 we celebrated the festive re-opening of the museum: with double the amount of public space, a new permanent display,

new temporary exhibitions, a new visual identity, improved visitor comfort and most importantly, a new sense of awareness of and a better approach to our audiences. The main values of the new museum: are accessibility, inclusivity, friendliness, interactivity and engagement, all in order to present the museum as more understandable, human, and emotional, providing a high quality museum experience for everyone. In 2016, LNMA became the most visited museum in Latvia. In the first year there were 333,589 visitors, four times the number in 2012.

38



Information

Latvijas Nacionālais mākslas muzejs

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LATVIA

Riga

Riga Motor Museum

Founded in 1989, the Riga Motor Museum was fully reconstructed in 2016. It houses the largest, most diverse antique vehicle collection in the Baltics, with more than 100 unique automobiles, motorcycles and bicycles. The exhibition is a thrilling, interactive tale of unique cars, notable people and historic events. The vehicles are complemented by touchscreens, functioning models, video stories, interactive environments with VR and other forms of digital content. The new interactive display along with other quality services including a temporary exhibition hall, children's indoor and outdoor play areas, a café, a gift shop, audio-guides in three languages (Latvian,

English and Russian), have attracted new audiences. The museum appeals not only to specialists but also to young people, students and above all to families with children. A special classroom and slot-car racing track enhance experiential learning on key themes: automotive history, engineering knowledge and road traffic safety. More than a store for meticulously restored 'pearls', the museum is an education centre where children can master practical skills, acquire technical knowledge and become the next generation of engineers.



Information

Rīgas Motormuzejs

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LATVIA

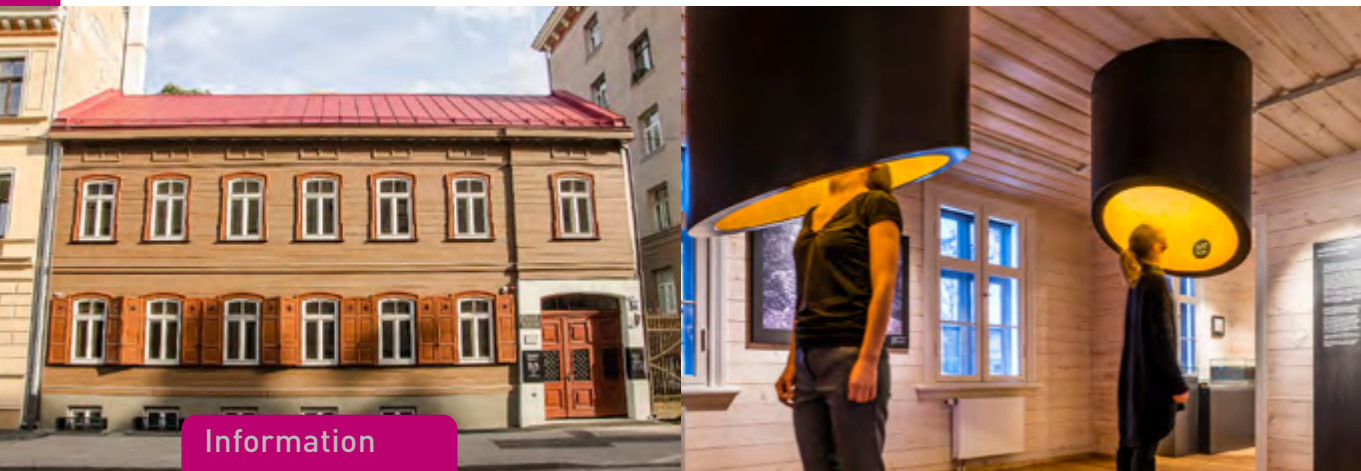
Riga, Jurmala, Dunava

Rainis and Aspazija's Museum

This museum is dedicated to the life and work of two Latvian poets, playwrights and important shapers of 20th century Latvian identity: Jānis Pliekšāns, known as Rainis, and Johanna Emīlija Lizete Rozenberga, known as Aspazija. The Museum consists of Rainis and Aspazija's house in Riga, their summer house in Jurmala, and Rainis's birthplace museum 'Tadenava' in the rural district of Dunava. Visitors are invited to be a guest and go on a journey. The first stop is Rainis's museum 'Tadenava'. It tells the story of a small child who becomes a great personality and a poet for all times. It is a childhood museum. In contrast with the digitalization of our age, this museum invites

visitors to study its content by using their hands, taking a small wooden ball, which becomes a guide in the exhibition. It is a key, which opens the narrative with the help of a physically involving approach. The next stop is Rainis and Aspazija's house, where moving shadows and subtle audio effects create a feeling of the presence of the poets in their historical apartment. And the last stop is Rainis and Aspazija's summer house, the place where visitors can discover the poets' love story and their creative work. After making this journey we hope visitors will appreciate Latvia's literary heritage, read books more often and become active participants in the museum's community.

40



Information

Raiņa un Aspazijas muzejs

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NETHERLANDS

Utrecht

Centraal Museum

The Centraal Museum in Utrecht is the oldest municipal museum in the Netherlands. In 1921 it moved to its current location at Agnietenstraat in Utrecht. The complex comprises a medieval convent with chapel, a new wing in a historical style, a 19th century military barracks and a former orphanage. After nearly a century the entire museum began to suffer from a lack of openness and transparency. Over the years the museum had literally turned its back on the city. Therefore an ambitious restructuring plan was developed and carried out from 2012 to 2016. The result is a proud contemporary museum, with

ample public facilities, firmly rooted in the historical and modern city of Utrecht. Today, it is an open and stimulating place with an impressive courtyard as a central reference point and providing an oasis of tranquility.



Information

Centraal Museum

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POLAND

Gdansk

National Maritime Museum in Gdańsk

The general aim of this project was to contribute to the economic development of the area through the preservation and development of its heritage for current and future generations. The immediate goal was to attract new audiences, and improve access for different target groups. Technically the project was a response to the problems of conservation, storage and exhibition of large museum artefacts. The main elements were: the construction and equipping of the Shipwreck Conservation Centre and Studio Warehouse; the conservation of objects to be shown there; the development of digital content displayed in the Studio Warehouse, using innovative

technologies; and creating a Virtual Cultural Institution. The project included the creation of an innovative cultural and educational programme, which has attracted more visitors. The new infrastructure makes it possible for visitors to view the conservation of museum artefacts and the reconstruction of shipwrecks as it happens. The Virtual Cultural Institution allows the museum to present digitized monuments on the internet, including applications which support the work of the many schools which visit the centre.



Information

Narodowe Muzeum Morskie w Gdańsku

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POLAND

Świętochłowice

Museum of the Silesian Uprisings

Opened in October 2014, the museum's permanent exhibition consists of a historical narrative about the Silesian Uprisings of 1919-1921, the 1921 plebiscite and other important events in Silesian history, whose effects remain with us today. A multimedia narrative with many exhibits from the time including propaganda posters encouraging participation in the plebiscite as well as weapons used by the insurgents, both enables visitors to learn about the subject, and provides an invitation to participate in the museum's programmes. These are targeted especially at young people, and aim to foster learning and socialization, widen horizons and ensure that the museum is a

meeting place where people can exchange ideas, develop interests and pass their time meaningfully. Today, it is not enough to just open an exhibition: people expect activation, enabling them to participate in events. The museum reaches out with its activities, involving the local community. In this way we reach potential visitors as well as the descendants of those who took part in the events whose story is at the centre of the museum. Through these means, and engaging local people in our projects, the museum is now identified with its community.



Information

Muzeum Powstań Śląskich w Świętochłowicach

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PORTUGAL

Entroncamento

The National Railway Museum

The National Railway Museum, located at Entroncamento in the centre of Portugal, is a not-for-profit public body managed by the National Railway Museum Foundation. Opened on 18 May 2015, the museum is installed in the old railway complex of Entroncamento, an area of 4.5 hectares that includes 19 railway lines and several historic buildings which house the permanent exhibition. The National Railway Museum is an easy to understand museum with a friendly layout and very few physical barriers between objects and people. The contents are simple and accessible to all and most of them are presented both in Portuguese and English. The design was conceived in

the light of current trends and our image is clean and youthful. The focus of The National Railway Museum is the visitor, as a customer. All visitors are received by our Customer Service and Volunteer staff, who cater for their different needs. We firmly believe that this is the key to our success, together with the quality of our exhibitions, the spaces, content and programmes. We are working with local communities and local and regional authorities to act as a catalyst for economic and social development of the region.



Information

Museu Nacional Ferroviário (MNF)

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PORTUGAL

Lisbon

National Coach Museum

On May 23 1905 the Royal Coach Museum was opened in Lisbon by Queen Amélia of Orleans, wife of King Carlos I of Portugal. The National Coach Museum brings together a collection unlike any other in the world, of state and promenade vehicles from the 16th to the 19th centuries, largely from the Royal House of Portugal, to which vehicles from the Church's estate and private collections were later added. This allows visitors to understand the technical and artistic evolution of the animal drawn transportation used by the Courts of Europe up until the emergence of motor vehicles. The new building, opened in 2015, created new facilities which enable us to fulfil the

museum's mission as place of research, conservation and dissemination of the collections. Reflecting our commitment to public quality, we created a museographic project which opened in May 2017. It enabled all types of audiences to visit the museum and understand the structure of the building and the collection, which is interpreted through the use of new technologies. The collection as a whole contributes to an explanation of the exhibition content and provides a multisensory experience.



Information

Museu Nacional dos Coches

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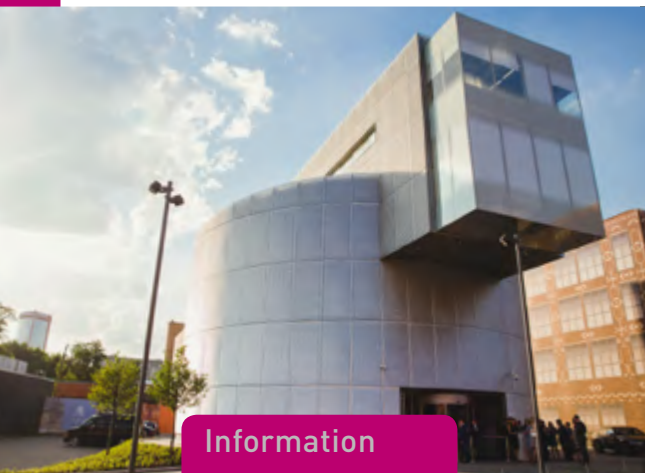
RUSSIA

Moscow

Museum of Russian Impressionism

First conceived in 2012 by the businessman and patron of the arts, Boris Mints, this is a private not-for-profit museum which opened in 2016. Located in a former Bolshevik sugar and flour warehouse reconstructed by John McAslan + Partners, the permanent exhibition includes over a hundred canvases from the founder's collection. The aim of the museum is to study, celebrate and promote Russian impressionism as an important but underappreciated development in the history of art. The modern, stylish museum mounts four exhibitions a year and provides a mobile guiding app and multimedia kiosks

to enhance the visitors' experience. The museum takes its social responsibilities seriously and runs programmes for schools and for people with physical and learning disabilities.



Information

Museum of Russian Impressionism

Director: Yulia Petrova

Address: Russia, Moscow, Leningradsii pr., 15, bld 11, Russian Federation

Telephone: +7 495 145 75 56

Email: hello@rusimp.org

Website: www.rusimp.su

RUSSIA

Polenovo

Vassily Polenovo Fine Arts Museum and National Park

First established as a public museum by the artist in 1892, today the Vassily Polenovo Fine Art Museum and National Park displays a wide selection of his works, together with a programme of temporary exhibitions. Complemented by the Nature Reserve on both sides of the Oka river the museum and park complex consists of a memorial territory of 14.1 hectares, with 17 heritage buildings designed by Vassily Polenovo, and surrounding parkland, planted by his hands 125 years ago. The museum and park aims to be the leading museum site in connecting the tangible and intangible heritage of

Russian arts and culture, recreating the spirit of the place and enriching people's lives. We aim to use Polenovo as a source of inspiration, to expand access to the collection and to foster collaboration and communication amongst artists and other creative people.



Information

Vassily Polenovo Fine Arts Museum and National Park

Director: Natalya Polenova

Address: Tula region, Zaoksky area, Polenovo Museum-Estate, Russian Federation, 301011

Telephone: + 74873433838

Email: Polenovo@tarusa.ru

Website: polenovo.ru; www.vassilypolenov.com

SERBIA

Svetogorska

The Jevrem Grujić House Museum

This private, not-for-profit museum opened in September 2016 and is dedicated to Serbian art, history, diplomacy and the avant-garde, through a collection assembled by one of the most important diplomatic families in Serbia. Built in 1896 as a family home by a renowned Serbian statesman, diplomat and leader of modern Serbia – Jevrem Grujić – today his house is a cultural monument, a house-museum, a family home and a discotheque. So far only the ground floor of the house, designed in the French neo-Baroque and neo-Renaissance styles, is open to the public. Exhibits include art which was hidden behind false walls by

the family to preserve it during World War II and photographs of the first discotheque in the Balkans, which was opened in 1967 in the basement and where intellectuals and young people used to gather. The aim of the museum is to show the art collection in its original domestic setting and to improve access to Serbian heritage.

48



Information

Dom Jevrema Grujića

Director: Aleksandar Conić Address: Svetogorska 17, 11000 Belgrade, Serbia

Telephone: +381 11 407 36 12

Email: domjevremagrujica@gmail.com

info@domjevremagrujica.com

Website: www.domjevremagrujica.com

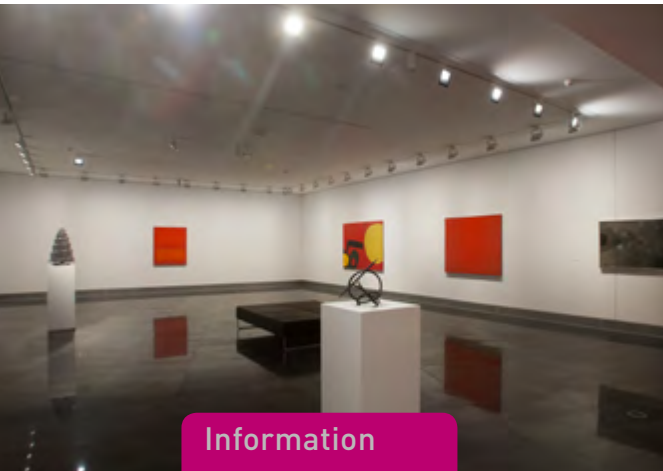
SPAIN

Pamplona

University Museum of Navarre

This museum aims to be at the centre not only of the intellectual and creative life of the university but of its local community. By developing interdisciplinary artistic research and teaching programmes it aims to meet the diverse needs and expectations of these audiences. It aspires to be a must-visit destination for local families and groups and to engage the region's school children in regular visits, initiating them into the habit of museum visiting. The museum wants to be a catalyst and catalytic forum for many different forms of interdisciplinarity, generating an expressive, communicative and innovative program, in collaboration

with not strictly 'artistic' disciplines, such as science, communication and architecture. This combination leads to activities which are targeted at the students of the different universities of Navarre, inspiring creativity and intellectual curiosity. The museum sees itself as the centre of a community of artists whom it supports, while The Association of Friends of the Museum organises art appreciation courses for a wider public.



Information

Museo Universidad de Navarra

Director: Before the opening (2011-2014): Miguel López-Remiro Forcada

Address: Museo Universidad de Navarra, Campus Universitario s/n. 31009 Pamplona (Navarre, Spain)

Telephone: + 34 00 948 425700 / + 34 00 948 425600

Email: dirmuseo@unav.es

Website: www.museo.unav.edu, www.museumuniversityofnavarra.com

SWITZERLAND

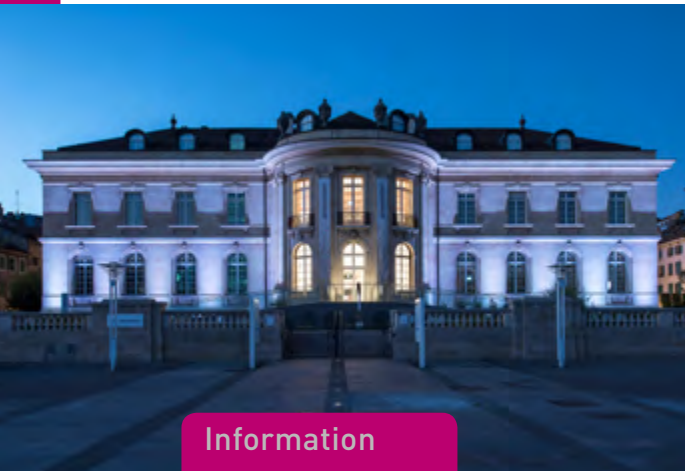
Vevey

Alimentarium Food Museum

The aim of the Alimentarium is to be an international public learning centre sharing food expertise with a global audience. It embodies a radical shift from the common model of a display supported by a website to a single communication strategy which fully integrates physical displays and a digital learning platform. It explores the multiple facets of food and nutrition with the mission of providing and publishing a global, evidence-based independent view, aiming "to reach whoever, wherever, whenever" through online texts, in French, German and English. In the physical museum every element and all members of staff, including

those in the café and shop as well as the guides, aim to provide an educational experience for all ages. This interlinked approach enables the audience to access knowledge via different channels. The primary objective is to captivate internet users by presenting interesting and relevant topics in a way that meets their requirements, and using effective methods to foster independent learning.

50



Information

Alimentarium, Food Museum

Director: Ursula Zeller

Address: Quai Perdonnet 25, 1800 Vevey, Switzerland

Telephone: +41 21 924 41 11

Email: info@alimentarium.org

Website: www.alimentarium.org

SWITZERLAND

Sion

Valais Art Museum

The Art Museum's presentation has been entirely re-designed to offer a fresh perspective on the collections through the history of the landscape and the collection's major artists. The works range from depictions of the sublime in the Alps to presentations of the forces of nature, and from the early 20th century School of Savièse to contemporary art. In order to stimulate observation, each gallery is intended to create a contrast between different works in terms of period, origin and socio-cultural context. While following an overall chronological scheme, the tour sets up a dialogue between contemporary

creation and the art of the past. These unexpected correspondences not only open up the usual combinations by slightly upsetting museographical conventions, but also stimulate visitor participation. Furthermore, visitors are invited to walk through the museum with an exhibition guide book, since the walls are devoid of labels, enabling a spontaneous and open minded connection with the artworks. In addition to bringing the collection to life, the project has resulted in the opening of two temporary exhibition spaces, and the founding of the Association of the Friends of the Valais Art Museum.



Information

Musée d'art du Valais/Kunstmuseum Wallis

Director: Dr. Céline Eidenbenz

Address: Place de la Majorie 15, CH - 1950 Sion, Switzerland

Telephone: +41 (0) 27 606 46 90

Email: sc-museeart@admin.vs.ch

Website: www.musees-valais.ch

SWITZERLAND

Ebnat-Kappel

Museum Hauskultur Toggenburg

The Museum Hauskultur Toggenburg is located in the town of Ebnat-Kappel in the northeast of Switzerland. Since 1952 it has been housed in an 18th century domestic building displaying objects from the Toggenburg region collected by a local teacher/painter/musician, representing five centuries of local culture and history. The renewal of the museum has included: building a new hall for concerts, social and cultural activities, inventorying and refocusing of the museum collection, the restoration of the house, the redesign of the permanent exhibition and the museum shop, and new programmes for

education and guided tours. Highlights of the collection include: seven Toggenburg house organs, Toggenburger Halszithers (neck citterns, Swiss stringed instruments), colourful Toggenburg furniture, paintings and graphics by Babeli Giezendanner, Felix Brander, Albert Edelmann, Hedwig Scherrer, Hans Brühlmann, Karl Hofer and numerous works of applied art. The museum is run by the voluntary Ackerhus Cultural Association, and plays a vital role in the life of its community, as well as providing for tourists and visitors to the area.



Information

Museum Ackerhus

Director: Kulturverein Ackerhus

Address: Ackerhusweg 20, CH-9642 Ebnat-Kappel

Email: info@ackerhus.ch

Website: www.ackerhus.ch

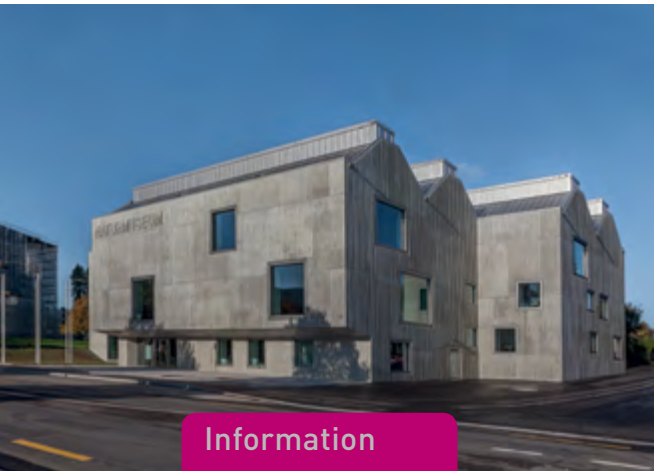
SWITZERLAND

St. Gallen

Naturmuseum St.Gallen

The aim of the Naturmuseum St.Gallen is to be the centre in northeastern Switzerland for all questions about nature. Founded in 1846, the renewal of the museum has involved decisions to move from the centre to a new building in the east of the city, close to a key partner, the Botanical Gardens. A leading educational centre it aims to be family friendly and offers free entrance for children and young adults up to the age of 18. We present the nature of our region – not the whole world – and engage the public in the work of nature preservation, including special programmes for monitoring bats, amphibians and reptiles. The architecture

subdivides the imposing building and blends it with the surrounding urban and rural spaces, as well as evoking the nearby Botanical Gardens. There are seven themed permanent exhibitions, including 'Domestic Animals and their Habitats', 'Life in a Changing World', 'Hidden Treasures', 'Learning from Nature' and 'Kingdom of the Bear' which focuses on the history of the local brown bear. There is also a temporary exhibition space, a youth laboratory, a public library and state-of-the-art facilities for storing, researching and preserving the collection.



Information

Naturmuseum St.Gallen

Director: Dr. Toni Bürgin

Address: Rorschacher Strasse 263, 9016 St.Gallen

Telephone: 071 243 40 40

Email: info@naturmuseumsg.ch

Website: www.naturmuseumsg.ch

TURKEY

Ankara

Erimtan Archaeology and Arts Museum

This private, not-for-profit museum is designed to share the important Erimtan collection of more than 2,000 Anatolian archaeological objects with a wide public and to serve as a local centre for the arts and culture in an area with lower than average sociocultural and socioeconomic conditions. Located near the entrance to the historic Ankara Castle, the museum is housed in a beautiful, newly renovated building which fits organically into its historic surroundings, and creates a new kind of exhibition and public space for the local community. The museum aims to develop awareness of history and cultural heritage, to promote museum visiting, to

communicate the science of archaeology in a modern fashion, and to introduce visitors to art by means of workshops and programmes. These reflect the museum's response to its local community and are particularly targeted at children, young people and adults and disadvantaged individuals or groups. For example, one programme, created for children living in the Citadel area who are not receiving formal education, introduces them to art education in the museum. Having opened in early 2015, the museum has already made a significant impact on its local area and on the cultural life of Ankara.

54



Information

Erimtan Arkeoloji ve Sanat Müzesi

Director: Mrs. Nazan Gezer

Address: Erimtan Arkeoloji ve Sanat Müzesi Kale Mahallesi, Gözcü Sokak No:10 0620 Altındag/Ankara, Turkey

Telephone: +903123110401

Email: info@erimtanmuseum.org

Website: www.erimtanmuseum.org

UK

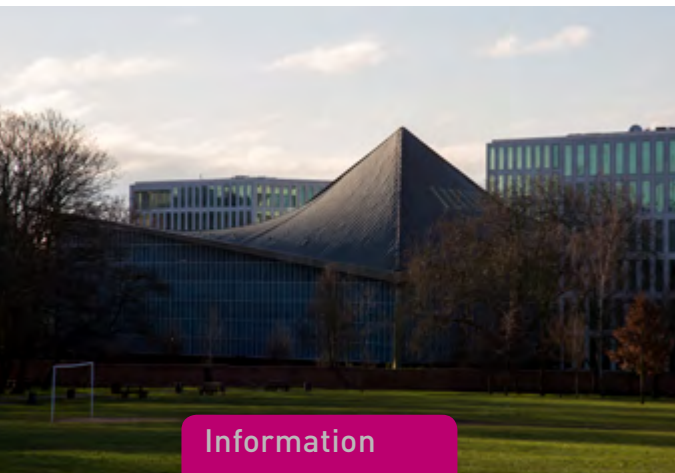
London

The Design Museum

Relocating to west London marked a very exciting time and opportunity for the Design Museum. Moving from Shad Thames, where it was based from 1989 until June 2016, to Kensington has transformed the nature, scale, reach and ambition of the museum. With three times more space, an extended learning and exhibition programme, and free access to its collection for the first time, the Design Museum has put contemporary design and architecture on the wider cultural agenda in Britain as never before. The new building is an imaginative restoration of a nationally protected historic, but long derelict, 1960s modern landmark. It has created a new institution

firmly established in its community. Having attracted half a million visitors in the six months since opening, the new Design Museum, along with its immediate success, showcases the significant audience for contemporary design today and has given London the leading institution of its kind in the world. It has grown far beyond its previous role as a specialist institution to take its place as an integral part of Britain's cultural landscape.

55



Information

The Design Museum

Director: Deyan Sudjic and Alice Black

Address: 224-238 Kensington High Street, London, W8 6AG, UK

Telephone: +44 20 3862 5900

Email: info@designmuseum.org

Website: designmuseum.org

UK

Portsmouth

The Mary Rose

The Mary Rose, Henry VIII's warship, lost in 1545 and recovered in 1982, is on display in Portsmouth Historic Dockyard. In 2016 we fulfilled our ambitious vision to "create a sensational museum in Portsmouth for Mary Rose and her unique collection". We have finally opened a museum which, we hope, is like no other in the world. Through a combination of lighting, sound, interpretation and close up engagement with the objects and crew of Mary Rose, we have crafted a compelling 'Spirit of Place' that allows each visitor to have their own individual experience in an authentically Tudor environment. The completion of the 34 year process of conservation of the

ship's hull in 2016 enabled us to open up spectacular views of Mary Rose through floor-to-ceiling glass. These views contrast starkly with the intensely personal nature of the crew's possessions. New film projections on board help visitors to link the three elements - people, objects and ship. Thirty seven years of passion, dedication and meticulous research have underpinned the creation of 'Mary Rose Revealed'... but seeing is believing: each person's experience of Mary Rose is so different; you have to visit to understand the power of this British icon's story.



Information

The Mary Rose

Director: Helen Bonser-Wilton

Address: The Mary Rose Museum, Main Road, HM Naval Base Portsmouth, Hampshire PO1 3PY

Telephone: +44 (0) 2392 81 2931

Email: museum@maryrose.org

Website: www.maryrose.org

UK

London

The Winton Mathematics and Statoil Wonderlab Galleries, The Science Museum, London

In 2016 the Science Museum opened two pioneering new galleries as part of its masterplan to transform the museum's buildings, displays and ways of working, placing our visitors and collection at the heart of what we do. 'Mathematics: The Winton Gallery', designed by Zaha Hadid Architects, combines awe-inspiring design with remarkable objects and stories, highlighting the central role of mathematical practice in all our lives. The gallery explores how mathematicians, their tools and ideas have helped build the modern world. With human stories at its heart, this award-winning project reinvents

what a Mathematics Gallery can be. Inspired by the power of wondering, 'Wonderlab: The Statoil Gallery' ignites curiosity in science through more than 50 cutting edge exhibits and immersive experiences. Spread across seven different zones, experiments and experiences encourage visitors to think like a scientist: to be curious, pay close attention and to be creative. Along with high-energy shows, live experiments at our Chemistry Bar, live lightning demos at our giant Tesla coil, plus our brilliant Explainers to facilitate engagement, a trip to Wonderlab is a must for visitors of all ages.

57



Information

The Science Museum

Director: Ian Blatchford

Address: Exhibition Road, South Kensington, London, SW7 2DD, United Kingdom

Telephone: +44 20 7942 4000

Email: info@sciencemuseum.ac.uk

Website: www.sciencemuseum.org.uk

AWARDS 1977-2017

1977 **Strasbourg | France**

Guest of Honour: Roy Jenkins, President of the Commission of the European Communities

European Museum of the Year Award

Ironbridge Gorge Museum Trust, Ironbridge, United Kingdom

Council of Europe Museum Prize

Joan Miró Foundation, Barcelona, Spain

Specially commended

FN Museum of Industrial Archaeology, Herstal, Belgium

Technical Museum, Helsinki, Finland

Terra Amata Museum, Nice, France

Municipal Museum, Schwäbisch Gmünd, Germany

Historical Museum, Amsterdam, Netherlands

Preus Foto Museum, Horten, Norway

International Museum of Clocks and Watches, La Chaux-de-Fonds, Switzerland

1978 **Aachen | Germany**

Guest of Honour: Georg Kahn-Ackermann, Secretary-General, Council of Europe

European Museum of the Year Award

Schloss Rheydt Municipal Museum, Mönchengladbach, Germany

Council of Europe Museum Prize

Bryggens Museum, Bergen, Norway

Specially commended

Louisiana: Museum of Modern Art, Humlebaek, Denmark

Centre of Oceanography, Paris, France

Ecomuseum, Le Cresot, France

Bank of Ireland, Dublin, Ireland

International Museum of Ceramics, Faenza, Italy

National Museum of Costume, Lisbon, Portugal

National Travelling Exhibitions, Stockholm, Sweden

Museum of London, London, United Kingdom

Erddig Park, Wrexham, United Kingdom

1979 **Brussels | Belgium**

Guest of Honour: Her Majesty Queen Fabiola of Belgium

European Museum of the Year Award

Museum of the Camargue, Arles, France

Council of Europe Museum Prize

Municipal Museum, Rüsselsheim, Germany

Specially commended

Michel Thiery Natural History Museum, Ghent, Belgium

National Maritime Museum, Dun Laoghaire, Ireland

Museum of the Jewish Diaspora, Tel-Aviv, Israel

Museum of the Tropics, Amsterdam, Netherlands

Tromsø Museum, Tromsø, Norway

Royal Armoury, Stockholm, Sweden

Pierre Gianadda Foundation, Martigny, Switzerland

Guernsey Museum and Art Gallery, St Peter Port, United Kingdom

Bank of Ireland Special Exhibitions Award

Archaeological Museum, Thessaloniki, Greece - *Treasures of Macedonia*

Specially commended

Crédit Communal de Belgique, Brussels, Belgium - *Brussels:*

Building and Rebuilding

Museum of Cultural History, Randers, Denmark - *This is all about us; When the asphalt starts rolling; The vagabonds*

Award for Creative Museum Management

Dr Alfred Waldis

Swiss Transport Museum, Lucerne, Switzerland

1980 **London | England**

Guest of Honour: Mr Hans de Koster, President of the Parliamentary Assembly, Council of Europe

European Museum of the Year Award

Catharine Convent State Museum, Utrecht, Netherlands

Council of Europe Museum Prize

Monaghan County Museum, Monaghan, Ireland

Specially commended

Sara Hildén Museum, Tampere, Finland

Museum of Art and History, Metz, France

PTT Museum, Riquewihr, France

State Museum of History and Art, Luxembourg

Norwegian Forestry Museum, Elverum, Norway

Museum of Spanish Abstract Art, Cuenca, Spain

Castle Museum, Hallwil, Switzerland
British Museum (Natural History), London, United Kingdom

Bank of Ireland Special Exhibitions Award

Museum of Ethnography and History, Povoá de Varzim, Portugal - *Signs and symbols used by local fishermen*

Specially commended

Viking Ship Museum, Roskilde, Denmark - *Boats of Greenland*
Children's Workshop, Centre Pompidou, Paris, France - *The sense of touch; Colour*

Gallery of Modern Art, Milan, Italy - *Illustrations of working-class life: Attilio Pusterla and the poor man's eating place*

1981 Stockholm | Sweden

Guest of Honour: Princess Christina of Sweden

European Museum of the Year Award

Folk Art Museum, Nafplion, Greece

Council of Europe Museum Prize

Music Museum, Stockholm, Sweden

Specially commended

National Museum, Copenhagen, Denmark
Museum of Prehistory of the Ile-de-France, Nemours, France
Museum of Gardeners and Vinegrowers, Bamberg, Germany
Historical Museum, Frankfurt-am-Main, Germany
The Peggy Guggenheim Collection, Venice, Italy
Museum of the Valley, Zogno, Italy
Ethnological Museum, Muro, Mallorca, Spain
Historical Museum, Olten, Switzerland
Natural History Museum, Solothurn, Switzerland
'Hunday', National Farm and Tractor Museum, Stocksfield, United Kingdom

Bank of Ireland Special Exhibitions Award

Northern Animal Park, Emmen, Netherlands - *Flowers and colours; Locomotion*

Specially commended

People's Palace Museum, Glasgow, United Kingdom - *Glasgow stained glass*
Museum of Mankind, London, United Kingdom - *Asante, kingdom of gold*
Royal Armoury, Stockholm, Sweden - *Royal leisure*

1982 Milan | Italy

Guest of Honour: Umberto Agnelli

European Museum of the Year Award

Museum of Art and History, Saint-Denis, France

Council of Europe Museum Prize

Åland Museum, Mariehamn, Finland

Specially commended

National Museum of Marble, Rance, Belgium
Archaeological Museum, Kelheim, Germany
Goulandris Natural History Museum, Kifissia, Greece
Palazzo Pepoli Campogrande, Bologna, Italy
Ringve Museum, Trondheim, Norway
Museum of Crafts and Maritime Culture, Lidköping, Sweden
Museum of Stained Glass, Romont, Switzerland
Technorama, Winterthur, Switzerland

Bank of Ireland Special Exhibitions Award

Awarded jointly to

The Yorkshire Museum, York, United Kingdom - *The Vikings in England*

The Guinness Museum, Dublin, Ireland - *Wine of the country: a James's Gape at Guinness and Dublin*

Specially commended

Museum for the Blind, Brussels, Belgium - *The Cathedral*

1983 Paris | France

Guest of Honour: Mme Bernadette Chirac

European Museum of the Year Award

Regional Museum, Sargans, Switzerland

Council of Europe Museum Prize

Joanneum: The Provincial Museum of Styria, Graz, Austria

Specially commended

Museum of Old Technology, Grimbergen, Belgium
Museum of Contemporary Art, Dunkirk, France
German Museum of Locks & Fastenings, Velbert, Germany
Roscrea Heritage Centre, Roscrea, Ireland
Museum of the Mediterranean, Stockholm, Sweden
Scottish Agricultural Museum, Edinburgh, United Kingdom
Ulster Folk & Transport Museum, Belfast, United Kingdom
Museum of Leeds, Leeds, United Kingdom
Royal Marines Museum, Southsea, United Kingdom

Personal Citations

Knud Jensen
Louisiana: Museum of Modern Art, Humlebaek, Denmark - *For his success in arousing the interest of the general public in modern art and in creating an exceptionally sympathetic atmosphere for the purpose*
Angelos and Niki Goulandris
The Goulandris Natural History Museum, Kifissia, Greece - *For their outstanding work in creating a centre of public education, scholarship and training of great national and international importance*

1984 Enkhuizen | The Netherlands

Guest of Honour: Gaetano Adinolfi, Deputy Secretary-General, Council of Europe

European Museum of the Year Award

Zuiderzee Museum, Enkhuizen, Netherlands

Council of Europe Museum Prize

Awarded jointly to

Living Museum of the Canal du Centre, Thieu, Belgium

The Boat Museum, Ellesmere Port, United Kingdom

Specially commended

Paul Delvaux Museum, Saint-Idesbald, Belgium

David d'Angers Museum, Angers, France

Museum of Navigation, Regensburg, Germany

Museum of Early Industrialisation, Wuppertal, Germany

Fota House, Carrigtwohill, Ireland

Archaeological Museum, Chieti, Italy

Museum of Farming & Crafts of Calabria, Monterosso Calabro, Italy

Evaristo Valle Museum, Gijón, Spain

Museum of the Province of Bohuslän, Uddevalla, Sweden

Museum of the Horse, La Sarraz, Switzerland

Museum of Turkish and Islamic Art, Istanbul, Turkey

The Burrell Collection, Glasgow, United Kingdom

Quarry Bank Mill, Styal, United Kingdom

Note: For administrative reasons, the judging of candidates for the 1985 and 1986 Awards took place in 1986 and the presentations were made in 1987. It was therefore decided to refer to these as the 1987 Awards.

1987 Durham | England

Guest of Honour: Dr Richard Hoggart, Chairman, EMYA

European Museum of the Year Award

Beamish: North of England Open Air Museum, Stanley, United Kingdom

Council of Europe Museum Prize

Neukölln Museum, Berlin, Germany

Specially commended

Museum of Biometeorology, Zwettl, Austria

Waterloo Museum, Waterloo, Belgium

Museum of Prehistory, Carnac, France

Wallpaper Museum, Rixheim, France

Ruhr Museum, Essen, Germany

New State Gallery, Stuttgart, Germany

Museum of Cycladic and Ancient Greek Art, Athens, Greece

Sarakatsani Folklore Museum, Serres, Greece

Municipal Museum, Rende Centro, Italy

Akershus Museum, Strømmen, Norway

National Theatre Museum, Lisbon, Portugal

Forestry Museum, Lycksele, Sweden

Nature Museum, Lucerne, Switzerland

Alimentarium, Vevey, Switzerland

The Ruskin Gallery, Sheffield, United Kingdom

1988 Delphi | Greece

Guest of Honour: Dr Richard Hoggart, Chairman, EMYA

European Museum of the Year Award

Brandts Klaedefabrik, Odense, Denmark

Council of Europe Museum Prize

Awarded jointly to

The Bavarian National Museum, Munich, Germany

Museum of the Convent of Descalzas Reales, Madrid, Spain

Specially commended

Provincial Museum of Modern Art, Ostend, Belgium

Aine Art Museum, Tornio, Finland

Museum of Aquitaine, Bordeaux, France

Normandy Museum, Caen, France

'Tactical Museum' of the Lighthouse for the Blind in Greece, Kallithea, Greece

Sa Dom'e Farra Museum, Quartu S. Elena, Italy

Museum, The Hague, Netherlands

Museum of Medieval Stockholm, Stockholm, Sweden

Maison Tavel, Geneva, Switzerland

Antalya Museum, Antalya, Turkey

Mary Rose Museum, Portsmouth, United Kingdom

1989 Basel | Switzerland

Guest of Honour: Hans-Rudolf Striebel, Regierungsrat des Kantons Basel Stadt

European Museum of the Year Award

Sundsvall Museum, Sundsvall, Sweden

Council of Europe Museum Prize

Jewish Historical Museum, Amsterdam, Netherlands

Specially commended

Ecomuseum of Alsace, Ungersheim, France

Museum of Coaches, Carriages, Carts and Wagons, Heidenheim a.d. Brenz, Germany

Municipal Museum, Iserlohn, Germany

International Lace Museum, Nordhalben, Germany

Luigi Pecci Centre for Contemporary Art, Prato, Italy
National Museum of Roman Art, Mérida, Spain
The Futures' Museum, Borlänge, Sweden
Bergslagen Ecomuseum, Falun, Sweden
Swiss Museum of Games, La-Tour-de-Peilz, Switzerland
Dulwich Picture Gallery, London, United Kingdom
Brewing and Brewery Museum, Ljubljana, Yugoslavia

1990 Bologna | Italy

Guest of Honour: Superintendent of Cultural Affairs, Province of Emilia Romagna

European Museum of the Year Award

Ecomuseum of the Fourmies-Trélon Region, Fourmies, France

Council of Europe Museum Prize

Manuel da Maia Museum of Water, Lisbon, Portugal

Specially commended

Heureka - The Finnish Science Centre, Vantaa, Finland
German Cookery Book Museum, Dortmund, Germany
Municipal Museum, Gütersloh, Germany
Røros Museum, Røros, Norway
Marionette Museum, Stockholm, Sweden
National Museum of Photography, Film and Television, Bradford, United Kingdom
National Waterways Museum, Gloucester, United Kingdom

Personal Citation

Graziano Campanini
Municipal Art Gallery, Pieve di Cento, Italy -
In public recognition of his outstanding achievement in stimulating public awareness of the need for conservation of the local heritage

1991 Helsinki | Finland

Guest of Honour: Dr Richard Hoggart, Chairman, EMYA

European Museum of the Year Award

The Leventis Municipal Museum of Nicosia, Cyprus

Council of Europe Museum Prize

German Salt Museum, Lüneburg, Germany

Specially commended

Moorland and Peat Museum, Heidenreichstein, Austria
Dairy Museum, Saukkola, Finland
Museum of Automata, Souillac, France
The Old Synagogue, Essen, Germany
Coastal Museum, Gratangsbotn, Norway
Agricultural Museum of Entre Douro e Miño, Vila do Conde, Portugal

House of Wheat and Bread, Echallens, Switzerland
Natural History Museum, Schaffhausen, Switzerland
Museum of Science and Industry, Manchester, United Kingdom

1992 Leiden | The Netherlands

Guest of Honour: Mrs Hedy d'Ancona, Dutch Minister of Welfare, Health and Cultural Affairs

European Museum of the Year Award

State Museum of Technology and Work, Mannheim, Germany

Council of Europe Museum Prize

Argenta Marsh Museum, Argenta, Italy

Specially commended

National Museum of Asian, African and American Cultures, Prague, Czech Republic
Océanopolis, Brest, France
Museum of Cretan Ethnology, Vori, Greece
Vasa Museum, Stockholm, Sweden
Inveraray Jail, Inveraray, United Kingdom

1993 Guimarães | Portugal

Guest of Honour: Dr Pedro Santana Lopes, Secretary of State for Culture

European Museum of the Year Award

Alta Museum, Alta, Norway

Council of Europe Museum Prize

Awarded jointly to
Kobarid Museum, Kobarid, Slovenia
Archaeological Museum of Istanbul, Istanbul, Turkey

Specially commended

State Archaeological Museum, Konstanz, Germany
King Stephen Museum, Székesfehérvár, Hungary
Museum of the Olive, Imperia Oneglia, Italy
Municipal Museum, Loures, Portugal
Basel Paper Mill, Basel, Switzerland
Manx Museum, Douglas, Isle of Man, United Kingdom

Personal Citation

Dr Corneliu Bucur
Museum of Folk Civilisation in Romania, Sibiu, Romania -
For maintaining and developing his museum in the face of all possible political discouragement

1994 Belfast | Northern Ireland

Guest of Honour: Councillor Reginald Empey, Lord Mayor of Belfast

European Museum of the Year Award

National Museum, Copenhagen, Denmark

Council of Europe Museum Prize

Provincial Museum of Lapland, Rovaniemi, Finland

Specially commended

Historical Record of the Great War, Péronne, France
Museum of Modern Art, Frankfurt-am-Main, Germany
Museonder, Hoenderloo, Netherlands
Cotroceni National Museum, Bucharest, Romania
The Tower Museum, Derry, United Kingdom
Museum of Farnham, Farnham, United Kingdom

1995 Västerås | Sweden

Guest of Honour: Mrs Lena Hjelm-Wallén, Swedish Minister of Foreign Affairs

European Museum of the Year Award

The Olympic Museum, Lausanne, Switzerland

Council of Europe Museum Prize

House of the History of the Federal Republic of Germany, Bonn, Germany

Specially commended

Museum of Traditional Local Culture, Spittal/Drau, Austria
Lapidarium of the National Museum, Prague, Czech Republic
City Museum, Helsinki, Finland
Westphalian Industrial Museum, Waltrop, Germany
Morandi Museum, Bologna, Italy
County Museum of Västernorrland, Härnösand, Sweden
Lindwurm Museum, Stein am Rhein, Switzerland
Museum of Underwater Archaeology, Bodrum, Turkey
City Art Gallery, Southampton, United Kingdom

Personal Citation

Gabriele Mazzotta

Antonio Mazzotta Foundation, Milan, Italy -

For his work in developing an exhibition centre of exceptional quality, which is likely to have a profound and far-reaching effect on the museum situation in Italy; for his successful efforts to further international co-operation in the museum field; and for the consistently high standard of his publications programme.

1996 Barcelona | Spain

Guest of Honour: Her Majesty Queen Fabiola of Belgium

European Museum of the Year Award

Museum of the Romanian Peasant, Bucharest, Romania

Council of Europe Museum Prize

MAK-Austrian Museum of Applied Arts, Vienna, Austria

Specially commended

Museum of the Prácheňské Region, Písek, Czech Republic
Lusto - Finnish Forest Museum, Punkaharju, Finland
Countryside Museum, Usson-en-Forez, France
German Safety at Work Exhibition, Dortmund, Germany
Turaida Museum, Turaida, Latvia
Groningen Museum, Groningen, Netherlands
Chiado Museum, Lisbon, Portugal
Gijón Heritage Project, Gijón, Spain
Glassworks Museum, Hergiswil, Switzerland
Museum of Liverpool Life, Liverpool, United Kingdom

Micheletti Award

German Safety at Work Exhibition, Dortmund, Germany

Personal Citation

Mr Rahmi M. Koç

Rahmi M. Koç Industrial Museum, Istanbul, Turkey -

In recognition of his enterprise and pioneering spirit in establishing an industrial and technical museum which will be an inspiration and encouragement to countries which have hitherto lacked such institutions.

1997 Lausanne | Switzerland

Guest of Honour: Her Majesty Queen Fabiola of Belgium

European Museum of the Year Award

Museum of Anatolian Civilisations, Ankara, Turkey

Council of Europe Museum Prize

Children's Museum, Tropical Museum, Amsterdam, Netherlands

Specially commended

Aboa Vetus & Ars Nova, Turku, Finland
Historical Museum, Bielefeld, Germany
Lower Bavarian Museum of Prehistory, Landau, Germany
Historical and Ethnological Museum of Greek-Cappadocian Civilisations, Nea Karvali, Greece
Bondefanten Museum, Maastricht, Netherlands
Old Royal Observatory, London, United Kingdom

Micheletti Award

Municipal Museum, Idrija, Slovenia

1998 Samos | Greece

Guest of Honour: Mr Ioannis Mahairidis, General Secretary, Ministry of the Aegean

European Museum of the Year Award

The Conservation Centre, NMG Liverpool, United Kingdom

Council of Europe Museum Prize

The Museum Centre, Krasnoyarsk, Russia

Specially commended

Zeppelin Museum, Friedrichshafen, Germany

Neanderthal Museum, Mettmann, Germany

Heinz Nixdorf MuseumsForum, Paderborn, Germany

Hungarian Natural History Museum, Budapest, Hungary

Museum of the History of the City of Luxembourg, Luxembourg

Michel Giacometti Museum of Work, Setúbal, Portugal

Vladimir & Suzdal Museum of History, Art and Architecture,

Vladimir, Russia

Buckinghamshire County Museum, Aylesbury, United Kingdom

Micheletti Award

Ecomuseum Bergslagen, Smedjebacken, Sweden

1999 Ljubljana | Slovenia

Guest of Honour: Ms Viktorija Potoknik, Mayor of Ljubljana

European Museum of the Year Award

French Museum of Playing Cards, Issy-les-Moulineaux, France

Council of Europe Museum Prize

Palace of Fine Arts, Lille, France

Specially commended

Otto Lilienthal Museum, Anklam, Germany

Amedeo Lia Municipal Museum, La Spezia, Italy

Museum De Stadshof, Zwolle, Netherlands

Murska Sobota Regional Museum, Murska Sobota, Slovenia

Vitylcke Museum, Tanumshede, Sweden

Museum of Prehistory, Zug, Switzerland

Gallery of Modern Art, Glasgow, United Kingdom

Maritime Museum of Jersey, United Kingdom

Micheletti Award

Verdant Works, Dundee, United Kingdom

2000 Bonn | Germany

Guest of Honour: Her Majesty Queen Fabiola of Belgium

European Museum of the Year Award

Guggenheim Museum, Bilbao, Spain

Council of Europe Museum Prize

In Flanders Fields Museum, Ieper/Ypres, Belgium

Specially commended

Siida – Sámi Museum & Northern Lapland Nature Centre, Inari, Finland

National Socialist Documentation Centre of the City of Cologne, Germany

Museum of Reconstruction, Hammerfest, Norway

Visionarium, Santa Maria da Feira, Portugal

Museum Estate of L. Tolstoy, Yasnaya Polyana, Russia

Silver Museum, Arjeplog, Sweden

Museum of Scotland, Edinburgh, United Kingdom

Micheletti Award

Industrion, Kerkrade, Netherlands

2001 Pisa | Italy

Guest of Honour: Her Majesty Queen Fabiola of Belgium

European Museum of the Year Award

National Railway Museum, York, United Kingdom

Council of Europe Museum Prize

Theatre Museum, Helsinki, Finland

Specially commended

Farmhouse Museum, Bielefeld, Germany

Museum of the City and the District, Monsummano Terme, Italy

Zaans Museum, Koog aan de Zaan, Netherlands

Coal Mining Museum of Slovenia, Velenje, Slovenia

Härjedalen Mountain Museum, Funäsdalen, Sweden

National Museum of Photography, Film & Television, Bradford, United Kingdom

Micheletti Award

English Mill's Cork Museum, Silves, Portugal

2002 City of Luxembourg

Guest of Honour: Her Majesty Queen Fabiola of Belgium

European Museum of the Year Award

The Chester Beatty Library, Dublin, Ireland

Council of Europe Museum Prize

Buddenbrook House, Lübeck, Germany

Specially commended

National Museum of History, Sofia, Bulgaria

City Museum – Street Museum, Helsinki, Finland

Levi Strauss Museum 'Jeans & Kult', Buttenheim, Germany

Waterford Treasures Museum, Waterford, Ireland

Permafrost Museum, Igarka, Russia

Museum of Kyburg Castle, Kyburg, Switzerland
STEAM: Museum of the Great Western Railway, Swindon, United Kingdom

Micheletti Award

Ceramics Museum of Sacavém, Portugal

2003 Copenhagen | Denmark

Guest of Honour: Mr Martin Geertsen, Mayor of the Committee of Culture, Libraries and Sport of Copenhagen

European Museum of the Year Award

Victoria & Albert Museum – British Galleries, London, United Kingdom

Council of Europe Museum Prize

Laténium – Park and Museum of Archaeology, Hauterive, Switzerland

Specially commended

Kierikki Stone Age Centre, Yli-Ii, Finland

The Goulandris Natural History Museum – Gaia Centre for Environmental Research and Education, Kifissia, Greece

Danube Museum – The Hungarian Museum of Water

Administration, Esztergom, Hungary

National Museum of Antiquities, Leiden, Netherlands

CosmoCaixa, Alcobendas (Madrid), Spain

Imperial War Museum – Holocaust Exhibition, London, United Kingdom

Micheletti Award

Industrial Museum of Clockmaking, Villingen-Schwenningen, Germany

2004 Kifissia | Greece

Guest of Honour: Mr Dimitris Avramopoulos, Minister of Tourism in Greece, former Mayor of Athens

European Museum of the Year Award

MARQ, Archaeological Museum of the Province of Alicante, Spain

Council of Europe Museum Prize

Trakya University Sultan Bayazid II Kulliye Health Care Museum, Edirne, Turkey

Specially commended

La Piscine – André Diligent Museum of Art and Industry, Roubaix, France

House of Terror, Budapest, Hungary

Imperial War Museum North, Manchester, United Kingdom

Micheletti Award

Herring Era Museum, Siglufjördur, Iceland

2005 Brussels | Belgium

Guest of Honour: Her Majesty Queen Fabiola of Belgium

European Museum of the Year Award

The National Heritage Museum, Arnhem, Netherlands

Council of Europe Museum Prize

Museum of Byzantine Culture, Thessaloniki, Greece

Specially commended

Saxony Museum of Industry, Chemnitz, Germany

Fishing Museum, Palamos, Spain

Mölndal Museum, Mölndal, Sweden

Micheletti Award

City of Science, Naples, Italy

2006 Lisbon | Portugal

Guest of Honour: Her Majesty Queen Fabiola of Belgium

European Museum of the Year Award

CosmoCaixa Barcelona, Spain

Council of Europe Museum Prize

Churchill Museum, London, United Kingdom

Specially commended

inatura - The Natural History Adventure Experience in Dornbirn, Austria

ARoS Denmark, Aarhus, Denmark

National Museum of Iceland, Reykjavik, Iceland

Micheletti Award

Tom Tits Experiment, Södertälje, Sweden

2007 Alicante | Spain

Guest of Honour: Her Majesty Queen Fabiola of Belgium

European Museum of the Year Award

German Emigration Center, Bremerhaven, Germany

Council of Europe Museum Prize

International Museum of the Reformation, Geneva, Switzerland

Specially commended

Museum of the Bresse Region, Saint-Cyr-sur-Menthon, France

The Dolhuys: Museum of Psychiatry, Haarlem, Netherlands

The Railway Museum, Utrecht, Netherlands

Paul Klee Centre, Bern, Switzerland

Micheletti Award

Brunel's ss Great Britain, Bristol, United Kingdom

2008 Dublin | Ireland

Guest of Honour: Her Majesty Queen Fabiola of Belgium

European Museum of the Year Award

Art Museum of Estonia - Kumu Art Museum, Tallinn, Estonia

Council of Europe Museum Prize

Svalbard Museum, Longyearbyen, Norway

Specially commended

Catharijneconvent Museum, Utrecht, Netherlands

Museum of Almeria, Almeria, Spain

Wimbledon Lawn Tennis Museum, London, United Kingdom

Micheletti Award

University Science Museum, Coimbra, Portugal

2009 Bursa | Turkey

Guest of Honour: Mr Recep Altepe, Mayor of Bursa

European Museum of the Year Award

Salzburg Museum, Salzburg, Austria

Council of Europe Museum Prize

Zeeuws Museum, Middelburg, Netherlands

Specially commended

Archaeological Centre of Almoina, Valencia, Spain

Museum of Life Stories, Speicher, Switzerland

Museum of Modern Art, Istanbul, Turkey

Micheletti Award

Museum of the Jaeren Region, Naerbø, Norway

2010 Tampere | Finland

Guest of Honour: Mr Timo P. Nieminen, Mayor, City of Tampere

European Museum of the Year Award

Ozeaneum, Stralsund, Germany

Council of Europe Museum Prize

Portimao Museum, Portimao, Portugal

Specially commended

Museum of Natural Sciences, Brussels, Belgium

The Science Gallery, Dublin, Ireland

Jewish Historical Museum, Amsterdam, Netherlands

Micheletti Award

Agbar Water Museum, Cornellà de Llobregat, Spain

Kenneth Hudson Award

Museum of Contraception and Abortion, Vienna, Austria

2011 Bremerhaven | Germany

Guest of Honour: Bernd Neumann, State Commissioner for Culture and the Media, Germany

European Museum of the Year Award

Gallo-Roman Museum, Tongeren, Belgium

Specially commended

The British Music Experience, London, United Kingdom

Douro Museum, Peso da Regua, Portugal

Museum of the Artist and Story-Teller Stepan Pisakhov, Arkhangelsk, Russia

Museo Memoria de Andalucía, Granada, Spain

Schiller National Museum, Marbach, Germany

Tampere 1918 – Museum of the Finnish Civil War, Tampere, Finland

Kenneth Hudson Award

Museum of Broken Relationships, Zagreb, Croatia

Sillette Prize

Watersnoodmuseum, Owerkerk, Netherlands

2012 Penafiel | Portugal

Guest of Honour: Alberto Santos, Mayor of Penafiel, and Francisco José Viegas, Secretary of State for Culture, Portugal

European Museum of the Year Award

Museo de Madinat al-Zahra, Cordoba, Spain

Council of Europe Museum Prize

Rautenstrauch Joest Museum, World Cultures, Cologne, Germany

Specially commended

Audax Textielmuseum, Tilburg, The Netherlands

The Museum of a Disappeared Taste – Kolomna Pastilla, Kolomna, Russia

The Museum of Prijepolje, Serbia

The People's History Museum in Manchester, UK

Kenneth Hudson Award

The Glasnevin Museum in Dublin, Ireland

Sillette Prize

The International Puppet Museum Centre, Tolosa, Spain

2013 Tongeren | Belgium

Guest of Honour: Joke Schauvliege, Flemish Minister of Environment, Nature and Culture and Igor Philtjens, Vice Governor of the Province of Limburg

European Museum of the Year Award

Riverside Museum: Scotland's Museum of Transport, Glasgow, UK

Council of Europe Museum Prize

Museum of Liverpool, United Kingdom

Specially commended

Gobustan National Historical Artistic Preserve, Garadakh district, Azerbaijan

Art Museum Riga Bourse, Riga, Latvia

The National Maritime Museum, Amsterdam, Netherlands

San Telmo Museum, San Telmo, Spain

Kenneth Hudson Award

Batalha's Municipal Community Museum, Damão e Diu – Batalha, Portugal

Sillette Prize

MAS Museum aan de Stroom, Antwerp, Belgium

2014 Tallinn | Estonia

Guest of Honour: Urve Tiidus, Estonian Minister of Culture, Meelis Pai, adviser to Tallinn Mayor

European Museum of the Year Award

The Museum of Innocence, Istanbul, Turkey

Council of Europe Museum Prize

Baksi Museum, Bayburt, Turkey

Specially commended

Lennusadam, Estonian Maritime Museum, Tallinn, Estonia
Bildmuseet, Umeå, Sweden

Museo Nacional de Ciencia y Tecnología, A Coruña, Spain

Museo Occidens / Catedral de Pamplona, Spain

Kazerne Dossin – Memorial, Museum and Documentation Centre on Holocaust and Human Rights, Mechelen, Belgium

Flossenbürg Concentration Camp Memorial, Germany

Kenneth Hudson Award

Žanis Lipke Memorial, Riga, Latvia

Sillette Prize

The Saurer Museum, Arbon, Switzerland

2015 Glasgow | United Kingdom

Guest of Honour: Councilor Archie Graham, Deputy Leader of Glasgow City Council and Chair of Glasgow Life

Joanne Orr, Chief Executive Officer of Museums Galleries Scotland

European Museum of the Year Award

Rijksmuseum, Amsterdam, The Netherlands

Council of Europe Museum Prize

MuCEM: Museum of European and Mediterranean Civilizations, Marseille, France

Specially commended

The Finnish Nature Centre Haltia, Haltia, Finland (Special Commendation for Sustainability)

Red Star Line Museum, Antwerp, Belgium

MUSE: Museo delle Scienze (Science Museum), Trento, Italy

Mary Rose Museum, Portsmouth, UK

Vorarlberg Museum, Vorarlberg, Austria

Kenneth Hudson Award

The International Red Cross and Red Crescent Museum, Geneva, Switzerland

Sillette Prize

The Familistère at Guise, France

2016 Tolosa and San Sebastian | Spain

Guests of Honour: Hans-Martin Hinz, President, International Council of Museums (ICOM); Joxean Muñoz, Deputy Minister of Culture, Basque Government

European Museum of the Year Award

POLIN: Museum of the History of Polish Jews, Warsaw, Poland

Council of Europe Museum Prize

European Solidarity Centre, Gdańsk, Poland

Specially commended

Museum of Bibracte, Mont Beuvray, France (Special Commendation for Sustainability)

The Archaeological Museum of Tegea, Tegea, Greece

BZ 18-45. One Monument, One City, Two Dictatorships: permanent exhibition within the Monument to Victory, Bolzano, Italy

National Military Museum, Soest, The Netherlands

The Information Age Galleries, The Science Museum, London, United Kingdom

The Whitworth Art Gallery, Manchester, United Kingdom

Kenneth Hudson Award

Micropia, Amsterdam, The Netherlands

Sillette Prize

Vukovar City Museum, Vukovar, Croatia

2017 Zagreb | Croatia

European Museum of the Year Award

MEG – Museum of Ethnography, Geneva, Switzerland

Council of Europe Museum Prize

Mémorial ACTe, Caribbean Centre of Expressions and Memory of the Slave Trade and Slavery, Guadeloupe, France

Specially commended

Visitor Centre of the Swiss Ornithological Institute Sempach, Switzerland (Special Commendation for Sustainability)

The Old Town. National Open-Air Museum of Urban History and Culture, Aarhus, Denmark

Museum of Confluences, Lyon, France

Heraklion Archaeological Museum, Heraklion, Greece

Muzeum Śląskie, Katowice, Poland

York Art Gallery, York, United Kingdom

Kenneth Hudson Award

Museum of the First President of Russia Boris Yeltsin, Yekaterinburg, Russia

Sillette Prize

Leiria Museum, Leiria, Portugal

European Museum Forum

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