



European Museum of the Year Award

THE CANDIDATES | 2020

Innovation in European Museums

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Portimão: The Home of EMYA

After many years leading a nomadic existence, moving our offices (and our archives) to different cities across Europe, EMYA finally found a long-term home in 2018 in Portimão, in Portugal's Algarve. The Municipality of Portimão is committed to democratic access to culture, which was reflected in Portimão Museum winning the Council of Europe Museum Prize in 2010. Dedicated to cultural participation in Europe, the Municipality's partnership with EMYA is a way to build on the success of their innovative museum and support the development of museums across the continent. The partners agreed that the Municipality, through the museum, would provide administrative support for the EMF and a home for the EMF /EMYA Archive.

In recognition of this support, the EMF has created the Portimão Museum Prize for a museum that, in the opinion of the jury, is the most welcoming and friendly of that year's nominated candidates. These are very important values for Portimão, which welcomes hundreds of thousands of tourists every year. The main quality the prize celebrates is a friendly atmosphere of welcome so that all visitors, no matter what their background, feel they belong in the museum. All elements of the museum – its human qualities and physical environment – contribute to the feeling of welcome, as do events and activities in and around the museum.



The European Museum of the Year Awards

A CLEAR SENSE OF PURPOSE

EMYA2020 was to be a celebration of a record-breaking 61 candidates nominated for the awards. But Covid-19 and the ensuing travel bans, lockdowns, and closings of museums caught up with Europe in the spring of 2020 and prevented the EMYA2020 annual conference and award ceremony from taking place as planned in Cardiff at the Amgueddfa Cymru – National Museum Wales.

The EMYA annual conferences and award ceremonies are opportunities for benchmarking and networking, for sharing the hard-earned skills that a process of creating a new museum generates, and for exploring together the challenges that renewal poses, and the personal and institutional strengths it demands. They are, each year, occasions of collective celebrations of the continuous self-reflection, inventiveness, and innovation of our sector.

An online award ceremony will be only a pale version of the real thing. But the EMYA2020 candidates do deserve celebration. They convey an unprecedented self-confidence, a clear sense of purpose, and a growing determination to take on the diverse responsibilities of serving their communities.

One museum entered the process of

inventing or reinventing itself with the assurance of two positive popular referenda behind it. With “social relevance as an important driver”, others navigate towards their “ambition of being the beating heart” of their community. They aspire to be “a meeting place for visitors and citizens alike, where new ideas can flourish, different viewpoints find a platform, and the dialogue between objects, peoples, and stories gives rise to the creation of new meaning”.

NEW MUSEOLOGICAL PATHS

Testing “how far we can push the definition of a museum”, museums develop “new museological paths”. New museums are created in “a laborious and intense participatory process”, in which a “multitude of cultural stakeholders, heritage associations, educational institutions, social organisations, and inhabitants helped decide what type of museum it was to become”.

Community engagement and people-led research shape exhibitions where “visitors are never passive recipients of information” but are called upon “to contribute their own perspectives”. Multidimensional narratives represent “all the social groups that have influenced and

shaped” the country, the region, the city. “The young and the old, city dwellers and country folks, insiders and outsiders, men, women, and children are made visible as historical agents”.

While many museums rejoice in the architecture of their buildings, they are not confined by them. They are “onsite, offsite, and online”. They spill over the edges into multiple, trans-sectoral partnerships, some of which “act as a driving force for social and political innovation”. The boundaries become porous, in terms of ideas and content. In “Museums in the Living Room/Living in a Museum”, “77 objects lived in 268 homes of private individuals” for periods of two months, booked through a user-friendly online booking system.

THE TRUTH

Museums raise questions that seem timeless, and they create a “space to negotiate the relevant issues of our time”. “What view of the world influences our thinking? How do we imagine the afterlife? How do we organise ourselves as a society? How do we treat minorities? How do we resolve conflicts? How do we deal with technical innovations?” “What is home? How much is enough? What are we responsible for?” What is real? What is fake?

One museum created an “Office of the Whole Truth”, where visitors are invited to assess lies and check facts”. In another, “archives patiently match mute objects with written documents”. In a third a single document, a young girl’s diary, is protected and preserved as the unique core of a museum complex, where bare rooms convey her absence,

confronting millions of visitors “with who we are, what we as human beings are capable of, what the values are that make us human”.

SHAPING THE FUTURE

A number of museums this year “highlight the agency of people in historical and contemporary contexts” and “make people aware that the present is, in many ways, a product of human decisions. It is precisely in this way that we today are responsible for the history of tomorrow”. There is a will to “inspire action” and “encourage visitors to take responsibility and to shape our common future”.

Some take this emphasis further by creating a more explicit social and political platform. Increasingly aware of conflicted histories, a museum speaks for many in voicing the aspiration that “through cultural understanding we will be able to rebuild our fractured and splintered identity as a Nation”. One museum takes a surprisingly rare point of departure in the “fragile economy” of its city, which must contend with “an exceptionally high unemployment rate close to 25% and a significant percentage of the population reliant on state benefits”. It works through partnerships with local social associations, charities, and pedagogical and educational services to include and “encourage those who would, historically, not visit the museum”. “Culture is an essential vehicle for a cohesive society”, says this museum. “The empowerment and involvement of the entire community is of particular importance to us”, says another, while a third has created a wonderfully named “Office for Inclusion and Participation”, addressing and servicing the diverse needs of the most vulnerable in the community.

In the EMYA context, a critical perspective on national history and a critical self-reflection on the role that museums play most often refer to the memory of “the psychological violence and control of citizens” by authoritarian regimes, and how “these freedoms have been repressed in the past”. Offering “the public unexpected insights beyond one homogenous, nationalised historical narrative” is a way to open the contested “turbulent history” and “make marginalised narratives visible”. It is not just about “historical events but about the ways in which history is represented”.

Also this year there are museums willing to delve into war and the meaning of violence. In one museum, “the weapons’ brutality” is directly juxtaposed with the names and “symbols of a non-violent solution strategy”. While recognizing “the bodily, physical, corporal sense of repression” as “a kind of historic tattoo, a deeply etched condition no one can quite comprehend today”, museums can “either hide these wounds, pretending they never existed” or “treat them with care”. And while not burying the atrocities committed by the “perpetrators”, museums are aware that also “victims” should be represented with respect and dignity, rather than displayed through their “humiliation”.

“The better we understand dictatorship, the better we can shape democracy”, says one museum. “An active and consciously engaged citizenship” is the best protection “against the abuse of human rights”, says another. “The personal narratives of victims, perpetrators, accomplices, freedom fighters, collaborators, and rebels” are brought together to “address the theme of freedom from many different perspectives” and to “improve the processes of transitional justice”, ensure “moral justice and prevent the repetition of violence”.

A – similar? - fraught process of grappling with moral justice is also voiced by a museum with primarily extra-European collections, whose “renovation marks the start of a decolonisation process”. Through extensive consultations and dialogues, diverse contemporary voices and poignant artistic interpretations, the museum tries to transcend the colonial legacy and “generate a contemporary version” in which “neither the painful episodes of the colonial past nor the racism that took firm root are omitted”.

But, again this year, colonial legacies remain remarkably absent in the way European museums present themselves and their subject matters.

SUSTAINABILITY

For new museums environmental sustainability means to “reduce energy requirements, CO2 production, and the ecological footprint and to employ natural and renewable sources, eco-friendly raw materials, and construction methods”.

Social sustainability, states another museum, is about “socially relevant topics in the exhibition and accompanying event program, about building communities, working on education, and fostering dialogue.”

As in other sectors of society also in museums a focus on sustainability generates an appreciation of and commitment to the near and local. In an urban environment a museum creates an immersive experience centred on a building in “a vibrant locality characterised by a strong community ethos”, where people “are fiercely proud of their community and heritage, identify strongly with their local area,

and most have lived for many generations”. Local people participate with their stories and objects, lend their expertise in shaping displays, and people the museum’s advisory boards.

Museums try to root themselves more directly in nature in different ways. For an urban museum this can take the form of installing “a wildflower roof garden, to encourage ecological benefits, a supportive environment for bees and other pollinators”. In a rural setting, it can be through an architecture that “almost grows from the earth”, and where a festival is called for “when the strawberry harvest is ripe”, and where museums protect the land, “reduce the wear” on the landscape but allow “berries and edible mushrooms to be picked in accordance with everyman’s rights”.

14 A new, non-nostalgic effort to work with, learn from, and develop traditional, everyday life skills, such as “baking bread, forging iron, working leather, woodwork, and brewing beer” from the pre-industrial period is emerging. There is a focus on crafts, and on what “the craftsmanship of the past can tell us today? And how that craftsmanship was transformed by new technologies?” In some cases “curatorial functions” come “together with an entrepreneurial approach”, and museums get involved with craft production and with local food and restaurant industries.

Other museums explore the lifestyles of, for instance, locally self-sufficient fishing communities, shared across different coastal regions of Europe. With its strong community engagement, one museum has become responsible for “conveying sea farming”, having to “secure its neutral and objective role as a conveyor, with a clear demarcation from the interests of [the salmon producing]

company”. “Maintaining the high ethical standards of a museum in new types of cooperation also represents a certain form of innovation,” says the museum.

NOW

Digital technologies begin to offer real underpinnings for disseminating in-depth information, for creating immersive experiential environments, for enabling real participation, and for shaping the narratives, storylines, designs, and interpretations in museum exhibitions. The potentials for outreach and in-reach are enormous. And who will not fall in love with “a digital aquarium as a means of understanding oceanic biodiversity”?

One museum identifies “the most essential 21st-century skills – creativity, problem solving, teamwork, critical thinking, visual thinking and emotional intelligence”. These skills were certainly needed as 2020 became a test of the resolve and resilience, survival skills, and adaptability of museums.

Looking back at 2020 in stunned disbelief, we long for a time when we can again meet in person to exchange our experiences and skills of museum building. But, for now, please dive into the museum presentations on the EMF website, and let us allow ourselves, just briefly, to remember a time and fantasise about a future when we can again explore “a city that is welcoming and wild as well as a place of constant wonder” and go to museums with projections flashing, loudspeakers throbbing, and “600 people dancing to loud music in the middle of the exhibition space”.

■ **Jette Sandahl**

Chair, European Museum Forum

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European Museum of the Year Award
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TIRANA, Albania

Muzeu Kombëtar i Përgjimeve “Shtëpia me Gjethe” National Museum of Secret Surveillance “House of Leaves”

After decades of mystery, the truth behind the doors of an otherwise unremarkable private villa is revealed. It was here, in the “House of Leaves,” that sophisticated wiretapping took place on a vast scale. The actual house where it was “possible to see and hear everything” is now a museum. Surveillance was a way for the former Albanian regime to bring society under the state’s total control.

The museum presents the entire surveillance system as a spider’s web that trapped society as a whole. The walls quite literally had “ears”. Endless channels led to the villa. Information was processed and transmitted, and “enemies” of the state identified. Because

the interior of the villa and everything in it is so fully preserved, almost nothing was needed to convert this place into a museum. Surrounding the villa are permanent outdoor art installations and exhibitions featuring witness testimonies and historical commentary. The result is a truly unique museum that shows how totalitarian states take control of society through surveillance.

VIENNA, Austria

Haus der Geschichte Österreich House of Austrian History

House of Austrian History opened in November 2018 in the highly symbolic Hofburg imperial palace in Heroes’ Square, where Hitler announced the Anschluss. This new national museum focuses on Austria’s turbulent history from the founding of the republic in 1918 to the present. The exhibition takes a radical approach by offering multiple perspectives, including previously hidden stories, rather than presenting a single narrative.

Weaving through a chronology of the main events are themes of politics, identities, and rights. These include the search for a post-imperial national identity during the turbulent

interwar years, the role of Austrians during the Nazi period (including as victims of and perpetrators in the Holocaust), and more recent themes of national identity, citizenship, migration, racism, gender equality, and climate. To reduce the impact of the imperial grandeur of the galleries and to make them more welcoming, the museum uses a light, industrial design. The museum, which is a federal institution that is “academically independent” and administratively part of the Austrian National Library, aims to be a forum for the whole country, both on-site and online, and to bring rigour, ethics, and imagination to the pressing political issues of the 21st century.



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GRAZ, Austria

Universalmuseum Joanneum, Museum für Geschichte Universalmuseum Joanneum, History Museum

Located in the Palais Herberstein, its new home since 2011, the History Museum reopened in 2017 after a major renovation. It is one of thirteen sites of the Universalmuseum Joanneum in Graz and Styria, a state in southeast Austria. Two of its collections, the Cultural History Collection (35,000 objects), which was formed in the 19th century, and the Multimedia Collection (2,500,000 items), have been brought together at the History Museum and are now under one roof. About 2000 objects and many multimedia assets from these collections are presented in the Schaudapot, an open storage installation. A new semi-permanent exhibition, “100 x Styria”, based on both collections, offers fresh perspectives

on the history of Styria. Drawing from the Multimedia Collection, the exhibition, which begins in the Middle Ages, can now present the contemporary period more fully. The exhibition design makes clever use of mirrors in an old ballroom, which suggests the layers and multiplicity of historical narratives and interpretations. Elegant transparent cases sit comfortably in the palace’s elaborately decorated historic rooms. Recent temporary exhibitions include “Two Graz Children in the Holocaust” and amateur photographs by a Graz resident. The History Museum is located near other museums, tourist attractions, and shopping in Graz.

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ROESELARE, Belgium

KOERS. Museum van de Wielersport KOERS. Museum of Cycle Racing

Flanders and Roeselare, a city at the centre of West Flanders, are renowned for cycle racing. The Cycling Museum, founded in 1985 and renamed in 1998 as the National Cycling Museum, reopened in 2018 after a three-year process of radical renovation and rebranding and with a new name, KOERS. Museum of Cycle Racing. A municipal museum of social history, KOERS is now an inspiring and participatory museum celebrating the history of cycle racing, its local and international heroes, its importance in the life of local communities, and Roeselare’s role in producing world champions.

Committed to creating a culture of engagement, KOERS involves the local community and connects them to its remarkable collection of

Flemish cycling heritage. Linked to the West Flanders cycling route network, KOERS encourages cycling and caters to visiting cyclists with bicycle rentals, charging points for electric bikes, and showers. With a new vision and mission, KOERS is leading the way in creating a sustainable ecosystem based on cycling heritage.

KOERS’ core concepts align with the key values of cycle racing – emotion, science, competition, culture, commerce, dedication – and are key themes in the new exhibition. A series of ground-breaking participatory projects within the city bring cycling heritage closer to the people and demonstrate KOERS’ new co-creation approach to the curation of its collections and their stories.

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MECHELEN, Belgium

Museum Hof van Busleyden

Luminaries of Renaissance humanism such as Erasmus and Thomas More would gather in the Burgundian palace of Hiëronymus van Busleyden to discuss the issues of their changing world. A cosmopolitan collector of art and books, van Busleyden was a leading light of Mechelen during its heyday as a capital between 1507 and 1530, when Margaret of Austria ruled the Netherlands. This magnificent palace, which was established as a museum in 1938, is owned today by the progressive City of Mechelen. The museum reopened in 2018 after a six-year process of renewal, based on an open process of engaging diverse audiences with its core humanistic values. A meeting place

then and now, Museum Hof van Busleyden is a fine example of institutional rebranding and museum renovation.

The revamped museum aims to create meaningful dialogue between past and present by exploring how art and imagination shaped Renaissance culture and continue to shape our world today. Drawing inspiration from humanist ideals, *The Ground of Things*, a groundbreaking collaboration with a theatre company, is an inspiring experiment in active citizenship. Like the museum itself, this work reflects on power, ownership, and the commons today and encourages social and political innovation.

GENK, Belgium

Openluchtmuseum Bokrijk Bokrijk Open Air Museum

Bokrijk brings the open-air museum into the 21st century. Established in 1953 to preserve and interpret the tangible and intangible cultural heritage of Flanders, Bokrijk opened to the public in 1958. In 2016, Bokrijk began a radical transformation. The museum team leading the process issued two manifestos: *What if ...?* and *The Future Starts Now*. Priorities included the revival of craftsmanship by developing its contemporary relevance and branding it BKRK; restoring the museum's folk architecture; and innovative outreach programmes for local communities. During the last three years, Bokrijk's historic buildings and demonstrations of traditional crafts, mainstays of open-air museums, have been reinterpreted

in highly imaginative ways. Participatory and playful, Bokrijk has created an immersive space of exploration that combines art, culture, and nature. Its spectacular multimedia exhibition *The World of Bruegel* in 2019 was a great success.



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TERVUREN, Belgium

Koninklijk Museum voor Midden-Afrika Royal Museum for Central Africa

Founded in 1898 by King Leopold II as Musée du Congo, the Royal Museum for Central Africa is one of Belgium's ten federal scientific institutes and the world's most important research institution for Central Africa. It aspires to be an internationally renowned centre for research and education about African societies and natural environments.

After almost 60 years as an institution focused on research, the museum closed in 2013 for a major programme of renovation and extension, not only of infrastructure, doubling the public space, but also of content. With a large capital investment, the Royal Museum for Central Africa aspires to be a contemporary museum about Africa today, offering a deeper multidimensional

perspective on the continent and its place in the world, while reflecting critically on Belgium's colonial past. The museum aims to offer a forum for debate and meeting place for everyone with an interest in Africa.

Reopened in 2018, the renovated museum with its new annex, an ambitious project of museum transformation, takes inspiration from the symbolically charged words "Everything passes, except the past". The Royal Museum for Central Africa, an institution that is rooted in Belgium's colonial history, confronts its dark colonial practices, while reinterpreting its collections in partnership with African diaspora organisations.

ANTWERP, Belgium

Museum Snijders&Rockoxhuis Sniders&Rockox House

Snijders&Rockox House, two historic houses under one roof, invites visitors to enter the world of Antwerp in the 17th century. Rockox House, which became a museum in 1977, belonged to Nicholaas Rockox, a former mayor, who was also a connoisseur and humanist. Snijders House, which was added in February 2018, belonged to his close friend Frans Snijders, a celebrated Baroque painter. This museum illuminates the turbulent period in the city's history, from 1585 to the mid-17th century, when Antwerp was dragged into a violent religious conflict and fell under Spanish rule. Thanks to a thorough restoration, Snijders&Rockox House can now present a history of Antwerp from decline to good governance, a story of the concentration

of craftsmanship, artistic production, and trade in a city that has come to be identified with talent and quality.

Owned by KBC, one of the largest banks in Belgium, Snijders&Rockox House offers visitors a unique opportunity to explore Antwerp's early modern history and Baroque art in two beautifully restored historic buildings. A special atmosphere, outstanding collection, and strategic use of digital media make for a unique visitor experience in this culturally vibrant city.



Information

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Information

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TREBINJE, Bosnia and Herzegovina

Muzej Herzegovine Trebinje Museum of Herzegovina in Trebinje

Located in Trebinje's Old Town, the Museum of Herzegovina is a regional museum in East Herzegovina, the Serbian part of Bosnia-Herzegovina. It is housed in the former Austro-Hungarian command barracks and connected by a courtyard to the beautifully restored pigeon postal station and a multilayered archaeological site. This complex shows much potential for development. The museum presents diverse themes ranging from local history and archaeology to art, ethnology, cultural history, and natural history.

Among the significant changes during the last few years are the completely renewed galleries for natural history and temporary exhibitions. The natural habitat of

Herzegovina, its flora and fauna, especially its unique species of amphibians and reptiles, is beautifully presented in a compelling way in a rather small room in the museum's attic. This gallery also serves as an introduction for hiking visits to nearby mountains and rivers.

Most important, the museum has made a concerted effort to be a modern visitor-centred museum and social space. The museum organises temporary exhibitions, classical music concerts, and lectures in the new galleries. An energetic and committed staff is creating innovative ways to work with diverse audiences.

VESTER VEDSTED, RIBE, Denmark

Vadehavscentret The Wadden Sea Centre

The Wadden Sea Centre is located on the west coast of Jutland, near Ribe, Denmark. The Wadden Sea, home to one of the most important wetlands in the world, stretches about 500 km from Ho Bay north of Esbjerg to Den Helder in Holland. Danish Waddensee was designated a UNESCO World Heritage site in 2014.

This centre aims to provide access to and insight into the wetlands by combining innovative architecture, excellent design, and evocative storytelling. Resisting the temptation to explain everything, the exhibition, through a synergy of nature, science, and art, delivers a scientific message, while leaving time and space for the visitor to explore.

Dorte Mandrup's innovative architecture demonstrates how sustainability requirements can be met using traditional material such as thatch in a contemporary style. The whole complex is integrated into the marshland, visible through large glass panels. The centre addresses global warming by fostering an appreciation of all aspects of nature. Strong support from local residents has grown. Thanks to the centre, there are new jobs in the area and B&Bs have multiplied tenfold. The centre also offers guided tours to the coast and provides necessary equipment such as wading boots. A little solar quad allows disabled persons to visit.

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Information

Museum of Herzegovina in Trebinje

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Information

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TALLIN, Estonia

Okupatsioonide ja vabaduse muuseum Vabamu Vabamu Museum of Occupations and Freedom

Vabamu, an acronym of the Estonian name of the museum, is one of the first private museums in the country and the first museum in Estonia for which a special building was constructed. Olga Kistler-Ritso, who was born in Estonia and emigrated to the United States during the Second World War, founded the museum in 2003 as Museum of Occupations and supported it financially. In an effort to reach visitors born after the Soviet era, the museum underwent a radical rebranding process and reopened in 2018 with a new name and a restructured building and exhibition. Although the two occupations of Estonia (Nazi and Soviet) remain the focus,

the addition of “freedom” to its name announces a shift to the positive story of freedom as a goal and achievement in Estonia’s post-war history.

With the doubling of the exhibition space, the museum has moved the story of the two occupations to the basement and devoted the spacious and transparent ground floor to the freedom story. The audience has also changed. Visitors are younger and more diverse. An excellent multilingual e-guide increases access to the exhibition’s rich content.

ESPOO, Finland

Espoon kaupunginmuseo, Saaristomuseo Pentala Espoo City Museum, Pentala Archipelago Museum

What was it like to live on an island in the Baltic Sea for the better part of the 20th century? The story of Arvid and Gurli, who fished and farmed on Pentala, an island in the archipelago off the Espoo coast, provides an answer. Having died without heirs, he in 1970 and she in 1987, the entire household remained intact. It looks even today, after meticulous conservation, as if the owners had just walked away. You follow Arvid and Gurli through their daily routines, listening to their stories, based mainly on Gurli’s diary, which reveals the ecology, economy, and lifestyle of the archipelago across the 20th century, in times of war as well as peace.

The fifth branch of the Espoo City Museum, the Pentala Archipelago Museum is open only in the summer. Visitors arrive on boats and tour the museum buildings. They can also enjoy a meal in the restaurant of a sailing club or walk around the island, a typical Nordic landscape, with marvellous views.



Information

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Information

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MOUILLERON-EN-PAREDS, France

Musée National Clemenceau–de Lattre National Museum Clemenceau–de Lattre

This national museum, the smallest in France, is located in the birthplace of Georges Clemenceau (1841–1929) in a village southeast of Nantes. While there are other museums about this famous French statesman, this is the only museum to focus on the person behind the politician, who was also a journalist, writer, and philosopher, and on his connection to this region, the Vendée.

A young team of French architects and exhibition designers restored and modernised the old house and renewed the garden with great care, a 3.1 million euro project. Set in a light and modern atmosphere, this engaging

exhibition follows the life and work of Clemenceau thematically. Multimedia stations illustrate the link between Clemenceau's story and our society today. Clemenceau himself wrote about "The Evening Museum" as a place "open to all, and late at night, a place of artistic education for furniture workers and objects of art." This inspired the museum team and architects to renovate the barn directly connected to the museum and to start using it as an Evening Museum for concerts, plays, lectures, and readings. These evening events, which are always fully booked, strengthen social ties within the local community and contribute to the revival of this rural area.

LODÈVE, France

Musée de Lodève Museum of Lodève

Set in a picturesque rural landscape, Museum of Lodève occupies a 17th-century mansion in a small town in southern France that is a popular tourist destination. Cardinal de Fleury, tutor of Louis XV and prime minister during his reign, was born here. Between 2015 and 2018, the museum renovated the building, added a new wing, doubled the space, and radically reinvented itself. Rather than focus on local history, the museum decided to present the world from the perspective of Lodève and emphasise interpretation and storytelling.

The exhibition is divided into three sections. The prehistory part delves into Neolithic

culture. The natural history area presents a broad picture of the region's geological history, focusing on transformations of the landscape and development of life on earth. The arts section is dedicated to Paul Dardé, a nationally renowned sculptor who was born near Lodève. He made a career in Paris and later returned to his birthplace. Cross-cutting imprints or traces connect the themes.

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Information

National Museum Clemenceau–de Lattre

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Information

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FOUILLOY, France

Sir John Monash Centre Fouilloy, France

The Sir John Monash Centre tells the story of Australia's role on the Western Front during the First World War. The centre is named after the most famous Commander of the Australian Corps, Sir John Monash. This interpretive centre opened in 2018 to mark Australia's Anzac Centenary, 1914–1918, with a lasting tribute.

The award-winning new building is located at the rear of the Australian National Memorial and Villers-Bretonneux military cemetery. The new building, which had to blend into the landscape and respect the existing cemetery and memorial, took inspiration from their geometrical design. The result, especially the

concrete "floating roof", is a tour de force.

An innovative app, which serves as a visual tour guide, allows visitors to explore the history of the site and choose which aspects of the innovative multimedia gallery to experience in greater depth. The compelling exhibition storyline combines excerpts from personal letters, original photographs, film, a small collection of artefacts, and commissioned works of art.

The centre has strong ties with the local French community. Admission is free, and the young staff make every visitor feel welcome.

TBILISI, Georgia

Sakartvelos teat'ris, musik'is, k'inosa da koreografiis sakhelmts'ipo muzeumi

Georgian State Museum of Theatre, Music, Cinema and Choreography

The Art Palace of Georgia, which is the Georgian State Museum of Theatre, Music, Cinema, and Choreography, occupies a splendid 19th-century building that combines Islamic and Gothic architectural styles. The building, which was abandoned and plundered during the Soviet period, has been beautifully restored, thanks to the dedication and hard work of the staff.

Drawing on a collection of 300,000 objects related to the performing and cinematic arts, including not only theatre, music, and dance, but also circus and folk performance, the exhibitions explore the role of these art forms

in the history and identity of the city. They take a post-Soviet perspective on this history, from 1918, when Georgia formed its first constitution, to the present.

The museum has created a warm and welcoming atmosphere for its many visitors, especially children, neighbours, and tourists, and reaches many others through social media. The museum has created such a special relationship with the people living around it that the director and staff have considered changing the name to a city museum and redefining the museum accordingly.



Information

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Information

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BERLIN, Germany

Deutsches Spionage Museum German Spy Museum

The German Spy Museum is the only museum in Germany to focus entirely on the history of espionage. Having recently undergone a significant process of redevelopment, redesign, and refurbishment, it opened its doors at its current location in the heart of Berlin in September 2015 as Spy Museum Berlin and rebranded itself in July 2016 as German Spy Museum. The museum is located on the former “death strip”, the space between the two walls that once formed the Berlin Wall.

The museum covers the history of espionage from the earliest traces of leaking professional secrets centuries ago to contemporary issues

of espionage and data protection today. The German Spy Museum presents these difficult topics in a highly interactive and engaging way, catering to a very wide and diverse audience, from young children to established security professionals. It has become a top tourist attraction in Berlin, popular with both locals and visitors to the city.

SCHRAMBERG, Germany

Junghans Terrassenbau Museum Junghans Terrace Building Museum

The Junghans Terrace Building Museum opened in 2018 in an iconic example of European industrial architecture designed by Philipp Jakob Manz and built in 1916–1918. The building and collection merge in a single project about the history of watches and clocks and how they are made in the Black Forest. The cuckoo clock is but one part of a long and wide manufacturing tradition.

Clock and watchmaking have been, since the 18th century, the path towards the modernisation and industrialisation of the Black Forest. Far from sticking to technology or collecting, the museum opens up a whole world: from the organisation of work in clock and watch-

making to the invention of mechanical music instruments and the production of spiral springs.

The permanent exhibition, which is based on the museum’s collection of about 7,500 objects, opens with about 300 working and ticking clocks from the Engelmann collection and creates a unique atmosphere. The second part focuses on the trajectory of the Junghans company, active since 1861, exploring the relationship between technology, work, and the company over time. The museum is an initiative of the Steim family, currently the owner of the Junghans Uhrenfabrik, which continues its industrial activity in Schramberg.



Information

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Information

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BERLIN, Germany

nineties berlin

nineties berlin is a new multimedia exhibition that recreates the atmosphere of the city following the fall of the Berlin Wall and the reunification of Germany, a trip back to the legendary life of the renewed metropolis in the 1990s. It presents both the history and the “myth of Berlin”, not only through historical events, but also through the life of artists and other Berliners during this turbulent decade.

The fall of the Wall marked the end of the Cold War and rise of the new cosmopolitan Berlin, bringing about change that was both rapid and radical. The personal stories of those who were in Berlin during this period capture the lived experience of the anarchy,

creativity, and youth culture that were its defining features, as were lawlessness and violence. With only remnants of the Wall still standing and the area now built up, those born after 1989, who never experienced the nineties, can immerse themselves in a world they have only heard about, while those who did live through those heady days can relive them again in this immersive installation. The exhibition was installed at the Alte Münze, once Berlin’s mint, today an event space, and was created with the expertise of those involved in the popular D.D.R. museum, which is dedicated to life in East Germany.

LEFKADA, Greece

Mouseio Aggelou Sikelianou Angelos Sikelianos Museum

Located in the picturesque seaside village and port of Lefkada, Angelos Sikelianos Museum preserves, interprets, and presents the literary heritage and tradition established by Angelos Sikelianos, one of Greece’s national poets. The museum is housed in the small three-level building where the poet was born and raised. Among the ideas advocated by Angelos Sikelianos were unity and brotherhood of all nations, freedom, and world peace. These notions were largely influenced by the outcome and devastation of the First World War, the Balkan Wars, the Greek Civil War, and the Second World War. This small museum presents the historical significance of his works through the prism of the universal

values of human unity and oneness.

The National Bank of Greece, which purchased the author’s house in 2009, renovated it, created the museum, and gave it to the Municipality of Lefkada. The museum opened on 6 October 2017.



Information

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Information

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CORINTH, Greece

Arxaiologiko Mouseio Arxaias Korinthou Archaeological Museum of Ancient Corinth

The Museum of Ancient Corinth presents a large and important collection of artefacts from the nearby archaeological site of the ancient city of Corinth and its neighboring areas. Founded in 1932, the museum has undergone several redevelopments, most recently in 2015 and ongoing. The earliest artefacts on display date from prehistoric times. The museum also has objects from the Geometric, Archaic, Classical, and Roman periods in its collection.

Two sculptures of Kouroi, young men, have now been reunited in the museum galleries as a focal point of the renewed exhibition – they had been stolen by smugglers, and

were confiscated and returned to the museum in 2010. Missing pieces were found during excavations. The new exhibition presents ancient Corinth, from the Geometric Period (900–700 BCE) until its destruction by the Romans in 146 BCE. The exhibition concept is based on the idea that in classical antiquity, inhabitants of nearby settlements shared a common Corinthian identity, as seen in their culture, various religious festivals, and daily life and activities. The museum shows the significant role and importance of ancient Corinth in the shaping of the Western world and its civilisation.

DUBLIN, Ireland

14 Henrietta Street

Within the walls of one house – an 18th-century mansion that became a 19th-century tenement dwelling – 300 years of city life in Dublin unfold. The last families moved out in the 1970s. After a 10-year award-winning restoration and redevelopment project, at a cost of 5 million euro, the building at 14 Henrietta opened as a museum. The museum team continues to actively research the architectural history of the building and social history of its former residents. Through their personal stories and objects, the former residents seem to re-inhabit this place. Guides take small groups of visitors on an intimate and evocative journey to the past as it was lived in this very place.

The public quality of 14 Henrietta Street lies in the deep engagement of everyone involved in its making: museum staff, architects, historians, visitors, and especially local communities, who were consulted every step of the way. A young, enthusiastic, and creative team not only welcomes visitors and local communities at the museum, but also reaches out to them beyond the museum's walls. Above all, 14 Henrietta Street, with its people-centred approach, engages a broad audience by connecting local stories to universal ones.

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Information

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Information

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MESTRE, VENICE, Italy

M9 – Museo del '900

M9 – Museum of the 20th Century

The M9 Museum offers an impressive multimedia exhibition about the history of 20th-century Italy from multiple perspectives: society, culture, politics, demography, economics, and science. Based on the latest scholarship, the exhibition does not shy away from difficult aspects of modern Italian history. Given its small collection of objects, the museum has turned instead to digital material from 150 archives and other institutions and found creative ways to get its message across using infographics, games, interactive presentations, and immersive spaces.

The German studio Sauerbruch Hutto has designed the colorful, luminous architecture of

the two new buildings and the renovation of the adjacent convent. The buildings rely on renewable energy, including solar panels and geothermal probes. Funded by the Fondazione di Venezia, the M9 Museum, which opened in December 2018, is playing an important role in the urban regeneration of Mestre and mainland Venice.

CERNOBBIO, Italy

Museo Villa Bernasconi

Museum Villa Bernasconi

Villa Bernasconi is a remarkable Art Nouveau villa near Lake Como, a popular recreation area. It was designed by architect Alfredo Campanini for Davide Bernasconi, an engineer and owner of a nearby silk factory, and was completed in 1906. Beautifully refurbished, it opened in 2017 as a welcoming cultural center and museum dedicated to the life of its inhabitants and the industrial colony around it.

The museum introduces visitors to Art Nouveau style and the history of the building, a gem of what is also known as Italian Liberty style. Decorative motifs on the façade refer to the process of silk production – silkworms, butterflies, and mulberry leaves and express

the optimism of the industrial bourgeoisie in Northern Italy at the dawn of the 20th century.

The museum is conceived as a self-narrating “house that speaks.” In the exhibition, which is on two floors, the villa “speaks” through personal stories, interviews with workers in the silk industry, and some of its products, and through artefacts and interactive stations. Villa Bernasconi is an important institution in the small town of Cernobbio, which now owns it.



Information

M9 – Museum of the 20th Century

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Information

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VADUZ, Liechtenstein

Postmuseum Liechtenstein Postal Museum Liechtenstein

Where there are stamps, there is Liechtenstein, producer of stamps for the whole world. In this microstate, the creation of postage stamps is one of the main signs of its identity, and the Postal Museum, completely renovated in 2018, plays a relevant role. The Postal Museum, a branch of the Liechtenstein National Museum, is the depository of the stamp collection of the Principality. Stamps, like medieval miniatures, are exquisite works of art. They generate new knowledge and unexpected perspectives on local and world history.

The museum occupies the Engländerbau, an early modernist building in the centre of Vaduz, designed by Erwin Hinderer and built

in 1933. The permanent exhibition presents the production and use of stamps and the role of the postal service in connecting people, cities, and countries. About 4,000 stamps from the museum's collection of more than 110,000 stamps from all over the world are on display. Visitors can explore stamps and postal networks from multiple angles at attractive interactives.

The Postal Museum offers a surprising window on contemporary history, from the 19th to the 21st century, supplemented by small format exhibitions on issues represented on the stamps. Entrance to the museum is free.

VILNIUS, Lithuania

MO Museum

MO Museum is dedicated to modern art created in Lithuania during the Soviet period, but not collected at the time, and to art created since Lithuania regained independence. The collection and the museum are the result of a private initiative in the public interest. The museum's founders, Danguolė and Viktoras Butkus, have set a shining example in a part of the world where private philanthropy in the cultural sphere is a rarity.

Daniel Libeskind has designed a building that is both functional and makes a strong architectural statement on the main street of Vilnius. Visible from the main lobby is open storage for the collection of more than 5,000

works of art. Suppressed under the Soviets for ideological reasons, many of these works are by artists not represented in national collections and were not previously exhibited. MO Museum's exhibitions explore the relationship between contemporary art and contemporary life.

The creation of MO Museum was a response to the need to increase participation in culture and museums. It aims to combine international standards in all aspects of its work with welcoming points of access for visitors with little if any experience of, or previous interest in, contemporary art.

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Information

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Information

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AMSTERDAM, The Netherlands

Anne Frank Huis Anne Frank House

The Anne Frank House, on Merwedeplein in Amsterdam, commemorates the place where Anne Frank, a Jewish teenager, and her family lived from December 1933 to July 1942. They hid in a secret annex in the attic of this building during the following two years. In August 1944, after they were betrayed, the Gestapo arrested and deported them to the Bergen-Belson concentration camp. Anne and her sister, Margot, perished there in February 1945, shortly before the camp was liberated.

Anne had been given a diary on 12 June 1942, her 13th birthday, three weeks before she and her family went into hiding. Anne's father published her diary in 1947, established the

Anne Frank House as a non-profit organisation in 1957, and opened it to the public in 1960. Today, with 1,226,000 million visits, it is the third most visited museum in Amsterdam. Every effort has been made to preserve the house. Empty of its original contents, this barren space is "filled" with a story told largely through excerpts from Anne's legendary diary. New developments include redevelopment of the site to better manage the flow of visitors, introduction of voices other than Anne's, addition of historical context, and display of the original diary, a second high point of the visit, the first being the secret annex. Deeply moving, a visit to the Anne Frank House has the quality of a pilgrimage.

SLUIS, The Netherlands

Bizarium

Bizarium, as its name implies, is a museum of weird and wonderful inventions, from flying bicycles to swimming umbrellas. But it is actually much more. Its mission is to recover the creative heritage of humanity from scratch, by reconstructing inventions that failed. Dreamt, inspired, designed, implemented, and funded entirely by a creative duo, Marc de Jonghe, an industrial designer, and Ann Geerinck, Professor of Illustration and Typeface in Antwerp, it is a daring and imaginative example of a new kind of museum. Dedicated to the technical ingenuity of brilliant designers, Bizarium celebrates human creativity and imagination by presenting inventions that were never realised and failures that led to innovation.

The museum itself has been conceived and designed as a product, based on the lifelong experiences of its creators in the field of product design and their passion to promote creativity and innovation in general. Conceiving the museum as a product has been an interesting way to develop a creative vision for Bizarium and for how to run it within Sluis, a small community in Zeeland, a province in the Netherlands near the Belgian border. The project took five years to complete, from the very first idea to the opening at the end of 2016. It is private and self-funded, which gives its founders freedom to decide the pace of its future development.



Information

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Information

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LEEWARDEN, The Netherlands

Keramiekmuseum Princessehof Princessehof National Museum of Ceramics

Princessehof National Museum of Ceramics houses one of the finest collections of ceramics in Europe. It is housed in the 18th-century city palace of Mary Louise of Hesse-Kassel, Princess of Orange-Nassau, in Leeuwarden, a city of 100,000 inhabitants, a few hours by train to the northeast of Amsterdam. Visitors are drawn to the complex of four historic buildings, the most recent from the 19th century, and to the exceptional collection of ceramics, both historical and contemporary. This is also the place where M. C. Escher once lived.

What had been a museum for specialists, collectors, and lovers of ceramics now appeals to a broader public. The fully renovated

complex includes a garden, tea salon, and the finest ceramics shop in the country, and a new message: “What we call our own was often imported.”

The museum’s relational approach, which emphasises the importance of ceramics as evidence of an ongoing exchange between East and West, informs its new permanent and temporary exhibitions and its programmes. The museum has made a special effort to reach underserved populations on the outskirts of Leeuwarden, as well as visitors from Japan, Korea, and especially China, through Chinese social media and by including highlights from the collection on their website in Chinese.

HAARLEM, The Netherlands

Teylers Museum

A testament to the history of early modern science, the Teylers Museum is a museum of itself. Named for Pieter Teyler van der Hulst (1702–1778), a wealthy silk merchant and banker who supported the values of the Enlightenment, Teylers Museum aptly takes as its motto today “museum of wonder”. Still located in its original building in Haalem, the Teylers Museum has preserved not only its exterior façade, but also its historic interiors and, above all, the installation of its historic exhibitions, scientific collections (natural sciences, paleontology, and scientific instruments), and art collection. Today the museum is truly a *gesamtskunstwerk*. It is all of a piece: building, collections, exhibitions, and installations, largely frozen in time, but

animated, reinterpreted, and made relevant to its public today.

On 17 May 2017, the museum revitalised its 19th-century Lorenz Laboratory, which had been reserved for scientists, and inaugurated two innovative programmes. *Einstein Was Here* serves high school students in schools lacking a physics curriculum by demonstrating scientific principles. *The Lorenz Formula*, a highly popular theatrical re-enactment of the work of scientists who once conducted experiments in this space, communicates basic scientific principles in an accessible and engaging way. That programme culminates in a dramatic demonstration of a large scientific instrument, a replica of the original, which is on display in the gallery.

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Information

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Information

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AMSTERDAM, The Netherlands

Tropenmuseum

Tropenmuseum is an ethnographic museum that has redefined itself as a museum of world cultures in relation to the diverse city of Amsterdam. Founded in 1864, the museum completed the building it currently occupies in 1926. The colonial iconography of this edifice celebrated the Dutch colonial empire in the East Indies. In 1950, after Indonesia gained independence, the museum was renamed Tropenmuseum, Tropical Museum.

Today, the museum fully embraces the project of decolonisation by reflecting critically on its history, building, collections, approach to exhibitions, and commitment to diversity. Rather than work against one of Amsterdam's most prominent monuments to the Dutch colonial past, Tropenmuseum

has embraced the building as its number one object, refurbished it, and mobilised it to communicate the afterlives of the colonial past in our day.

Rather than adopting a regional approach typical of ethnographic museums, Tropenmuseum has opted for a thematic approach to the idea of an interconnected world and world citizenship. The emphasis has shifted from things to people, from answers to questions, from cathedral of culture to community space. Tropenmuseum is first and foremost about people – their presence, experience, words, “creativity, ingenuity, and resilience,” and relationship to the museum itself.

BERGEN, Norway

Norges Fiskerimuseum Norwegian Fisheries Museum

The Norwegian Fisheries Museum is dedicated to the history and preservation of Bergen's fisheries and coast and Norway's coastal area more generally. In 2015, the museum moved into two charming heritage warehouses along the wharf, a perfect location for exploring the importance of the sea and fisheries. The museum presents various themes related to professional fishing and fisheries, as well as to seal hunting, which is no longer practiced. Visitors learn about the various fish species and discover the culture of those who live and work in this environment. The museum also deals with threats to the fisheries and the coast, including sea pollution and overfishing, and motivates the public to protect the sea.

In 2017, the museum opened Fin City, an animated digital experience that explores all aspects of salmon production, from egg to finished products. Fin City serves as an introduction to an actual visit to fish farms out in the sea, reached by fast RIB-boats. This is one of the most remarkable activities of this museum. Fin City was produced in cooperation with Lerøy Vest AS, a prominent seafood company. Although intended mainly for young visitors, Fin City also appeals to a wider audience.

Consistent with its mission, the Norwegian Fisheries Museum supports an extensive and versatile volunteer program in cooperation with the Bergen Coastal Heritage Centre.

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Information

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Information

Norwegian Fisheries Museum
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WARSAW, Poland

Muzeum Warszawy Museum of Warsaw

Museum of Warsaw, a municipal museum founded in 1936, has its headquarters on the main square of Warsaw's Old Town, a UNESCO World Heritage site, and branches in various city neighbourhoods. The museum restored and renovated its eleven historic buildings along the entire north side of the main square and created a new permanent exhibition, "The Things of Warsaw," which opened in two stages in 2018.

Drawing on its collection of 300,000 items, the museum makes objects do the work of telling Warsaw's story. The museum holds consistently to the primacy of objects as history's witnesses and the city's storytellers. Objects are accompanied by short and

informative texts, in favour of multimedia.

The rooms in these interconnected historic buildings are small, with low ceilings. Called "cabinets," rather than galleries, they lend themselves to tightly curated displays, some by genre (postcards, maps, clocks, medals, coins), some by collector or personage, and others by theme (views of Warsaw). All told, there are 7,352 original artefacts in 21 cabinets. There is no clear and defined path through this labyrinth of "cabinets," which contributes to the magic of what becomes a cabinet of wonders.

OPOLE, Poland

Muzeum Polskiej Piosenki W Opolu Polish Song Museum

The Polish Song Museum was established in 2009, on the foundation of the National Festival of Polish Song in Opole, which began in 1963. The mission of the Polish Song Museum is to present Polish songs in their historical, social, and cultural contexts and to show their importance as an enduring part of Polish cultural heritage. In this rather small, modern, urban oasis, everyone can discover something of interest about the history of music, songs, singers, musicals, festivals, TV shows, music players, and records – but first of all much to enjoy.

This museum is unique in content, approach, design, partnerships, and program. The museum's permanent exhibition presents the

history of Polish songs on multimedia screens that offer many interactive opportunities for visitors. Behind the technology and futuristic design is a great collection of well-documented songs and everything associated with them, plus a well-organised educational programme.

The Polish Song Museum is located beneath the auditorium of the Opole Millennium Amphitheatre, a building that also houses the National Institute for Polish Songs. Placing the museum, institute, and National Festival of Polish Song in Opole under one roof makes for effective collaboration and the integration of knowledge, materials, and events.

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Information

Museum of Warsaw

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Information

Polish Song Museum

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WROCŁAW, Poland

Centrum Historii Zajeżdźnia Depot History Centre

The story of the Depot History Centre is largely the story of the building in which it is located. It housed the first tram depot in Wrocław, which dates from the 19th century and was adapted for bus service after the Second World War. Anti-communist underground organisations were founded there in 1980. In 2016 the building was restored and given to the new museum.

The permanent exhibition, "Wrocław 1945–2016", presents the history of Wrocław and the wider region over the last 70 years. Through many small and large personal stories, the exhibition conveys the lived experience of the destruction wrought by war, postwar reconstruction, the Stalinist

period, Polish-German reconciliation, national and ethnic minorities in Lower Silesia, daily life in the Polish People's Republic, and science, sport, and culture. While this is a Polish story, it is also a story of others, and the exhibition takes everyone into account, assigning the right degree of responsibility to all participants. Every scene is memorable – whether it is someone's home, a railway wagon, classroom, prison, border crossing, newsstand on the street, or an interesting art installation.

The Depot History Centre opens its doors wide and offers professional support to local inhabitants. They gave their memorabilia to the museum, and in this way the people of Wrocław co-created the exhibition.

GLIWICE, Poland

Dom Pamięci Żydów Górnośląskich Upper Silesian Jews House of Remembrance

The Upper Silesian Jews House of Remembrance, a branch of the Museum in Gliwice, was established in the building once used by Jews to prepare the body for burial. It ceased to function for this purpose as a result of the Holocaust, during which Silesian Jews were almost completely annihilated. After the war, the building was left to decay.

Viennese architect Max Fleischer designed this neo-Gothic building, which stands just outside the Jewish cemetery. In recognition of the great historical, cultural, and architectural value of this building, it was turned into a museum and educational centre. It now houses the first permanent exhibition in Poland devoted to Jews in Upper Silesia. The

story extends from the Middle Ages to the modern period and the Holocaust. Important persons and their influence on the economy, education, and culture are highlighted. Today Silesia is in Poland, but before the Second World War, Silesia was in Germany, and Silesian Jews generally identified themselves as German. Visitors to the former burial house and cemetery will also learn about Judaism and Jewish cultural heritage, and about antisemitism and cultural diversity more generally.

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Information

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Information

Upper Silesian Jews House of Remembrance
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ŻORY, Poland

Muzeum Miejskie W Żorach Municipal Museum in Żory

The Municipal Museum in Żory was established in 2000 on the basis of an African ethnographic collection. In 2014, the museum moved to a newly renovated historic villa with a modern extension. Thanks to its active ethnographic research program, especially in Africa, Polish researchers continue to collect objects for the museum's collection and exhibitions.

There are two new permanent exhibitions. "The Polish Way of Learning the World" presents non-European cultures, drawing on the museum's strengths in Africa and Asia, and is accompanied by a train ride through Siberia. "Our Identity," which explores the history and culture of the town and region, links past and present in a series of rooms featuring scenes from everyday

life. The part of it called "Szuflandia", which refers to a classic Polish movie, hides emotional time capsules related to identity in drawers. A monument commemorating Stefanie Zweig, a famous German Jewish writer whose family lived in Żory and who wrote about her early life in Kenya, was unveiled in front of the museum in 2017. Her family's story is one of many that link the city and the museum to Africa.

This family-friendly museum, which was established as a private-public partnership with the Katowice Special Economic Zone, provides special places for parents with babies – blanket islands with cloth toys and specially made museum books for babies and their caregivers.

SESIMBRA, Portugal

Museu Marítimo de Sesimbra Sesimbra Maritime Museum

The Sesimbra Maritime Museum, one of four museums run by the municipality, focuses on fishing in a town of 5,000 and region of 50,000. It has been Portugal's primary fishing port for centuries and remains so to this day. The museum's development is part of a long term, fifteen-year heritage, economic, and social development strategy. The goal is to retain the identity of the area, while welcoming increasing numbers of tourists, as well as refugees and immigrants, from both rich and poor countries.

The 2 million euro project involved the restoration of a listed 17th-century fort, into which the museum has been inserted, as well as the refurbishment and bringing back to

life of the local fish market. The museum is deeply embedded in its local community at every level – local people have donated most of the collection, act as volunteer guides, and are represented in the museum displays. The museum's work has a firm foundation in scholarly research in archaeology, history, and the oral narratives of locals involved with the sea. The museum mounts a wide range of events and activities, often involving such partners as the local maritime conservation park, and balances working with locals and tourists, for whom the museum is open in the evening in the summer.

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Information

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Information

Sesimbra Maritime Museum
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MOSCOW, Russian Federation

Muzey AZ AZ Museum

AZ Museum is dedicated to Anatoly Zverev (1931–1986), a Russian non-conformist and underground artist of the 1960s–1980s, and to his contemporaries. Located in downtown Moscow, this private museum defines itself as a “new generation museum”. Founded by art collector and philanthropist Natalia Opaleva and art curator Polina Lobachevsjaya, this exhibition space and contemporary cultural centre opened on 27 May 2015.

Quite small but very comfortable, AZ Museum’s public space is organised on three floors, linked by a glass lift, which leads to a roof deck. The space and the

refined atmosphere offer ideal conditions for experiencing the works of art. The museum engages in active programming and completely renews the exhibition twice a year. It also organises major outdoor events. “Free Flight”, about Tarkovsky’s cinematographic universe, took place in 2019 at the New Tetryakov Gallery, which offered a much larger space. This event created a dynamic relationship between Tarkovsky as artist and as filmmaker. AZ Museum brings to Moscow a high standard of presentation and skilful use of multimedia, and creates an interesting bridge between the cultures of art and cinema.

MOKHOVOE VILLAGE, KURKINKSY, Russian Federation

Kulikovo pole Kulikovo Battlefield Museum

The new Kulikovo Battlefield Museum, which opened officially on 25 October 2016, is devoted to the medieval Battle of Kulikovo. This battle marks the beginning of a unified Russia, freed from Mongol domination. Prince Dmitry Donskoy brought the armies of fourteen principalities to Kulikovo Field and defeated the Mongol Tatars of the Golden Horde, led by Mamai. The presentation of the legend of the 1380 battle, based on the Tale of Mamai’s Defeat, a written text, and eight oral sources, is presented on the first floor. High quality scientific presentations based on remarkable archaeological, historical, and ecological research are on the ground floor.

A unique experiment is underway to restore the natural forest and steppe landscape, which suffered since the mid-19th century as a result of agriculture. The goal is to regenerate the site to the way it was when the battle was fought, and 300 kinds of plants grew there. The museum’s team of botanists has been working for the last fifteen years to restore the feather-grass steppe and the forest to their original beauty and to their historical 14th-century boundaries. The scale of the experiment carried out in Kulikovo is unprecedented. Nothing like it has ever been done anywhere else in the world.



Information

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Information

Kulikovo Battlefield Museum
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KAZAN, Russian Federation

Muzey N. I. Lobachevskogo Lobachevsky Museum

The renewed Lobachevsky Museum is devoted to the life and legacy of Russian mathematician Nikolai Lobachevsky (1792–1856), father of non-Euclidean geometry. The museum opened in 2017, on the 225th anniversary of his birth. The exhibition presents the personal history of Lobachevsky and the story of mathematical and geometrical thinking from ancient Greece to the 20th century, highlighting challenges to the forming of a new scientific paradigm.

The museum is located on the second floor of the university rector's 19th-century house. The exhibition offers such pleasant surprises as a magical mirror and digital games. An evocative reconstruction of Lobachevsky's

living room has become a "hall of fame" that features a significant award bearing his name. Innovative and well-placed multimedia displays and well-chosen objects are supported with a wealth of relevant information in Russian and English. The famous library of Kazan University's Geometric Cabinet is located in the museum.

The Lobachevsky Museum, one of the Kazan Federal University museums, works closely with the university. The museum introduces International students to Kazan University at the beginning of their studies and plays a vital role in promoting science education through its various activities.

SVIYAZHSK, Russian Federation

Muzey Arkheologicheskogo Dereva "Tatarskaya Slobodka" Museum of Archaeological Wood "Tatar Settlement"

This museum interprets the well-preserved wooden remains of a Tatar settlement dating from the 16th to 18th century. This is the first museum in the Russian Federation to concentrate on the archaeology of a wooden site preserved in the "wet cultural layer," where thousands of objects made of otherwise perishable organic materials, including leather and fabric, also survived.

This unique archaeological site is located in the Republic of Tatarstan, where the Volga, Sviyaga, and Shchuka rivers meet. The museum, which opened in 2018, is part of the Town-Island of Sviyazhsk, a popular state reserve devoted to history, culture, and art in the buffer zone of the unique Assumption

Cathedral and Monastery, a UNESCO World Heritage site. The Republic of Tatarstan was in charge of the 13.5 million euro investment.

The museum's architecture is carefully adapted to the landscape. The exhibition, which runs along the perimeter of the excavation, presents the site as a unique example of a medieval town, its building methods and daily life. A 21-metre animated panorama shows life in Sviyazhsk in the 17th century. The exhibition also presents archaeology as a science, including not only excavation, but also the restoration and conservation of wooden structures and artefacts.

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Information

Lobachevsky Museum

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Information

State Historical, Architectural and Art Museum-Reserve "Island-City Sviyazhsk"

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TULA, Russian Federation

Muzey Oruzhiya Tula State Arms Museum

Housed in a building shaped like a medieval helmet, Tula State Arms Museum presents the history of small arms and edged weapons from the 14th century to the present. The museum, one of the oldest in Russia with its origins in the 18th century, reopened in 2012–2013 with a new permanent presentation on the first two exhibition levels. In 2017, the museum extended the permanent exhibition to the third exhibition level, where the history of Russian small arms and military equipment from 1945 to the present is shown. The Hall of Glory of Russian Weapons, a circular domed auditorium on the fourth exhibition level, is equipped with a gallery for temporary exhibitions.

Tula State Arms Museum is under the authority of the Ministry of Culture of the Russian Federation. Established as a separate unit in 1873, within the Tula Arms Factory, the museum maintains strong links with the military-industrial complex of Tula, a city of 500,000 inhabitants, which used to be known as the samovar capital. As the museum emphasises, “The newly created exposition of the museum is a powerful tool of patriotic education, the formation of historical memory, and pride in Tula weapons and great Russia”. The local community takes pride in Tula State Arms Museum, which plays an important role in the city’s identity.

UCHMA, Russian Federation

Utchemsky muzey Uchma Museum

Located in Uchma, a small village along the banks of the Volga River, Uchma Museum brings together traditional wooden buildings from the region and animates them with stories and objects collected from local villagers. Working alone, Vasily Smirnov, a local craftsman and forester, moved, reassembled, and restored a 19th-century chapel and several wooden barns. In 2006, Elena Naumova moved from Moscow, 300 miles away, to join him. She began recording interviews with local inhabitants.

have created two new exhibitions: “Grannies About Love” in an old barn, and “Holes and Patches” in an early 19th-century merchant’s house, along the main road, which served as a public school, before closing in 2014. In the new exhibitions the voices of ordinary people shed light on the Soviet past. Uchma Museum aims to encourage empathy and the feeling of being a part of a larger world. Vasily and Elena greet most visitors personally and the museum shares their passions and insights with visitors.

The exhibitions within these buildings recall a lost agricultural way of life. Most recently, they



Information

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Information

Uchma Museum
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TRŽIČ, Slovenia

Tržiški Muzej Tržiški Museum

Situated in the beautiful town of Tržiški, this regional museum is devoted to local history in a global context. The museum occupies six houses, which are scattered across the town and the region. In the main house, the story of how Tržič became Slovenia's main shoemaking town is presented through 500 artefacts related to shoemakers and their craft. Elsewhere, visitors discover how Tržič became Slovenia's sock-making centre, a story that begins in the 17th century. An exhibition on indigo recovers the forgotten knowledge of a regional craft. In the 18th-century Kurniks' house, visitors can explore the daily life of its inhabitants.

difficult topics, as can be seen in two exhibitions dealing with the Second World War: illegal printing by partisans in the forest, which is shown in the actual hut, and the Ljubeli concentration camp, which consists of the remains of the camp, an exhibition in a memorial room, and a park for reflection.

Considering the size of the town, 15,000 inhabitants, the museum attracts a significant number of visitors, both locals and tourists, up to 12,000 a year. It is successful in appealing to children, using such methods as cartoons and interesting texts. The young and energetic staff maintain good relationships with the local community and politicians.

64 The museum is also not afraid to tackle

BILBAO, Spain

AC Museoa Athletic Club Museum

Until the opening of the Guggenheim Museum, the chief symbol of Bilbao was its football club. Athletic Club Museum is devoted to the history of this club, which remains central to the culture of Bilbao, a city of 350,000 in the Basque country of northern Spain. The club, which is owned by its 44,000 members, was founded in 1898.

Since 1911, the club has recruited only players who were born or trained locally – in Basque country. It ranks third overall in Spanish clubs for the number of trophies won. However, since the globalisation of football in the mid-1980s, and since other Spanish (and Basque) clubs began to sign up foreign players, the club has not won a major trophy

and was twice nearly relegated. Despite these setbacks, it retains its local recruitment policy and is the only professional club in the world to do so.

The 4 million euro museum has a prime location in the club's new 200 million euro stadium, which opened in 2013 and has won a number of global awards. The values of local belonging and pride, as well as gender equality, pervade the displays, which use objects, photographs, and interactives to tell the stories of the people – the fans, the members, the players and the coaches – who made the club what it is today.

65



Information

Tržič Museum
Muzejska ulica 11, 4290 Tržič, Slovenia
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Information

Athletic Club Museum
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VALENCIA, Spain

Bombas Gens Centre d'Art Bombas Gens Art Centre

The Foundation for the Love of Art (Fundació Per Amor a l'Art), a private foundation, created this museum of contemporary art. The foundation restored a derelict 1930 gas pump factory to a high standard for the museum and provides access to a Spanish Civil War bomb shelter and a medieval farmstead, both of which they discovered on the site during the restoration. In the year prior to opening, the museum engaged deeply with local communities and organisations, including the library and schools. The museum organises a wide range of activities for children and adults, access to which is free, as is to the museum.

The foundation, which was set up and funded by Susana Lloret Segura, an academic psychologist, and her husband, José Luis Soler, founder of Ubesol, a large cosmetics and cleaning products company, also supports programmes for vulnerable young people in the area and research into rare genetic disorders. The Generalitat Valenciana has awarded Bombas Gens recognition as a "Project of Social Interest", which is given to organisations that have an impact within and outside the Valencian community.

L'ESCALA, Spain

Alfolí de la Sal – Museu de l'Escala Salt Warehouse – Museum of l'Escala

In 2017, Museum of l'Escala opened in the meticulously conserved 17th-century building of a former salt warehouse in l'Escala, today a seaside resort in Costa Brava. Salt, which was important for the economy and tax system of early modern Europe, was brought from Majorca and used in the preparation of fish, especially anchovies, which was the main industry in l'Escala. The building fell into disrepair during the 20th century. Thanks to a public campaign, the iconic building was saved from demolition and purchased by the municipality.

The museum's permanent exhibition presents the history of l'Escala from the Iberian, Greek, and Roman periods to the Middle Ages and modern times. It captures the way of life of the fishermen's village that was l'Escala before it became a tourist resort. A separate section of the exhibition is dedicated to life and work of Victor Català, pseudonym of Caterina Albert (1869–1966), renowned author of the Catalan modernist novel *Solitude* (1905). She was born and lived in l'Escala.



Information

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Information

Salt Warehouse – Museum of l'Escala
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LLEIDA AND BALAGUER, Spain

PLANTA

PLANTA, a bold contemporary art project, represents the latest phase in the post-industrial development of a vast complex that was and is still active in one of the toughest heavy industries in Catalonia – extracting and crushing rock for producing concrete and asphalt. Located near the city of Lleida, La Plana del Corb industrial complex, owned by the Sorigué family since 1954, has diversified its core business and is now involved in landscape architecture, garden management, and various ecological technologies.

The company is regenerating this severely damaged industrial site, using soft ecological technologies – olive groves, gardens and

parks, and in the heart of the industrial complex, art for the public to enjoy. The non-profit Sorigué Foundation, working closely with the Sorigué family, is responsible for collecting and exhibiting outstanding works of contemporary site-specific art at PLANTA, the culmination of Sorigué's evolving philosophy of corporate responsibility. PLANTA's mission is to create synergies between enterprise, knowledge, architecture, landscape, and art in support of talent and innovation.



Information

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GRÄNICHEN, Switzerland

Hexenmuseum Schweiz Museum of Witchcraft Switzerland

Museum of Witchcraft opened in its new home, the medieval Liebegg Castle, in 2018. Located atop a wooded hill near the village of Gränichen, the castle, which was built in the 13th century, is a listed building.

The mission of the museum is to create a neutral place where visitors can explore the topic of witches and witchcraft, including the beliefs and customs, and folklore and traditions associated with them. The museum records, to the extent possible, everyone in Switzerland who was executed as a witch, including their name, place, and other information. The exhibition explores the impact of the tragic story of witches

in the past as well as in modern society, albeit in different ways, and considers how we view witchcraft today. A great variety of memorabilia related to witchcraft and to stories about witches reveal that this phenomenon can be found in many cultures and civilisations on all continents and from ancient times to the present day.

Located in the attractive setting of the castle, the museum offers guided tours, talks, tarot workshops, and such events as night walks during the full moon. A nocturnal visit during Walpurgis Night, which is celebrated at night on April 30th and during the day on May 1st, is the highlight of the year.

Information

Museum of Witchcraft Switzerland
Schloss Liebegg, Liebegg 2, 5722 Gränichen AG, Switzerland
+ 41 62 897 39 09 | www.hexenmuseum.ch | info@hexenmuseum.ch

LAUSANNE, Switzerland

Musée Historique de Lausanne Historical Museum of Lausanne

The Historical Museum of Lausanne reopened in 2018 in the former Lausanne Episcopal Palace, a listed monument. The building has been renovated with the utmost attention to the integrity of the architecture and to striking the right balance between it and the story told within its walls. The building's heritage offers a unique opportunity for this city museum to present the history of the place where it is located, which it does in its new permanent exhibition, "Lausanne, the Exhibition".

The mission of the renovated Historical Museum of Lausanne is to reveal the essence of the city and the multifaceted relationship between its residents and its

past by showcasing the spirit of its historic building and its rich collections.

The exhibition introduces the broad theme of Lausanne's urban transformation, questioning the present as it does the past and building bridges between art, history, economy, architecture, and politics. In cooperation with Lausanne's immigration office, the museum is involved in projects promoting the integration of migrants. From a hilltop overlooking a modern European city, the museum unveils history and the importance of passing on historical knowledge to future generations.

ZÜRICH, Switzerland

Landesmuseum Zürich National Museum Zurich

National Museum Zurich, a branch of the Swiss National Museum, was established in 1891, just at the time when the modern federal state was created. Located close to the central station of Switzerland's main city, the museum has been extensively modernised in recent years and expanded with the incorporation of a new building, designed by Christ & Gantenbein, to house exhibition spaces, the library, and the auditorium, with a renewed concept of public monumentality and sustainability.

In 2019, the museum completed the reorganisation of its permanent exhibition in six sections: "Ideas of Switzerland", "Archaeology in Switzerland", "History of Switzerland", "Simply Zurich", "Collection in the West Wing", and, last

but not least, "A Magic Carpet Ride Through History", which introduces children to the historical method. A commitment to education permeates the project. There are games for all ages, including ones dedicated to the origins of agriculture and livestock, and new formats like Lakritz (Liquorice), to attract youngsters.

All in all, the National Museum Zurich mobilises its collections and historical research to put Switzerland on the map of Europe and the world, across history and in recent times, without neglecting such contemporary issues as undocumented migrants, women's rights, social cohesiveness, nationalism, and climate change.



Information

Historical Museum of Lausanne
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Information

National Museum Zurich
Museumstrasse 2, 8001 Zürich, Switzerland
+41 44 218 65 11 | www.landmuseum.ch | info@nationalmuseum.ch

SOLOTHURN, Switzerland

Museum Altes Zeughaus Old Armoury Museum

In June 2016, the Old Armoury Museum reopened in the 400-year-old armoury with the mass staging of its outstanding military history collection. This listed building was already in use as a museum in the 18th century. Military history is changing and so too is the museum. It no longer focuses on battles, arms and armour, and the technical aspects of cannons and other weapons, but on conflicts from a social and cultural history perspective. During the two years that it was closed, the museum renovated the building, renewed the permanent exhibition, and created temporary exhibitions that question and invite visitors to reflect upon opposing realities – war and peace – and how conflicts can be resolved peacefully.

The theme of non-violent conflict resolution in the military history and mercenary system of the Solothurn region is captured in a remarkable 19th-century painting. It shows Niklaus von Wengi's courageous attempt to prevent the use of weapons in the 1533 war between Catholics and Reformists in Solothurn. Guided tours, special evenings, workshops, conferences, and meetings are among the activities carried out throughout the year.

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Information

Old Armoury Museum
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ARBON, Switzerland

MoMö Schweizer Mosterei und Brennereimuseum MoMö Swiss Cider and Distillery Museum

Located in the historic town of Arbon, on Lake Constance, MoMö Swiss Cider and Distillery Museum opened in October 2018. The interactive exhibition shows how the cider company Mosterei Möhl, which is closely connected to the family Möhl, grew in five generations from a farm and guesthouse to a modern apple juice fruit processor. Visitors can explore all the stages in the making of cider, from “apple to juice”. Outside the museum, visitors can walk around the small orchard and along a bee trail, where they can see these insects, which are so indispensable for pollinating flowers, in their hives.

Reflecting the story the museum tells, its architecture combines aspects of the

traditional wooden agricultural buildings of the surrounding area and industrial structures. Its gabled silhouette and simple vertical wooden cladding contrast with its sheet metal roof. The museum collects objects of technological, cultural, and historical significance and conducts research into the history of fruit cultivation and fruit processing in a changing society. Visitors are warmly welcomed to the museum and invited not only to explore the cider-making process but also to play an active role experiencing the results in the café and the orchard.

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Information

MoMö Swiss Cider and Distillery Museum
St. Gallerstrasse 209, 9320 Arbon, Switzerland
+41 71 447 40 73 | www.moehl.ch | moehlsaft@moehl.ch

LENZBURG, Switzerland

Museum Burghalde

Museum Burghalde, a regional museum that began operation in 1937, moved into the Burghalde, a 17th-century listed ensemble of buildings in a large park at the edge of Lenzburg's Old Town in 1985. Completely redeveloped, the permanent exhibition presents the history of the town and its surroundings over 15,000 years, from the Palaeolithic period to the modern era. Museum Burghalde also exhibits the only collection of Russian icons in Switzerland, fostering in this way a wider intercultural perspective.

The museum draws on its rich Stone Age collection, featuring materials excavated at a UNESCO World Heritage site, for its permanent exhibition and popular

“Ancient History Workshop”. Well-designed interactives and many hands-on experiences encourage visitors to explore the social, cultural, and industrial history of the town and region. The children's trail features audio stations, without text, so children can explore the museum independently. The effective use of technology widens the exhibition's appeal to a broad range of visitors as well as to specific target groups.

The complete renovation of Museum Burghalde has transformed it from a classic local history museum, which continues to contribute to the town's regional identity, into a modern, diverse meeting place for its community and the general public.

SUSCH, Switzerland

Muzeum Susch

The decision to locate Muzeum Susch, a contemporary art museum, in a rural alpine village, was determined by the founder's desire to create a “slow art” museum. Architects Chasper Schmidlin and Lukas Voellmy restored the old medieval monastic complex, including a 19th-century brewery building. Günther Vogt did the landscaping. Passages within the museum, which penetrate the mountain, take the visitor on thought-provoking itineraries, from intimate and unmediated contact with water and stone to multiple permanent installations carefully embedded in singular exhibition spaces.

Grażyna Kulczyk, a prominent Polish art collector, founded and chairs Art Stations Foundations CH, the governing body of this private museum.

Muzeum Susch pays special attention to women artists from Central and Eastern Europe. Many artists, among them Monika Sosnowska, Mirosław Bałka, Jarosław Kozłowski, Sara Masüger, and Adrián Villar Rojas, have created site-specific works and installations for the museum.

Muzeum Susch has succeeded in creating a close relationship between the interior spaces and works of art, while strengthening the links between a cosmopolitan project and the local physical, sociocultural, and linguistic environment. Noteworthy is the use of Romansh, the language spoken in this area of the Swiss canton of Grisons. Through its research and educational activities, Muzeum Susch promotes artistic innovation in multiple media.



Information

Museum Burghalde
Schlossgasse 23, 5600 Lenzburg, Switzerland
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Information

Muzeum Susch
Surpunt 78, Ch-7542 Susch, Switzerland
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LENZBURG, Switzerland

Stapferhaus

Founded in 1960, Stapferhaus, which is named for the visionary Swiss philosopher Philipp Albert Stapfer, asks difficult questions, explores big ideas, and fosters a culture of dialogue. In 2018, Stapferhaus moved from Lenzburg Castle to its permanent home in a new building at the Lenzburg railway station. This wooden building is designed for change. The walls can be rearranged, the floors opened, the stairs moved. The façade and forecourt offer additional surfaces and spaces. In a word, the building lends itself entirely to the exhibition experience and the museum's public.

The new exhibition, "Fake: The Whole Truth", takes the form of an "Office for the

Whole Truth", with eight departments. Each department explores scientific findings, timely questions, and personal attitudes to truth and falsehood, whether fake news, lies, or other forms of deception. Visitors are drawn into a complex debate as they interact throughout the exhibition with people in positions of responsibility who are struggling for the truth, talking about honesty in love, and about civility in everyday life. They heed the call of the chief civil servant: "The Truth Needs You!" Through playful storytelling, "Fake: The Whole Truth" makes a philosophically complex topic accessible to a broad audience and provides the public with the tools they need for telling truth from falsehood in their everyday lives.

ÇANAKKALE, Turkey

Troy Müzesi Troy Museum

The Museum of Troy features exceptional objects from the archaeological excavation of this Bronze Age city. The museum is located in a welcoming new building outside the city of Çanakkale, near to the site of Troy. The exhibition presents the history of the archaeological site through artefacts, multimedia, and interactives, addressing contemporary issues and connecting past and present.

Integrated into the exhibition are questions of plunder, cultural property rights, ownership of heritage, repatriation, and national identity, among other issues. The exhibition also encourages visitors to consider how, with the distance of time, we make war into something

beautiful when the reality is so brutal. It does so by comparing the Battle of Troy with the Battle of Gallipoli, which was fought near Troy millennia later.

Of the 700,000 visitors to the archaeological site each year, about 100,000 came to the new museum during its first twelve months of operation. The museum complements the archaeological site by deepening the visitor's understanding of Troy and its historical context. The museum also works closely with the local community. The nearby village offers cafes, bed and breakfast accommodation, handicrafts, and a chance to experience the country, the people, and their history.

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Information

Stapferhaus
Bahnhofstrasse 49, CH-5600 Lenzburg, Switzerland
+41 62 886 62 00 | www.stapferhaus.ch | info@stapferhaus.ch

Information

Museum of Troy
Merkez İlçe, Tevfikiye Köyü, Truva 6 Sokak No:12, 17100 Çanakkale, Turkey
+90 286 217 67 40 | muze.gov.tr/muze-detay?SectionId=TRO01&DistId=TRO | canakkalemuzesi@kulturturizm.gov.tr

EDINBURGH, United Kingdom

National Museum of Scotland

The National Museum of Scotland is dedicated to the history of Scotland and its relation to the world. The museum recently completed a 15-year, £80 million renovation and refurbishment project. The adjacent Victorian building, which was inspired by the Crystal Palace, was restored to its former glory. In 2016, ten galleries devoted to decorative arts, design, fashion, science, and technology reopened. In 2019, the last three galleries, those dealing with East Asia, Egypt, and ceramics, were completed. Highlights from the museum's vast collection are now beautifully presented in these thematic galleries. Exquisite and intriguing objects are juxtaposed in surprising ways to delight, suggest new connections, and arouse

curiosity. Objects are interpreted from multiple perspectives and enriched with interactive content. Visitors are even allowed to touch many things.

Admission is free, and thanks to the new galleries and wide array of public programmes, the museum attracted 2.3 million people in 2018. The museum partners with major Edinburgh cultural and arts festivals, as well as with community organisations. A key to the museum's success is consultation with visitors on the creation of the various galleries and programmes.



Information

National Museum of Scotland

Chambers Street, Edinburgh EH1 1JF, Scotland, United Kingdom

+44 300 123 6789 | www.nms.ac.uk/national-museum-of-scotland/ | info@nms.ac.uk

DUNDEE, United Kingdom

V&A Dundee

Scotland's first design museum, V&A Dundee, tells a global story about the importance of design internationally and about Scotland's design achievements in particular. The museum, which opened on 15 September 2018, stands at the centre of the £1 billion transformation of the waterfront in Dundee, a small city struggling with poverty and other urban challenges.

Japanese architect Kengo Kuma designed the museum as a "living room for the city", an open, welcoming space for everyone. His design, with its complex and layered geometry, was inspired by the dramatic cliffs along the Scottish coast. The result of this £80.1 million project is a spectacular building that extends over the River Tay.

It houses permanent Scottish Design Galleries and a large temporary exhibition space for travelling exhibitions from V&A London and various international partners.

The V&A Dundee team engaged over 100,000 people, including local community groups, schools, professional designers, and many others, before the museum opened.

The opening of V&A Dundee has given the city new confidence and hope. Kuma's iconic building attracts many visitors. In its first year of operation, the museum drew 830,000 visitors, an indication of the impact of this new museum, both socially and economically.



Information

V&A Dundee

Riverside Esplanade, Dundee DD1 4EZ, Scotland, United Kingdom

+44 (0) 1382 411 611 | www.vam.ac.uk/dundee | info@vandadundee.org

CARDIFF, United Kingdom

St Fagans National Museum of History Sain Ffagan Amgueddfa Werin Cymru

St Fagans, an open-air museum in Cardiff that is part of National Museums Wales, holds the national collection of Welsh history and archaeology and the national archive of Welsh oral testimony and vernacular and folk culture. The goal of the six-year redevelopment project, at a cost of £30 million, was to create history with, rather than for, people. The museum team mobilised large-scale public participation by investing in long-term partnerships with 120 organisations in the private and public sectors – they provided over 3,000 volunteers. Research organisations, as well as artists and craftspeople, among others, also took part. This participatory approach changed many aspects of the museum's way of working, which is still evolving, as the museum strives to develop

new, more democratic, models for being a national museum.

This approach resulted in many social benefits: a fresh re-interpretation of the main building, play area, an eight-fold increase in dedicated learning spaces, two archaeological constructions, and Gweithdy, a new national centre for creativity and craft skills. These new spaces offer a supportive environment for visitors to develop their skills and confidence. The new exhibitions in the main building and in Gweithdy were co-created and co-curated through visitor forums, with the goal of providing interesting, engaging, and participatory opportunities for individual visitors.

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Information

St Fagans National Museum of History

Michaelston Road, Cardiff CF5 6XB, Wales, United Kingdom

+44 29 2057 3500 | museum.wales/stfagans/ | stfagans@museumwales.ac.uk

Awards 1977-2019

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, Povoas 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

Silletto Prize

The Saurer Museum, Arbon, Switzerland

2015 Glasgow | United Kingdom

Guest of Honour: Councillor 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

Silletto Prize

The Familistère at Guise, France

Silletto 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

Silletto Prize

Leiria Museum, Leiria, Portugal

2018 Warsaw | Poland

European Museum of the Year Award

Design Museum, London, United Kingdom

Council of Europe Museum Prize

War Childhood Museum, Sarajevo, Bosnia and Herzegovina

Specially commended

Vapriikki Museum Centre, Tampere, Finland (Special Commendation for Sustainability)

Helsinki City Museum, Helsinki, Finland

Lascaux IV- International Centre For Cave Art, Dordogne, France

Rainis and Aspazija's Museum, Riga, Jurmala and Dunava, Latvia

Museo dell' Opera del Duomo, Florence, Italy

Museo Egizio, Turin, Italy

University Museum Of Navarra, Pamplona, Spain

Kenneth Hudson Award

Estonian National Museum, Tartu, Estonia

Silletto Prize

Betina Museum Of Wooden Shipbuilding, Betina, Croatia

2019 Sarajevo, Bosnia and Herzegovina

The European Museum of the Year Award

Rijksmuseum Boerhaave, Leiden, Netherlands

2019 Sarajevo | Bosnia and Herzegovina

European Museum of the Year Award

Rijksmuseum Boerhaave, Leiden, Netherlands

Council of Europe Museum Prize

Museum of Communication, Bern, Switzerland

Specially commended

Museum of Apoxyomenos, Mali Lošinj, Croatia

House of European History, Brussels, Belgium

Museum Plantin-Moretus, Antwerp, Belgium

Moesgaard Museum, Højbjerg, Denmark

Verdun Memorial, Fleury-devant-Douaumont, France

The National Museum in Szczecin – The Dialogue Centre Upheavals, Szczecin, Poland

Pan Tadeusz Museum, Wrocław, Poland

Kenneth Hudson Award

World Museum, Vienna, Austria

Silletto Prize

St. George Shipwreck Museum, Thorsminde, Denmark

Portimão Museum Prize

Brunel's SS Great Britain, Bristol, United Kingdom

Meyvaert Museum Prize for Sustainability

World Nature Forum, Switzerland

EUROPEAN MUSEUM FORUM

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EMF website

www.europeanforum.museum

Council of Europe website

website-pace.net/web/apce/the-museum-prize

European Museum of the Year Award. The Candidates 2020

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The Yeltsin Center, a cultural and social institution located in Ekaterinburg, contributes to the continued development of Russia as a democratic state. The primary mission of the Center is to preserve the historical heritage of the country's first President, Boris Yeltsin, and his epoch. The core of the Center is the museum. Equipped with the newest multimedia technologies, the museum vividly presents original documents, archival photographs, and artifacts of the 1990s.

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