



2024 EUROPEAN MUSEUM ACADEMY AWARDS Luigi Micheletti Award and DASA Award

The Judges' Report



THE JUDGES' REPORT

The European Museum Academy Awards recognise the best European museums that can serve as role models for other institutions - in the service of a better society. Following the EMA motto 'Searching for Excellence', the aim is to identify outstanding museums and give them the greatest possible visibility in the world of culture and beyond. To assess the quality of the applicants in detail, 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.

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

In *Bosnia & Herzegovina* THE MUSEUM OF HERZEGOVINA is in the pleasant small city of Trebinje in the south of the country. Thanks to EU funding, the museum is restoring its beautiful old building, a former Austro-Hungarian barracks which is one of the main venues for cultural and educational activities in the city. Educational activities include workshops on various topics which are held in the gallery space or the temporary exhibitions area. The goal of these workshops is to show that the museum is not an elitist place, and that the cultural, historical and natural heritage belongs to everybody. Lifelong learning is an important part of the museum's educational work and special attention is paid to people of the third age. The main co-operation is with pre-school institutions, primary and secondary schools and faculties, as well as individual visitors. In co-operation with an association called 'The sun is common to us' the museum runs programmes for people with physical disabilities and developmental difficulties. The founders of the day centre of this association, together with their educators, are regular visitors and participants in various programmes. The museum has active pages on Facebook and Instagram, and visitors are informed about events through local portals, radio and TV stations. There is co-operation with other museums in the region and regular exchanges of experiences. The museum is still in the process of developing its exhibitions and refining its educational activities and should be encouraged to apply again when the works in progress have been completed. [DA]

THE MUSEUM OF BEĆARAC at Pleternica in *Croatia* opened in 2023 in a purpose-built building. This small town is in Slavonia, a rural region not far from Vukovar. With the town facing economic and social challenges, the museum has been conceived as a tool for elevating Pleternica into an appealing, sustainable tourist destination. The museum is dedicated to 'bećarac', a regional two-verse song recognised by UNESCO as intangible heritage and represents an important expression of people's diverse life experiences built on the values of freedom of speech and expression. This immersive experience celebrates the meaning of life, featuring festivities, soulful melodies and timeless wisdom, guided by protagonists who embody the bećarac tradition. Through narratives, authentic artefacts and interactive displays, visitors are offered an opportunity to connect with the profound significance and enduring strength encapsulated in the verses of bećarac. A small group of curators (six women specialised in history of art and anthropology) developed the concept and storyboard, with advice from local experts and worked with an architect from the beginning. The scientific aspect of the project was curated by MUZE, a museological

company in Zagreb. Through personal narratives from bećarac's communities, visitors can explore and connect to universal themes including childhood, love, family and sexuality. This traditional approach is rejuvenated with robotics, Slavonian hip-hop, karaoke and international cultural routes, making bećarac accessible and appealing to a diverse audience. [LMA]

Denmark has submitted one candidate this year. THE CARL NIELSEN MUSEUM is in Odense, where it shares a building with Odense Concert Hall and the Odense Symphony Orchestra. Originally built in 1988 as a traditional museum, it closed for five years and reopened in June 2023 as part of Museum Odense, with a board of seven members, a state-recognised self-governing museum organisation. The new exhibition is based solely on a donation from the Carl Nielsen and Anne Marie Carl-Nielsen Foundation. In 1956 the childhood home of the composer in Nr. Lyndelse, 15 km south of the city, opened as a museum. His upbringing meant a lot to him and with this background it came naturally to establish a museum and collection for the most famous Danish composer on the island of Fyn. Recent research has placed him in a much wider European context, his work reflecting wider trends and dynamics that shaped Europe at the beginning of the 20th century. In the newly opened museum in Odense, it was decided to base displays on the composer's music instead of the large number of artefacts related to him, guided by a well-researched academic book on his life and music practice. A few carefully selected objects complement the storytelling and anchor the music to objects significant to Nielsen, revealing aspects of his character, lifestyle and achievements. These include his violin and bugle, the knitting needles and scarf he made, his medals and awards, and a tie bought in Paris with Anne Marie, his wife to be. The composer's turbulent life is revealed through his compositions, with snippets of sound introducing visitors to various key moments of his life. [LMA]

The first of two candidates from *Germany* is the DEUTSCHLAND MUSEUM in Berlin. Opened in 2023, it was founded and is run as a limited company by the same private entity that owns the neighbouring and highly successful Spy Museum. It takes a chronological journey through 12 significant moments in German history, shown in separate galleries, from the Battle of the Teutoburg Forest in 9 A.D. to the unification of a peaceful Germany in a united Europe. In an unusual move, the museum decided first to conceive the narrative and then assemble a collection relevant to the story it wished to tell. Visitors are not expected to have any previous knowledge of history, the aim being to attract an audience who might be overwhelmed by a more detailed approach, as well as international tourists looking for an entertaining introduction to German history. The storytelling uses the so-called '4D-museum' techniques (see, hear, touch, smell), combining immersive settings, new technologies, interactive high- and low-tech exhibits and hands-on activities, together with a few cleverly chosen original exhibits. The combination of all the storytelling elements is genuinely fun and engaging. Scenes of everyday life and micro-history make the past more accessible. In the modern and contemporary history sections, the exhibition makes an extra effort to adapt nuanced and diverse perspectives, in a more critical view of history. Opened very recently, the museum's approach is very accessible and there has been a positive response by young visitors, creating an appetite for those who want to deepen their knowledge. [LMA]

Germany's second candidate is FUTURIUM, also in Berlin. It operates as a non-profit company with limited liability, and its stakeholders include the Federal Ministry of Education and Research, the Federal Ministry of Economic Affairs and Climate Production (Digital and Innovation Policy Department) as well as German foundations, research organisations and companies. Futurium is housed in a vast modern building in the centre of the city with 3,000 m² on three floors and is dedicated to the pivotal question: 'How do we want to live?' A core mission is participatory science communication, engaging people in shaping sustainable futures together. It offers three pillars within its programme: The Exhibition, an interactive space where visitors engage with diverse ideas and scientific approaches to future

challenges. It is designed to stimulate critical thinking, to show different future perspectives, to provoke innovation, and to inspire visitors. The Futurium Lab serves as a hub for transdisciplinary development of future-focused ideas and features a workshop area equipped with 3D printers, laser cutters, CNC milling machines and robots, accommodating school groups, adults and families. The comprehensive educational programme consists of workshops and tours on-site, extensive digital and analogue educational materials. The third pillar is The Forum, a platform to explore future perspectives through a wide variety of events, including lectures, participatory formats, and performances. Representatives of science, business, politics and culture discuss current issues, fostering a meaningful dialogue. [DA]

Two entries from *Hungary* this year are both in Budapest. The first is the HOSPITAL IN THE ROCK NUCLEAR BUNKER MUSEUM, located in the centre of the city. It is operated by 'The Rock' Public Benefit Foundation and has no State subsidy, stating it is independent of parties, ideologies and churches. The museum is first and foremost an historic site in a natural and artificially expanded cave system in the Buda hills. The name of the museum reveals both historical functions that the original site performed – an emergency hospital in times of war, and in times of a possible nuclear attack. Fear of air raids in the Second World War 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. In 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 in contact with eyewitnesses and collaborates with other museums, artists and educational institutions. There are interactive guided tours and history lessons for school groups. 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. The museum has set itself the task of conveying the original setting in the history of Budapest and Hungary as authentically as possible. It bears witness to tense historical times that tell of the threat of war – an important message in contemporary Europe. [LMA]

The second entry from Budapest is the HUNGARIAN MONEY MUSEUM AND VISITOR CENTER. Opened in 2022 in a listed building in the city, the museum was established by the Central Bank of Hungary with the aim of raising interest for financial culture in all age groups of contemporary society. The permanent exhibition, which also draws on the numismatic collection of the Central Bank of Hungary, explores the theme of 'The Path of Money'. The museum aims to arouse interest in the historical and contemporary significance of finance, which is so important for everyone. Thanks to the very good financial resources, it has been possible to create an extremely appealing scenography and a high level of multimedia use – all offers that are very well received and used by visitors. The museum's financial resources also make it possible to provide a guide for each of the ten or so museum rooms to assist with all kinds of questions. The museum is aimed at all age groups in society but is particularly well received by schoolchildren, to whom it attempts to introduce financial literacy. The museum aims to provide an entertaining exhibition for the public, with opportunities for education about the history of money. It tells the compelling story of how money has emerged through history and evolved up to the present – with some glimpses of the future of money – by providing an innovative gamification experience, with visitors making decisions within digital games which are considered very modern in Hungary, Europe and worldwide. [LMA]

Turning to *Ireland*, THE HUGH LANE GALLERY in Dublin is housed in a 19th-century classical building which has been extended to include modern service facilities. It is the result of a private collection donated to the city of Dublin and is now a municipal gallery funded by Dublin City Council with additional funds from other sources. The Gallery's

approach to education is primarily one of creativity and art appreciation, and the collection is shown in a reduced and non-linear way. Programmes take place throughout the Gallery spaces as well as in the Education Art Space and in locations throughout the city. The Gallery has an extremely comprehensive education programme for all age groups, with a wide variety of learning methods. The programmes for young people from difficult social backgrounds are noteworthy, and one annual programme that stands out especially is for pupils with special challenges. In 2024 this is for pupils with cognitive difficulties. The member of staff who deals with this has developed a level of expertise that is impressive. Whether through slow looking and critical thinking in the Looking at Art Clubs using the VTS method, or the Coffee Conversation series which combines knowledgeable art talks with opportunities for social chat and making friends, there is a wide variety of offers. There are also study mornings and seminars, summer schools, reading groups, guided tours and artist-led practical art courses for all ages. Other art forms employed include poetry, puppetry, movement, voice, and performance art. The museum has very high standards and fulfils them with a dedicated team. [DA]

In *Lithuania* MO MUSEUM in Vilnius is the largest private museum in the country. This is the initiative of a family (Danguolė and Viktoras Butkai), who succeeded in business and began to collect Lithuanian art, mostly post 1960. After two unsuccessful attempts to create a private museum with the help of the State, the donors decided to take on the task themselves. This museum of modern and contemporary art opened in a new building in 2018, designed by Daniel Libeskind and typical of his futuristic style. The founders did not want to make a direct connection between their names and the institution, so there is no obvious link to be seen. Education lies at the heart of MO Museum's mission, with a distinct focus on nurturing key 21st century competencies and emotional intelligence through art. The museum caters for a broad range of visitors, from preschool children and students to adults. A grant was obtained from the Ministry of Culture, to train teachers in obtaining visual arts capabilities, enabling them to pass on this knowledge to their pupils. It is the most successful training programme for teachers in Lithuania and much appreciated by teachers in disciplines such as physics and mathematics, considered very rare in such courses. The museum actively cultivates partnerships to enhance its educational impact. A longstanding collaboration with the British Council in Lithuania focuses on tailored programmes for linguistic minorities, vocational schools and teachers, extending over five years and recently reviewed. The museum is very keen on social subjects, including the status of women in society. [DA]

The first of *Poland's* applicants is THE SYBIR MEMORIAL MUSEUM at Białystok in the north of the country. It opened in 2021 and is a public non-profit institution, housed in a pre-war military warehouse adjoining the railway siding of the former Polesky railway station from which the Soviets deported Polish citizens to Siberia and elsewhere during the Second World War. A modern building has been added for the administration. The main purpose of the museum is to document and tell the story of deportation and enslavement of people in the local and regional area into Russia from the 16th century to the middle of the 20th century, with special emphasis on the Second World War. The authenticity of the story is greatly strengthened by the location of the building and surroundings. The museum presents history through museum exhibits as well as through the works of artists dealing with Siberian themes. The narrative of the exhibitions is based on two key words: Siberia and memory. It uses the testimonies of deportees, their children and other relatives, a natural and unique source of knowledge allowing for a better understanding of the psycho-social area of determinants of individual fates and the specificity of this complicated experience, including that of the community, especially noticeable in Central and Eastern Europe. The museum aims to reach a wide range of target groups and to broaden their knowledge of political and social events. It is also in very close contact with museums which work on the same themes of deportation, social engineering, the Gulag system, and concentration camps. [LMA]

Moving to the south of *Poland* the NATIONAL MUSEUM IN KRAKÓW (NMK) has submitted its Arms and Armour exhibition for consideration. The exhibition, opened in 2023, is housed in the former 16th-century Arsenal and displays historical arms and armour from the Middle Ages to the 19th century. The aim has been to challenge the dilemma of weapons and other items often associated with violence and war but also being artefacts which represent other layers of the past, such as politics and identity. The comprehensive catalogue has the subtitle 'tales of history, culture, crafts and tradition' and the exhibition aims to redefine the standard image of militaria by illustrating the richness of the objects on display. Historical weapons and uniforms are shown in a context which emphasises the ceremonial function of weapons in secular, religious, military and civic rituals. Questions which arise include how do we tell the story of weapons and militaria without glorifying violence? Can or should the issue of weapons in museums be considered ethically? And do weapons, as objects associated with war, have a place in a museum dedicated to art? These abstract themes are difficult to convey, and the exhibition has done well to avoid most nationalistic or national romantic storytelling. This exhibition is an important contribution to developing ways of expanding our knowledge of the many layers of myths, identities, traditions and ideologies which are the keys to understanding this kind of collection. [LMA]

Romania's entry is BUZĂU COUNTY MUSEUM in the south-east of the country, set in a relatively poor and disadvantaged area. It is a public institution consisting of four exhibition buildings – the main museum (archaeology, numismatics, history, art and ethnography); an amber museum; the Vadile Voiculescu Memorial House; a small ethnographical museum - and the Magura open-air museum/sculpture park. In 2018 the museum launched a regional and national museum education campaign aimed at rural and disadvantaged communities. Very conscious of the limitations of its resources and means, the director followed the evolutions in the museum field in Romania and abroad and cleverly adapted them according to the possibilities, using traditional dioramas, low-tech hands-on exhibits and some holograms and 'smart' showcases. The programmes for schools and adults encourage observation, participation, collaborative work and active learning. During the activities the visitor is an active and integral part of the learning process. The museum adopts a comprehensive approach, targeting a wide regional audience. It develops programmes addressed to school groups, offers space to local artists, fosters intergenerational learning, and caters especially for teenagers and young people. With almost 300 schools in the county, the Museum Bus was created for those students unable to come to the museum for economic reasons. It is basically a literacy project, the first of its type in Romania. [DA]

In *Serbia* the NATIONAL MUSEUM IN LESKOVAC (NML) was founded in 1948 with the task of collecting, preserving, documenting and exhibiting cultural and historical objects in the fields of archaeology, history, ethnology and the arts. NML is a regional museum, covering the town of Leskovac and five municipalities. As well as the museum building containing the permanent exhibition, there is a conservation laboratory, a specialised library, meeting hall, lapidarium, museum square and publishing department. The collections comprise the tangible and intangible heritage of the Jablanicu region. Since ancient times the city was a lively intersection on different trading routes, very strong in fabrics, fashion and related industries. This history is used as an inspiration for the museum's education methods, and the dioramas and workshops are authentic and have been rebuilt in the museum. The storytelling in the exhibitions is geared to overcome age related, linguistic, cultural and physical limitations. Compelling museum stories touch visitors on an emotional, intellectual and aesthetic level through interactivity, authentic objects, IT technology and visual appeal. In addition to classical guides, the museum has three multilingual applications linked to the exhibitions, where there are museum games with the possibility of launching augmented reality. The museum is a showcase for what can be achieved on a small budget, especially in their work with children with various handicaps. [LMA]

In *Spain* the city of Alicante is known for its tourism, but as the capital of the province MARQ ARCHAEOLOGICAL MUSEUM OF ALICANTE is administered jointly by the Provincial Government of Alicante and the MARQ Foundation. Additional funding comes from the Region of Valencia and the Ministry of Culture in Madrid. Opened in 2002, the museum is housed in the former San Juan de Dios Hospital, a complex constructed in the 1920s and comprising three buildings. The exhibition is in five galleries and ranges from prehistory to the early 20th century, illustrating important social issues of the periods, including economics, culture, burial practices, art, craftsmanship and technological advances. Full use is made of audiovisual material, with interactive computer-based activities specially developed to introduce the archaeological sites relating to the period on display in each gallery. Not only does the museum carry out its archaeological-scientific work, but the society of the region can also make demands on the museum in the context of social responsibility. For this reason, the education department is called the Department of Education and Social Responsibility. The museum focuses primarily on three target groups. The first pillar is school classes, the second pillar is children and young people with disabilities, and the third pillar is adults from marginalised groups. While the first pillar is the classical area of the museums work, special programmes are offered for the other two pillars. [DA]

Switzerland has provided three candidates this year. The MUNICIPAL MUSEUM OF AARAU is in the capital of the canton of Aargau. Founded in 1938, it is situated in the city centre and consists of a 16th-century castle and an adjacent modern building. The museum is dedicated to the history of the city and is also committed to an urban initiative for the future, primarily focused on digital education. The permanent exhibition, '100xAarau', tells the story of 100 Aarau residents over the past seven centuries. Their diverse lives are illustrated in 100 objects from the collections and reflect the lives of residents, including a carving communist, a filming cook, a fun-loving factory owner and a well-travelled nun. On the upper three floors a selection of personal stories is told in more detail, referring to local and national themes. In two stations visitors are given anecdotes on the lives of the objects, what it was like when they were in use and what it feels like now to be a museum object. Primary school pupils contributed to the content of these conversations. The museum is aware that some living environments are not ready for selection, and together with representatives of the migration society and young people, it is collecting new objects. The 'Loved. Praised. Hyped' exhibition aims to convey the topic of AI using the well-known *hero's journey* as an example. The exhibition works with an AI companion, AI workshops for schoolchildren, 3D chocolate printer, Minecraft workshops, programming of mini robots, Lego robotics, and 'Let's Chat' workshops. The museum conveys the topic of AI in a very playful way, underpinned by substantial educational programmes. [DA/LMA]

Also in *Switzerland*, Lenzburg is the home of the STAPFERHAUS. The museum was founded in 1960 as a place for encounters and intellectual debate. Today the institution is mainly financed by the canton of Aargau, the Swiss Arts Council, Pro Helvetia and the town of Lenzburg. The Stapferhaus works at the interface between culture and science and appeals to a wide audience. It does not have its own collection. Since 2018 it has been housed in a wooden building next to the railway station. The museum, dedicated to the big issues of the present day, such as fake news, sex, gender and currently, nature. In its exhibition, 'NATURE', visitors are provided with a 'compass' with an individual RID chip that saves and evaluates their answers to questions posed in the exhibition, including changes to the environment, the risks and dangers that today's world faces because of pollution, and the destruction of nature. The scenography operates with a stimulating mix of original exhibits, specimens, geological samples and robots as well as installations and media. The exhibition targets all age cohorts and people with disabilities are welcome in the spirit of social inclusion. The museum has an excellent international network and regularly offers colleagues from abroad an opportunity to take part in exchange programmes and job shadowing. The museum works to a very high museographic standard and proves this anew

with every exhibition. The variety of educational materials and the appealing scenography are of an exemplary quality at an international level. [DA]

The third candidate from *Switzerland* is the SWISS FINANCE MUSEUM (SFM) in Zürich. Founded in 2017, the museum is privately run by the Foundation for the Collection of Historical Securities. Housed in the basement of the Swiss Stock Exchange building on the outskirts of the city, the museum comprises some 400 m² of exhibition space. The focus is on stock exchange tradition, the capital market, financial instruments and payment transactions. SFM has been involved in the financial education of children and young people since the beginning. This is still a topic underrepresented in the Swiss curriculum; not all parents are able to educate their children, due to their own lack of financial knowledge. Two programmes are offered and there are regular guided tours for students older than 14. There are also workshops with a 90-minute programme for those aged 7-13, where they learn in a playful way about the evolution of money, how much things cost, how cashless payments work, how trade determines offer and demand, and what equities, shares and bonds are. A six-week budgeting project for schools is offered as part of Swiss Money Week, organised by the OECD International Network on Financial Education. To reach more young people, the museum is on TikTok and has handed over responsibility to SFM's apprentices who run the channel with age-appropriate financial education content. Posts are adapted to the younger generation taking account of their language, interests and needs. [DA]

The first of two applications from Turkey is from ISTANBUL CINEMA MUSEUM. This museum covers the history of cinema in Türkiye and in Europe. It is housed in a palace of a former Armenian banker, built in 1875 on one of the most touristic boulevards in the city. The museum is affiliated to the Turkish Ministry of Culture and is operated by the Nulook Film Production Company. The museum is actively developing projects for all age groups and has recently offered workshops for children. Events are arranged taking account of the age range, level of knowledge and interests of visitors. Currently the target groups are schoolchildren, students, cinema enthusiasts and professionals. 'The Future is in Cinema' is an educational programme launched in 2023, with plans for it to continue annually. The permanent exhibition presents original and prototype artefacts, including camera obscura, zoetrope, praxinoscope, zograoscope, phenakistoscope, kinora and anamorphosis. A chronological approach is reinforced by a digital platform where the visitor experiences the process interactively in 360 degrees. The topics covered include the firsts in international cinema to the golden age, and the nostalgic age of Turkish Yeşilçam. Turkish adults enjoy the nostalgia, while younger visitors are interested in the gamification and 'Hacivat and Karagöz', a digitised version of a famous Turkish shadow play. The museum is to be congratulated on its portrayal of the history of cinematography in Turkey, especially as few objects were saved in the 20th century. [DA/LMA]

Also in Istanbul is the IŞBANK MUSEUM OF PAINTING-SCULPTURE. İşbank was established one year after the Republic of Turkey was founded in 1923, to become Turkey's first national bank, with a directive from Mustafa Kemal Atatürk. Both the 100th anniversary of the Republic and the values it represents are of great importance to the bank. İşbank continues its many activities, from art to museums, under the umbrella of İş Sanat, a subsidiary of the bank, which operates the museum. In 2008 the İşbank decided to restore an historical building in the heart of Istanbul on İstiklal Street, one of the main pedestrian arteries of the city. The collection illustrates the history of Turkish plastic arts up to the present day. In the museum visitors can see the historical story of the Westernisation and modernisation of Turkish art since the 19th century through unique artefacts in the collection. This inclusive and chronological approach forms the basis of the story to be told, and visitors are asked to compare the differences between the works in the first room and the contemporary artists in the last room. Families are welcomed in the museum, to increase the interest of younger generations in art through activities and programmes for children. Guided

tours are organised for adults with the aim of not only appealing to a niche audience of art lovers, but also to ensure that someone who does not understand art at all will leave the museum with an insight into Turkish painting. [DA/LMA]

LEEDS MUSEUMS AND GALLERIES (LMG) in the *United Kingdom* is submitting its programme, 'Careers for All', a career aspiration raising and employability programme working with neurodivergent people and people with disabilities, managed from Leeds Discovery Centre but operating across the LMG since 2019. The programme uses five of LMS's venues. The project's approach is about care: 'We care for, and with, our communities and city. We care for objects, buildings, places and spaces. We care for our world, and our staff and volunteer teams. Care means working together for the best outcomes.' The programme aims to develop meaningful career aspiration-raising activities and work experience opportunities for young adults with neurodiversity and disability. It looks to address the inequalities within the workforce and help people to bridge the gap between supported formal educational settings such as school and college, and the workplace. Each experience is personalised with the individual and their support staff. Opportunities include career taster days at the Leeds museums, when students participate in different aspects of working life in a museum; supported interview and CV practice; career fairs specifically for young people with neurodiversity and disabilities; career and gardening STEM (Science, Technology, Engineering and Mathematics) clubs; and long-term (6-12 weeks) work placements where pupils work on collections, interpretation, learning and digital projects. Work is young person led and run in partnership with education and social care and with family support. [DA]

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 specific 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 20th century. The main subjects are political ideologies, technology, ecology and labour. The Luigi Micheletti Foundation has been leading the debate on industrial archaeology in Italy, playing a key role in the setting up of the MUSIL - Museum of Industry and Labour of Brescia, with three sites: the Museum of Hydroelectricity in Cedegolo (Camonica Valley), the Museum of Cinema with Open Storage in Rodengo Saiano, and the Museum of Iron in San Bartolomeo (Brescia).

The Micheletti Award is now in its 28th 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. From 2023 onwards the emphasis of the award is on historytelling, i.e. how specific histories are unfolded against the backdrop of our contemporary society. Whose stories are being told and are their values being conveyed? This award 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.

Now in its 13th 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 narrative, the creativity of the exhibition design (scenography), 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.

THE LUIGI MICHELETTI FOUNDATION (Fondazione Biblioteca Archivio Luigi Micheletti) LMF (established in 1981 in Brescia) is a research centre specialising in 20th-century history. Scientific research covers ideologies of the 20th century, wars, the ambivalence of technical progress, industrialization and labour, conspicuous consumption, the origin of environmentalism. The ideological, social and material contemporary history, led by international 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; www.musilbrescia.it; www.luiqimichelettiaward.eu; www.luiqimichelettiaward.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 m², 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

THE 2024 PANEL OF JUDGES

René Capovin

representing the Micheletti Foundation, Brescia, Italy

Loukia Loizou Hadjigavriel

Director, Anastasios G. Leventis Foundation, Nicosia, Cyprus

Gregor Isenbort

DASA Working World Exhibition, Dortmund, Germany

Mette Kronborg Vedel Kiilerich

Head of children and learning, Museum Odense, Denmark

Sibilla de Luxembourg

Art historian, Luxembourg

Karl Borromäus Murr

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

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

Henrik Zipsane

EMA Managing Director and Guest Professor, Linköping University, Sweden

THE RESULTS

Finalists for the 2024 European Museum Academy Awards

DASA Award

Futurium, Berlin, Germany

MO Museum, Vilnius, Lithuania

Buzău County Museum, Buzău, Romania

Provincial Archaeological Museum of Alicante, Spain

Leeds Museums and Galleries, Leeds, United Kingdom

Luigi Micheletti Award

Museum of Bećarac, Pleternica, Croatia

Carl Nielsen Museum, Odense, Denmark

Hungarian Money Museum and Visitor Center, Budapest, Hungary

Sybir Memorial Museum, Białystok, Poland

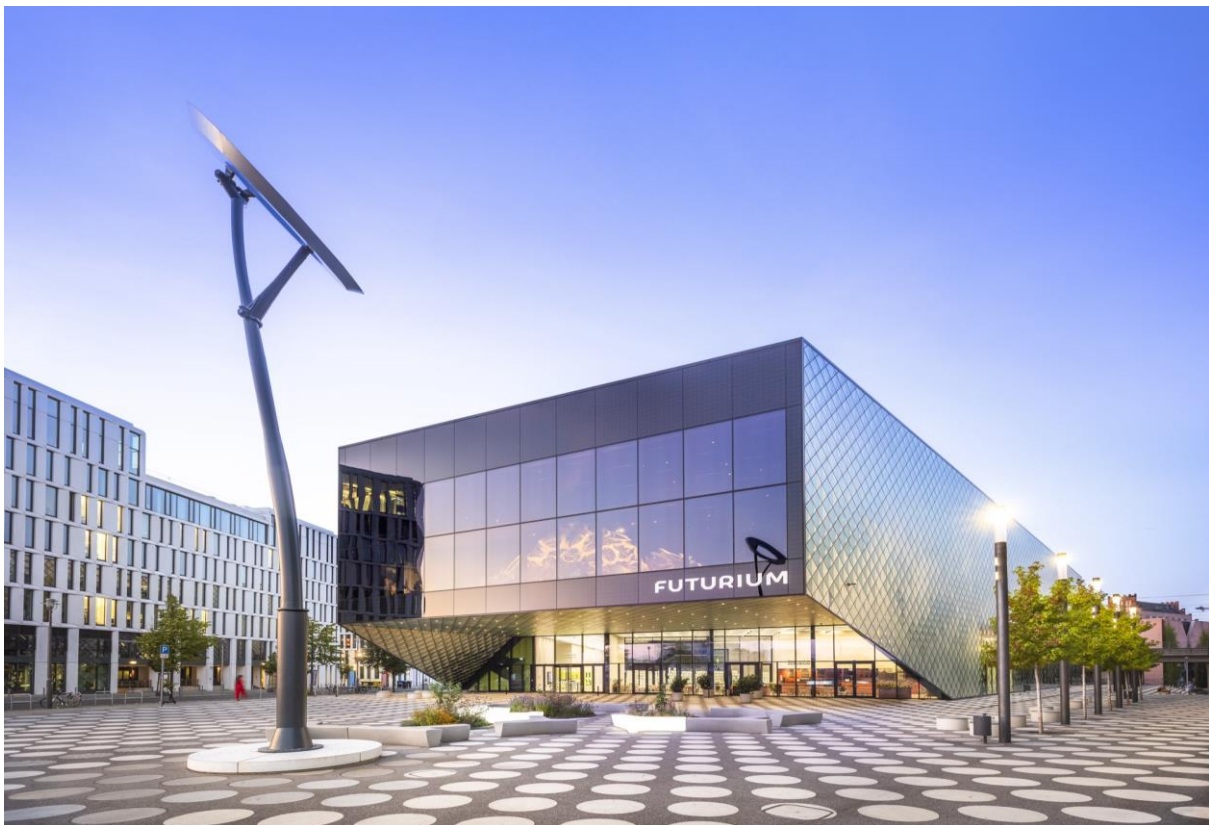
Işbank Museum of Paintings-Sculpture, Istanbul, Turkey

2024 FINALIST: DASA AWARD

Futurium, Berlin, Germany

The museum approaches education and learning with a focus on sustainability, innovation and future-oriented thinking. Through its three pillars it fosters interactive, experiential learning. The research and data collected through the exhibitions become educational tools on the digital platform, with more than 20,000 members. Futurium's programmes stem from three areas of the exhibition: human, nature and technology and tackle subjects such as democracy, cities, climate, food, health and wellbeing, art and technology. Each year a theme is chosen and the programmes, laboratory workshops and forum activities evolve around it. All past programmes are kept in the Archive of the Future. The museum's commitment to the concept of lifelong learning, emphasising the importance of ongoing education and personal growth through life is illustrated by its wide variety of programmes, designed for all ages. Special attention is given to training for teachers and educators, with dedicated workshops and practical online open-source toolkits. The new project, started in Spring 2024, is the Mobile Futurium, which brings workshops and training to schools outside urban areas.

The judges said: Futurium is a valuable meeting place for science, ideas, politics, people and the future. The new Mobile Futurium, with its plans to reach c.70 schools and up to 42,000 pupils will enhance the museum's offer and will provide additional training for teachers and administrators. The museum's thought-provoking, critical approach to learning helps us to realise what is probably the most important thing in our lives, how we want to live.



Futurium
(Director: Stefan Brandt)
Alexanderufer 2
DE-10117 Berlin
Germany

Photo: David von Becker

2024 FINALIST: DASA AWARD

MO Museum, Vilnius, Lithuania

Education lies at the heart of the museum's mission, with a distinct focus on nurturing key 21st century competencies. Its emotional intelligence development classes were launched in 2018 in collaboration with psychologists from the Child Support Center and have proved a great success, with classes designed to equip children with the tools to recognise and articulate their emotions, thus developing psychological resilience and empowering them to navigate interpersonal dynamics with empathy. The museum's Visual Thinking Education is based on the Visual Thinking Strategy (VTS), an enquiry-based teaching method that improves an individual's ability to analyse visual information. This fosters critical thinking, creativity and effective communication through open-ended discussions guided by universal questions. Its extensive work with teachers has been officially recognised at state level. Accessibility has been enhanced by a large outreach programme, engaging communities in remote Lithuanian regions. Travelling exhibitions are accompanied by training activities for local cultural and educational staff, as well as educational programmes for schoolchildren and families.

The judges said: The museum is an example of how a private initiative in the public sector can have a decisive role in public culture. It achieves this not only in Vilnius but in the Lithuanian community at large and illustrates how to instrumentalise the cultural heritage in promoting the debate on current social issues in Lithuanian society, while also protecting and emphasising the pure cultural value of its heritage. Its success in drawing teenagers into this debate is commendable.



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

2024 FINALIST: DASA AWARD

Buzău County Museum, Buzău, Romania

In addressing its target groups, the museum adopts a very comprehensive approach, aiming at a wide regional audience. As well as programmes for school groups, it offers space to local artists, fosters intergenerational learning (between traditional craftsmen and young learners, grandparents and grandchildren), and caters especially for teenagers and young people. Learning opportunities for adults foster a deeper connection between the museum and the community. During the pandemic the staff arranged vaccination visits with free tours and tickets to the museum, and since then it has organised young people as volunteers during the summer holiday, where children are looked after and activated in the exhibitions while their parents are at work. The workshop series includes 'Come and find out which career suits you', addressed to teenagers, and 'Traveller in the world of emotions', a programme which addresses young people, and which has as a theme a series of problems faced by society today: the management of negative emotions, the lack of empathy and the prevention of bullying, the dysfunctional emotions, and drug use.

The judges said: Considering the museum's very limited resources regarding both budget and staff, it has had a significant impact on the local community. It cultivates respect towards heritage, community engagement and inclusion. Buzău's genuine passion and commitment to serve the public, its efforts to break the cultural barrier and work towards opening children's eyes to the value of museums and cultural heritage when navigating contemporary issues deserves recognition.



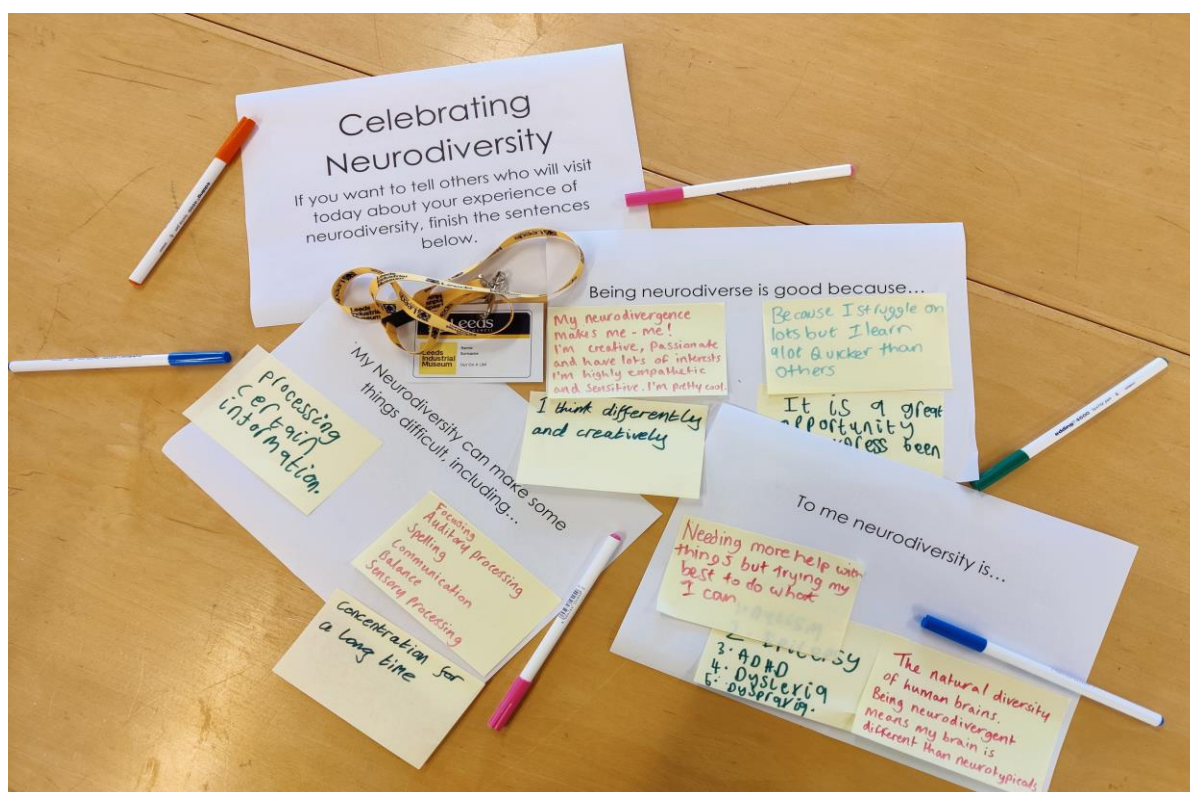
Muzeul Județean Buzău
(Director: Daniel Costache-Bolocan)
Aleea Castanilor 1
RO-120248 Buzău
Romania

2024 FINALIST: DASA AWARD

Leeds Museums & Galleries, Leeds, United Kingdom

The programme, 'Careers for All', submitted by Leeds is aimed at young people aged 14-24 who identify as neurodiverse or disabled, and often have lower attainment outcomes from formal education and find the step into employment challenging. According to MENCAP (British disability charity), only 6% of people with learning disabilities are in employment, despite 6% wanting to and being able to work (2017). However, if a young person has four or more high-quality work experience encounters, they are 86% more likely to be employed. The programme develops and offers meaningful career aspiration-raising activities and work experience opportunities, supporting the participants in discovering their potential and building self-confidence. Each experience is personalised for the individual and their support staff, to give them the best possible framework for bridging the gap between formal education and the workplace. The programme has been presented in more than 50 conferences and has inspired the UK government to use the methodology of 'Careers for All' as a nationwide programme offering all children and young people career opportunity choice stimulation.

The judges said: The 'Careers for All' programme is both original and innovative. LMG has succeeded in shaping and integrating the programme, stimulating its growth and giving it space and recognition from the wider UK museum community and even from central government. Recognizing its achievements sends a very strong, clear message about wellbeing and community engagement as valuable but often underestimated components in learning activities in a museum.



Leeds Museums and Galleries (LMG)
(Director: David Hopes)
Leeds Discovery Centre
Carlisle Road
Leeds, West Yorkshire, LS10 1LB
United Kingdom

2024 WINNER: DASA AWARD

MARQ Provincial Archaeological Museum of Alicante, Spain

The museum's broad educational offer includes standard programmes for disabled young people. 'A fairy tale hospital', based at the Doctor Balmis Centre in Alicante is an example of MARQ's outreach activities. In weekly sessions an educational team meets children undergoing treatment and introduces them to the history of the province through talks, workshops, games, storytelling and dramatized visits. In the words of the Deputy of Culture, "The museum is a pioneer in terms of accessibility and social responsibility and with this project we reaffirm our commitment to facilitate access to culture for all sections of Alicante society." Regular educational workshop sessions are held in the region's penitentiary, each with a specific theme. Visitors to the museum and sites by groups of prisoners who meet the necessary requirements at the discretion of the Treatment Board also take place, with security guards in attendance. MARQ +65 aims to highlight the experience of older people, to strengthen their interpersonal relationships and make them a part of the cultural life of their city. Those suffering from memory loss have their own programmes, with suitably adapted workshops.

The judges said: The museum sets an exceptionally high standard of inclusive education. MARQ not only prioritizes its own interests but places great emphasis on being part of the society in which an individual exists. Some of the programmes are unusual and surprising, while the outreach offer is exemplary, as is the preparation of all materials for digital use. This is an outstanding example of a museum which is over 20 years old but has maintained its momentum and educational excellence.



MARQ Museo Arqueológico Provincial de Alicante
(Director-Manager: Josep Albert Cortés i Garrido)
Plaza Doctor Gómez Ulla s/n
ES-03015 Alicante
Spain

2024 FINALIST: LUIGI MICHELETTI AWARD

Museum of Bećarac, Pleternica, Croatia

The museum's exhibition is based on the live tradition of bećarac, a two-verse song which embodies a dynamic form of communication deeply entrenched within the community. The main narrative revolves around bećarac performers who serve as central protagonists, tracing the journey of human life from birth to death. In the second part of the exhibition the human life cycle is allied to the seasons, which play an increasingly important role under the influence of climate change. The storytelling is driven by men and women of various generations, who share their own memories of bećarac. In the final section there are contributions by other storytellers, including professional performers and artists inspired by the song. Placing bećarac within the context of intangible UNESCO-protected heritage songs and future cultural routes adds a strong European dimension to the story. Modern technology complements the traditional with engaging interpretive texts, 50 newly produced videos and 200 illustrations. One of the most challenging tasks was the translation and adaptation of more than 400 bećarac songs from Croatian into English.

The judges said: The museum is a convincing balance between ethnographical documentation and interactive experience, social history and entertainment. The museologists faced a difficult challenge – oral history telling – with the content made by sounds. The high-quality exhibition has the potential to become a landmark for indigenous traditions and for touristic guide users, especially with its position adjoining a public square with a rich cultural programme.



Muzej bećarca
(Director: Jasna Hoffmann)
Trg bećarca 1
HR-34310 Pleternica
Croatia

Photo: Vedran Husremović

2024 FINALIST: LUIGI MICHELETTI AWARD

Hungarian Money Museum and Visitor Center, Budapest, Hungary

The common thread of the museum is developed across five thematic spaces that follow a timeline, as well as systematic questions such as: 1) Measure and Value; 2) Means of Circulation; 3) Means of Payment; 4) World Money Function; and 5) Store of Wealth and Means of Accumulation. A frame narrative connects these five points, which are also linked by a successive digital game, resulting in a cumulative result. The scenographic language, the variability of the historical objects and the contemporary comparative examples all contribute to a coherent narrative that appeals not only to cognitive understanding but also to all the senses and, above all, to the visitors' instinct to play. The various historical means of payment are a source of great pleasure – culturally diverse artefacts from all parts of the world come together here. Throughout the visit, guests experience a well-managed, highly professional and thoughtfully designed museum with high ambitions. The museum features two virtual assistants who accompany visitors, providing a strong and engaging narrative. For the youngest visitors there is a virtual character in the form of a robot that helps them navigate the visit.

The judges said: The museum explores the history and function of the financial dimension of the present using the example of Hungary and its interdependencies at a very high level, and the mediation ideas are new and predominantly well-composed. The strong and contemporary links to the modern world of money support the narrative in multiple ways and allow visitors to see themselves within it. Enlightenment in the best sense of the word.



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

2024 FINALIST: LUIGI MICHELETTI AWARD

Işbank Museum of Paintings-Sculpture, Istanbul, Turkey

The Işbank owns the museum building and the collection of artworks. It has the official status of a private museum under the Ministry of Culture and Tourism of the Republic of Turkey. The main goal of the museum is not only to protect and preserve artworks but to move beyond catering for a niche audience to reach as broad a spectrum of visitors as possible. Families are encouraged to visit the museum to increase the interest of younger generations in art through activities and programmes for children. To supplement this aim, there is no entrance fee for visitors under 12 years of age, nor for school groups and accompanying teachers. The collection presents in chronological order a selection of works by Pre-Trazimat Painters, First Graduates of Sanayi Nifise, Military Painters Generation, Calli Generation, First Painter Women, and contemporary artists from the Modern Period to the present day. The art history of Turkey is moving in parallel with this private collection and this is put at the centre of the exhibition's storyline, featuring the story of the modernisation of Turkish art since the 19th century and the adoption of the Western understanding of art.

The judges said: The museum is an example of the involvement of a rich private entity in making a cultural institution in which it has no commercial appearance at all. The museum follows closely the ICOM definition for museums and is entirely serving the public, with art becoming a witness to the history of the life of the city's inhabitants. It is also commendable that the museum is taking care of the training of specialists, including that of art restoration.



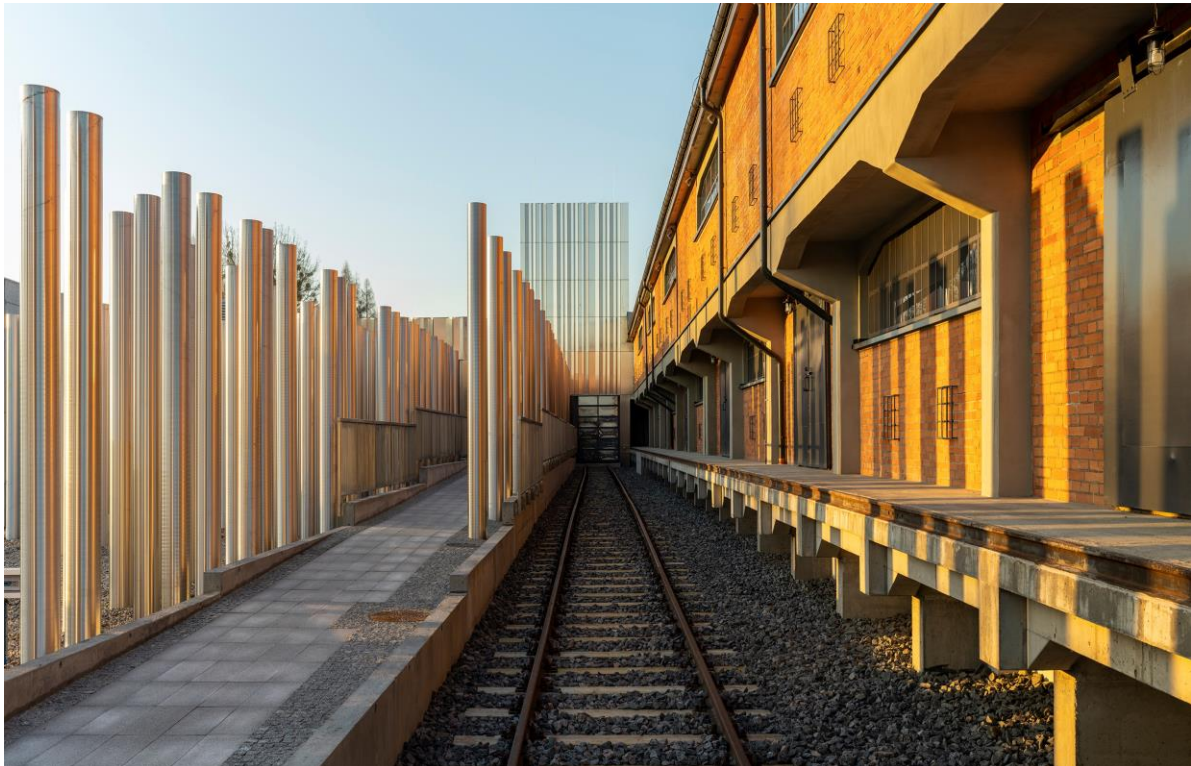
Türkiye İş Bankası Resim Heykel Müzesi
(Director: Ayşe Canan Atlıg)
Asmalı Mescit Mah., İstiklal Cad. No: 144
Beyoğlu/Istanbul
Turkey

2024 SPECIAL COMMENDATION: LUIGI MICHELETTI AWARD

Sybir Memorial Museum, Białystok, Poland

The location of the museum and its surroundings adds to the authenticity of the history of Russian and Soviet repressions against Poles and other nationalities as it is situated close to the former Polesky railway station from which thousands of entire families were transported to the east during the Soviet era. Featuring especially the Second World War, the story of deportees whose families were catapulted into the Siberian polar winter with inadequate clothing and no shelter is described, and their resourcefulness in making lives for themselves in these harsh conditions. Tales of enslavement are also featured, together with the memories of those who returned home and their descendants. Individual, rather mundane exhibits add poignancy to the story of these displaced people. The central part of the history telling perspective is that the exhibition illustrates the universal themes of repression and crimes of all totalitarian systems, the victims of which have been and continue to be people throughout the world. While it may be tempting to dwell on side stories in its many small rooms, it is nevertheless made easy to return to the main theme.

The judges said: The museum convincingly conveys the history of deportations and related issues from its local community and uses the story to engage visitors, learners and volunteers in the museum. Engaging pieces of the narrative are offered via the website and through an impressive series of publications. The theme covers a wider European area, done with great style and total commitment from the director and staff, and enhances the unfortunately growing importance of the story.



Muzeum Pamięci Sybiru
(Director: Wojciech Śleszyński)
1 Węglowa Street
PL-15-121 Białystok
Poland

2024 WINNER: LUIGI MICHELETTI AWARD

Carl Nielsen Museum, Odense, Denmark

With its decision to 'display' the composer's music, together with a small number of personal artefacts, the museum's description of itself as 'surprising and unpredictable' is very apt. The duality in the compositions shows a composer with an understanding of both the complex and the simple – calm and wild, playful and methodical, traditional and modern. The experience throughout the exhibition is playful, triggering curiosity and taking the visitors into the process of creating music and its variety, while making them feel a part of the process. The exhibition starts in a cinema-type room with a 180-degree pixel screen which intensifies, accompanying the music, helping create sensations developing into emotions of joy or sadness. A story is then told to motivate the senses, based on the composer's memory of sounds of his childhood. The nineteen specially designed wooden cabinets have arrows which explain each game, visitors are invited to 'open', 'touch' or 'match the cards', enabling them to absorb more musical information than they realise. Each cabinet has a sensor, so the music is not activated until necessary. Returning to the cinema room, a full orchestral symphony is played, and the visitors realise how much they have learned about the process of composition.

The judges said: This is a new kind of museum devoted to a composer. It achieves its stated goal of using the universal language of music as a tool to educate the visitor, with no intimidating text and no repetition. Each cabinet is similar in design and material, but all differ in their role of making the experience demanding but playful and interesting to the point of making you lose the sense of time. A truly pioneering museum and a worthy winner of the 2024 Luigi Micheletti Award.



Carl Nielsen Museet
(Director: Henrik Harnow)
Claus Bergs Gade 11
DK-5000 Odense C
Denmark

APPENDIX ONE

2024 EUROPEAN MUSEUM ACADEMY AWARDS: CONFIRMED CANDIDATES

Bosnia & Herzegovina	Trebinje: Museum of Herzegovina www.muzejhercegovine.org
Croatia	Pleternica: Museum of Bećarac https://becarac/hr/
Denmark	Odense: Carl Nielsen Museum https://museumodense.dk/carl-nielsen-museet
Germany	Berlin: Deutschland Museum www.deutschlandmuseum.de Berlin: Futurium www.futurium.de
Hungary	Budapest: Hospital in the Rock Nuclear Bunker Museum www.hospitalintherock.com Budapest: Hungarian Money Museum and Visitor Centre www.penzmuseum.hu
Ireland	Dublin: Hugh Lane Gallery www.hughlane.ie
Lithuania	Vilnius: MO Museum www.mo.lt
Poland	Białystok: Sybir Memorial Museum https://sibir.bialystok.pl Kraków: National Museum: Arms and Armour exhibition www.mnk.pl www.wystawa.bronibarwa.org.pl
Romania	Buzău: Buzău County Museum www.muzeulbuzau.ro
Serbia	Leskovac: Leskovac National Museum www.muzejleskovac.rs
Spain	Alicante: MARQ Provincial Archaeological Museum of Alicante www.marqalicante.com
Switzerland	Aarau: Aarau City Museum www.stadtmuseum.ch Lenzburg: Stapferhaus https://stapferhaus.ch/natur Zürich: Swiss Finance Museum www.finanzmuseum.ch

Turkey

Istanbul: Istanbul Cinema Museum
<https://www.istanbulcinemamuzesi.com>

Istanbul: İşbank Museum of Paintings-Sculpture
www.issanat.com.tr/en/isbank-museum-of-painting-sculpture

United Kingdom

Leeds: Leeds Museums and Galleries
<https://museumsandgalleries.leeds.gov.uk>

APPENDIX TWO

MICHELETTI AWARD WINNERS, 1996-2024

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
2024 Carl Nielsen Museum, Odense, Denmark

APPENDIX THREE

DASA AWARD WINNERS, 2011-2024

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
2024	MARQ Provincial Archaeological Museum of Alicante, Spain

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.