



## 2023 EUROPEAN MUSEUM ACADEMY AWARDS Luigi Micheletti Award and DASA Award

### The Judges' Report



## THE JUDGES' REPORT

*One of the cornerstones of our award scheme is to visit every museum which enters our competition, and we appreciate the value, especially for smaller museums, of having the opportunity to take part in face-to-face discussions with the jury members who come to your country. While it was important for us to maintain the continuity of the awards during the Covid epidemic by conducting online judging conversations for the 2020/21 Awards, we felt this is no substitute for these personal dialogues. In 2023 we were able to fulfil all our obligations.*

[DA] = Dasa Award. [LMA] = Luigi Micheletti Award.

ZOOM CHILDREN'S MUSEUM in Vienna, *Austria* describes itself as a learning, flexible organisation responding to society's changing needs and considering contemporary concerns. It is a private association catering for children from the age of eight months to 14 years, recognising their individual skills and interests and enabling them to engage with various topics covering art, science and culture playfully and with all their senses. Its main permanent exhibition is in the form of a ship where children of different ages can have fun. In addition, there are four main areas, beginning with ZOOM Ocean, a play and adventure area taking account of motor, cognitive and social skills of children from eight months to six years. ZOOM Studio is where children aged 3-12 can try out various artistic techniques and materials, while in the ZOOM Animation Studio 8- to 14-year-olds have the opportunity to produce their own animated films through teamwork with ZOOM facilitators. More recently, ZOOM Mobile, now in its third year, makes its way to schools, kindergartens and public open spaces where it offers workshops or playrooms for those who cannot visit the museum. The activities have been prepared by a scientific study of the needs of the city and the potential cultural answers, whose results are openly accessible. ZOOM offers a radical version of the 'inclusive museum'. A respected, well-established institution, it takes its carefully tailored activities to where people live. Conceived after the Covid great divide, ZOOM Mobile is the model for museums that want to be themselves, outside their own walls. [DA]

*Belgium's* candidate is Felix ART AND ECO MUSEUM at Drogenbos in Brabant. Felix De Boeck (1898-1995) divided his time between his work as a pioneer in abstract art in Belgium in the 1920s and as an ecological farmer at the family homestead which now houses the museum. He is described as a soft anarchist who preferred the rhythm of nature to profitability and an avant-gardist with a vision of a revolutionary new society where co-operative action, pacifism, social engagement, anti-individualism and anti-capitalism were characteristic features, in reaction to the destructiveness of the First World War. In his lifetime the artist and his wife not only welcomed guests but were very helpful to people in need in the community. The former stables are now exhibition galleries, with exhibitions of rural life, including the biodiversity project and nature reserve which is part of the museum site. A recent introductory room visualises the X in the museum's title, the meeting point between art and eco, in a timeline illustrating Felix's eventful life in the 20<sup>th</sup> century, with paintings, archive documents and pictures. The museum aims to maximise the artist's legacy by integrating the local communities and their specific wishes, needs and dynamics. A local eco committee supports the ecological side of the museum's work, and inclusiveness can be seen in trilingual texts and information on social networks. The challenge of

combining approaches to modern abstract art with the old family farmhouse and surroundings is met well, with an inclusive atmosphere clearly at the centre of the museum's work. [LMA]

VIROVITICA CITY MUSEUM in *Croatia* is a local museum with historical, art, ethnographical and archaeological collections from the city and county of Virovitica-Podravina from prehistory to the present day. Founded in 1953, it is housed in the magnificent historical building of Pejačević Castle (1804). In 2019 the integrated European project of the restoration of the castle, the revitalisation of its park and the presentation of a new thematic permanent exhibition called Wood Age was completed. The universality of wood is illustrated through all modes of use, and its uniqueness through the artefacts on display. The museum emphasises that wood is an essential part of the intangible traditional heritage and illustrates this through three crucial elements of human existence – family, work and communication. The latter encompasses folklore, social life and spirituality through the co-existence of man and wood. Environmental sustainability is illustrated, and co-operation with the local community and associations that encourage heritage preservation is emphasised. There are workshops for children and a pensioners' club has been established with the help of volunteers, as well as co-operation with schools and a local community college. Ecological workshops relating to Earth Day and Water Day deal with the reuse of waste in co-operation with a utility company. There is also work with the blind and visually impaired, and with the Center for Education and Rehabilitation in the city. In 2022 the museum received recognition as the holder of the Živa Award for the best Slavic museum. [LMA]

The *Czech Republic* has provided two candidates this year. First is the ZÁMAČEK MEMORIAL at Pardubice, which commemorates 194 people executed by the Nazi occupiers after a group of Czech partisans killed Reinhard Heydrich, the Deputy Reichsprotektor of Bohemia and Moravia in 1942. During the Communist era the only monument devoted to the victims was a small one, built in 1949. The site was poorly organised until a small group of citizens and historians decided, with the support of the city, to establish a new one, which was inaugurated in 2021. The current exhibition not only commemorates the events of 1942 but places them in a broader context of pre-war, war and post-war events. Many Czech citizens did not know the role the city of Pardubice played in Operation Silver A and its three-man team. The new building does not overshadow the overground granite monument from 1949 with its cavity in which three urns containing ashes of the victims were placed. The new circular exhibition hall is underground, accessed by a ramp. The exhibition itself is very small, representing both the victims and perpetrators. Each has a face and a biography, a remarkable feat of identification. The small, committed staff of educators offer explanations to all groups. As well as being a highly emotional place where visitors feel, on the spot, the tragedy of the innocent victims who died just because they were Czech, the Memorial is also a vivid lesson about the cruelty of any dictatorship and a warning to today's generation about hating others just because they are different. [LMA]

The second Czech candidate is the MUSEUM OF JOHN AMOS COMENIUS at Uherský Brod. The museum moved in 1931 to its present location in a castle in part of the former town walls and the building was completely restored between 2016 and 2022. This is the largest museum in the world devoted to the legacy of the 17<sup>th</sup>-century scholar whose contribution to education and the sciences is recognised worldwide. As such, it serves as the main documentation centre, co-operating with national and international scholars and institutions. It is also partly a Museum of Moravian Slovakia, which aims to contribute to the preservation of local traditions. The exhibition is divided into two parts. The first is devoted to Comenius. Visitors walk through seven stages of his life, from Rudolphian Prague to Amsterdam of the Golden Age, witnessing the beginning of his career as a teacher, as well as the difficult periods spent in exile. Every stop includes a well-designed, playful element. Secondly, the exhibition concentrates on a perspective of Comenius's inheritance. There are

also two immersive installations – labyrinth and theatre. Various educational programmes are offered, based on Comenius's principle that learning should be illustrative. It also offers learning and studying opportunities, hosts lectures and international conferences. This is a unique meeting place dedicated to the life and work of a scholar who had a great impact on the development of learning in an epoch of great achievements and advancement in all fields of knowledge. The museum is also important for showing the common civilisation of today's Europe. [DA/LMA]

Oksbøl in *Denmark* is the home of FLUGT – REFUGEE MUSEUM OF DENMARK, opened in 2022 as part of the Vardemuseerne, a state-recognised museum in the municipality of Varde in the westernmost part of the country. From 1945 to 1949 in the forest of Oksbøl was the largest refugee camp ever in Denmark, traces of which can still be seen, including the complete layout of the camp. The building housing the museum is the restored hospital of the camp with a new, elegant space connecting the (previously separated) historical buildings. The museum was 10 years in the making, the theme facing opposition not only on the political front but also from some museum colleagues. Exhibitions are divided into two parts, one dedicated to the history of the site, the other telling the story of refugees since the juridical birth of this term. The museum has three objectives – to tell the story of the camp established towards the end of the Second World War and immediately after, when 250,000 civilian refugees came from Germany to Denmark; to tell the story of refugees – why do people flee and how do they do so? How do they establish roots again and how does their experience affect the rest of their lives? And thirdly, to create a meeting place for democratic conversation for different groups. The outdoor audio tour is a walk in the landscape, but with a theatre piece going on in your head. The authenticity of the place is both in the building and the atmosphere of the forest, elements combined to provide an experience for visitors, helping them to see the many similarities between refugees then and now. [LMA]

*Georgia's* candidate is THE UNION OF TBILISI MUNICIPAL MUSEUMS in the capital. Founded in 2016, this united nine independent museums in a single institution. They are owned by the State, but co-operation with the municipality is strict and funds for most activities come from this source. All but one of the museums unite memorial houses belonging to significant individuals who played a great part in the creation of modern Georgian culture, especially through literature. Writers became a symbol of national identity during the long period of prohibition of the national language under the Russian Empire, and during the complications and tragedies of the USSR. The Union defines its mission as 'a synergy of the traditional museum activity and an educational aspect, which focuses on knowledge sharing to each person'. There are 20 permanent educational programmes for users ranging from youngsters in juvenile rehabilitation institutions, to soldiers. All programmes include practical, entertaining workshops, giving participants the opportunity to satisfy their curiosity and deepen their knowledge. The Union is primarily for Georgian visitors, but each writer is put in a European framework in terms of storyline and storytelling. This is a group of museums where a clear concept has been put into practice effectively, creating a variety of learning spaces with a harmonious homogeneity, while preserving the individuality of each museum. A project developed in a complex geopolitical context, thanks to the determination and good leadership and a committed staff. [DA]

The first of Germany's two candidates is FORUM WISSEN in Göttingen. It is a university museum of the Uni Göttingen. In addition to the permanent exhibition there are plans to add a biodiversity exhibit and a series of lecture halls. The Forum is devoted to knowledge, making more than 70 of the university's collections accessible to members of the public and enabling them to participate in its current discussions and challenges. The core exhibition, 'Spaces of Knowledge', focuses on the places, conditions, processes and context in which knowledge is created. All spaces combine objects from different eras and scientific fields to highlight methodical foundations by enabling direct comparisons. Three guiding principles

have been introduced: (1) the different perspectives that influence our perception of objects; (2) the practices that contribute to the creation of knowledge; and (3) the networks created through the accumulation of knowledge. Visitors walk through a 'Museum within the museum', get to know procedures and instruments in the Laboratory, pursue research methods in the Field, discover writing systems and tools at a walk-in Desk, and join current scientific discussions in an interactive audio piece. Blind Alley shows the trial-and-error approach and occasional failures in research projects. The Forum provides learning opportunities for the university's students. Currently 25 are employed from a wide variety of disciplines, arranging their own guided tours and workshops as well as monitoring exhibition spaces and talking to visitors. Students and researchers at the university can present their current research topics to the public as part of special exhibitions. [DA]

INFOTURM STUTTGART (ITS) is the second candidate from *Germany*. From 1998 exhibition spaces were installed to inform the public of the planning and building progress of the new Stuttgart main railway station. Recently ITS moved into the new InfoTurm, located on platform 16. It informs visitors about the project, enables discussions and sharing of opinions, and future opportunities. It is funded by the independent Bahnproject Stuttgart-Ulm e.V. association. The building housing the Turm is three storeys high and is not permanent. The key exhibition focuses on the history of the construction site and project, starting outside the Turm in the kilometre-long pathway one has to take to arrive at the platform. Knowledge is shared by interaction with visitors and by using a wide range of media and the latest technology, such as augmented and virtual reality. The exhibition, which is continuously updated, focuses on four key aspects – mobility, urban development, the fascinating world of civil engineering, and a timeline (political and social history). Digital content is divided clearly by questions: what is the Project? How will I benefit from it? How will the environment benefit? What has been achieved and what is still to be done? Texts are written in easy-to-understand language and the University of Hohenheim has awarded its Plain Language Seal to ITS's written texts. Although this is not a museum as such, ITS is an information centre on the history and progress of the site and of the construction of this huge new station in the city centre. Open for everyone every day, it provides immersive and innovative multimedia infotainment for young and old. [DA]

The XENOKRATEION ARCHAEOLOGICAL MUSEUM OF THE SACRED TOWN OF MESSALONGHI on the western mainland of *Greece* is a regional museum in a 19<sup>th</sup>-century building, one of the first schools established in the town which functioned until 1970 and was then abandoned. Thanks to the efforts of the municipality and the government, the building was given to the Ephorate of Antiquities of Aitolokarnania and Lefkada in 2010, to be turned into the museum. Restoration took place from 2014 to 2020 and the architects kept the shape and size of the classrooms. The area is very rich in archaeological sites and excavations are currently still taking place. The exhibitions introduce the culture of a part of the ancient Greek world that stood on the periphery and was poorly respected, due to the negative reputation of its inhabitants. The exhibition aims to reverse this false image, fostered by ancient historians presenting their countries as being backward. It extends over two floors and seven rooms and includes more than 1,200 finds, most of them unknown until recently, dating from pre-Mycenaean to Roman times. It includes connections to the natural environment, the role of the river Acheloos and salt lakes. There are educational programmes for schools and for families, who are invited to visit the archaeological sites. The museum plays an important part in the community, which is very proud of its latest acquisition. The story of this area, better known for its recent history than the past, is told in a unique way where nature meets the ancient sites and explains their development. [DA]

The second candidate from *Greece* is the BASIL PAPANTONIOU FOUNDATION in Nafplion, formerly the Peloponnesian Folk Art Foundation founded by Ioanna Papantoniou. It is one of the leading museums in Greece dedicated to presenting and researching traditions

from costumes to music, as well as illustrating the impact of European art, customs and fashion in Greek society. The present application is a small exhibition telling the story of Greek refugees from Asia Minor who fled to Greece in 1922 and was organised on the 100<sup>th</sup> anniversary of what is known as the Asia Minor Catastrophe. It consists of photographs of the period and costumes from Asia Minor, accompanied by a film presentation and documentary on the research carried out on the traditions and customs of Asia Minor and how they have survived until today in the areas where the refugees settled. The innovation here comes across in the interesting juxtaposition of photographs divided into two rows. The upper row depicts mainly family photos taken in cities and villages of Asia Minor, allowing visitors to distinguish the status of families. The lower row depicts the mass of refugees as they arrived in Greece – in this case it is impossible to distinguish between the classes and filled with a deep sense of tragedy. The costumes in the exhibition are an integral part of the theme: each has a story to tell about the person who owned the costume, why it was saved, and its importance, emotional or otherwise. This small exhibition compared with others could be dismissed, but it touches on aspects and parameters in a simple and low-budget way that inspires all of us to follow its example. [LMA]

Three entries from *Hungary* this year include two in Budapest. The first is the HOSPITAL IN THE ROCK NUCLEAR BUNKER MUSEUM, located in the centre of the city. On the outbreak of the Second World War large sections of this natural limestone cave system below Buda Castle were reinforced as a bomb shelter. Fear of air raids led to the establishment of a bomb-proof hospital which came into operation during the Siege of Budapest (1944-45) and again in the Hungarian Uprising of 1956. During the Cold War period of the 1960s it was adapted as a nuclear shelter and classified Top Secret until 2002. The museum, 15 metres underground, opened in 2008 with reconstructions of wards, operating theatre and an x-ray area, supplemented by 200 wax figures made in-house. The museum is operated by 'The Rock' Public Benefit Foundation and has no State subsidy, stating it is independent of parties, ideologies and churches. There are interactive guided tours and history lessons for school groups. The museum considers it important to deliver its message even to those who cannot afford the entry fee. Since 2017, with its UTI funding, the Foundation has been supporting school trips for about 1,000 children per year. In 2019 the Hospital in the Rock Academy was founded, its aim being to supplement the experience of the visit with online content, an e-learning based educational programme. This highlights the history of 20<sup>th</sup> century conflicts in Hungary from the point of view of the medical staff who had to deal with the victims, housed in the original building, and this is clearly laid out by the museum's dedicated and enthusiastic staff. [DA]

The second entry from Budapest is the HUNGARIAN MONEY MUSEUM AND VISITOR CENTER. This new museum is housed in a spectacular palace with a conspicuous central tower designed by Gyula Sándy. The building was originally the Postal Palace but was badly damaged in the Second World War and again in the 1956 Uprising. Purchased by the Central Bank of Hungary in 2016, it has been sympathetically and substantially renovated. At the end of 2021, the MNB's Deputy Governance for Financial Institutions Supervision and Consumer Protection moved into the building. The museum was opened in 2022 with the aim of raising interest in financial culture for all age groups. It is 'integrated into the national and international institutional network of public collections as a national specialty museum'. The permanent collection, entitled the *Path of Money*, includes the numismatic collection of the Central Bank of Hungary and makes use of state-of-the-art digital technology and modern design. During the planning of the exhibition visits were made to other European museums with the same theme. The permanent exhibition, the 'Path of Money', is divided into five hubs, aimed at providing an entertaining exhibition for the general public but also education for all ages about the history of money and its various functions in society. Within the exhibition are several stories from Hungarian history. The website is in three languages, Hungarian, English and Chinese. It includes details of e-learning courses, offering a

personalised learning path after mapping a student's goals and interests and assessing their current knowledge. [DA/LMA]

The third candidate from *Hungary* is the HUNGARIAN OPEN AIR MUSEUM in Szentendre. This national museum, some 20 km from Budapest, was founded in 1967 and opened to the public in 1974. It is maintained by the Ministry of Culture and Innovation. The museum's ninth and latest unit is the Transylvanian building complex, inaugurated in 2022 and described as a milestone in the history of Hungarian museology. It features the everyday life of this national minority, but also aims to process and discuss historical issues and traumas. The museum co-operated with colleagues in museums in Romania and Germany during the planning of the exhibition, and local communities helped to present personal stories. This section is set apart from the other parts of the museum, across a road, and visitors are led into it past a signpost for the Hungary/Romania border crossing. After passing through a room with an immersive video display, visitors step into a town square with buildings grouped around it, representing everyday life in a city in Szeklerland. These include a post office, printing house, pharmacy, lawyer's apartment, coffee house, fashion store, a haberdasher's premises, and an Armenian merchant's shop. The research in furnishing these buildings has been meticulous, even to the point of ordering bolts of English tweed cloth from Yorkshire, from a 1930s catalogue. This is the first section to concentrate on Hungarians outside Hungary in the multi-cultural region of Transylvania, showing what it was like to live as a minority. Living history is integral to the success of this unit. The village section is not yet complete. [LMA]

Turin in *Italy* is the home of the MUSEUM OF SAVING. Founded in 2012 the museum is centrally located and describes itself as 'an innovated multimedia laboratory which aims to spread financial literacy among children, teenagers and adults'. It is privately owned and financed by Intesa Sanpaolo, one of the largest banking groups in Italy. The displays for the most part consist of all kinds of multimedia, while one room is dedicated to a large collection of moneyboxes. The museum has chosen the method of edutainment: quotations of famous writers and excerpts from well-known films are used to illustrate the themes of the displays in a light-hearted way. 3D videos, documentaries, theatrical animations and video games stimulate the visitor's active participation. Unlike some bank museums, it aims to disseminate financial education to people who run into difficulties in managing their own money and who have a lack of basic economic and financial skills. A project developed by the museum with the support of the EIB Institute is 'S.A.V.E. – Sustainability, Action, Voyage, Experience', launched in 2018. It is a travelling physical initiative (Discovery Truck) and since 2021 has taken the form of a virtual tour, offering an all-digital journey in which young visitors can explore themes of money management, sustainability and circular economy through videos, apps and workshops. This is a museum focused on financial literacy among all sectors of the population by means of a clear storyline at different levels of target groups, including migrants. [DA/LMA]

MO MUSEUM is in *Lithuania's* capital, Vilnius and is the largest private museum in the country. This is a museum of modern and contemporary art which opened in a new building in 2018, designed by Daniel Libeskind and is typical of his futuristic style. The museum is primarily financed by its own income and sponsorship. There is no permanent exhibition, and the museum year is structured around the production of two major exhibitions for the winter and summer season respectively. The track record of the productions since the opening of the museum demonstrates a keen awareness of the political climate and current issues in the chosen themes, which on the one hand are an interesting balance between issues with clear roots in Vilnius and Lithuania, and on the other hand issues with wider resonance in Europe and beyond. The stated mission of the museum is to offer meaningful and inspiring experiences to the broadest possible audience and to be a lively and relevant place for local and international visitors as well as first-timers and art professionals. The key idea is that all

art is about us, and the museum aims not only to showcase the art works but to invite visitors on an immersive and engaging journey, using sound, light, music and immersive scenography. The museum is young and energetic, which fits with the age groups the museum attracts. It has shaped a challenging and efficient method of storytelling by including the whole museum space and all forms of activities in the concept. [LMA]

In *The Netherlands* the origins of the ARTIS-GROOTE MUSEUM in Amsterdam date back to 1855 when the Amsterdam Zoological Society Natura Artis Magistra opened a museum in a monumental 19<sup>th</sup>-century building in the Plantage Park. Closed in 1947, it reopened under its present name in 2022 after a thorough restoration. The park also contains a zoological and botanical garden, a planetarium (1988), and the world's first 'Microzoo', Micropia (2014). The museum's central message is 'Everything is connected', emphasising links between humanity and everything else with which we share our world. The Big Questions asked throughout the museum include: Are plants intelligent? What will my great-grandchildren be eating? Is emptiness nothing? These spark new questions and conversations. The museum is divided into zones based around a sense or a limb. The visitor moves, observes, tastes and smells and is surprised by similarities with other life forms. Barriers between 'man' and 'nature' begin to recede. Good use is made of volunteers called 'connectors'. Besides providing practical information they assist staff by pointing out similarities among objects displayed. Educational programmes are either eco-system centred or cultural historical and are offered at precise time slots during the day, with an impressive response so far. The museum is reinventing the natural museum in a grand building which has been efficiently refurbished for today, at the same time showing great respect for the building's history. It is a perfect contribution to the other attractions in the park and its educational programmes show an interesting balance between the natural and cultural history elements. [DA]

NARC (NÚCLEO ARQUEOLÓGICO DA RUA DOS CORREIROS) in Lisbon, *Portugal*, opened in 1995, displays an archaeological exhibition excavation site in the basement of the Millennium bcp Bank in the centre of the city. It was discovered in 1989 during the rehabilitation of buildings belonging to the bank. In 2015 it was classified as a National Monument, owned by the State, and supervised by the General Department of Cultural Heritage (DGPC). The Millennium bcp Foundation is responsible for the management of the museum. In 2017 the Foundation decided to rethink the museography and inaugurated a new project, assigned to Atelier Brückner. NARC is a window to the past of Lisbon and tells the story of the city over the past 2,500 years. The site can only be visited with a free guided tour, during which diverse stories are told of the different people who made Lisbon their home over the centuries, to make it the multicultural city it is today. A Prologue introduces the visitor to an immersive environment in nine 'layers of history', presented by explanatory graphics connected to the objects of each period displayed in the main showcase. On the site the history-telling is supplemented by an audiovisual journey using archaeological elements to tell hidden stories about the past, supplemented by digital media, graphic panels, lighting design and immersive sound. The visit ends with Epilogue, a video projection showing the evolution of the city. It is more than remarkable when a private bank renounces its economic advantage and makes this historically valuable archaeological site accessible to the public without charging admission. [DA/LMA]

MARAMUREȘ MUSEUM - ELIE WIESEL HERITAGE MUSEUM in Sighet, *Romania* is in the former home of the writer, activist, and Nobel Prize winner. The house is in one of the Jewish neighbourhoods of Sighet. Wiesel was born here in 1928 and remained here when, at the age of 15 he was deported, first to Auschwitz and then to Buchenwald concentration camp. The museum develops its narrative around the family as an example of the Jewish community and their last days in the family home. It also serves as a memorial to the Holocaust and to Wiesel's legacy and ideals of empathy, tolerance, and respect. There is an introductory hall, the interior of a typical Jewish house, and the Blue Room, dedicated to



deportation and the Holocaust. The last section is a space of recollection and reflection, where visitors can read Wiesel's writings, watch documentaries, and participate in various educational activities. In the Blue Room a chart on the wall becomes poignantly factual, comparing the Jewish population in Maramureş before and after the war. A map retraces the march to the concentration camps and to death, symbolised by just three objects. The exhibition, interpretation and educational approach are rooted in Wiesel's humanistic principles. Educational and cultural events are held, including debates on 'difficult' subjects, and fostering tolerance, multiculturalism, and equality, all carried out on a very small budget. The museum dramatises the last days of the local Jewish community in a compelling narrative, supporting and cultivating remembrance and commemoration, while contributing towards preserving memories for future generations. [LMA]

In *Spain* the CARMEN THYSSEN MÁLAGA MUSEUM opened in 2011 as an art museum dedicated to 19<sup>th</sup> and 20<sup>th</sup> century Spanish painting. In its legal form, the museum combines private with public as a municipal sponsorship. On the municipal side the museum project is seen as an important element in the cultural transformation of Málaga, which wants to free itself from the reputation of being only a beach tourism destination. The museum building in the old town consists of an extensively renovated Renaissance palace, with a new functional extension. The museum aims to provide innovative experiences for its visitors and through its educational activities aims to include and involve the public. It has become a meeting place for knowledge to be shared by all, whether they work there professionally, come by chance or respond to the call for specific action. The special strength of the museum lies in its extremely committed educational projects. It is fully dedicated to sharing knowledge and igniting the creativity of its visitors. Interactivity and participation play a central role – in particular the 'Sala Nobile' project aims at the most diverse forms of participation, with a dialogue with other creators on current issues of concern which the museum displays in installations that propose questions and reflections derived from the work process. The exhibition team is extremely creative when it comes to making their own collection fruitful for topics as diverse as equality, diversity, social responsibility, environment, sustainability, and peace. The museum has become one of the city's central cultural institutions in a relatively short time. [DA]

The second entry from Spain is the PAU CASALS MUSEUM in Tarragona. Its origins lie in a private non-profit foundation established by Pau Casals (1876-1973) and his wife Marta in 1972 to preserve their summer house on the beach at Sant Salvador (El Vendrell), with its collections. The house of the world-famous cellist, conductor and composer was built in 1909, later expanded, and opened to the public in 1974. The set up was changed in 2001 and the villa was subsequently accessible as a museum. It was renovated, the exhibition redesigned in 2021-22 and it reopened the same year. The permanent exhibition unfolds in a series of 10 rooms, with three main themes: the Musician, the Man and the Humanist, with the latter theme standing out. The narrative perspective of the museum is biographical, and it works throughout with original quotes and original music, either played or composed by Casals. In this way the visitor gets a good impression of this unquestionably impressive personality. The objects and documents on display demonstrate Casals' humanitarian commitment, especially during his exile, showing the help he offered to many refugees. There are no temporary exhibitions but there is an extra room for studies and for educational interests. The museum fulfils its task of conveying the life of the world-famous musician, conductor, composer, and humanist. He appears as an outstanding figure of the 20<sup>th</sup> century who, beyond his musical talents, was such a significant activist for peace. The foundation behind the museum deserves great credit. [LMA]

TUNCELI MUSEUM in *Turkey* is in a small region of the same name. The inhabitants, whose origins are Iranian, used to have their own language (Zaza), which is now forbidden. The region has two large, partly overlapping minority groups - Alevites, a Sufism type of

Islam, and Kurdish. Tunceli is known as the most different city in Turkey in terms of belief, ethnic identity, and political views. People living in the countryside have always been defined as 'the other' and have been excluded by society. The Turkish state as we know it today began in 1923 but the Tunceli region rebelled. The State intervened and killed tens of thousands of people, partly by throwing them from a particular 38-ton rock, which is a place of remembrance. In the 1990s many villages were reduced to rubble as they were seen as hotbeds of Kurdish rebellion. In 2012 friendly peace talks between the Turkish government and Kurdish groups took place and a plan for the museum began. When talks collapsed the current director managed to keep the project alive by including the cultural and intellectual elite of the city, and by careful manoeuvring with the Turkish State. A clear strategy helped overcome mistrust and made people feel the museum is 'one of ours'. The museum is housed in the former base of Turkish soldiers responsible for the genocide and it is felt to be a highly sensitive place. The 1,800 m<sup>2</sup> courtyard is used for concerts, theatre performances, exhibitions, and film screenings. The exhibits include archaeology, ethnology, flora and fauna, faith (Alevism) and recent history. Explaining the Alevi faith, still not officially accepted today, is an important step for democracy, respect for beliefs and freedom. [LMA]

*Ukraine* has submitted an entry this year – the NATIONAL MUSEUM OF THE HISTORY OF UKRAINE IN THE SECOND WORLD WAR, in Kyiv. This is one of the largest complexes of its kind in Europe and includes a large green area as well as exhibition spaces and memorial monuments. Its structure dates from the Soviet era but since independence it has had a series of updates, with new exhibitions reflecting the critical aspects of the past, but more recently the current problems. The museum began collecting artefacts of the present Russian War of Aggression on Ukraine, to broaden its chronological scope and focus on the military struggle for Ukrainian independence, which started in 1917 and reached its climax in the present war. But with the start of the current full-scale invasion, it became the main priority and the museum's professional mission to collect, research and share with the world evidence of the existential battle taking place in the country. It was felt important to make the ongoing war visible not only politically or diplomatically, but also culturally. The most valuable objects were evacuated in February 2022 and the staff faced the new reality, in which the main exhibition did not operate, and the museum halls stood empty, as was the case in many other Ukrainian museums. Field trips were initiated to document evidence of the latest events, and objects were collected from the battlefield, from private homes, hospitals and public spaces – a remarkable but very tiring and dangerous job. Finding the correct way of storytelling became a very challenging issue, as it was necessary not only to document and commemorate the tragic experiences that most people were experiencing but to present it in an appropriate form which would be accepted by society and not have a re-traumatising effect on war survivors. Art was the answer, and in collaboration with the charitable foundation 'Ukraine for Heroes' the museum jointly presented an art and history exhibition conveying the message, 'Art can save lives not only figuratively, but literally'. For the first time in Ukrainian museum practice, real bulletproof vest plates that had already saved a life on the battlefield were transformed into art objects and got a second chance to save a human life again.

## CRITERIA FOR THE AWARDS

The European Museum Academy Awards consist of three elements – the EMA Prize, the Micheletti Award and the DASA Award. The EMA Prize has been established with the aim of recognising the outstanding results of organisations, researchers, and cultural institutions in creating pioneering museums or producing studies and carrying on projects of European relevance which are destined to influence the development of museological discourse at the international level. Unlike our Award schemes, this Prize is in the gift of the EMA Board and organisations cannot apply for it themselves. It is not being awarded this year.

For the Micheletti Award and the DASA Award, the following criteria have been established.

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

The criteria are concentrated on those aspects of a museum which – more than the quality of the exhibitions, of the building, etc. - contribute most directly to attracting and satisfying visitors beyond their expectations. Kenneth Hudson, the founder of the European Museum of the Year Award, called it 'Public Quality'. This means that the judges try to find out to what extent a museum meets the needs and wishes of its visitors and provides for their comfort and convenience.

Apart from particular criteria for individual awards, the following criteria are the most important in a whole package of factors which are evaluated:

### A. Basic appearance and performance

- *The building(s)* should be suitable for visitors, displays, collections and staff. It should, for example, serve the needs of the exhibition and the public, and not be merely a monument for its architect.
- *Exhibitions, displays* should cater for different levels and have a strong storyline supported by objects. For example, does the museum ask questions without providing all the answers?
- *Design, media, graphics*: their functionality, readability, and use of media.
- *Amenities* (taking into consideration the standards of the area) – parking, café or restaurant, shop, information desk, toilets, multilingual facilities, disabled access, publications of various kinds.
- *Management and staff* – customer friendliness; knowledge of current museum trends.

### B. Activities

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

- *Website*, taking into account its accessibility, quality and quantity, attractiveness, complementary to exhibitions and other activities.
- *Social responsibility* in relation to local, regional, and national communities. Mission statement.
- *Marketing and PR* – scope of media attention, acquiring support (friends, business club, etc.), network partnerships.

### **C. General atmosphere and bright ideas**

- *Bright ideas*, for example in exhibitions, funding, logistics, co-operation, new audiences.
- *General atmosphere* – visitor satisfaction after the visit.

***An important background consideration is to investigate the ways in which a candidate is likely to change the course of museum thinking or museum practice in these respects, nationally and internationally. That is why special attention is given to imaginative interpretation and presentation – conveying the mission of the museum – education, communication and amenities.***

Attention is also paid to conservation, storage, documentation, and training, even though their influence on the museum's public image is rather small. However, these activities must meet professional (inter-)nationally accepted standards.

### **Conclusions**

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

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

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

## **THE EUROPEAN MUSEUM ACADEMY PRIZE**

The EMA Prize has been established with the aim of recognising the outstanding results of organisations, researchers and cultural institutions in creating pioneering museums, or producing studies and carrying on projects of European relevance destined to influence the development of museological discourse at the international level.

It is an award given by experts with a proven European background to a museum or an institution which displays outstanding museological expertise, or to a person whose contribution to museum studies or museum projects is likely to change the course of museum thinking or museum practice, nationally and internationally. The EMA Prize, which is held by the winner for one year and is not necessarily presented every year, consists of a piece of contemporary sculpture by the Swiss artist, Etienne Krähenbühl (1953- ) and is given by the EMA Board on the basis of proposals submitted by its Pool of Experts, National Representatives, Institutional Supporters or other groups involved in EMA activities during the year. It is not being awarded this year.

## **THE LUIGI MICHELETTI AWARD**

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

The Micheletti Award is now in its 27th year and was set up by the Micheletti Foundation in memory of Luigi Micheletti, the founder of the Micheletti Archive of contemporary Italian history, who had formed large and important collections to be used as the basis of the museums mentioned above. While the prestigious Micheletti Award was formerly intended for museums of the history of technology, industry and science, the emphasis of the award is now on historytelling and is aimed at all types of museums.

## **THE DASA AWARD**

The first winner of the Micheletti Award, in 1996, was DASA – the German Safety at Work Exhibition in Dortmund, Germany. In its exhibition the DASA shows themes of the world of work from the past, the present and the future. The aim is to address a broad general public. The DASA is thus endeavouring to achieve effectiveness on a social level. The presentation of old, modern or future worlds of work, while at the same time focusing on man with all his concerns, needs and abilities, is very rare. When the DASA Award began, this was why the DASA wished to present other museums with their Award and accord them recognition for their presentation of the world of work.

Now in its 12th year, the current basic criterion of this Award is the quality of learning opportunities, in a comprehensive perspective: the museological concept, the quality of the storyline the creativity of the exhibition design and the programme of educational activities. Specific attention is also given to personal mediation, the interactive participation of the public and an effective mix of education and entertainment.

**This Award is open to all kinds of museums.**

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

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

**DASA WORKING WORLD EXHIBITION (DASA Arbeitswelt Ausstellung)** DASA in Dortmund covers the past, present and future worlds of work in an area of about 13.000 m<sup>2</sup>, with 12 exhibition units and three-dimensional exhibits. It is the permanent educational facility of the Federal Institute for Occupational Safety and Health Care (Bundesanstalt für Arbeitsschutz und Arbeitsmedizin) and informs the general public about the world of work, its status for the individual and society, and the importance of tailoring work to human requirements. The relationship between people, work and technology is demonstrated and explained in a variety of ways in the exhibition. The central theme is to establish human values at work, such as good health and dignity. DASA focuses on people and their physical, intellectual, social and cultural needs. [www.dasa-dortmund.de](http://www.dasa-dortmund.de)

## THE 2023 PANEL OF JUDGES

**René Capovin**

representing the Micheletti Foundation, Brescia, Italy

**Loukia Loizou Hadjigavriel**

Director, Anastasios G. Leventis Foundation, Nicosia, Cyprus

**Dirk Houtgraaf**

EMA Board member, Cultural Heritage Agency of The Netherlands

**Barbara Karl**

Deputy Director, Ballenberg – the Swiss Open Air Museum, Hofstetten bei Brienz, Switzerland

**Sibilla de Luxembourg**

Art historian, Luxembourg

**Karl Borromäus Murr**

EMA Chairman, TIM Staatliches Textil- und Industriemuseum Augsburg, Germany

**Massimo Negri**

EMA Scientific Director, Milan, Italy

**Ann Nicholls**

EMA Co-ordinator, Bristol, United Kingdom

**Virgil Ștefan Nițulescu**

Manager, National Museum of the Romanian Peasant, Bucharest, Romania

**Andreja Rihter**

EMA President and Director, Forum of Slavic Cultures, Ljubljana, Slovenia

**Elia Vlachou**

The National Bank of Greece Cultural Foundation, Athens, Greece

**Wim van der Weiden**

EMA Board member, former General Director of Naturalis, Leiden, The Netherlands

**Henrik Zipsane**

EMA Managing Director and Guest Professor, Linköping University, Sweden

## *Hors concours*

### **NATIONAL MUSEUM OF THE HISTORY OF UKRAINE IN THE SECOND WORLD WAR**

The European Museum Academy feels that it is not appropriate to judge this museum in Kyiv in the same way as the other candidates this year, due to the exceptional circumstances under which its staff are continuing to work. At our Ceremony in Timișoara we acknowledge their extraordinary efforts to preserve their heritage and document events. Therefore, the museum deserves a recognition of its own.

After the beginning of the current hostilities the museum created a new exhibition and installations and activated a support service for museums which have been bombed, looted or evacuated, giving them assistance (sometimes literally on the front line) to save objects and documents and, even more important in some sense, to record images and interviews with museum staff and locals immediately after the events. They say they have learnt a valuable lesson – do not leave it too long, otherwise witnesses stop talking and objects documenting war episodes disappear. At the same time, the museum has had to face a reduction in its staff, with people recruited and sent to the front, people who have been injured, and those who have fled abroad as refugees. A photographer from the museum is embedded in the Ukrainian Army and with the special forces to gather visual material for the future. Some exhibits have been sent to Lithuania, where they will not only be preserved but also exhibited, so they 'stay alive'.



National Museum of the History of Ukraine in the Second World War  
(Director: Yurii Savchuk)  
24 Lavrska Str.  
UA-02015 Kyiv  
Ukraine



## *Hors concours*

### THE UNION OF TBILISI MUNICIPAL MUSEUMS

The European Museum Academy also acknowledges the devoted spirit that we have encountered in Tbilisi with a 'hors concours' recognition. The Judges' Report recognises an outstanding achievement in creating a network of museums in the capital city of Georgia. Co-operation and innovation are the key words of their work in the context of a difficult regional geopolitical situation.



The Union of Tbilisi Municipal Museums  
(Director: Dr Nino Sanadiradze)  
103 Aghmashenebeli Avenue  
Tbilisi 0112  
Georgia

# THE RESULTS

## Finalists for the 2023 European Museum Academy Awards

### **DASA Award**

Forum Wissen, Göttingen, Germany

Hungarian Money Museum and Visitor Centre, Budapest, Hungary

Carmen Thyssen Málaga Museum, Málaga, Spain

### **Luigi Micheletti Award**

FLUGT Refugee Museum of Denmark, Oksbøl, Denmark

MO Museum, Vilnius, Lithuania

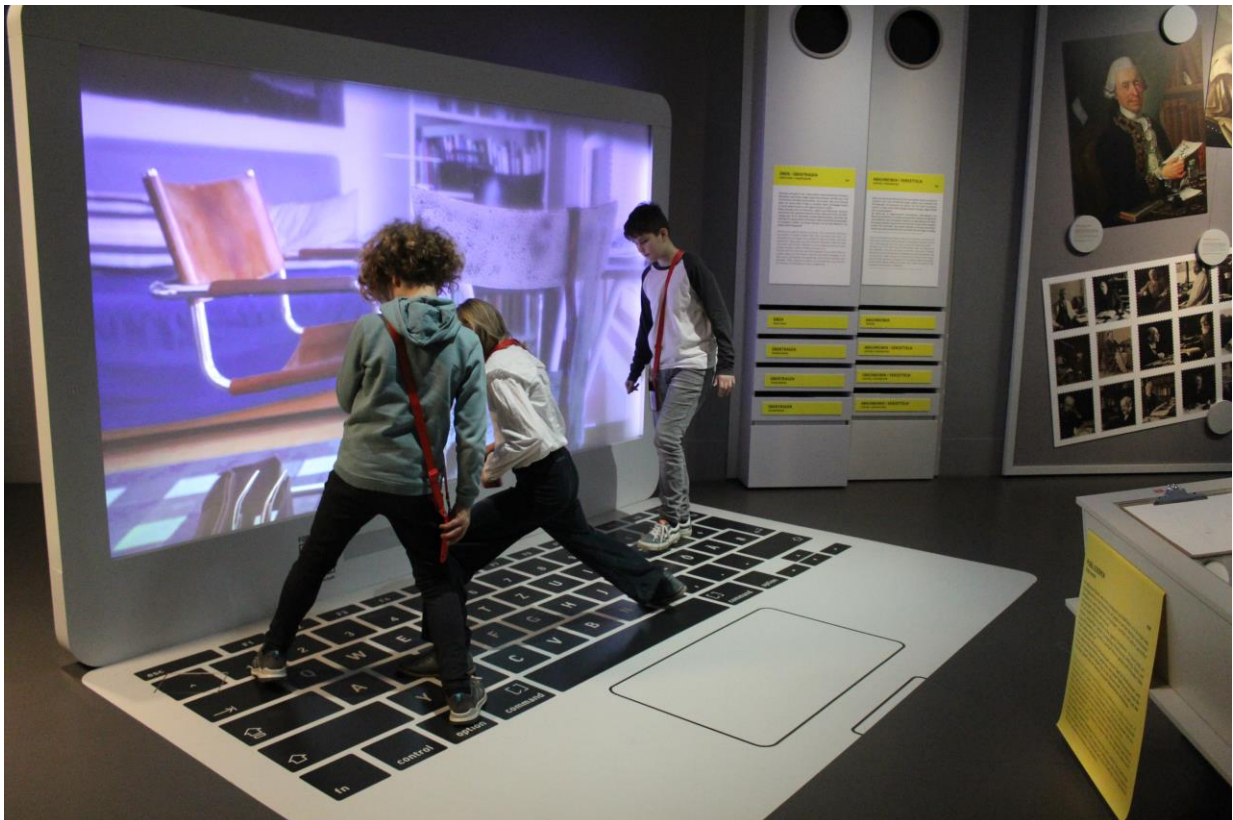
Tunceli Museum, Tunceli, Turkey

## 2023 FINALIST: DASA AWARD

### Forum Wissen, Göttingen, Germany

The Forum describes itself as 'an innovative new knowledge museum' at the University of Göttingen. With teaching and research materials from various disciplines, visitors can explore an exciting range of objects: from algae cultures and herbaria to instruments and models from physics, astrophysics, and geology to ancient plaster casts, works of art, maps, and manuscripts. As a place of science communication Forum Wissen aims to reach a broad, explicitly non-academic audience and promote the exchange between science and the broader public, while inventing new ways and formats of science communication for a modern university museum. The entire exhibition is designed to be interactive. With an app, visitors can collect selected exhibits themselves using NFC scans. They can listen to the perspectives of scientists, students, or people from the objects' countries of origin. The Forum was created as an outreach institution and does impressive work following the sense of the new ICOM museum definition. University professors give regular talks here and students work as guides and curators. Recently, activists were allowed to install an additional layer in the permanent exhibition.

**The judges said:** The Forum was conceived as a model representing a contemporary approach towards the traditional type of university museums. Its permanent exhibition focuses on aspects of knowledge creation, and it has certainly succeeded in its aim to be a mediator between the institution and the wider population, as well as filling a cultural gap in the city. Impressive work has been done in its role as an outreach institution, with regular debates on current topics and controversies.



Forum Wissen Göttingen  
(Director: Sandra Potsch)  
Berliner Strasse 28  
DE-37073 Göttingen  
Germany

## 2023 FINALIST: DASA AWARD

### Carmen Thyssen Málaga Museum, Málaga, Spain

Since the museum was opened in 2011 its aim has been to create spaces for collaboration, mainly with artists and educators. The two key figures in the background are the founder, Carmen Thyssen Bornemisza, and Francisco de la Torre Prados. It has a strong public vocation, aiming to provide innovative experiences for its visitors. Diverse methodologies are used, based on dialogue, critical reflection, visual and artistic thinking, performative activity, and creative action. The education offer is inclusive and adapts to the needs of all people, whatever their social situation or diversity. The museum has become a Spanish pioneer in terms of its work with refugees, people in mental health recovery, children and adults with autism, or young people with eating disorders. The education team is extremely creative when it comes to making their own collection fruitful for topics as diverse as equality, diversity, social responsibility, environment, sustainability, and peace. Personal mediation is the focus of an educational approach that relies on lifelong learning in respectful co-operation. Temporary exhibitions show and revisit the artistic discourse of the 19<sup>th</sup> and 20<sup>th</sup> centuries.

**The judges said:** The museum has become one of the city's major cultural institutions in a relatively short time. Long-term projects in which the museum actively involves underprivileged students are particularly impressive. Its work on equality is exemplary, nationally and internationally. The museum is dedicated to communicating art with the greatest commitment, reaching numerous underprivileged people with a wide range of disadvantages – a role model serving as a reference far beyond Spain's borders.



Museo Carmen Thyssen Málaga  
(Director: Lourdes Moreno Molina)  
C\ Compañía 10  
ES-29.008 Málaga  
Spain

## 2023 WINNER: DASA AWARD

### Hungarian Money Museum and Visitor Centre, Budapest, Hungary

The museum was established in 2022 with the aim of raising the interest in financial culture for all age groups in contemporary society. Money is a unique instrument that keeps society in motion, a mechanism that drives economic development, an all-encompassing cultural phenomenon and, above all, a system of trust that connects people. Money therefore represents social and cultural values, rather than merely material ones. The areas covered in the exhibition cover five aspects of money, including measure of value, means of circulation, means of payment, world money function, store of wealth and means of accumulation. The primary target group is students in grades 7-12, but guided tours and museum education are for families, individual visitors, professionals, teachers, lecturers, and university students carrying out research projects, as well as school groups. The museum, which has no entry fee, benefits from a café which peoples can access from the street, and which has attracted visitors who may not have otherwise come to the museum. Tourists from all over the world can access most of the exhibition's content in English and Chinese, as well as Hungarian.

**The judges said:** The museum offers visitors an interactive, entertaining way to learn about how financial processes operate, the basic rules of money use, and the activities of the Central Bank of Hungary. The wide range of visitors is impressive, and the use of state-of-the-art tools and exhibition organisation practices makes the visitor aware that the operation of money can be understood by everyone. The museum is well on its way in its ambition to become a centre for financial education and culture in Hungary, and the way it does this is an example for other bank museums.



Hungarian Money Museum and Visitor Centre  
(Director: Eszter Hergár)  
6. Krisztina krt.  
HU-1122 Budapest  
Hungary

## 2023 FINALIST: LUIGI MICHELETTI AWARD

### MO Museum, Vilnius, Lithuania

The museum houses one of the biggest private collections of Lithuanian modern and contemporary art. It aims to be a conversation partner, creating stories with and about people, by embracing the latest educational practices, sharing knowledge and creating interactive tools to engage with the art. Two major exhibitions are held each year, with themes balanced between national concerns and a wider interest in Europe and beyond. The museum is in the process of creating wider contacts and is well established as a partner in many collaborations. MO Museum has been good in choosing stories for its exhibitions which have a broad appeal and at the same time including some eye-opening elements which can sometimes be provocative. The stories all have elements of values at the centre and the museum does not back down when it meets populist opposition. It has successfully used Vilnius and Lithuanian art, together with literature, music, and advanced scenography to express the stories. Good activities are offered for families which have proved very popular, and the fact the museum is young and energetic fits the age groups the museum attracts.

**The judges said:** The museum has shaped a challenging and efficient way for storytelling by including the whole museum space and all form of activities in the concept. It represents a very convincing methodology in work processes for engaging storytelling. There is also a good balance in being perceived as a public cultural venue while being independent, as it combines public funding with private sponsors and its own revenue. Its success as a storyteller and clever exploitation of the collections makes it a worthy role model for others.



MO Muziejus, VšĮ  
(Director: Milda Ivanauskienė)  
Pylimo st. 17  
LT-01141 Vilnius  
Lithuania

## 2023 FINALIST: LUIGI MICHELETTI AWARD

### Tunceli Museum, Tunceli, Turkey

Tunceli is known as the most different city in Turkey in terms of belief, ethnic identity and organisational structure. This new museum took the stage to compile and collect the historical accumulation of the city with its cultural richness, in order to ensure that it is understood and recognised today and by future generations. As well as this aim, the museum wants to establish a bond between the people of this city - who have been excluded due to their culture, beliefs, and identities in the historical process – and the State. It also sees the need, as a requirement of democracy, to ensure that the people of Tunceli are accepted, not as the 'other' in the eyes of the Turkish majority, but as a source of cultural wealth. As well as keeping local traditions alive, the museum wants to ensure the protection of the intangible cultural heritage as well as the tangible heritage in the province, to create digital and written memory data. When the museum first opened it was not accepted by different segments of society and was subject to heavy criticism. However, in the last two years the museum has succeeded in winning over many people.

**The judges said:** In all the exhibitions a clear structure of thinking was visible, each with its own story structure and its own atmosphere. In particular, the exhibition on the Alevite religion had an important 'showing and identity' role within the community. There are many identity beacons built in which are important for the local community, but which are not visible to outsiders. There is no doubt that the museum has made a stimulating contribution to society. It is an excellent museum, and in its approach (vision, mission, strategy), its role and its storytelling are an example for many others.



Tunceli Müzesi  
(Director: Kenan Öncel)  
Moğultay  
Av. Ali Demir Cd. No. 5/1  
TK-62000 Merkez/Tunceli  
Turkey

## 2023 WINNER: LUIGI MICHELETTI AWARD

### FLUGT: Refugee Museum of Denmark, Oksbøl, Denmark

The museum is in the restored hospital of a Second World War refugee camp, with an elegant new space, an exterior structure in iron with a wood interior, which blends quite naturally and very harmoniously. The exhibitions have been designed by Tinker Imagineers, who were also responsible for the nearby museum, Tirpitz. The indoor part includes a traditional exhibition with historic photographs, an astonishing model made by refugees just after the end of the war, and a cinema where historic documentary films are shown. Contemporary stories of refugees from Germany, Hungary, Vietnam, Afghanistan, and Syria turn statistics into people and convey the universal experiences, thoughts and emotions associated with the plight of being a human being on the run. The rest of the visit takes the form of a journey, from the lost home (a Hungarian room in 1956 with the shadow of a tank on the window) to the arrival in a safe place, and the new home. The outdoor area, in combination with an audio tour, is authentic because of the landscape, the buildings and the atmosphere of the forest.

**The judges said:** This is the first museum in Europe at least, to be dedicated to refugees. To approach such a task is difficult and risky, for cultural and political reasons, and our Danish colleagues have had the courage to couple refugee-heritage with refugee-today – their perspective is not limited to the past. But to put this in another way, they focus on present times because they start from history, from heritage. Escaping from war is a contemporary reality. The museum places itself on a national level: it is a museum on the history of refugees in the history of Denmark connected to the whole world. A worthy winner.



FLUGT – Refugee Museum of Denmark  
(Director: Claus Kjeld Jensen)  
Præstegårdsvej 21  
DK-6840 Oksbøl  
Denmark



## APPENDIX ONE

### 2023 EUROPEAN MUSEUM ACADEMY AWARDS: CONFIRMED CANDIDATES

Austria	Vienna: ZOOM Children's Museum <a href="http://www.kindermuseum.at">www.kindermuseum.at</a>
Belgium	Drogenbos: Felix Art & Eco Museum <a href="https://felixart.org/">https://felixart.org/</a>
Croatia	Virovitica: Virovitica City Museum <a href="https://muzejvirovitica.hr">https://muzejvirovitica.hr</a>
Czech Republic	Pardubice: Žameček Memorial <a href="http://www.zamecek-memorial.cz">www.zamecek-memorial.cz</a>  Uherský Brod: Museum of Jan Amos Komenský <a href="http://www.mjakub.cz">www.mjakub.cz</a>
Denmark	Oskbøl: FLUGT: Refugee Museum of Denmark <a href="https://flugtmuseum.dk">https://flugtmuseum.dk</a>
Georgia	Tbilisi: The Union of Tbilisi Municipal Museums <a href="https://tbilisimuseumsunion.ge/en/">https://tbilisimuseumsunion.ge/en/</a>
Germany	Göttingen: Forum Wissen <a href="http://www.forum-wissen.de">www.forum-wissen.de</a>  Stuttgart: InfoTurmStuttgart (ITS) <a href="http://www.its-projekt.de">www.its-projekt.de</a>
Greece	Messalonghi: Xenokrateion Archaeological Museum of the Sacred Town of Messalonghi go to Xenokrates Archaeological Museum Messalonghi (web address in Greek)  Nafplion: Basil Papantoniou Foundation <a href="http://www.pli.gr">www.pli.gr</a>
Hungary	Budapest: Hospital in the Rock Nuclear Bunker Museum <a href="http://www.hospitalintherock.com">www.hospitalintherock.com</a>  Budapest: Hungarian Money Museum and Visitor Centre <a href="http://www.penzmuseum.hu">www.penzmuseum.hu</a>  Szentendre: Hungarian Open Air Museum <a href="http://www.skanzen.hu">www.skanzen.hu</a>
Italy	Torino: Museum of Saving <a href="http://www.museodelrisparmio.it">www.museodelrisparmio.it</a>
Lithuania	Vilnius: MO Museum <a href="http://www.mo.lt">www.mo.lt</a>
The Netherlands	Amsterdam: ARTIS-Groote Museum <a href="http://www.grootemuseum.nl">www.grootemuseum.nl</a>

Portugal	Rua dos Correiros Archaeological Site <a href="http://www.fundacaomillenniumbcp.pt">www.fundacaomillenniumbcp.pt</a>
Romania	Sighet: Maramures Museum – Elie Wiesel Heritage Museum <a href="http://www.muzeulmaramuresului.ro">www.muzeulmaramuresului.ro</a>
Spain	Málaga: Carmen Thyssen Málaga Museum <a href="http://www.carmenthyssenmalaga.org/">www.carmenthyssenmalaga.org/</a>  Tarragona: Pau Casals Museum <a href="http://www.paucasals.org">www.paucasals.org</a>
Turkey	Tunceli: Tunceli Museum <a href="https://turkishmuseums.com/Muze/Dosya">https://turkishmuseums.com/Muze/Dosya</a>
Ukraine	Kyiv: National Museum of the History of Ukraine in the Second World War <a href="http://www.warmuseum.kyiv.ua">www.warmuseum.kyiv.ua</a>

## APPENDIX TWO

### MICHELETTI AWARD WINNERS, 1996-2023

1996	DASA The German Safety at Work Exhibition, Dortmund, Germany
1997	Municipal Museum, Idrija, Slovenia
1998	Ecomuseum Bergslagen, Smedjebacken, Sweden
1999	Verdant Works, Dundee, Scotland, United Kingdom
2000	Industrion, Kerkrade, The Netherlands
2001	English Mill's Cork Museum, Silves, Portugal
2002	Ceramics Museum of Sacavém, Portugal
2003	Industrial Museum of Clockmaking, Villingen-Schwenningen, Germany
2004	Herring Era Museum, Siglufjordur, Iceland
2005	ONLUS, City of Science, Naples, Italy
2006	Tom Tits Experiment, Södertälje, Sweden
2007	Brunel's ss <i>Great Britain</i> , Bristol, United Kingdom
2008	University Science Museum, Coimbra, Portugal
2009	Museum of the Jaeren Region, Naerbø, Norway
2010	Museu Agbar de les Aigües, Cornellà de Llobregat, Spain
2011	The State Textile and Industry Museum (TIM), Augsburg, Germany
2012	Riverside Museum, Glasgow, Scotland, UK
2013	Militärhistorisches Museum der Bundeswehr, Dresden, Germany
2014	MUSE - Museo delle Scienze, Trento, Italy
2015	National Archives of The Netherlands, The Hague, The Netherlands
2016	Den Gamle By, Aarhus, Denmark
2017	GPO Witness History Visitor Centre, Dublin, Ireland
2018	Chaplin's World By Grévin, Corsier-sur-Vevey, Switzerland
2019	ASTRA National Museum Complex, Sibiu, Romania
2020/21	Futurium, Berlin, Germany
2022	Woodcarving Museum, Konjic, Bosnia and Herzegovina

2023

FLUGT: Refugee Museum of Denmark, Oksbøl, Denmark

## **APPENDIX THREE**

### **DASA AWARD WINNERS, 2011-2023**

2011	Portimão Museum, Portimão, Portugal
2012	santralistanbul Museum of Energy, Istanbul, Turkey
2013	Parque de las Ciencias, Granada, Spain
2014	National Petroleum Museum, Stavanger, Norway
2015	MAGMA Museum of Arts in Iron in the Maremma, Follonica, Italy
2016	Micropia, Amsterdam, The Netherlands
2017	Designmuseum Danmark, Copenhagen, Denmark
2018	SMAC State Museum for Archaeology Chemnitz, Germany
2019	The Workers' Museum, Copenhagen, Denmark
2020/21	National Museum of Romanian Literature, Bucharest, Romania
2022	Hans Christian Andersen House, Odense, Denmark
2023	Hungarian Money Museum and Visitor Centre, Budapest, Hungary

## APPENDIX FOUR

### ACKNOWLEDGEMENTS

We would like to thank our Associate Partners for their continued support.

Denmark	The Labour Museum, Copenhagen Trapholt - museum of modern art, craft and design, Kolding
Finland	Riitta Nelimarkka-Seeck, Helsinki
Germany	TIM, Staatliches Textil- u. Industriemuseum, Augsburg
Luxembourg	Ministry of Culture
Montenegro	National Museum of Montenegro, Cetinje
The Netherlands	Natura Artis Magistra, Amsterdam
Romania	National Museum of the Romanian Peasant, Bucharest ASTRA National Museum Complex, Sibiu Muzeul Bucuvinei, Suceava
Spain	Fundación Caixa d'Estalvis i Pensions de Barcelona Museu Agbar de les Aigües, Cornellà de Llobregat
Sweden	Nordic Centre of Heritage Learning & Creativity, Östersund
Turkey	Panorama 1326 Bursa Conquest Museum, Bursa
United Kingdom	Glasgow Life Event Communications, London

We would also like to thank the Deutscher Museumsbund in Berlin and the Ministerie van Onderwijs Cultuur en Wetenschap in The Hague for their valuable support.