



2020/2021 EUROPEAN MUSEUM ACADEMY AWARDS

Micheletti Award and DASA Award

The Judges' Report



THE JUDGES' REPORT

No-one could have foreseen the events which have overtaken us all in the last eighteen months and the effect that the Covid-19 pandemic has had worldwide on cultural heritage, commercial business and our personal lives. The immediate effect for the European Museum Academy was that we had to cancel our judging visits to museums which had applied for the 2020 EMA Awards and our Annual Meeting, scheduled to take place in Chemnitz in September last year. In a spirit of optimism, we sent out application forms for the 2021 Awards and accepted a smaller number of museums onto a combined list for 2020/2021, numbering 14 countries in total. Sadly, the judges could not visit these countries personally and online discussions took place earlier this year between candidates and two judges representing EMA. We found it inspiring that so many museums had managed to increase their online offers to their visitors and had found ingenious ways to publicise their activities in other ways, such as using windows in public spaces in their towns or cities to publicise activities which were still possible. Despite these conversations with you all, we acknowledge that there is no substitute for coming to visit your museum in person and to experiencing the atmosphere that you have created. It is a great sadness to EMA that we will not be able to meet you all in person at our Annual Meeting on 18 September, which was due to be held in Timisoara, Romania. The announcement of the results of the 2020/2021 competition will be made online on this date. In the meantime, we wish you all every success in your work.

The first of three museums from Croatia is the RED HISTORY MUSEUM in Dubrovnik. It opened in 2019 in part of the TUP coal products factory (1953) in the port area, the last local remnant of socialist industrial architecture. Unusually, the museum began as a souvenir shop, a commercial venture offering products from the socialist period which are still being produced. It has evolved into a museum dealing with the research, presentation and archiving of material relating to the history of socialism in Croatia, a subject which still divides its citizens. As the first museum to present this complex topic, the exhibitions make use of full-scale interactive installations with reconstructed environments and is very focused on stories. Oral history forms an important part of the museum's work, a task which it describes as 'a very demanding, delicate and interesting task'. A free mobile application is available whereby visitors can search for hidden information in the exhibitions and are able to access 1980s commercials and popular cartoons. Acknowledging that not all people have smartphones, the museum lends equipment to its visitors, in order that everyone can enjoy the virtual reality experiences, which are constantly updated. Involvement in the local community is another important aspect of the museum's work, and it has also collaborated in initiatives in the city's public spaces. The judges regarded this museum as an original contribution to the museum landscape, combining a true bottom-up perspective and its focus on individual memories with an entrepreneurial business approach.

THE MUSEUM OF APOXYMENOS is on the island of Mali Losinj, formerly part of the Republic of Venice and now of Croatia. It is dedicated to underwater archaeology and its sole exhibit is a bronze statue of a young athlete, discovered nearby in 1997 by a Belgian tourist. Apoxyomenos, translated as 'man cleaning himself', dates from the 2nd or 1st century BC and is missing only the little finger of his left hand. When the statue was raised there was conflict between various authorities about where the statue should be permanently displayed. After six years' restoration in Zagreb the statue was exhibited at museums around the world before returning to the Kvarner Palace in Mali Losinj. The exhibition display was a unique challenge, with just one exhibit. The visitor is led through nine scenes and transition zones shaped by time and space, accompanied by audio background. In a cold, dark area visitors can experience the feeling of being underwater and learn about the history, context, discovery and restoration of Apoxyomenos. There is also information on the media coverage

of the statue. Finally, the visitor reaches the main exhibit, in a white, silent room whose walls are covered in textiles. Since the museum's opening the Apoxyomenos is becoming a brand and a basis for cultural tourism, making an essential contribution to the economy of the region. In the judges' opinion this daring exhibition of a museum with one object has been successful in its effectively adapted historic building and the journey taken before reaching Apoxyomenos introduces visitors to ancient times as well as the story of its discovery.

The origins of the ARCHAEOLOGICAL MUSEUM IN ZAGREB reach back to the mid-19th century. Until the Second World War it was relatively independent but then became a stand-alone government institution located since 1945 in the historic Vranyczany-Hafner mansion. The collections comprise five main departments: Prehistoric, Egyptian, Antiquity, Medieval and Numismatic. The latter is among the largest of its kind in Europe. The museum plays an active part in the Danube Transnational Programme and its most recent exhibition, 'Avars and Slavs', is a collaboration illustrating the similarities of material discovered in excavations and by research in Slovakia and Croatia, opening up the possibilities of further investigations of the arrival of Croats to this area. Exhibitions are supplemented by high-quality interactive digital presentations whereby the visitor can move around in the museum from the website. Pedagogical programmes are organised from pre-school classes up to the sixth grade and workshops aim to promote children's enhancement of motor skills, creative thinking and artistic expression. All the programmes are adapted for socially vulnerable categories. The museum also offers three e-books as its main contribution to compulsory education online. Activities include sleepovers at the museum and participation in experimental archaeological work. This relatively traditional archaeological museum has invested heavily in digital methods to make its collections accessible in a number of different ways while preserving and developing its face-to-face physical educational offers.

The NORTH BOHEMIAN MUSEUM IN LIBEREC in the *Czech Republic* was founded in 1873 as the country's first museum of applied art and was regarded as a major cultural activity by Czech Germans who, until 1945, considered Liberec as their second cultural capital after Prague. After 1945 the museum also became the home of another formerly independent institution, the local history and natural sciences museum. The collections in the four departments of the museum (History, History of Applied Arts, Natural Sciences and Archaeology) were disrupted from time to time during the 20th century due to wars and economic or political crises but the museum has always managed to maintain its cultural continuity. Conditions in this historic building have been continually improved, along with facilities for visitors. Between 2018 and 2020 the entire public areas have been renovated and have become barrier-free. Services now include a new educational workshop room and photographic mini gallery. The museum installs all its exhibitions and the most recent include 'Touches of the North', a natural history exhibition featuring the Ižera Mountains, and 'Beauty+Utility', on the history of art crafts in Europe. The building now has a promotional space for Czech artists, designers and companies active in the field of contemporary design and applied arts. Educational and interactive elements have been added to the exhibits, created in co-operation with local schools of arts and industry, and the schools' current programmes and fields of study are promoted.

Denmark has provided two candidates. The MARITIME MUSEUM OF DENMARK's home for 100 years was the Kronborg Castle but in 2013 it reopened in a new subterranean building, constructed around an old dry dock, adapted to accommodate visitors whatever their disability. In 2019 it became the first 100% certified wind energy museum in Europe. The natural history and fisheries aspects of maritime history are left to museums elsewhere in Denmark; the exhibition here is divided into themes which are updated or replaced every year, focusing on trade, harbours and harbour life, the benefits of peaceful trade and cultural exchange. The stated aim is 'to become a maritime museum for all those who are not interested in maritime history – yet'. The focus is on families and THE DREAM SHIP is a

play world centred around a deconstructed general cargo ship, where children from 2-10 years can participate in adventurous play that conveys the joy of the sea through movement, play, stories and craft. The educational programme focuses on creating a playful and social framework for learning and all programmes match the formal national curriculum of both elementary and high schools. Stories by sailors, their experiences, ways of working and living are collected. The museum is successful in creating an atmosphere for both specialists and the general public. The judges said the museum has partly reinvented itself after 100 years as an object-based maritime history museum. While keeping up its scientific approach instead of diminishing it for popular reasons it has succeeded in increasing visitor participation internationally as well as locally.

The second Danish candidate is HOLMEGAARD VÆRK in Fensmark. A glass works was established here in 1825, together with workers' housing, a school, chapel and grocery store. Standing empty since the works' bankruptcy in 2008 the buildings have now been restored, and the museum is managed by Museum Southeast Denmark, a self-governing institution under an executive board. Finance comes from ticket sales, profits from the shop and restaurant, workshops and events, with additional subsidies from private and public foundations. Opened in 2020, visitors learn the history of the firm, the workers and their families. Every visitor is given an individual code, giving access to stories by former workers in a series of podcasts, which can be listened to in the exhibitions or after the visit. The old machines are enhanced by lighting design, music, and artistic animations, bring to life the story of the works in a dynamic way. A chronological display of Holmegaard glass from 1825 to the present day is shown alongside Kähler ceramics from 1839 onwards, displayed in an open shelf storehouse setting, with 42,000 pieces of glass and 6,500 ceramic items on display. A new state-of-the-art workshop houses a team of Europe's most skilful glassworkers, with production taking place every day, explained by guides. The workshop takes large orders for the art history. The judges praised the museum for its new approach to the reinterpretation of industrial heritage, aiming at a balance between historical perspective and a contemporary way of manufacturing and creating new forms for daily life.

Tallinn is the home of the ESTONIAN MARITIME MUSEUM, a state museum originally founded in 1935 by former captains and sailors. It has moved many times and is now housed in two buildings, a 10-minute walk from each other. In 2012 the Seaplane Harbour was reconstructed and opened, following Tallinn's tenure as European Capital of Culture in 2011. Fat Margaret is the first medieval tower in Tallinn Old town, itself a UNESCO World Heritage Site. The permanent exhibition here was renovated in 2018-19, after the discovery of a unique medieval shipwreck in 2015. Unusually the tower has an elevator, making it wheelchair accessible, and is considered a best practice example of accessibility. The new permanent exhibition, 'Towering Tales of the Sea', houses the star exhibit, the cog wreck. The design is modern, combining objects, old building elements and white modern walls with many projections and infographics. Projections and sounds are used for experiences such as a passage through a corridor where visitors experience a rough sea. The museum is collecting personal stories, both written and spoken, of lives and experiences at sea, but also of those who emigrated by sea. The museum is very active internationally with conferences and expeditions. There is a strong connection to schools, NGOs and other museums, while deliberately keeping the design Estonian and locally based. The judges said: the museum has set new standards for the museum community, in the quality of its expositions as much as in the storytelling techniques, and its connection to society and science.

Germany has submitted two candidates, the first of which is FUTURIUM in Berlin. It opened in September 2019 in a brand-new futuristic building in the Forum near the central railway station. Futurium was founded by the Federal Republic of Germany research organisations including the Fraunhofer Institute and the Alexander von Humboldt Foundation, and companies including Siemens and Bayer. As a 'house of futures', the aim of Futurium is to

enable and increase 'Futures Literacy'. Different opinions and visions for the future are presented and discussed from the worlds of science, technology art, politics and civil society. Futurium acts as a translator, a science communicator. The guiding question is, 'How do we want to live?' Based on the current state of research a broad range of topics is presented in the exhibitions, on Technology, Nature and Humans/Society, not only in displays but also on the website and in social media. During Covid-19 there was a massive expansion of Digital Futurium, with live streaming programmes, webinars and digital workshops. In the Forum, in spaces scattered throughout the building, people can exchange ideas about future topics, with quizzes and a programme of scientific talks. The basement contains a Futurium Lab, where visitors can try out new ideas. The museum is looking to join school curricula, till now only at the lower secondary level. After ten years since the concept was mooted, the judges said that Futurium deserves its place in the museum world, as a window for interdisciplinary innovation led by a convincing and motivated team.

The second *German* candidate is the ZEPPELIN MUSEUM FRIEDRICHSHAFEN, with the world's largest collection of airship aviation material and an important collection of art and heritage of the Lake Constance region from the Middle Ages to the present day. The museum is housed in the reconstructed Harbour Railway Station and still retains traces of railway architecture. Exhibitions relate the history of German airships with special emphasis on the story of the ocean crossing and subsequent disaster of the flagship *Hindenburg* during its landing in New Jersey, USA. Visitors can act as passengers wandering through the public spaces of the airship and experience its enormous dimensions. Many objects are replicas, a few are original. Interdisciplinary concepts are the trademark of the museum, emphasised in the marketing of the museum by linking innovation, technology and art. The collection of paintings is displayed in a more traditional way but includes information from the back of a painting regarding its provenance. Wealthy people in the region collected art before and during the Second World War and the museum investigates the ownership of works of art obtained between 1933 and 1945, in co-operation with German and foreign museums, institutions and specialists. The current temporary exhibition, 'Beyond States. On the limits of Statehood', on immigration, explores the region where Germany, Austria and Switzerland meet. Innovation and actuality form the basis of the museum's activities. The judges said that this is a museum which uses interdisciplinarity as a base to combine technology and art in a pedagogical way.

The LOULIS MUSEUM in Athens, *Greece*, tells the story of how bread is made from wheat. It is located in St George's Mills, in the oldest Greek flour-milling factory, in an eight-storey Bauhaus building in the Piraeus docks. This location is not ideal for attracting visitors: as well as competing with the museums and attractions of Athens, the dock area is not well served with restaurants, shops, parks or living areas. It is therefore understandable that the target audiences for the museum are schools and universities, with special programmes for children and adolescents up to 18 years old. All pupils participate in bread kneading and baking, and the tantalising smell of freshly baked bread is often to be experienced. The museum also works with health organisations and co-operates with other museums in Greece and benefits from the cruise ships entering Piraeus. Renovated and reopened in 2018, the 12 interconnected thematic units include artefacts collected by the Loulis family over 238 years in the business, as well as the development of the milling industry and the evolution of agriculture, to the modern issues of food waste and obesity, and how to address them. The benefits of a Mediterranean diet are emphasised. Other environmental issues are covered, including the importance of recycling, renewable energy sources, and water management. The museum is well represented on social media, with a good website, while the archive is completely digitalised. The judges said that the museum has a strong focus on social responsibility and the influence it can have on educating young people on ecological food chains and good health habits.

Hungary is represented by the HOSPITAL IN THE ROCK NUCLEAR BUNKER MUSEUM in Budapest. On the outbreak of the Second World War large sections of the natural limestone cave system below Buda Castle were reinforced, first as a bomb shelter and then a bomb-proof hospital, which came into operation during the Siege of Budapest (1944-45) and again in the Hungarian Uprising of 1956. During the Cold War period of the 1960s it was adapted as a nuclear shelter, classified Top Secret until 2002. The museum, 15 metres underground, opened in 2008 with reconstructions of wards, operating theatre and x-ray area, supplemented by 200 wax figures. Emphasis is placed on personal stories of doctors, nurses and volunteers. The museum aims to show the true face of war and the value of peace, believing that knowledge of the past helps to influence the present and future for the benefit of mankind. A stark reminder of the need for peace can be seen in the exhibition on 'Now I am become Death, the Destroyer of Worlds'. This opened in 2017 with the co-operation of the Hiroshima Memorial Museum and the Nagasaki Atomic Bomb Museum and shows the devastation of the two cities and the effect of the bombing on human beings, as well as its long-term effects. The History Academy opened in 2020 during the Covid-19 pandemic, as an e-learning programme providing an extended museum experience with the help of videos, texts and webinars. The museum finances visits to the exhibitions by disadvantaged children (including the cost of transportation and lunch), reflecting the importance of delivering its message to all sectors of society, which was praised by the judges.

THE NATIONAL MUSEUM OF MONTENEGRO is the main historical museum in the country, established in 1926 in Cetinje, the former capital city of the then independent kingdom of Montenegro (1910-18). This is a complex of museums, encompassing all the museums in the region, irrespective of their genre, theme or dimensions. The public institution has only one administrative leadership but a very complex and diverse activity in each of the individual components. There are four main branches – History, Arts, Ethnography and Archaeology. The museum is also responsible for the Mausoleum of Petar II Petrović-Njegoš, prince, bishop, poet, philosopher and national hero. The rich collection of the museum is scattered over eight buildings, each recently restored or refurbished. It is also the home of the Centre for Icons in Montenegro, containing the most important collection of traditional icons in the country. The museum is of great importance for local tourism, being the main cultural attraction in the region. International co-operation has grown recently in two directions, exporting and importing temporary exhibitions and scientific co-operation. The Montenegrin Art Gallery promotes the works of prominent national artists, presenting contemporary trends in art as well as thematic exhibits of works from the collections. The judges said: this museum is a flagship for the museums of the country, being identified as one of the holders of the main historical and cultural heritage of the republic, with a very well-preserved collection. As such it serves the community in an admirable way.

No less than six museums from *The Netherlands* took part in the competition this time, the first of which is the REMBRANDT HOUSE MUSEUM in Amsterdam. The works of the artist Rembrandt van Rijn are known throughout the world, and the collection is in the house where he lived and worked for nearly 20 years. It opened as a museum in 1906. There is an almost complete overview of Rembrandt's graphic works, supplemented by paintings of his teacher and pupils, as well as period furniture. Exhibits include the artist's atelier and private quarters as well as his chamber of curiosities, providing an insight into 17th-century upper-class life in Amsterdam, as well as artistic practices of the period. The 'Laboratorium Rembrandt' exhibition, which ran until February 2020, showcased the latest research on his paintings, drawings and etchings in an interactive, participatory way that encouraged visitors to think as scientists. A digital installation enabled faded ink drawings to be viewed in the original black, and a state-of-the-art pigment scanner demonstrated how new pigments in Rembrandt's work have been discovered. An informative website includes the most important information on the artist and the museum plans to expand its online education offer. The exhibition programme addresses current concerns, one exhibition showing people

of colour in 17th-century paintings and another, elephants in art and animal protection today. The judges said this is an excellent example of how a traditional, atmospherically dense and uniquely instructive historic home museum is able to constantly attract a diverse public through its diversified approach to its exhibition programme.

THE SCIENCE CENTRE DELFT – TU DELFT is part of the Technical University of Delft. It began in the 1970s as a Technical Exhibition Centre (TTC). It then became the Technology Museum Delft, and in 2010 it reopened under its present name in the museum wing of the old Mining Institute. Displays show visitors the role of technology in current themes such as climate change, security and serious gaming. Students and researchers work in the Makerspace and Biolab of the science centre side by side with primary and secondary school pupils, and university projects and prototypes are on display in the exhibition. All activities include a research, design and engineering component. The exhibition consists of two parts, one large room with a general presentation and a second part with separate labs with dedicated themes such as water, construction, robotics. There is a variety of educational programmes for primary and secondary schools, while annual competitions are organised with events targeted at schools. The Centre succeeds in combining the university, exhibition and education in a unique way, both offline and online. In the WaterLab scientists, citizens and schools work together to measure chemical and ecological water quality, the effects of excessive urban rainfall or droughts, and other water-related questions. The exhibition, 'Covid-19 – Behind closed windows' spread across the city, using the windows of public and private buildings such as shops and bars. An outdoor cyber-zoo with robotic animals is planned, to explore walking, crawling and flying from a scientific point of view. In the judges' opinion the pedagogical enthusiasm is exemplary, and the Science Centre Delft reinterprets the genre of the science centre by taking it back to its starting point, namely its scientific origins.

The third Dutch candidate is the MUSEUM DE LAKENHAL in Leiden. This is a city museum installed in a remarkable historical building constructed 1640-42 for the inspection of woollen fabrics, with later extensions. It underwent a fundamental renovation and substantial expansion from 2013 to 2019 and was only reopened for six months until the Covid-19 pandemic closed the doors. The new permanent exhibition offers seven core narratives, each of which illustrates an important period in the city's art history. Ten specially commissioned contemporary works of art are intended to cast new light on well-known objects in the permanent exhibitions. The museum's vision is 'to inspire, renew and connect in a contemporary fashion'. Temporary exhibitions have a connection with the city or the museum's collections. The new Lakenhal app provides digital access to the whole collections. Image recognition allows visitors to listen to stories about objects in the collection that interest them and so create their own museum experiences. The education programmes emphasise accessibility, inclusion and diversity, for all age groups, with programmes developed according to the wishes of the respective groups, including the hearing impaired and those with autism. The judges said: the creators of the museum have succeeded in reinterpreting the concept of the municipal museum genre, which in recent decades have all too often appeared dusty and obsolete, by opening up the historical identity of the city in a positive way and thus building numerous bridges into the future.

Also in Leiden, NATURALIS BIODIVERSITY CENTER, the national museum of natural history and the national research institute for biodiversity in The Netherlands, reopened in 2019, having undergone an extensive renovation and architectural extension programme. Naturalis connects a passion for nature and science in a unique manner, combining and encouraging a love for the natural world with science literacy. It aims to research nature to preserve biodiversity, helping to find solutions for major global issues involving climate, the environment, food supply and medicine. Eight impressive galleries and 14 new educational programmes introduce children and family groups to the abundance of nature through

interactive investigation. It has been a conscious choice to concentrate on families, but this is not a children's museum. Naturalis has also become attractive to a new group of visitors with less experience of museums and who are not particularly lovers of nature or culture, providing a clear route to take them to exhibits not to be missed. The LiveScience gallery introduces the research institute, letting visitors observe and interact with scientists while they go about their tasks. In a programme of activities researchers present their most recent findings, and citizen science events are organised. The museum is an active partner in a network of the 12 most important natural history museums in the world and is in constant contact with biodiversity research institutes, nationally and internationally. The judges said that a visit to Naturalis should be an enjoyable experience provoking enthusiasm, the wish to know more and a desire to participate in the preservation of nature.

Still in *The Netherlands*, the COMENIUS MUSEUM AND MAUSOLEUM at Naarden has a new exhibition prepared by a Czech partner, the John Amos Comenius Museum in Uherský Brod, funded by the Czech government and the Naarden Municipality. Opened in 1892 in a small room in the Town Hall at Naarden, in 1992 the museum moved to its current building, next to the Mausoleum of Jan Amos Komenský (1592-1670). The current permanent exhibition, opened in 2020 and entitled 'Mundus Comenii – The World of Comenius', examines the life and importance of the multi-disciplinary scholar and theologian, with a contemporary perspective. The exhibition uses multimedia design, screens and displays, making the heritage wider and more understandable for a wide range of visitors. Because of the lack of space use is made of drawers, especially for children, which can be opened. Texts are in three languages, Dutch, English and Czech, covering the main themes of religion, politics, education and science. All visitors are invited to visit the Mausoleum. The temporary exhibition is changed every two years. The Museum is important for the scientific community and also for Czech tourists visiting The Netherlands. It is considered an initiator of public debates on education and pedagogical issues. The judges said the Museum and Mausoleum could be considered a model for the way it praises a cultural and scientific personality of the 17th century, with a true European profile, consistent with the values praised today. It is also a model of co-operation in the cultural field of two European nations.

The TEXTILE MUSEUM is in Tilburg, the former wool capital of *The Netherlands*. The industry collapsed in 1960, many industrial heritage buildings were destroyed, and jobs were lost. A municipal museum was established in 1958 and the early 21st century saw a large-scale restoration of an industrial building with modern architecture. The task was to make the museum's exhibitions relevant to the modern age, as a place of innovation as well as presentation and preservation. Adding the TextielLab turned this into a working museum where more than 250 projects a year are executed, from re-interpretation of artefacts and the creation of autonomous art works to textile research and prototype developments. Visitors see artists and designers at work, the results being shown in the exhibitions. The museum has made great efforts to democratise its programming, as well as encouraging greater public participation from a wider cross-section of society. It is extremely active in the social field, as well as focusing on sustainability and climate. It takes a critical stand and does so by exhibitions, research, educational programmes and events. The judges said this is one of the most dynamic museums of its kind in The Netherlands, using the tools of its cultural heritage to build a strong local community, enriched by a very diverse cultural population. It is a museum of creators, designers and crafts people, encouraging the public to be creative themselves. It has reinvented a universal industry with an explicit focus on sustainability, climate, equality, creativity, education craftsmanship, all in engaging laboratory and museum settings.

Romania is represented by two museums. The NATIONAL MUSEUM OF ROMANIAN LITERATURE in Bucharest was officially opened in 1957. The current permanent exhibition dates from 2017, marking the museum's move to an impressive 19th-century corner building.

The institution has seven venues, including the Memorial House dedicated to the Romanian writer Anton Pann. The museum is devoted to promoting knowledge of Romanian literature in its own country and around the world and has undergone a fundamental change since the end of the Cold War. It also functions as an archive with around 350,000 objects and has its own publishing house. Collections include manuscripts, photographs, correspondence, books, newspapers, personal items and art works from the 15th-21st centuries. The collection reflects the fact that many authors have also been painters, sculptors and musicians. There are many school classes with specific programmes, and families are offered thematic explorations, interactive visits and workshops. The presentation follows different literary genres instead of adopting a chronological approach. Innovative systems such as a digital mailbox, holodeck, holopixels, holograms and interactive tablets, available on each level, illustrate the story of Romanian literature in a modern way. Throughout the year the museum organises festivals, conferences, exhibitions on a national scale, book lunches, concerts and film screenings. The judges said the museum demonstrates a determination in preserving and exploiting the challenge of creating a living history museum that must be brought to life.

Transylvania in western *Romania* is the home of the MUSEUM OF DACIAN AND ROMAN CIVILISATION DEVA. It began as the Society of Archaeology in 1880, was named Museum of the Hunedoara County in 1936 and has been operating under its present name since 1994. Housed in a Baroque palace, the archaeological collections date from prehistory and early history, the Dacian, Roman and migration periods and the early Middle Ages. Other displays include numismatics, arts and crafts and ethnology, including costumes, tools, ceramics and icons. The main focal point of the museum is the history of Hunedoara County, from antiquity to the present day. The museum is alone in Romania in having such a broad spectrum of activities. It maintains various national and international co-operations and collaborates with other Romanian museums in research as well as lending objects for exhibitions in Belgium, Italy and France. Educational programmes have been developed, which include experimental archaeology and re-enactment activities as well as more traditional seminars. The aim of the museum is 'for the public to learn about archaeology, art, natural science, restoration and conservation of cultural goods, and also about the important role played by specialists in researching and explaining the past'. Digital presentations and other digital means of ensuring access include material made available through the European Digital Library. The judges said the museum makes an important contribution to historical identity formation in Deva and Hunedoara Counties with its rich collections and has great potential for the future.

The STATE MUSEUM OF POLITICAL HISTORY OF RUSSIA in St Petersburg includes a branch museum as well as a scientific library, a publishing department, a department of museum pedagogy and a children's history department. The mission of the museum is 'the formation of a political culture of civil society', meaning the cultivation of tolerance, as the recognition of diversity of views on the historical process and the principle of anthropocentricity in its museum presentation, and the restoration of active citizenship among its visitors. The exhibitions analyse the difficult issue of political history and the fate of prominent personalities, while remaining committed to the humanistic values of the modern world. It does this by interpreting political history not as a series of events, but as an individual during these events. This is a centre for studying the country's political history from the early 19th-early 21st centuries, the only such museum in north-west Russia. It organises conferences on political science and lectures by leading St Petersburg historians. The museum also maintains and develops fruitful co-operation with scientific organisations and consulates general of European countries. The judges said that the museum had overcome many challenges over the past hundred years and today it is an important contemporary museum that educates and informs the public about the history and political heritage of the country and its nations. It is becoming increasingly significant territorially, nationally and internationally, winning the Ziva Award in 2019.

The first of the candidates from *Serbia* is the MUSEUM OF CONTEMPORARY ART BELGRADE (MoCAB). The museum was established in 1965, transformed from a Modern Art Gallery dating from 1958 in the centre of Belgrade, the capital city of Yugoslavia at the time. An extensive programme of refurbishment from 2007 onwards culminated in the reopening in October 2017. The collections of 20th century art from the countries of former Yugoslavia, comprise a permanent exhibition and spaces for temporary exhibitions, the latter accommodated in the former Modern Art Gallery. The museum is also responsible for The Salon and the Gallery-legacy of Milica Zorić and Rodoljub Čolakovi, both in Belgrade. The theme-centred exhibitions in these two venues are equipped to stimulate debate/discussions with the Belgrade community. Belgrade is the native city of the famous performance artist, Marina Abramović, and is the reason why MoCAB organised retrospectives of performance artists, culminating in the exhibition 'The Cleaner', about Abramović, realised in co-operation with six partners across Europe. Thanks to its attention to performance art, the museum has extended its international network throughout the continent. After the reopening in 2017 the museum has made great efforts to attract new audiences, especially among the younger generation. The judges said MoCAB is a very attractive, ambitious museum of contemporary art, housed in an architecturally interesting building. Together with its outstations it offers a large number of activities to a wide range of visitors.

Also in Belgrade, the MUSEUM OF YUGOSLAVIA, founded in 1996, reopened in December 2019 after a two-year renovation. It is housed in a public residence of the former Yugoslav head of state, Josip Broz Tito (1892-1980), who used it during the last decades of his life. It is in fact a complex of buildings, consisting of the Old Museum, formerly a storage room for presents given to the former President, the House of Flowers (Tito's Mausoleum), and the Museum of the 25th of May, that hosts thematic temporary exhibitions. The scope of the museum reflects the history and legacy of the Yugoslav state since its beginning in the aftermath of the First World War until its breakup in the early 1990s. The approach is realistic, thinking of the heritage beyond a nostalgic vision of a better past. Simultaneously the temporary exhibitions are focused on themes of recent Yugoslavia and post-Yugoslav history, researched through different contemporary historical archives. The whole philosophy of the museum is trying to keep the balance between those taking partisan positions regarding the recent history of the former state, being either the part of nostalgic persons praising only the benefits of the Communist regime, or of those who are only blaming it, due to the national and social dictatorial policies. To supplement this, the museum hosts public debates about the hot subjects on the public agenda involving historical legacy. The judges said this is an admirable attempt to deal with Yugoslav heritage and Yugoslav past in a realistic way, preventing Yugonostalgia and promoting reconciliation in the Balkan states.

The STAPFERHAUS in Lenzburg, *Switzerland* is not a classical museum. It has no collection of objects. The current foundation was set up in 2007 by the canton of Aargau, the city of Lenzburg and the Pro Helvetica Foundation. An existing building was renovated with two conditions: to be ecologically friendly and easy to use as a theatre stage. It opened in 2018. The Stapferhaus regards its visitors as 'actors of the present' and it has implemented the idea of a feedback culture in a recurrent dialogue with the audience. This involvement is part of the concept of the exhibition, its constant development, and finally the learning from specific projects and initiatives. Technology is widely used to find information as well as to build the exhibit. Topics debated are relevant to people's lives – faith, gender, lies, death – and inspiration comes from other disciplines such as the theatre, animation, virtual reality and scenography. The Stapferhaus's platform creates a community and is expanding. During the Covid-19 pandemic the website was developed further, as were Facebook and Twitter. When children could not come to the museum, the staff went to schools with a suitcase of material. During normal times all exhibits have fully trained 'officers' dressed in a colour appropriate to the exhibit at hand, to help visitors become fully involved. The judges picked the exhibition 'FAKE' as an example to praise this as an immersive and

comprehensive setting which calls for cultural reflection on most important contemporary topics, describing it as a deep dive into the topic, where personal involvement is of paramount importance.

The city of Zürich is the home of the SWISS FINANCE MUSEUM, opened in 2017 by a charitable foundation which is the owner of one of the world's most important collections of historical securities, representing the history of the global economy from the beginnings of the first modern stock companies to the present day. In 2014 SIX, the operator of the Swiss Stock Exchange, began to plan its new headquarters in Zürich and space was allocated for a museum, not only to display historical securities dating from the 1600s but to show the fundamental significance of the financial market and its infrastructure for our daily life, and to illustrate the origins of our economic system. This museum closes a major gap in Switzerland's cultural space. A country famous as a banking nation did not previously have a single museum focusing on the financial history of the country. The audio-guide app is free of charge and contains all exhibition texts, which are in German and English. Guided tours can be booked in advance, with freelance guides from mixed backgrounds who are free to put their own input into the tours, which include a Q and A session and a quiz. The new building includes a café with which the museum has teamed up for a special promotion, 'museum at lunchtime', whereby museum visitors can buy an entrance ticket together with a voucher for a light lunch in the café. The judges said with very limited means the museum is doing a good job in communicating, showcasing and making a complex, complicated subject relevant and appealing to a broad audience outside the sector.

The first of three entries for *Turkey* is the PANORAMA 1326 BURSA CONQUEST MUSEUM at Ozmangazi/Bursa, opened in 2018. A separate structure was built for this, an impressive dome (rotunda) with a diameter of 42 metres. In this architectural structure there is a 360-degree panorama on about 2,500 square metres, which continues into the rotunda, made by nine artists in five years. In front of the actual panorama image there are 3-D objects that merge with the background to form an illusionistic image. This picture, which contains around 10,000 human and animal figures, shows a prominent moment in Turkish, or rather Ottoman history, namely the victorious siege of Bursa by the Ottomans. After nine years of siege, the Byzantine rulers transferred the city peacefully to the Ottomans in 1326. Hence the history of Bursa as the first capital of the Ottoman Empire began. The panorama is not a museum in the classical sense, because it does not have a real collection, but a cultural centre that is grouped around the attraction of the panorama. There is certainly a local impact. The figures show that before the pandemic the museum was attracting 1,000 visitors a day. It has helped to transform a previously undesirable part of the city and has plans to improve the area around the museum and to acquire another local building. The judges said the panorama has succeeded in quickly becoming the most visited museum in the city. With its diverse programme and environmentally conscious urban planning approach, it is an outstanding role model for similar programmes in the future.

The MUSEUM OF TROY opened in late 2018 (the 20th anniversary of the inclusion of Troy in the UNESCO World Heritage list). The museum replaces an older one which was in the city of Çanakkale, 40 km from the Troy archaeological site, with the inevitable result that there were few visitors to the excavations. The new museum has built a road linking it to the archaeological site, some ten minutes' walk away. The latest available figures (2019) give visitors to the museum as 92,769 and to the site 752,428. The National Ministry of Culture and Tourism, which funds the museum, launched a contest for the design of the building. It is Cubist in style with a steel-covered façade weathering to an earthen colour. It stands in agricultural fields, surrounded by olive groves, pistachio pines and orchards, with three villages nearby. The museum tells the story of Troy from around 3000 to 1000 BC. It answers questions: How did people live? How was the city fortified? What language did the residents speak? And why was Troy so competitive in its long history? The sovereignty

executed architecture with concrete elements and minimalist furniture forms an excellent building for the permanent exhibition, which spreads out in seven sections. The judges said the Museum of Troy represents the highest international standard due to its breathtaking architecture, its minimalist scenography, its content-related narrative, its museum educational programmes and its cultural activity - just as the excavation site in the vicinity repeatedly builds on international collaborations.

The ISBANK MUSEUM is situated in Istanbul. The building housing the museum is situated in the commercial heart of the city and started life in 1892 as the Istanbul Post Office. The privately-owned İşbank was founded in 1924 by Atatürk and this building was Istanbul's main branch from 1928 to 2004. Shareholders include bank employees. The museum, opened in 2007, is operated by İşsanat, the governing body of İşbank's cultural activities, which also include a large concert hall, another museum, art galleries and an interest in archaeological sites. Since its inception the bank has kept extensive archives, and the museum was established to showcase its financial history and also of its subsidiary activities which include insurance and the glass and coal industries. Looking more deeply, the museum is about the key role the bank has played in shaping Turkish society and economy. The main focus of the museum's work is with children and young people, with free workshops on aspects of financial literacy suitable for various age-groups, ranging from kindergartens through to university students (specifically for those students not studying economics and management). The judges said the İşbank Museum should be recognized for its numerous efforts to educate children and young people in financial literacy - a highly praiseworthy undertaking in today's capitalist society. This role reflects the importance of encouraging a financially literate nation.

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.

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.

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, taking into account 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 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 24th 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. It is the most prestigious European award for innovative museums in the sectors of science, technology, labour and 20th century history

THE DASA AWARD

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

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

This Award is open to all kinds of museums

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

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.luigimichelettiaward.eu; 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 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 2020/21 PANEL OF JUDGES

René Capovin

representing the Micheletti Foundation, Brescia, Italy

Arno van Berge Henegouwen

Former Head, Natural History Department, Museon, The Hague, The Netherlands

Loukia Loizou Hadjigavriel

Director, A. G. Leventis Gallery, Nicosia, Cyprus

Dirk Houtgraaf

EMA Board member, Cultural Heritage Agency of The Netherlands

Barbara Karl

Director, Textile Museum, St Gallen, Switzerland

Sibilla de Luxembourg

Art historian, Luxembourg

Karl Borromäus Murr

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

Massimo Negri

EMA Scientific Director, Milan, Italy

Ann Nicholls

EMA Co-ordinator, Bristol, United Kingdom

Virgil Ștefan Nițulescu

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

Andreja Rihter

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

Anne-Louise Sommer

Director, Design Museum, Copenhagen, Denmark

Danièle Wagener

Former Director, Les 2 Musées de la Ville de Luxembourg

Wim van der Weiden

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

Henrik Zipsane

EMA Managing Director and Guest Professor, Linköping University, Sweden

THE RESULTS

Finalists for the 2020/2021 European Museum Academy Awards

MICHELETTI AWARD

- **Estonian Maritime Museum, Tallinn, Estonia**
- **Futurium, Berlin, Germany**
- **Textile Museum, Tilburg, The Netherlands**

DASA AWARD

- **Rembrandt House Museum, Amsterdam, The Netherlands**
- **National Museum of Romanian Literature, Bucharest, Romania**
- **Stapferhaus, Lenzburg, Switzerland**

2020/2021 SPECIAL COMMENDATION

Museum of Troy, Çanakkale, Turkey

The Museum of Troy near the coast of Asia Minor opened in 2018 and is maintained by the Turkish state. It is very close to the world-famous excavations, a UNESCO World Heritage Site. At first glance, the museum architecture by Yalın Mimarlık seems unusual: among olive trees and fields is a rust-red, square monolith that rises around 50 metres above the landscape. Instead of large windows, only narrow loopholes open to the outside, the structure deriving its appearance from an ancient Trojan defence tower. In seven sections the museum tells the story of Troy from around 3,000 to 1,000 BC. It answers questions: How did people live? How was the city fortified? What language did the residents speak? And why was Troy so competitive in its long history? The restrained yet haunting scenography offers the historical objects a perfect stage. All exhibits are original, and the depots are of the most modern international standard. The museum is incredibly careful with multimedia, which subordinate themselves to the calm presentation of the objects. One outcome of the museum's presence has been the reversal of the trend to migrate to the city, with younger people returning to the surrounding villages, attracted by increased income possibilities.

The judges said: The museum is embedded in a larger, almost holistic plan that transformed the area around the excavation site, a rather barren natural landscape, into a national park as early as 1996. The exhibition narrative is not bound to Turkish nationalism, but rather develops a Mediterranean perspective, guided by human values. Mention must be made of the local impact, which is extraordinary and has made a significant contribution to the local economy. This vibrant and forward-looking museum is an example to others in moving outside its walls to draw modern inhabitants of archaeological-rich areas into the history of their own communities. The museum represents the highest international standard due to its breathtaking architecture, its minimalist scenography, its content-related narrative, its educational programmes and its cultural activities.



Museum of Troy/Troya Müzesi
(Director: Ridvan Gökük)
Truva 6 Sokak No: 12, Tevfikiye Village, Merkez/Çanakkale
Turkey

2020/2021 DASA AWARD

National Museum of Romanian Literature, Bucharest, Romania

The history of the museum dates from 1957 and was established in the nationalist sphere of communist propaganda. Because of its dedicated and professional management, it developed into an archive museum with interesting collections of historical and current literature from authors all over Romania and those living abroad. Today the museum sees itself as a heritage research facility as well as a public space open to visitors. Specific programmes are arranged for school classes and other visitors mainly comprise those in higher education. The museum has a comprehensive programme, responding to current issues in Romanian society, including the Romany people, the LGBTQ community, female writers, and the Jewish theatre, with the aim of broadening its audience base and involving visitors actively. As part of its mission to make the wealth of Romanian literature known throughout the world, past and future projects are arranged in co-operation with other organisations, including the British Council, the Centre Pompidou and the Norwegian government.

The judges said: The National Museum of Romanian Literature is a role model in the Romanian museum landscape in terms of its social aspirations and its scenographic implementation. It meets the challenge of creating a living literary museum and has embarked on an impressive journey since moving to a new building in 2017. The permanent exhibition impresses with its unobtrusive but well-made dramaturgy, which connects very well with the historic building. In its education programmes the museum shows courage and an uncompromising attitude, in order to open up the wealth of literature to its visitors, functioning as a vehicle for current social issues. At the centre of its work is 'interactive literature', in which its methodology aims to give its visitors an element of surprise, used in an innovative way, in clear integration and scenography.



National Museum of Romanian Literature/Muzeul Național al Literaturii Române
(Director: Ioan Cristescu)
64-66 Calea Griviței
RO-010734 Bucharest
Romania

2020/2021 MICHELETTI AWARD

Futurium, Berlin, Germany

Futurium is located in the new Forum in the centre of Berlin among government buildings and near the central railway station. An important figure in the museum's development was its first director, Reinhold Leinfelder. A palaeontologist, he wanted to build a museum of the archaeology of the future, based on the proposition that future generations should be able to develop freely and should not continue to run into problems during their lifetime. The current management developed this concept into Futurium, in which holistic, interdisciplinary, international and participatory work is carried out and communicated widely. In the Exhibition visitors are confronted and invited to interact with ideas and visions of the future in three 'Thinking Spaces': Nature, Human, Technology. In the Forum, in spaces throughout the museum, people can exchange ideas about future topics. Visitors can get a wristband to be used at points in the exhibition, giving them the opportunity to position themselves with regard to the hot issues. New topics are selected every year.

The judges said: Futurium, house of futures, presents major future challenges in a stunning, ideologically neutral, way. Visitors can develop their own ideas and visions of the future, in the museum or digitally, thanks to a clear presentation of topics that are crucial for the future, beginning with the basic question, 'How do we want to live?' The museum aims to be an integrated institution in which science, politics, business, the arts and the social field meet and work together in workshops, discussions and events. For example, artists like Olafur Eliasson are invited to contribute to the mission. He did so by creating the 'Earth Speaker', consisting of an app, a website in 25 languages, physical installations and other elements. Every country should have its own Futurium, and this is one of the 30 institutions co-operating in the FORMS network (Futures-Oriented Museum Synergies).



Futurium
(Director: Stefan Brandt; Commercial Managing Director: Nicole Schneider)
Alexanderufer 2
DE-10117 Berlin
Germany

APPENDIX ONE

2020/2021 EUROPEAN MUSEUM ACADEMY AWARDS: CONFIRMED CANDIDATES

Croatia	Red History Museum, Dubrovnik www.redhistorymuseum.com
	Museum of Apoxyomenos, Mali Lošinj www.muzejapoksiomena.hr
	Archaeological Museum in Zagreb www.amz.hr/hr/naslovnika/
Czech Republic	North Bohemian Museum in Liberec www.muzeumlb.cz
Denmark	Maritime Museum of Denmark, Helsingør www.mfs.dk
	Holmegaard Vaerk, Holmegaard www.holmegaardvaerk.dk
Estonia	Estonian Maritime Museum, Tallinn www.meremuuseum.ee
Germany	Futurium, Berlin https://futurium.de
	Zeppelin Museum, Friedrichshafen www.zeppelin-museum.de
Greece	Loulis Museum, Athens www.loulismuseum.gr
Hungary	Hospital in the Rock Nuclear Bunker Museum, Budapest www.hospitalintherock.com
Montenegro	National Museum of Montenegro, Cetinje www.mnmuseum.org
Netherlands, The	Rembrandt House Museum, Amsterdam www.rembrandthuis.nl
	Science Centre Delft www.tudelft.nl/sciencecentre
	Museum De Lakenhal, Leiden www.lakenhal.nl
	Naturalis Biodiversity Center, Leiden www.naturalis.nl

	Comenius Museum and Mausoleum, Naarden (joint venture with the Comenius Museum, Uherský Brod, CZ) https://comeniusmuseum.nl
	Textile Museum, Tilburg www.textielmuseum.nl
Romania	National Museum of Romanian Literature, Bucharest www.mnlr.ro
	Museum of Dacian and Roman Civilisation, Deva www.mcdr.ro
Russia	St Petersburg: State Museum of Political History of Russia www.polithistory.ru
Serbia	Museum of Contemporary Art, Belgrade www.https://eng.msub.org.rs
	Museum of Yugoslavia, Belgrade www.muzej-jugoslavije.org
Switzerland	Stapferhaus, Lenzburg www.stapferhaus.ch
	Swiss Finance Museum, Zürich www.finanzmuseum.ch
Turkey	Panorama 1326 Bursa Conquest Museum, Bursa www.panorama1326.com.tr
	Museum of Troy, Çanakkale https://sanalmuze.gov.tr
	Işbank Museum, Istanbul https://muze.isbank.com.tr

APPENDIX TWO

MICHELETTI AWARD WINNERS, 1996-2021

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

APPENDIX THREE

DASA AWARD WINNERS, 2011-2021

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

APPENDIX FOUR

ACKNOWLEDGEMENTS

We would like to thank our Associate Partners for their continued support during this particularly difficult period.

Bosnia and Herzegovina	Gallery 11/07/95, Sarajevo
Denmark	The Labour Museum, Copenhagen
Finland	Riitta Nelimarkka-Seeck, Helsinki
Germany	TIM, Staatliches Textil- u. Industriemuseum, Augsburg
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 Istanbul Toy Museum, Istanbul
United Kingdom	Event Communications, London