



## 2025 EUROPEAN MUSEUM ACADEMY AWARDS Luigi Micheletti Award and DASA Award

### The Judges' Report



## CRITERIA FOR THE AWARDS

The European Museum Academy Awards consist of three elements – the Art Museum Award, the DASA Award and the Luigi Micheletti Award. The AMA Judges' Report is a separate document.

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 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.

The first of two candidates from *Austria*, SALON STOLZ in Graz opened in 2023 and is dedicated to the life and work of Robert Stolz (1880-1975), who became world famous as a composer and conductor. The Graz-born musician became known above all as the father of light music and catchy songs and melodies that made him sought after as far as Hollywood. Situated in the spacious foyer of a senior residence, the museum includes an immersive dance room. The challenge associated with this accommodation is that the museum section, which in any case contains only a handful of original exhibits from the life of Robert Stolz, is completely exposed to daylight. Compared to the exhibition, far more space is dedicated to the museum's educational and didactic programme. The educational guidelines of Salon Stolz are participatory, playful, interactive, multi-sensory, experimental and collaborative. Inclusion, regardless of age or impairment, plays a central role. Children and families are targeted, and special attention is paid to senior citizens. The in-house Senior Residence in particular offers wonderful shared educational experiences that bring children and older people together. In addition to the self-guided exploration of Salon Stolz, a whole range of programmes is offered, as well as workshops focusing on a low threshold approach. Once a week there is an opportunity to discover music, dance, instruments and rhythms in person. Weekly concerts with musical performances by local artists are popular and there are also open-air events in summer. [DA]

Also in *Austria*, THE HOUSE OF AUSTRIAN HISTORY in Vienna opened in 2018 and is situated within the Hofburg. It is a federal academic institution under public law, being academically independent while administratively part of the Austrian National Library. The museum concentrates on the history of the country in the 20<sup>th</sup> and 21<sup>st</sup> centuries, tracing the development of Austria since the founding of the democratic republic in 1918. The focus is on social change and the development of political culture. With the theme of contemporary history, visitors can identify with the collections and learn how history affects personal life today. Opportunities offered by interactivity and discourse allow visitors to practise democratic procedures, while educational methods such as drama-based approaches and multi-sensory strategies and methods from enquiry-based learnings are also used. Many curated feedback opportunities permeate the educational offerings, both analogue and digital. While welcoming all age groups and social groups, school classes are a priority target group. Young people in education, such as apprentices and trainees, who have often had less intensive history lessons, are given special educational attention. By offering to teach German as a foreign language the museum also demonstrates its openness to social diversity arising from migration. This is a good example of an excellent contemporary history

museum that more than meets the challenge of a modern Austria with its innovative educational programmes. [DA]

Moving to *Bulgaria*, ROUSSE REGIONAL MUSEUM OF HISTORY is one of the leading institutions in the country, setting models for working with heritage and audiences. The museum presents the environment of the Lower Danube region, combining traditional collections with new approaches, interesting dioramas and digital technologies to raise awareness of the environmental impact resulting from the interaction between Man and Nature. Its greatest challenge is local audiences, and it works to make the museum an open place for creativity and interpretation of the past, with an eye to the future, united by heritage. Artefacts and their stories are a key element in the presentation, and by encouraging discovery, interpretation and participation visitors are helped to see the value of cultural heritage to achieve sustainability and diversity in representations. The museum has nine exhibition spaces. As well as the museum building these include Ivanovo rock churches which are part of UNESCO'S World Cultural Heritage; the medieval town of Cherven; the Roman fortress of Sexaginta Prista; Calliope's House, a museum of everyday life; and an Ecomuseum with Aquarium. The Pantheon of the Revivalists, Baba Tonka and Zahari Stoyanov museums are dedicated to heroes of the 19<sup>th</sup> century national revolution. Winner of the 2024 Živa Award for the Best Slavic Museum, this is a multi-faceted institution, fully justifying its role as a regional museum, presenting various aspects of regional history with exchanges and interactions through the ages at a crossroad of civilisations. [LMA]

The candidate representing *Croatia* is the HOUSE OF THE HALUBJE BELL RINGERS in Viškovo. The House is a public cultural institution which was financed by European funds and co-ordinated by the Municipality of Viškovo. It showcases an element of the intangible culture that has been placed on UNESCO'S List of the Intangible Cultural Heritage of Humanity. "This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identify and continuity, thus promoting respect for cultural diversity and human creativity." The House was created in collaboration with the local association, whose offices are located within the building. As its name and mission suggests, the main target group is the bearers of the intangible element, the bell ringers themselves. One of the most important aspects of intangible heritage is that it is living heritage, which must be passed from one generation to the next, to be constantly revived and renewed. An important target group is the children and adults of the Viškovo and Kastav area. The exhibition is educational, interactive and entertaining, and features original historic artefacts related to the bell ringers and traditional life of the community, alongside modern multimedia content. Guided tours are offered in the local dialect as well as thematic tours led by bell ringers and committed individuals, incorporating storytelling to bring the heritage to life. [LMA]

In the *Czech Republic* the CZECH INSTITUTE OF NATIONAL MEMORY (Post Bellum) is a non-governmental institution established in 2018. Until now it has mainly focused on collecting testimonies of victims of totalitarian regimes. In 2024 an educational and exhibition space was opened in Brno in the historic Town Hall, which also houses other institutions. The multimedia exhibition, *The Quiet Heroes*, can also be seen in the university city of Pardubice. The exhibition is based on a selection of real-life stories of 'quiet heroes', illustrating the totalitarian era and everyday life during the Second World War and the period immediately afterwards. The stories include saving Jewish people; a journey through the European battlefields; the Jáchymov mines; the experiences of the partisans; and a 1950s communist prison. The focus of the exhibition is on personal experiences built on interactive and digital elements, using authentic testimony of witnesses, together with video material and photographs. The visitor plays an active role as explorer, researcher and listener. There is a major focus on educating school groups and students, but other groups are welcomed,

and senior citizens can reflect on their own memories of the period. The layout of the digital exhibition is devised so that in a relatively small space a large number of people can move around freely. The message of the stories is universal, regardless of age or historical period, and emphasises human values such as justice, helping one's neighbours, courage and empathy. [DA/LMA]

*Denmark's* application comes from THE OCCUPATION MUSEUM, AARHUS 1940-45 which is under the umbrella of Den Gamle By and is a local museum telling a national story. It is housed in the old Town Hall and later police station, which from the autumn of 1944 until the liberation was the headquarters of the Gestapo, the feared German security police. The preserved cells and basement rooms create a very atmospheric setting for the exhibition about everyday life, resistance and Nazi oppression. First comes the story of the people who collaborated with the Nazi regime, and those who resisted. This is followed by examples of individual stories. Various media and material are used, and it is particularly important that all the material can be found online and prepared for viewing. In the education programme the target audience is students aged 12-18. Students are divided into small groups, given an identity card and immerse themselves in the life of someone living in Aarhus during the war, following the decisions made by that individual. In doing so, he or she respects the importance of one or the other party. There is no middle ground. They face challenging moral dilemmas and later come together for a group discussion, where students present the decisions which they have made. The museum regularly evaluates its work, which is also linked to other institutions. The new movements that young people are starting today are a new force, and the museum encourages dialogue and questioning among its young visitors. [DA]

In *Germany* the OBERSALZBERG DOCUMENTATION CENTER (ODC) at Berchtesgaden is dedicated to the stories and experiences of the period 1933-45. Nazi Germany exploited this popular holiday area as a resort first and foremost for Adolf Hitler, as well as for political meetings. Hitler sent a quarter of his time here and maintained a second seat of government, meaning this historical site is closely linked to war, mass crimes and genocide. Today most of the houses associated with Hitler and other leading Nazi figures have long been demolished, including the Villa Berghof. The Kehlsteinhaus – the Eagle's Nest – some hundred metres above Berghof is preserved and open to visitors during the summer months. The ODC first opened in 1999 on the initiative in part of a contemporary history research institute (Institut für Zeitgeschichte) and the current exhibition building was opened in 2023. The former building has been converted into an education centre with seminar rooms, media equipment and a library. Originally the Centre was tasked with 'providing information about the history of National Socialism and the former Fuhrer's off-limits area near Berchtesgaden'. Today its mission is to be 'a lively place of learning and historical-political education'. The striking paradox of the new permanent exhibition is the contrast between the idyllic landscape and atrocity which originated here and spread throughout Europe. By selecting specific biographies and places the Centre offers relatable pointers into history, decreasing the distance between past and present, with the transformation of everyday places into places of persecution. [LMA]

*Greece* has provided three candidates this year and the first of these is the ETHNOLOGICAL MUSEUM OF THRACE in Alexandroupolis. Opened in 2002, this is a privately funded non-profit organisation whose mission is to preserve the history of Thrace as well as showcasing the region's culture to the rest of the world. Housed in a stone neo-classical building dating from 1899, the museum's philosophy is based on the concept of democratisation of culture, making invisible communities visible through cultural activities while simultaneously empowering them with the goal of sustainable societal development. School parties comprise 50 per cent of visitors, although the museum emphasises the value of both learning and storytelling regardless of age or cultural background. Historical and

thematic collections are combined with art installations and community-based events. A liberal approach is taken to the use of authentic materials, the museum preferring to let objects travel and be actively used by children and local communities. In their work with schools a range of methods is used, including object-based learning, project design, theatre and improvisation, dialogue and storytelling. The museum is viewed not as a one-dimensional knowledge institution, but as an inclusive open space. Consequently, the staff are deeply committed to ensuring that its activities are scalable, allowing all visitors to have a satisfying experience. The museum reaches out to special education schools, diverse communities, and groups whose stories are marginalised or underrepresented. [DA]

Also in Greece, THE VICTORIA KARELIAS COLLECTION OF TRADITIONAL GREEK COSTUMES is a private collection created by the founding member and long-standing President of the Lyceum Club of Greek Woman of Kalamata. The Collection is an incredible treasure trove of traditional outfits of men and women from all regions of Greece. It is housed in an historic building rented from the Municipality of Kalamata for a period of 99 years. Mrs Karelias has been collecting for many years and has dedicated the collection, together with the jewellery, to the town of Kalamata so that people may recognise the richness of the heritage of the regions of Greece. It is excellently displayed, with high standards of design of the equipment, accompanying materials and associated technology. Different approaches include hands on, treasure hunting, storytelling about costumes and materials, and live demonstrations. The museum embraces lifelong learning: 'By creating intergenerational learning opportunities and encouraging cultural and social engagement, the museum enables its visitors to enhance their personal development, mental health, and well-being.' The museum structures its teaching programmes according to age-groups. Children aged 4-6 have storytelling, song and imagination are at the heart of the experience. For 7-9-year-olds the emphasis is on creativity, the pupils designing their own costumes on paper to present to the group. As they grow older, themes such as empathy, cultural identity and historical understanding are introduced. [DA]

The third candidate from Greece is the SALT MUSEUM at Messolonghi. This private museum opened in 2020 during a brief pause in the Covid-19 lockdown. It is owned by a non-profit organisation, the Centre for Speech and ART DIEXODUS and is family-run. The museum has a good basis for development and potential employment for the local population. It presents the local history of salt production and explores salt from a cultural and historical perspective, drawing connections to salt production in other parts of the world. There is a small exhibition building owned by the local community, and a modest outdoor area featuring a salt mound for visitors to play on, and a viewing tower. Objects include salt production equipment and salt containers from all over the world, alongside images and texts describing local history as well as panels featuring proverbs containing the word 'salt'. Visitors have a free guided tour adapted to each group, or they may choose an audio guide which is available in four languages and which offers supplementary information. Over the past five years the museum has seen a significant increase in visitor numbers, reaching 29,000 in 2024. Its presentation of the local history of salt production, viewed within an international context, plays a role in preserving local heritage and knowledge about salt production, in a welcoming environment. There is good local co-operation, and the location is an excellent venue for concerts, book promotions and discussions with writers, as well as for temporary exhibitions. [LMA]

In Hungary the HOUSE OF MUSIC was opened in 2022 in the heart of Budapest's City Park. The work of a Japanese architect, Sou Fujimoto, the building blends into the green surroundings and, through its transparent glass walls and pillars resembling the trunks of the surrounding trees, visitors are under the impression that the building has added to nature rather than detracted from it. There are three levels, which correspond to its three separate functions. On the lowest level is the interactive permanent exhibition, entitled 'Sound

Dimensions – Musical Journeys in Time and Space’, introducing the history of Hungarian and European music in a playful way. Audio technology includes audio guide-like musical experiences and continuous narration, forming the ‘red thread’ the visitor follows through the exhibition. There is also a 360-degree Sound Dome where installations are prepared for both concerts and documentary films. With the possibility to play on unique instruments, the Creative Sound space allows visitors to experience how a simple set of sounds becomes music. The ground floor is the venue for concerts, a bar, restaurant and bookshop, while on the upper level there can be found the Pop-Cultural Club Library and education room for interactive classes, to encourage the younger generation into the world of music. The museum runs building tours, multimedia club events and unconventional music activities. ‘Let’s play music’ emphasises the museum’s philosophy, with storytelling being an important part of the offer. [DA/LMA]

*Hungary’s* second candidate in Budapest is the MUSEUM OF ETHNOGRAPHY, also in the City Park. The museum has a long history going back to 1872 but opened a huge modern building in 2022. It is a state institution maintained by the Ministry of Culture and Innovation, with its permanent exhibition funded by the Liget Budapest Project. The new museum is clearly focused on high numbers and is rightly proud of the more than 600 people involved in creating the new permanent exhibitions under the leadership of 10 curators during the nine years of preparation. The storyline differs from other large museums of this type in Europe in that there are no chronological sections, no regional or ethnical divisions. The display is said to redefine the traditional narratives to object-driven storytelling. In eight themes the museum has chosen to take the stories of each displayed object as a starting point for each text and narrative. It avoids the risk of being too detailed and allows the complexity in culture to be visible. ‘It also focuses on the life of the artefacts, the fieldwork carried out by the experts, the history of the museum, and the treasures of folk art and their impact.’ Objects from Hungary are presented alongside those from five continents, offering a diverse picture of different people, stories and contexts. Visitors find their own interpretations, so that the presented material becomes meaningful and personal to each visitor, emphasising the idea that cultural heritage belongs to everyone. [LMA]

In *Italy* the ‘EMPEDOCLE RESTIVO’ GALLERY OF MODERN ART (GAM) in Palermo was inaugurated in 1910 in the Ridotto of the Politeama Theatre. At the end of the 1990s the municipality decided to restore a former monastery, and the Gallery moved here in 2006. The move coincided with a change in the management system, which outsourced its educational activities to a private entity (Civita Sicilia srl) offering packages of services to public museums. The Gallery has an impressive collection of Italian art from the 16<sup>th</sup> to the 20<sup>th</sup> century. The main target for its educational services is school parties. A new and lively learning environment, the ‘Living Lab’ benefits from modern communication technologies for an innovative reading of the urban and historical-artistic landscape, expanding on 20 themes from the permanent exhibition. The stimulus of this design approach is the desire to create original learning and knowledge processes, within which each user is an active protagonist of his or her personal journey of discovery. There is also a conference room for various cultural events, while in the cloister is an open-air venue which is included in the exhibition itinerary. All the activities offered are structured considering both the ministerial school curriculum and the various age groups, with the involvement of the accompanying adults. To a lesser extent, the Gallery offers services involving visitors from some associations working in penal institutions. It is also committed to practices that involve the whole community, including people with disabilities. [DA]

*Norway* has submitted two candidates this year, the first being the NATURAL HISTORY MUSEUM in Oslo. The museum is legally affiliated with the University of Oslo, and is the oldest of its kind in Norway, dating back to 1910, although the botanical garden dates from the early 19<sup>th</sup> century. The Climate House, subject of the DASA application, is in a new

wooden, eco-friendly circular building adjacent to the Geological Museum. The exhibition, *The Future is Now*, is dedicated to climate change and is aimed at young people aged 13 to 18. With its exhibitions and educational programmes, the museum is committed to participation that aims to turn passive visitors into active ones. This integrative approach includes topics such as background, age, beliefs, ethnicity and sexual orientation. The museum has found this group has become bored with teaching in schools about sustainability and often does not link extreme weather with climate change. Feelings of frustration, disappointment and fear for the future are becoming more common among young people, and the museum tries to provide a forum where different views can be voiced and by working together changes can be achieved, however small. In the museum one programme concerns topical features such as an immersive film space accompanied by interactive stations and another is the 'Climate Dialogue' focusing on the possibilities of integrative discourse and debates to solve climate problems. Smaller exhibitions bring burning social issues into a discourse space appropriate for young people. [DA]

The second candidate from *Norway* is the NORWEGIAN NATIONAL MUSEUM OF JUSTICE in Trondheim, in two adjacent listed buildings owned by the Norwegian Directorate of Public Construction and Property. The museum opened in 2000 and has three core values – Bravery, Accountability and Openness. It covers lifelong learning, from kindergarten onwards, encouraging critical reflection across all age-groups by means of dialogue-based teaching, role-playing and immersive experiences and interactivity. Dissemination is via blog posts, academic publications and workshops. Projects include 'Justice for All'; 'Fairytale Trial', a role-playing game dealing with the topic of justice; and the 'Experts in Teams' project, in cooperation with the Norwegian University of Science and Technology, educating people about democracy and its substantive values. 'Young Lawbreakers' aims to teach peaceful conflict resolution strategies. All the programmes deserve a great deal of praise, as they bring the topics of law and justice closer to a young target group that is particularly sensitive to them, albeit often coupled with a lack of knowledge. The impact for the young people reached is considerable but remains structurally very limited, with a lack of buildings, budget and staff for a greater effect. The museum has created safe spaces for challenging conversations about justice and civil rights, tackling serious subjects head-on. It has also highlighted the voices of those who have often been overlooked – children, young people and those with cognitive disabilities. The work of the small but enthusiastic staff is to be commended. [DA]

*Poland's* entry this year is the CENTRAL MUSEUM OF TEXTILES IN ŁÓDŹ. The textile industry has been the heart of Łódź, now the second city of Poland. The museum opened in 1960. Located in the grounds of the museum is the Łódź City Culture Park, the open-air part of the museum, in which can be found eight typical local structures from the turn of the 20<sup>th</sup> century. Occupying five of the historic wooden buildings is a permanent exhibition, *Microhistories. Łódź and its People*. These were originally residential structures, four homes of craftspeople and a multi-storey building housing working class families, which have been relocated and restored, without museum cases or traditional labels. Together they tell the story of their occupants' lives, from the late 19<sup>th</sup> century to the 1980s. The current application is about the reconstruction of a summer holiday resort of the 1930s. Education is a major part of the museum's activities. In the new permanent exhibition, based within an historic summer villa, visitors assume the role of a holidaymaker. This is the first fully hands-on exhibition in Poland, where visitors can not only touch but use the exhibits – try on clothes, play the piano, play croquet. There is a more traditional section about the evolution of tourism in Poland, and a room showing films on interwar architecture and sanitoriums. The museum runs workshops for children, family workshops on leisure, and meetings with experts. The atmosphere created is part of the museum's mission to provide a space where visitors can relax and escape the pressures of modern society. [DA/LMA]

Moving on to *Serbia*, the GALLERY OF MATICA SRPSKA was established in the first half of the 19<sup>th</sup> century in Budapest and relocated to Novi Sad after Serbia gained its statehood. It is a national museum founded by the oldest Serbian cultural institution, financed by the Ministry of Culture of the Republic of Serbia. The collection is presented through exhibitions and educational work, as well as through the preservation, conservation and restoration of its artworks. Accessible to everyone, special attention is paid to its extensive programme for children and teenagers, with workshops for them held every weekend. The museum's new approach to the permanent exhibition is based on parallel storytelling of different equally important stories, combining an overview of national art and culture and tales of the institution itself, with narratives which reflect social and cultural topics. The structure of individual themes and modules of the permanent exhibition offers experiences to different age groups, residents and tourists with differing backgrounds and interests. The Gallery was not built as a museum or exhibition space, so adaptations were made to individual rooms for the permanent exhibition through lighting design, intervention in space and the use of furniture and other objects, which will be changed frequently. Before the permanent exhibition opened, detailed surveys with visitors noted their interests and expectations. This resulted in simple and clear descriptions which were visually attractive, and the opportunity to take repeated visits from different perspectives through a selection of guided tours. [LMA]

In *Spain* the MUSEUM OF ARCHAEOLOGY OF CATALONIA (MAC) is a public institution attached to the Catalan Agency of Cultural Heritage. It consists of two major museums in Barcelona and Girona plus three archaeological sites and two research centres. The beautiful building housing the museum was originally a temporary construction for a world exhibition fair in Barcelona at the turn of the 20<sup>th</sup> century. The new permanent exhibition, IMPERIVM: Roman Stories, has fundamentally reshaped the presentation of Roman times. It presents Ancient Rome as the first globalized society in history and explains its characteristic features and pillars, including religion, citizenship, power, leisure, business and the role of women. In its storytelling, the museum has created 11 individual fictional stories, supplemented by c.250 objects from its collection, humanising history, where people are present although only their objects remain. Subjects include a gladiator who lives for the show; a legionnaire reluctant to go to war; a slave merchant exhausted and repentant of her business; two slaves critical and resigned to their living conditions; two children thinking about their future; an unfortunate marriage; a senator mirrored by the system; and a priestess dedicated to the imperial cult. These characters represent different social positions, age and gender and are a kind of typological generalisation over eight centuries and three continents. It is a courageous approach to presentation which provides an almost emphatic based understanding of the subject, which also raises many questions. [LMA]

The first of two candidates in *Switzerland* is ALPS SWISS ALPINE MUSEUM. The museum was founded in 1905 as a private initiative of the Swiss Alpine Club in Bern. In 1934 a new building erected by the municipality was inaugurated for the museum, which grew organically until 2012 when the management decided to close the permanent exhibition and to organise a special exhibition each year on a subject chosen by the curatorial staff, with objects not owned by the museum. However, the museum reserves a hall for showcasing its own cultural heritage, the current one-year exhibition being devoted to the way objects used in mountain escalades (climbing defensive walls) are repaired. The current major exhibition is *Greenland: Everything Changes*, a subject chosen before Greenland became a political subject. The research included three curatorial visits and many interviews with locals. Mainly multimedia in approach, the exhibition aims to cover the problems of the island, from geographical factors up to the important issues regarding the identity of Greenlanders. Visitors are invited to judge for themselves at every point. Large projections introduce each topic, while smaller screens present interviews with locals, representing different perspectives. 'Greenland in short' deals with various aspects of the story with more detailed information. The final section, 'Connecting Sounds', showcases the local music scene. All

topics are relevant to today's society and are presented from a dialectical perspective, to encourage reflection and further exploration. [DA]

Lenzburg is in the central Swiss canton of Aargau, and the STAPFERHAUS is owned by the Stapferhaus Foundation, established in 1960 in memory of the 18<sup>th</sup> century philosopher, Albert Stapfer. The eco-friendly museum building was erected in 2018. Made entirely of wood, it has no carbon footprint and the Stapferhaus recycles as much as possible, including the auxiliary materials used for mounting each exhibition. The museum does not have its own collection, and each year organizes an exhibition which runs for 11-18 months. The current exhibition *Health first. An Exhibition with Side Effects* opened in October 2024. This is an interactive circuit with playful learning opportunities that let visitors ask themselves: What do I really need for my health? What are we responsible for as a society? What really matters in my personal life? The exhibition follows a medical visit, starting with the Waiting room, moving on to Examination, Diagnosis and Treatment. The Emergency Room reflects on the two critical moments of birth and death. This type of approach favours the way the public interacts with the exhibition, rather than with individual exhibits. The curators aim to challenge visitors in seeing how they view their own health, and the way the Swiss state is caring for the health of its citizens. Stapferhaus is an intriguing place, offering many new experiences for its visitors. The subjects are selected after careful analysis of the interests of the local community concerning the hot issues of the current political debate. Imaginative means are used to transmit their message, with the help of qualified personnel. [DA]

*Turkey* submitted two related applications this year, the first being the HAGIA SOPHIA HISTORY AND EXPERIENCE MUSEUM in Istanbul. In 2020 the Council of State annulled the 1934 decision to establish Hagia Sophia as a museum and it was reclassified as a mosque. After this decision it was logical to open a museum, exposing the collection previously stored in Hagia Sophia. The museum opened in 2023 in an historic building (the ancient hippodrome), a five-minute walk from Hagia Sophia, in front of the Blue Mosque. It is a state museum run by a for-profit company (DEM Museums), a company specialising in museum management and visual art design and which provides services in the form of marketing, communication and ticketing. The exhibition takes the form of a hybrid exhibition – one half classical, the other half multimedia (storytelling), which aims to bring landscapes spaces, people and characters to life. Animations are used to create seamless transitions between mythology and reality. There are three sections – the Byzantine Era, the Ottoman period, showcasing the transformation into a mosque by Mehmed the Conqueror, and the Sacred Artifacts and Cultural Legacy. The latter features nearly 300 previously unseen artefacts brought from Hagia Sophia, illustrating its spiritual and artistic significance. The 1700-year history is told in 13 halls over 3,200 m<sup>2</sup>. 23 languages are available for the visual and auditory presentation, narrated by well-known voice-over artists from each country. The same company produced an augmented reality presentation in Hagia Sophia itself. [LMA]

Still in *Turkey*, THE EPHEBUS EXPERIENCE MUSEUM is at Selçuk/Izmir. Ephesus, an ancient port city and UNESCO World Heritage Site, attracts over three million international visitors annually. The Ephesus Experience Museum has been created and is managed by DEM Museums. Located in the heart of the city, the museum consists of three halls with immersive experiences, including multilingual audio guides, VR, 3D animations and synchronized sound systems. This approach is the vision of the Republic of Türkiye Ministry of Culture, the aim of which is 'to preserve historical heritage and engage future generations by creating digital museums in ancient cities and historical places of Türkiye.' Headphones are mandatory because the goal is to tell the story of Ephesus: it is not just an aesthetic effect, but a story enriched by visual projections. Target groups are foreign tourists and Turkish nationals and to facilitate this the site remains open until 23.30. In the First Hall, high resolution visuals cover walls, floor and ceiling, leading through curtains to the Main Hall. Here a mapping application using 90 LDP projects and sound system simulates an

earthquake, immersing visitors in realistic street scenes and the sensation of an historical tremor. In the Third Hall a life-size replica of Artemis, the goddess of nature, takes centre stage, with integrated LED screens, and a sound system with 40 speakers. The Temple of Artemis, the Ancient Theatre and Harbor Street can be seen. This is a powerful audiovisual experience, which has changed the offer of a site with millions of visitors each year. [LMA]

## **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 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.

**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 2025 PANEL OF JUDGES

**René Capovin**

representing the Micheletti Foundation, Brescia, Italy

**Loukia Loizou Hadjigavriel**

EMA Board member and Director, Anastasios G. Leventis Foundation, Nicosia, Cyprus

**Mette Kronborg Vedel Kiilerich**

Head of children and learning, Museum Odense, Denmark

**HRH 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

**Robert Zydel**

EMA Board member and Director, E. Wedel Chocolate Factory, Warsaw, Poland

# THE RESULTS

## Finalists for the 2025 European Museum Academy Awards

### **DASA Award**

Salon Stolz, Graz, Austria

Ethnological Museum of Thrace, Alexandroupolis, Greece

House of Music, Budapest, Hungary

ALPS Swiss Alpine Museum, Bern, Switzerland

### **Luigi Micheletti Award**

House of the Halubje Bell Ringers, Viškovo, Croatia

Obersalzburg Documentation Center, Berchtesgaden, Germany

Museum of Ethnography, Budapest, Hungary

Central Museum of Textiles, Łódź, Poland

Gallery of Matica Srpska, Novi Sad, Serbia

## 2025 FINALIST: DASA AWARD

### House of Music, Budapest, Hungary

The modern, unique design of the museum's building makes an immediate impact on its visitors. The spaces have been designed in the spirit of 'edutainment' and visitors are encouraged to touch and experience the displayed objects and installations. The permanent exhibition is supported by a 3D headphone-based audio system (USOMO), which guides visitors with a spatial position sensor. This means the music and audio material they hear changes constantly while moving through the exhibition, making the content more experiential while also offering the opportunity for discovery. The museum has offers for schoolchildren of all age groups and runs family programmes. It is collaborating with charity NGOs, for whom they run regular music education sessions, some of which take place in hospitals and foster homes. The museum shows a very professional attitude in its awareness of the needs and demands of target groups and has impressively high numbers for participation in all its programmes. The House of Music aims to be a role model for similar institutions, challenging visitors to think differently about music, exhibitions and concerns.

**The judges said:** The museum has had success in its educational work with different target groups and has developed and exploited unique techniques, arenas and scenography. The positive results from the museum's pedagogical approach with basic experiential learning processes in an extra-curricular perspective is of very high quality. This is a cultural hub with exhibitions, strong attention being paid to education in dedicated spaces like the Sound Dome and the Cultural Sound Space.



House of Music  
(Director of Institute: Marton Horn; Executive Director: András Batta)  
Olof Palme Sétány 3  
HU-1146 Budapest  
Hungary

## 2025 FINALIST: DASA AWARD

### ALPS Swiss Alpine Museum, Bern, Switzerland

Greenland is experiencing a major transformation. Climate change is happening here four times faster than anywhere else in the world. This former colony of Denmark is striving for independence and the indigenous majority population is negotiating its own Inuit identity. The wealth of resources, especially rare earths, is arousing the interests of the superpowers. The museum's aim was to give Greenlanders their own voice – how do they see their country and their future. The diversity of people reflects a diversity of positions: the Australian investor, the indigenous Greenland minister for mining, and the indigenous environmental activist each have different opinions about mining. The museum's current exhibition, *Greenland. Everything changes.* is mainly multimedia, with interviews. Visitors can choose which interview they want to watch and are placed in front of the interviewee, engaging in an imaginary conversation. In general, the exhibition has a neutral approach to all the problems which concern Greenland society, and visitors are invited to look at each subject and make their own judgements. Each exhibition is subjected to direct feedback in a variety of ways.

**The judges said:** The museum made a bold move more than a decade ago, giving up its permanent exhibition. In a world where information circulates while events are evolving, the museum decided to surprise its public with a new exhibition each year. Not all are deeply connected with the Swiss Alps but are linked with the global concerns of today's society. What is more important is that the museum is following monographic research for each subject, merging tangible with intangible heritage.



ALPS Alpines Museum der Schweiz  
(Director: Beat Hächler)  
Helvetiaplatz 4  
CH-3005 Bern  
Switzerland

## 2025 SPECIAL COMMENDATION: DASA AWARD

### Ethnological Museum of Thrace, Alexandroupolis, Greece

The museum's mission is to preserve the history of life in Thrace, showing how this history is preserved and experienced. The director is Aggeliki Giannakidou, who has been actively researching the history of the region for more than 40 years. An author and publisher, she regularly lectures and works with local populations in Greece and abroad, as well as mentoring more than 25 women. The museum embraces an innovative, improvisational and intuitive approach to engaging with visitors, making each experience a moment of discovery which is unique. For children the museum provides workshops, research-based projects and themed sessions focusing on topics including clothing, agriculture, economics and history. In the longer-term programmes children across age groups enjoy a high degree of autonomy, including engaging in communication through poetry slams, rap battles, exhibitions and virtual tours. The format is deliberately open, allowing staff the flexibility to adapt to the interests of groups. The museum has also played a crucial role for many local minority groups, by providing opportunities for work and by offering a voice and a platform through exhibitions and events.

**The judges said:** With its mission and the way it preserves history, the museum demonstrates that small regional museums can be leaders in innovative, inclusive and influential education with a holistic view of geography, diversity and identity in today's society. The flexible, spontaneous working style, combined with a strong focus, not only on telling local stories but teaching individuals and groups how to tell stories on their own, represents an innovative approach to museum-based learning.



Ethnological Museum of Thrace  
(Director: Aggeliki Giannakidou)  
14<sup>th</sup> May str. 63  
GR-68100 Alexandroupolis  
Greece

## 2025 WINNER: DASA AWARD

### Salon Stolz, Graz, Austria

Located in the newly built entrance area of a senior citizens' residential home, the mission of the museum is to become an inclusive and intergenerational meeting place for everyone. Many needs have been taken into consideration, from structural accessibility to an inclusive exhibition experience. In keeping with the museum's educational approach, the captions are simple and in easy-to-read language. Texts are also available in Braille and further content can be accessed using QR codes. A special feature in the case of visual impairments is that topics are offered tactilely, while conversely corresponding texts can also be experienced visually in the case of hearing impairments. Many programmes are offered and for families there are workshops every Saturday. In a music pavilion with different game tables, visitors can create soundscapes and stories, compose rhythms, experience the physics behind sound, conduct an orchestra using VR or learn about different musical instruments. Salon Stolz has already made an impact with its interaction between visitors and senior citizens of the residence, as well with the neighbourhood in terms of cultural integration.

**The judges said:** In relation to the public funds invested, the Salon Stolz is a highly professional institution for the playful discovery and experience of music and dance. The clever use of digital applications makes a visit to the museum a real experience. This can be seen as a model for urban planning that uses culture to develop and enrich a neighbourhood and is a worthy winner of the DASA Award this year.



Salon Stolz  
(Director: Joerg Ehtreiber)  
Theodor Körner Strasse 67  
AT-8010 Graz  
Austria

## 2025 FINALIST: LUIGI MICHELETTI AWARD

### House of the Halubje Bell Ringers, Viškovo, Croatia

The exhibition narrates the story of local shepherds who struggle to survive against (super)natural and human evil forces. To this end they resort to bells, masks, sheepskin, clubs and ritual movements that help ward off evil. The exhibition celebrates this centuries-old tradition through its storytelling. The circular route of the exhibition trail suggests both the procession and the magical power of the closed circle, while the museography evokes the dense, dangerous forests of the area. The story begins with an introduction of how people lived. The second section explores the origins of these superstitions and traditions. Equipment, costumes and accessories are displayed, together with the procession of the bell ringers' route. The process of becoming a bell ringer is explained, together with exhibits on the wives of bell ringers, their children and bell ringer groups. The bell ringers place great importance on events in nature, and this is incorporated into the design of the programmes and workshops. The exhibition is educational, interactive and entertaining, suitable for both children and adults. Modern multimedia content enhances the visitor experience.

**The judges said:** We commend the House of the Halubje Bell Ringers on its ability to develop a compelling narrative on the transformation of an old ritual into contemporary cultural expression. This is still a young establishment but already its impact at a regional level is significant and it actively involves the intangible heritage community to maintain and transmit through formal and non-formal education the revitalisation of various aspects of this heritage.



House of the Halubje Bell Ringers  
(Director: Dominik Damiš)  
Dovičići 1b  
HR-51216 Viškovo  
Croatia

## 2025 FINALIST: LUIGI MICHELETTI AWARD

### Museum of Ethnography, Budapest, Hungary

The museum's permanent exhibition is deeply rooted in the institution's 153-year-old continuously expanding collection and the knowledge preserved in it. The objects, images and sound stored in the collection generate a diverse storytelling, both by the museum curators and the visitors, and turn the permanent exhibition into the imprint of these stories. The museum's online presence reflects its storytelling approach through various formats, including thematic content such as the *Artefact of the Month* series, social media posts and the *Digital Stories* series. The entire exhibition is built on stories conveyed through texts, images, films and interactive applications. Objects from Hungary are presented alongside those from five continents, offering a diverse picture of different people, stories and contexts. Existing narratives have been interpreted in a contemporary, critical manner. The Ethnozoom animation series presents the life stories of five emblematic objects, portraying them before and after their museum life. Children can explore hidden keyholes that reveal the adventures of two animal characters, or they are able to interact with the stories themselves.

**The judges said:** The museum has clearly succeeded in its work with its huge collections to extract very interesting overarching perspectives where the history of the individual object has been used as a base for providing rich experiences for the visitor. The permanent exhibition demonstrates a good example of how to balance the need to show Hungarian culture while also questioning the same by stating again and again that there are still many more possible perspectives to be explored.



Néprajzi Múzeum  
(Director: Lajos Kemecsi)  
Dózsa György út 35  
HU-1146 Budapest  
Hungary

## 2025 FINALIST: LUIGI MICHELETTI AWARD

### Central Museum of Textiles, Łódź, Poland

The residential structures relocated to the museum grounds are a natural venue in which to tell the story of their occupants' lives in the city's textile-making heyday. The story is told not from the perspective of huge factories and industrial plants but through the lens of everyday life of the people, who represent various social groups and ethnicities, different backgrounds, religions and cultures. The *Last Summer* exhibition is the final station of this urban open-air museum and is an historic summer villa relocated to the museum from a nearby resort town. The exhibition deals with rest and leisure at summer holiday resorts in the 1930s. A stage-setting text at the entrance of the exhibition is a micro-history describing a fictional family spending the summer in the villa, together with thoughts addressed directly to the reader. The hands-on exhibition aims to be a pleasant, friendly, informative space that engages the mind, emotions and imagination, breeds curiosity and invites activity and interaction with the objects on display. Reprints of original articles and local newspapers of the period, providing a context of the politics, customs and social issues of the time.

**The judges said:** In the Central Museum of Textiles, we have a strong industrial museum with a glorious history, deciding to branch out into a new area conceived as an urban open-air museum with six houses. The way history is told through the eyes of working people is very well done and is excellent from the point of view of the exhibits. The quality of the general cultural offer is good, with special praise for the four temporary exhibitions currently on display.



Central Museum of Textiles  
(Director: Aneta Dalbiak)  
282 Piotrkowska Street  
PL-90-034 Łódź  
Poland

## 2025 SPECIAL COMMENDATION: LUIGI MICHELETTI AWARD

### Gallery of Matica Srpska, Novi Sad, Serbia

The oldest National Gallery in Serbia is making a radical move in revising its collections and curators have been aiming to give the works new contexts. In this way they plan to make art more accessible, relevant, engaging and responsive to contemporary challenges. Starting with the idea that museums are meant for audiences comprising individuals and different groups, a modular and fluid structure was created in the permanent exhibition, meaning there is not one overall and linear approach to the entire collection, but rather a mix of types of smaller frames, offering different experiences to all ages of visitor, whether local or tourist. The structure of individual themes and modules of the permanent exhibition is designed to offer experiences to different age groups, local society and tourists, with various backgrounds and interests. Other objects are used to augment and transform the exhibition experience 'away from classical and monotonous', including some of the Gallery's collections of applied arts, as well as historical and personal effects. The Gallery's mission and approach to art and culture through its programmes is regularly updated in its web presentation and social networking.

**The judges said:** The Gallery of Matica Srpska is a well-managed cultural institution with a very skilled curatorial team. Based on its collections of works from the 19<sup>th</sup> and 20<sup>th</sup> centuries it strives to present art as a universal language capable of addressing the challenges society faces today. It sends a strong message that Serbian art and culture are deeply and inseparably connected to the art and culture of Europe as a whole.



Galerija Matice Srpske  
(Director: Tijana Palkovljevic Bugarski)  
Trg Galerija 1  
21101 Novi Sad  
Republic of Serbia

## 2025 WINNER: LUIGI MICHELETTI AWARD

### Obersalzberg Documentation Center, Berchtesgaden, Germany

Since 1999 the Centre has provided information on the history of National Socialism and the former Fuhrer's 'off-limits area' near Berchtesgaden. A new permanent exhibition opened in 2023. Topics covered include the historical site of Obersalzberg, National Socialist society, and persecution, expansion and war. The narrative comprises 18 different units, each introduced by a visually distinct key exhibit, which serve as entry points to the surrounding in-depth contents. Historic events and biographies are linked to present locations. The formats are tailored to diverse audiences, highlighting the core principle of lifelong learning and are in demand from educational groups such as schools of all types, as well as from club and company outings. The exhibition does not offer simple dichotomies of black and white. Together with the fate of the victims, it confronts visitors with many shades of grey and the transformation of everyday places to places of persecution. The exhibition architecture, scenography, graphics and lighting have been developed in a dialogical process parallel to the narrative, ensuring a sober, restrained and neutral presentation, avoiding all inappropriate staging.

**The judges said:** The Obersalzberg Documentation Center masters a very difficult storytelling, focusing on the grotesque story of the Nazi regime leadership enjoying the amazing landscape of Obersalzberg while at the same time deciding the grim destiny of millions of people in Europe. This is one with respect, empathy and curiosity, succeeding in using local and regional cases while telling many different sub-stories. Its success makes this a worthy winner of the Luigi Micheletti Award.



Dokumentation Obersalzberg  
(Director: Sven Keller)  
Salzbergstrasse 41  
DE-83471 Berchtesgaden  
Germany

## APPENDIX ONE

### 2025 EUROPEAN MUSEUM ACADEMY AWARDS: CONFIRMED CANDIDATES

Austria	Graz: Salon Stolz <a href="http://www.salonstolz.at">www.salonstolz.at</a>
	House of Austrian History <a href="http://www.hdgoe.at">www.hdgoe.at</a>
Bulgaria	Rousse: Regional Museum of History <a href="http://www.museumruse.com">www.museumruse.com</a>
Croatia	Viškovo: House of the Halubje Bell Ringers <a href="https://visitviskovo.croatia.hr/en-gb/house-of-halubje-bell-ringers">https://visitviskovo.croatia.hr/en-gb/house-of-halubje-bell-ringers</a>
Czech Republic	Brno/Pardubice: Institutes of National Memory <a href="https://www.thequietheroes.com">https://www.thequietheroes.com</a>
Denmark	Aarhus: The Occupation Museum, Aarhus 1940-45 <a href="https://besaettelsesmuseet.dk">https://besaettelsesmuseet.dk</a>
Germany	Berchtesgaden: Obersalzberg Documentation Center <a href="https://www.obersalzberg.de">https://www.obersalzberg.de</a>
Greece	Alexandroupolis: Ethnological Museum of Thrace <a href="http://www.emthrace.org">www.emthrace.org</a>
	Kalamata: Victoria Karelias Collection of Traditional Greek Costumes <a href="http://www.vgkareliascollection.com">www.vgkareliascollection.com</a>
	Messolonghi: Salt Museum <a href="http://www.saltmuseum.gr">www.saltmuseum.gr</a>
Hungary	Budapest: House of Music <a href="http://www.zenehaza.hu">www.zenehaza.hu</a>
	Budapest: Museum of Ethnography <a href="http://www.neprajz.hu">www.neprajz.hu</a>
Italy	Palermo: Gallery of Modern Art <a href="https://www.gampalermo.it">https://www.gampalermo.it</a>
Norway	Oslo: Natural History Museum <a href="http://www.nhm.uio.no">www.nhm.uio.no</a>
	Trondheim: Norwegian National Museum of Justice <a href="http://www.justismuseet.no">www.justismuseet.no</a>

Poland	Łódź: Central Museum of Textiles <a href="http://www.cmwl.pl">www.cmwl.pl</a>
Serbia	Novi Sad: Gallery of Matica Srpska <a href="http://www.galerijamaticesrpske.rs">www.galerijamaticesrpske.rs</a>
Spain	Barcelona: Archaeology Museum of Catalonia <a href="http://www.mac.cat">www.mac.cat</a>
Switzerland	Bern: ALPS Swiss Alpine Museum <a href="https://alps.museum">https://alps.museum</a>  Lenzburg: Stapferhaus <a href="https://stapferhaus.ch/">https://stapferhaus.ch/</a>
Turkey	Istanbul: Hagia Sophia History and Experience Museum <a href="http://www.demmuseums.com">www.demmuseums.com</a>  Selçuk/Izmir: Ephesus Experience Museum <a href="http://www.demmuseums.com">www.demmuseums.com</a>

## APPENDIX TWO

### MICHELETTI AWARD WINNERS, 1996-2025

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 <i>ss 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
- 2025 Obersalzberg Documentation Center, Berchtesgaden, Germany

## **APPENDIX THREE**

### **DASA AWARD WINNERS, 2011-2025**

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
2025	Salon Stolz, Graz, Austria

## 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.