



2022 EUROPEAN MUSEUM ACADEMY AWARDS

Micheletti Award and DASA Award

The Judges' Report



THE JUDGES' REPORT

It has been a great joy for us to be able to visit in person the museums applying for this year's Micheletti and DASA Awards, after the past two years when we have been unable to do so in the wake of the Covid-19 pandemic. It is one of the cornerstones of our award scheme to visit every museum which enters our competition, and we appreciate the value, especially for smaller museums, of having the opportunity to take part in face-to-face discussions with the jury members who come to your country. While it was important for us to maintain the continuity of the awards by conducting online judging conversations for the 2020/21 Awards, there is no substitute for these personal dialogues.

THE WOODWORKING MUSEUM in Konjic, *Bosnia and Herzegovina* can be found on the road which links the cities of Sarajevo and Mostar. It highlights the work of the local woodcarvers over two centuries, as well as telling an inspiring story about the survival of the craft through difficult periods in history. The architecture of the museum was envisaged as a time travel through wormholes inside a time-space continuum, inspired by Einstein's Theory of Relativity. It comprises a shell-like structure made of 978 triangles in maple plywood, each with a specific shape and dimensions. The internal space of interconnected tunnels features flat wooden panels – wormholes – with multi-media content, each telling a story of Konjic woodcarving within a specific epoch. Fascinating tales are told about the craft's history, evolution and survival, showing how different political systems and policies have shaped the craft and perhaps contributed to its adaptability and resilience. A memorial room is dedicated to generations of past woodcarvers. The involvement of the local community has included gathering artefacts, documentation and stories about the local woodcarving tradition. The museum organises cultural events, hosts students from elementary schools to university level, and runs workshops for students of architecture and design. Furniture made by Konjic woodcarvers was displayed at European exhibitions at the turn of the 20th century and many pieces are kept in the permanent exhibitions of museums in the Balkans.

Three museums from *Denmark* took part in the competition this year. At Aarhus the KØN GENDER MUSEUM is a history museum dedicated to the cultural history of gender and sexuality in Denmark. Housed in the former City Hall (1857), now a listed building, it started life as the Women's Museum in 1982, at the time a pioneering venture based on the women's movement, its collections illustrating the role of women in society. The current exhibition focuses on Astrid Lindgren, the Swedish writer and creator of the children's character, Pippi Longstocking and concentrates on Lindgren's activities as a committed humanist, fighting for the rights of children, for equality, ecology and animal welfare, as well as against violence and oppression. Now, on gender equality – a subject that only a few museums have taken on – the museum claims to tell stories that are rarely heard, ranging from corsets and the pill, from the history of democracy to hormones, and from macho culture to MeToo. KØN is primarily aimed at young people and is proud to be an activist platform. Some 63% of its visitors are between 14 and 29 years old. In 2019 some 330 teaching courses were held, mainly focusing on sex education. The museum's organic structure means it has the ability to move quickly and highlight current trends and talking points. In a short period KØN has managed to develop a substantial voice on the subject of

gender equality that is unique in Denmark. The activist self-understanding is particularly successful in the 14-29 age-group, and one can be very excited about KØN's future.

THE ARCHIPELAGO MUSEUM in Faaborg, in the south of the island of Funen, became a self-governing institution in 2015 and opened in 2021. Housed in a former slaughterhouse, this local museum with regional and national tasks is part of a larger development that is intended to give the small town a new identity after drastic municipal reform. The extended planning of the museum is to become part of a Geopark. It has an exhibition space of 315 square metres, consisting of four different landscapes which are presented in relation to their effect on people, and especially on the visitors themselves. The motto of the exhibition is 'Discover Yourself' and serves as an introduction to the corresponding real landscapes around Faaborg. Each landscape can be experienced on three levels – sensual, narrative and expert, and is combined with a test that lets the visitors experience their own nature on a multi-media basis. The museum is also responsible for the 17th-century Kaleko Mølle, the oldest functioning watermill in Denmark. Craft workshops can be seen here during the summer months and outdoor activities are organised. The museum has transformed itself during the past six years, shifting its emphasis from a traditional exhibition to one which aims to place visitors within a natural environment and in doing so to discover more about themselves. Reaction in the local and regional area has been positive and the museum has opened up the landscape around Faaborg in a completely new way. It has the potential to become a vibrant meeting point for the community and an essential identity factor in the city.

THE HANS CHRISTIAN ANDERSEN HOUSE is a self-governing institution, part of Odense City Museums. The historic centre of the town was split in two in the 1960s by a motorway but in a radical rearrangement the highway has been rerouted and the land returned to public use, including the establishment of the new museum which opened in 2021. In a change to the usual order the planning began with a competition for the content concept, which then formed the basis of the subsequent architectural competition, the winner being the Japanese architect, Jengo Kuma. Two-thirds of the building is underground, comprising a series of circles which seem to grow organically out of the soil, with high beech hedges blurring the boundaries. The future-oriented architecture appears to have no hierarchy and has no actual centre – a postmodern construct of the highest quality. Event Communications' scenography is of an equally high standard. Each round-shaped room is a cosmos itself, an important facet in Andersen's life as well as his literature. The first part of the permanent exhibition is devoted to Andersen's life, the second part deals with 12 of the author's best-known fairy tales. In the Ville Vau, in the spirit of Andersen's stories, children and their parents are introduced even further into the writer's world. Scenography, costumes props and the consistent approach to storytelling all serve to stimulate the children's imagination and give them their own voice. In the Universe of Learning the museum offers seven different learning tours and workshops.

Tallin in *Estonia* has supplied two candidates this year. THE ESTONIAN HEALTH MUSEUM was established in Tartu in 1924 by the Union of the Medical Societies of Estonia, as a private professional museum mainly used as an educational institution for teaching hygiene and basic sexual education. After Estonia's annexation by the Soviet Union the museum could not continue as before, although it was still open as a unit of the Centre of Sanitary Education of the Republic. Many exhibits were destroyed or lost, according to witnesses. The museum reopened in Tallinn in 1980, moving in 1989 to two medieval buildings in the old town when it became an independent organisation. The permanent exhibition, 'Human, Health. Family', consisted of three sections – human anatomy and physiology; sexual biology; and health education. A new exhibition, 'A Heart to Heart about Your Body', opened in 2014 after the museum underwent extensive renovations. The halls devoted to sexual issues are innovative, helping youngsters to understand normal physical phenomena without embarrassment about the subject. The museum shows how a relatively small team can

stimulate interest and insight, rather than 'information' on complex topical health issues. An artistic sensibility and a judicious balance between lo-tech and high-tech displays combine to give a wide range of audiences an engrossing experience that delivers a clear topical message. The exhibition shows the effectiveness of breaking down barriers to communication between science (especially medicine), art, culture and history.

On the outskirts of Tallinn is THE ESTONIAN OPEN AIR MUSEUM, established in 1957 but only opened to the public in 1964. The buildings range in date from the 17th century to the 20th century. In 2019 the museum brought in a modern building (1964) which was originally in a south Estonian village, for use by workers in a *kolkhoz* or collective farm. These buildings have become an integral part of the rural landscape, symbolising the Soviet era of Estonia's history. The block has four three-room apartments, a basement and a rear annexe. Each of the apartments relates to a certain year – 1967, 1978, 1993 and 2019. Objects from former inhabitants are arranged to give the impression that people still live there, with dirty plates, dishes in the sink, half empty bottles and overflowing ashtrays. The basement hosts an exhibition about rural life in Estonia in the 20th century, focusing on the *kolkhozes*. In the older buildings on the site the museum is aiming to give a total feeling of the epoch, with animals and the smell of smoke produced by burning manure. The museum is very popular in the community, being a preferred weekend destination. This is a museum trying to avoid conventional means to emphasise cultural heritage. It has an original approach for creating the impression that visitors are not walking in a museum but in a place where the inhabitants have just stepped outside. This is especially true for the segment of the exhibition which opened during the pandemic, the *kolkhoz*, which has attracted new target groups. Older people can share their memories of the period here.

The first of two candidates from Germany is the DOCUMENTATION CENTRE FOR DISPLACEMENT, EXPULSION, RECONCILIATION in Berlin. Opened in 2021, its activities are dedicated to exploring the root causes, dimensions and consequences of forced migration, which has occurred on an unprecedented scale since the beginning of the 20th century. The listed building is combined with a new construction, with 6,000 m² exhibition space. Because of its subject matter and mission, the Centre is largely a museum of 20th-century history. At the same time, it remains a centre for the interpretation of these issues and offers a wide range of educational programmes. A decision was made not to adopt a chronological layout in the exhibition, opting instead for a split narrative to make the subject matter as relevant and accessible as possible. Themes include Nation and Nationalism; War and Violence; rights and responsibilities; Losses and New Beginnings; Routes and Camps; Memories and Controversies. The second part of the exhibition is dedicated to the focus theme: the displacement and expulsion of 14 million Germans in the context of the Second World War and Nazi policies. Until 1990 German victims of war and expulsion were acknowledged only in West Germany, and even there the issue remained politically controversial. The Documentation Centre is the culmination of protracted discussions about the role of displacement and expulsion in the cultural memory of Germans. It focuses on a question of universal significance: why are people expelled or forced to emigrate?

THE DEUTSCHES MUSEUM NÜRNBERG – THE ZUKUNFTSMUSEUM is a national institution in a new building located on the Pegnitz River in the historic district. An offshoot of the Deutsches Museum in Munich, the Zukunftsmuseum aims to teach future technological competence within a museum context. Questions addressed include: where do we want to use it, and how? What could the world of tomorrow look like? What projects and inventions will play a role, and who decides and shapes the future? The concept of the exhibition: 'Science or Fiction?' has a diverse selection of exhibits, including prototypes from research laboratories alongside visions of science fiction which influence our perception of future technologies in everyday life. The science side contains current innovations from various technological fields, accompanied by demonstrations that convey their modes of operation

as well as fundamental technical and scientific principles. Thematic areas provide the context for technologies likely to have an impact on tomorrow's lives and include Work and Daily Life; Body and Mind; and the City System and Earth System, which broadens out to encompass the bigger picture with Space and Time. The fiction area represents the emotional complement to the science area. The space becomes darker and more indefinable. Aspects of past and present, visions of the future, utopias and dystopias as well as hopes and fears can be found here. The focus is on science fiction films, books and art as well as scenarios of possible futures.

In *Ireland* is the MUSEUM OF LITERATURE IRELAND (MoLI), housed in three neighbouring Georgian buildings on St Stephen's Green in Dublin. The museum opened in 2019 shortly before the beginning of the pandemic. The permanent exhibition areas were designed by Ralph Applebaum Associates, and a lively temporary exhibition programme is geared to react quickly to current developments. MoLI covers Irish literature of the past 1,500 years, with a focus on modern, rather than contemporary literature. James Joyce serves as a key literary figure, whose life and work are explored in various ways. A series of forward-looking educational programmes addresses MoLI's very different levels of visitor, inside and outside the museum. The event programme is - without exaggeration - more than impressive. In addition to well-known Irish authors, some of whom are available for workshops, MoLI serves as a mecca for young authors. The concept of literature is not limited to classical genres but includes hip-hop, rap and the spoken word art as well as the literature of Irish travellers with their oral tradition. The museum has set up a recording studio, and also has its own radio channel and blog. The important challenges of today's society are met, including the visibility and promotion of female authors, sensitivity to environmental issues, the challenge of a capitalist economy and, for Ireland, the promotion of Gaelic literature. This is a vital, energetic meeting place for the great tradition of Irish literature, demonstrating impressively that it is not only a question of worshipping past literary heroes, but of giving a voice to present and future writers.

In *The Netherlands* is ALLARD PIERSON – THE HERITAGE COLLECTION OF THE UNIVERSITY OF AMSTERDAM. It is situated in a mainly retail area and is the showcase for the new University Quarter and University Library which are being developed. This is a museum of art, history, science and scholarship, with internationally renowned collections in the fields of archaeology, cartography, graphic design, Jewish cultural history, zoology and the performing arts. First opened in 1976, a recent restoration has extended the building to include a four-floor glazed wing opening access to a gallery displaying a collection of plaster casts of sculptures from antiquity. The permanent exhibition 'From the Nile to the Amstel' has a new route through the exhibition which includes good use of digital technology with 3D models, beautiful photographs and touch screens. For the past 12 years the museum has initiated and co-ordinated international research and exhibition projects with various partners, including a collaboration with the Badisches Landesmuseum Karlsruhe on a research project which aims to use artificial intelligence to unlock museum heritage collections via an Open Sources tool called xCurator. The museum reaches out to target groups which are not usually participants in cultural heritage activities: Syrian refugees and elderly people are participating in a project on the archaeology of the Amsterdam subway. Allard Pierson has an encyclopaedic collection made accessible through advanced digital tools and a renovated exhibition. The museum plays its educative role with creativity and competence.

THE VEST-AGDER MUSEUM (VAM) in Kristiansand in southern *Norway* is a consolidated cultural history museum, a union of 11 cultural heritage museums in the county of Vest-Agder. The museums are funded and owned by the municipalities in the county, and participating museums include a very large open-air museum, a merchant house, a historical narrow-gauge railway, Odderoya museum harbour, D/S Hestmanden Norwegian Sailors

Museum and a cannon battery. In total the institutions are run by a permanent staff of 60 plus 60 part-timers and a thousand volunteers. 128 buildings, including those in the Open Air Museum, have to be maintained. The Vest-Agder Museum is the lead partner of the international project 'Identity on the Line' (I-ON). This is a large-scale co-operation between six cultural history museums and one university from seven European countries. The partners came from Croatia, Denmark, Lithuania, Norway, Poland, Slovenia and Sweden, with the goal to explore the long-term consequences of different migration processes – forced or voluntary – which have taken place in Europe over the past 100 years. Each partner produced a separate exhibition in their own country and together they worked on a joint exhibition travelling through 10 European countries and a digital exhibition, including publications, movies, guided tours to remembrance sites, school packages, webinars and lectures. In total 164 in-depth interviews have been conducted. This is an excellent example of how a group of independent museums can be united in one consolidated cultural institution without losing their specific identities.

THE EMIGRATION MUSEUM in Gdynia in *Poland* focuses on emigration from Poland and Polish lands. It is based in the restored Marine Station located at the main entrance of the port of Gdynia, which served since 1933 as the home base of the passenger fleet of the transatlantic Gdynia America line. The museum was opened here in 2015. The core exhibition concentrates on migration within the past 200 years – immigration, emigration, internal migrations. A strong emphasis is placed on the evocative and personal character of the storyline and features testimonies, letters, and interviews with migrants of various periods. Visitors are encouraged to become immersed in the history and feel the emotions experienced by migrants, their motivations, fears and challenges during their journeys. The permanent exhibition creates a story around a Polish family who emigrated to the United States in the 19th century. There is a wide educational programme: when inviting school pupils to the museum the aim is not only to share historical knowledge but also to share ideas of tolerance and equality. Meetings are organised between schoolchildren and migrants of different cultural and religious backgrounds, where pupils can talk freely with them. During workshops children and families can enjoy dancing the Charleston in the streets of New York at the beginning of the 20th century or experience the reality of travelling 3rd class on a 19th-century ocean liner. This is a vivid institution profoundly involved in the problems of Polish society. It has a solid knowledge of the history of emigration and uses ingenious means to highlight it.

Still in *Poland* is the JÓZEF PIŁSUDSKI MUSEUM in Sulejów, founded as a public-private partnership on territory recovered by the Piłsudski family from the State in 2000. The first building is the house where the family actually lived during Piłsudski's active years in Polish politics after the First World War. It was used as a kindergarten during Communist times and contains some original furniture. Here Piłsudski is portrayed as a husband, father and writer, illustrating his family life with his wife Aleksandra and their two daughters. A second building was designed by the grandnephew of Piłsudski. Two levels are above ground and another five underground where the permanent exhibition and storage rooms are located. Here the exhibition continues Piłsudski's story as a leader, politician and statesman, against a background of the history of Europe and beyond. The exhibition highlights his goal of regaining Poland's independence and the construction of a state-based tradition of democracy and the Republic's values. The museum has a room for public debates and conferences, and a multi-functional space for performances and temporary exhibitions. There is a programme where children learn debating skills – not to win but to understand. In its time vegetable gardening was a necessity and a current programme turns gardening for children into an ecological hands-on activity. The inspiring side of the museum, with its carefully structured story of a famous Polish statesman, is how they use the questions and context of an historic epoch to be relevant for current society, mainly through a well-thought-out educational philosophy and programmes.

In *Portugal*, at Bobadela, THE OLIVE OIL MUSEUM opened to the public in December 2018. It is based on the large collection on the production of olive oil by the entrepreneur, António Manuel Henriques Dias, a self-taught man who started his business in the olive oil sector in 1986 and now owns an olive mill. The village where the museum is located, some 200 km from Porto, is well-known for its Roman remains and has a small interpretation centre. The building housing the museum represents the form of an olive tree branch. Its exhibition spaces are spread through the 1,700 m² surface and can be found inside a black olive or a leaf. The exhibitions do not promote a particular brand but are focused on the value of olive oil in history and in contemporary society. Exhibits include olive oil cultivation, olive oil production, technology, gastronomy, and Mediterranean culture. Facilities include a panoramic restaurant, an auditorium and a small shop with products made from olive oil and other regional products. Through an integrated strategy of tourism related to olive oil and the olive tree, the intention is to disseminate and promote the identity of a region linked to olive growing, leaving a consistent legacy to future generations. This is a new cultural and tourist facility that, in addition to its intrinsic value, offers the opportunity to preserve items connected with the cultural, material and immaterial heritage of a given economic activity and to preserve memories and historical experiences of the region and its communities. This is an excellent example of how a private initiative with limited resources can play a crucial role in local development under especially difficult circumstances.

Romania has provided five candidates for the Awards this year. MUSEIKON is a national museum in Alba Iulia, an important administrative and military part of the Austrian Empire in the 18th century and today a tourist destination. The museum was opened in 2017 by the National Museum of the Union following an international project which restored an historic building-monument from the Alba Carolina fortress and created the first public sacred art museum in the country. As well as exhibition areas there is a storage facility, two restoration laboratories, a workshop and space for social meetings. The collections comprise a valuable collection of icons painted on wood and glass, and ancient Romanian books, representing the history of the sacred art and culture of Transylvania. The museum's scientific journal *Museikon: A Journal of Religious Art and Culture*, is recognised at a European level and is translated into multiple languages. Museikon provides educational programmes for children and adults as well as guided tours and artistic and scientific events associated with the collections. Entertainment is seen as an essential part of the workshops and hands-on experiences. The museum has become a meeting place for artists and those interested in icon art. Festivals are organised regularly, and together with its many exhibitions, repeat visitors are ensured. Museikon is stimulating skills and knowledge in a playful way in its educational work with both children and adults. It is done with a conscious use of analogue and digital means which appears to result in a learning impact beyond the ordinary.

THE NATIONAL GEOLOGICAL MUSEUM in Bucharest opened in 1990 and is a department of the Romanian Geological Institute. It is housed in a former building of the Institute. The collections are huge, the result of excavations carried out by the Institute itself, other excavations and many donations dating back to the 19th century. All areas of Earth Sciences are covered, and the presentation is structured in the form of a geology treatise which opens chapter by chapter, from the formation of the universe, the solar system and earth, to man's appearance and evolution. There are easy to understand definitions, diagrams, geological maps, paintings, dioramas photographs and representative samples, with larger examples in glass cube showcases. In 2016 the museum decided to prioritise education because of the lack of geology teaching in middle and high schools in Romania, leaving pupils with no clear idea about the earth, minerals and transformations over 4.5 billion years of evolution of the planet. In the museum students can learn systematically about Romanian geology and this facility has had a considerable impact on pupils, who spend much time here. Each programme is divided into a theoretical part and a practical part, with applications inside and outside the building, the focus being on learning by discovery, supplemented by excellent

material. Temporary exhibitions are organised in collaboration with other institutions and lead visitors into the fields of history, art and sculpture. It is commendable that this museum takes the initiative to offer many educational activities to stimulate the interest of students in geology.

THE AMBER MUSEUM is a branch of Buzău County Museum, located in Colți mountain village which has fewer than 1,000 inhabitants. It is part of a natural and historical area awarded the status of UNESCO Global Geopark under 'Buzău Land' designation. The area includes many tourist attractions, including natural, geological and geomorphic sites. The museum building conforms to the local architectural style and was reopened in 2020 after a total renovation and reorganisation. The exhibition focuses on an amber collection and tells the story of amber extraction in the area, which ended in the 1930s. It comprises five exhibition rooms and subjects other than amber include those related to the beginnings of Christianity and monastic life in the Buzău area. One room is devoted to prehistoric tusks, and the bones of extinct giant Quaternary mammals. On the upper floor visitors can see a variety of amber exhibits in shades ranging from yellow to reddish-brown and black-green in raw, processed or ornamental form. A separate exhibit is dedicated to the scientist Gheorghe Munteanu-Murgoci (1872-1925) who wrote a monograph on amber deposits which was also the first Docent's degree thesis at the University of Bucharest in 1903. Touch screens allow visitors to explore objects in detail. Automated showcases with synchronised LEDs and smart lighting guide the visitor's route and archival films illustrate amber mining and processing. The museum attracts a relatively high number of visitors, which clearly demonstrates the importance of the heritage for the villagers by creating jobs and proving elements for a local identity.

A museum under the umbrella of the Iași National Museum of Romanian Literature has been submitted for consideration. THE IAȘI POGROM MUSEUM has been organised by the 'Elie Wiesel' National Institute for the Study of the Holocaust in Romania, in collaboration with the US Holocaust Memorial Museum. It was inaugurated to commemorate 80 years since the tragic events of 28-30 June 1941. The Pogrom was one of the most violent in the history of Jews in Romania, initiated by Ion Antonescu, seconded by local public authorities against Iași's Jewish citizens. Data presented by the authorities record that 13,266 Jews were killed in three days. The museum is in the former building of Iași Police Headquarters (Questura), where hundreds died in the basement. Original parts of the wall that Jewish people tried to climb to escape were integrated into the museum. Exhibits tell the story of the tragic events, with archive pictures, survivors' testimonies, documents and artefacts, as well as holograms and films. The museum is the first of its kind in Romania and has been a shock to the local population. It offers an honest and thorough debate of the crimes of the past century and raises awareness, as well as providing an important documentary source for researchers. This small museum tells the story with dignity and triggers the thinking of visitors about how such atrocities can take place. It is a powerful experience.

Spain's candidate this year is MEGA ESTRELLA GALICIA WORLD in La Coruña. Estrella has been a family business brewing beer since 1906 and the museum is located inside the working brewery. MEGA has more than 2,500 m² of exhibition space, divided into eight areas on three floors. Visitors are given an electronic wristband with RFID technology, personalised with the visitor's name. Subjects covered include the origins of beer, raw materials, the brewing and bottling process, and the company's advertising and marketing strategy, which includes social media. Environmental issues are addressed, and visitors can try the varieties of malts used. Naturally, at the end of the tour the Beer Tasting Area allows visitors to enjoy the company's beers and Galician gastronomy. Since its inauguration in 2019 MEGA has had a positive impact on the local and regional society, supporting all kinds of projects in conjunction with the regional tourist and social sectors. It is also committed to local farmers and businesses, so visitors feel they are benefitting the local and regional

economy. The museum's aim is not to be the most visited museum, but the most loved one. Tour guides complete their initial training, the Beer Culture content examination, and then take a final test with experts from the Brewery Beer Culture Department. Until this is done, they cannot guide tours in the museum. Here is a modern company museum which reflects the ambition to offer the local community a cultural site focused on beer, its culture and the achievements of a company attentive to the environment and the consumer's wellbeing. It is an example of social responsibility as well as good marketing of industrial culture.

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 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.

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 26th 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 2022 PANEL OF JUDGES

René Capovin

representing the Micheletti Foundation, Brescia, Italy

Dirk Houtgraaf

EMA Board member, Cultural Heritage Agency of The Netherlands

Barbara Karl

Deputy Director, Ballenberg – the Swiss Open Air Museum, 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

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 2022 European Museum Academy Awards

Woodcarving Museum, Konjic, Bosnia and Herzegovina

Hans Christian Andersen House, Odense, Denmark

Deutsches Museum Nürnberg – Zukunftsmuseum, Nürnberg, Germany

Vest-Agder Museum, Kristiansand, Norway

Museum of Emigration, Gdynia, Poland

2022 SPECIAL COMMENDATION: DASA AWARD

Museum of Emigration, Gdynia, Poland

The museum's mission statement says that it is a place where stories of emigrants and immigrants, human experiences, their hopes and fears meet. "We want to build a reality that welcomes everyone. Regardless of who they are, where they come from and where they live." The museum's offer includes projects designed for immigrants and refugees in Poland, helping them to assimilate with Polish society while embracing their own culture and telling their personal stories. The 'Gdynia Language Swap' project is where people can practise language skills while meeting new people, and 'Late Nite' events are aimed at a younger audience. There are various cultural events. A programme has been developed with over 160 volunteers, enabling the participation of various groups (mostly seniors and young people) in the activities offered. One of the main principles behind the museum's permanent display is combining the history of migrations with current social issues and migration flows. It is also important to include migratory movements when discussing future global challenges.

The judges said: The museum is a vivid institution, profoundly involved in the problems of Polish society. It is an excellent example of connecting all possible societal threads in a very well thought out educational approach, based on a large group of highly involved people. The museum is a leading example of quietly turning the historic museum approach into a fully connected one, without losing anything of the historical perspective. It is a model for the future of museums.



Emigration Museum in Gdynia/ Muzeum Emigracji w Gdyni
(Director: Karolina Grabowicz-Matyjas)
Polska 1
PL-81-339 Gdynia
Poland

2022 DASA AWARD

Hans Christian Andersen House, Odense, Denmark

The circular geometry of the building means there is no hierarchy of space, and visitors proceed on sloping walkways from one area to another. The spatial form continues throughout the building, echoing Andersen's organic literary style. The museum's ambition is to create an 'Andersenian Universe', whereby reality is suspended, and the visitor becomes a character in a story on a voyage of discovery which appeals to children and adults. The exhibits on Andersen's life reveal why the author's tales are humorous but sometimes ambiguous and rarely have happy endings. The educational and didactic approach emphasise the empowerment that gives all children their own voice in the development of creative narratives. Tours and programmes are cleverly planned to stimulate different creative energies and appeal to all the senses and make numerous references to real society and its problems, such as environmental or gender issues. Paradoxically this universe of an otherworldly fantasy offers a mirror of possibilities for our own society. 'Everybody can play a part' is the motto. Interactivity and participation, with democratic technologies, are absolutely the focus.

The judges said: The Hans Christian Andersen House pays homage to human imagination – a force of inestimable importance for our society. With its impressive architecture and masterful scenography its universal appeal will be appreciated by lovers of Andersen's work. The various and multi-faceted educational programmes empower young people to discover the power of creativity, to translate it into an expressive language and thus to become mature and confident human beings. This is a role model from which adults can learn much.



Hans Christian Andersen House/H.C. Andersens Hus
(Director: Henrik Harnow)
H.C. Andersen Haven 1
DK-5000 Odense C
Denmark

2022 SPECIAL COMMENDATION: MICHELETTI AWARD

Deutsches Museum Nürnberg – The Zukunftsmuseum, Germany

Humankind has been trying to predict the future for many centuries, whether by gazing into a crystal ball or today by poring over foresight analyses, technology assessments or computer simulations. While methods have become more scientific the future remains uncertain but what is evident is that the future as a single concept does not exist. So modern science speaks of futures, multiple possible developments in the future that may or may not take place. The museum is the first to be explicitly dedicated to the ethics of technology and sees its role to establish a forum for an open civil dialogue on socially and ethically relevant questions concerning the future in relation to technological developments. In addition to the classic teaching of technological competence it pursues the goal of teaching future competence. The exhibition concept, 'Science or Fiction?' provides a diverse selection of exhibits. The Science section combines classic museum aspects while the Fiction exhibits make the question more emotional. This juxtaposition creates a dynamic confrontation, posing provocative questions and offering challenging interactive stations that encourage visitors to think for themselves.

The judges said: We were impressed by the many hands-on installations on recent inventions and modern technology, and the new co-operation between science, industry and museology. The inclusion of all visitors to explore many aspects of the future from science and fiction is admirable and includes hearing stations, tactile rooms, subtitled video stations and interviews with accompanying sign language. The museum does not shy away from talking about fears and failures.



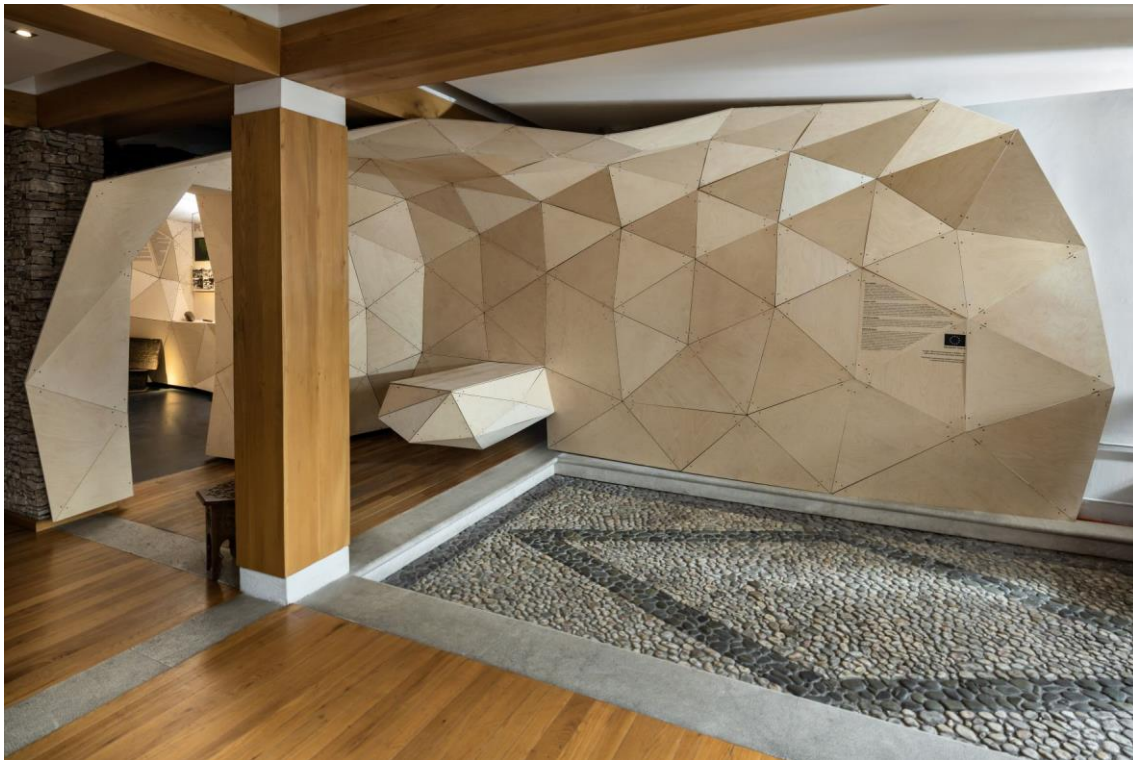
Deutsches Museum Nürnberg – Das Zukunftsmuseum
(Director: Marion Grether)
Augustinerhof 4
DE-90403 Nürnberg
Germany

2022 MICHELETTI AWARD

Woodcarving Museum, Konjic, Bosnia and Herzegovina

This museum depicts the history of the woodcarving tradition in the Bosnian town of Konjic. This artistic craft was put on the UNESCO list of Intangible Cultural Heritage of Humanity in 2017. It also portrays a model for the preservation of traditional crafts by building bridges between the craft and modernistic design. Gano Nikšić, the director's great grandfather, discovered a primitive hand-carving technique originating in a small village near Konjic. He perfected the technique and collaboration with established furniture makers in Sarajevo led to worldwide recognition of the craft. Gano passed his skills on to his four sons and the family has been designing and building heirloom-quality hand-carved furniture for more than four generations. The collection contains historical documents and archive material, including original photographs of woodcarvers, the luxury interiors they decorated, and illustrations from exhibitions at major international exhibitions at the turn of the 20th century. Involvement of the local community has expanded through collaboration with local cultural institutions in the organisation of events, workshops and live demonstrations of woodworking skills.

The judges said: This is a good example of intangible heritage preservation and enhancement, a totally private initiative which could be an incentive to cultural investment in a part of Europe which is in extreme need of local development based on culture. The very well thought out exhibition concept comes into its own with the help of an impressive scenography. The museum is an excellent communicator of an intangible world heritage that has arrived as a living tradition in the 21st century - a role model for other world heritage sites.



Woodcarving Museum/Muzej Drvorezbarstva
(Director: Orhan Nikšić)
Varda 2
BA-88400 Konjic
Bosnia and Herzegovina

2022 EUROPEAN MUSEUM ACADEMY PRIZE

Identity on the Line project (I-On)



I-On is an overall project between six cultural history museums and one university from seven European countries. They all researched the consequences of migration processes in their own country/region. Lead partner of the project is the Vest-Agder Museum, Kristiansand, Norway. The seven participating institutions are:

Croatia: The Ethnographic Museum of Istria researched, based on the political history of the Istrian peninsula, the multi-ethnic population of 200.000 emigrants after WW II.

Denmark: The house of Knud Rasmussen focused on the migration of Greenlanders to Denmark from 1945 onwards.

Lithuania: The University of Vilnius studied the migration process related to the Lithuanian Jews and Poles forced to leave the country after the occupation by the Soviet Union.

Norway: The Vest-Agder Museum has studied the temporary migration of 500.000 German soldiers between 1940-1945.

Poland: The Museum of Middle Pomerania studied the demographic structure of Pomerania due to the changing frontiers in the aftermath of WW II.

Slovenia: The National Museum of Contemporary History focussed on the migrants from former Yugoslav republics to Slovenia.

Sweden: The Ajtte Museum paid attention to the forced migrations among Saami people.

The seven migration processes cover, in sum, experiences of soldiers and children of war, indigenous people, internally displaced peoples due to war, multi-ethnic inhabitants emigrating and their descendants searching for roots, and a mixed group of migrants collectively deprived of their identities and basic human rights.

The project unfolds common features of migration and its impact on future generations: children and grandchildren. It is about identities, basic human rights, discrimination. It is all about so-called *difficult history*.

I-On is co-funded by the Creative Europe Programme of the European Union.

The EMA Board has decided to give the EMA Prize to I-ON because:

- It is admirable that a mid-sized museum as the Vest-Agder Museum has set up such a complex international project, bringing together six other small/mid-sized institutions scattered all over Europe.
- The impressive outcome is a joint travelling exhibition, separate exhibitions in all countries concerned, publications, webinars, school packages and so on. It shows what mid-sized museums can achieve!
- The project is for sure an important contribution to the understanding of the history of migration in the 20th century, thanks to its international exposure Europe-wide.



Vest-Agder Museum/Vest-Agder-Museet IKS (Contact)
(Director: John Olsen)
Odderøyveien 21
NO-4610 Kristiansand
Norway

APPENDIX ONE

2022 EUROPEAN MUSEUM ACADEMY AWARDS: CONFIRMED CANDIDATES

Bosnia and Herzegovina	Konjic: Woodcarving Museum www.zanat.org
Denmark	Aarhus: KØN Gender Museum www.konmuseum.dk Faaborg: Archipelago Museum www.ohavsmuseet.dk Odense: Hans Christian Andersen House www.hcandersenshus.dk
Estonia	Tallin: Estonian Health Museum www.tervisemuuseum.ee Tallinn: Estonian Open Air Museum www.evm.ee
Germany	Berlin: Documentation Centre for Displacement, Expulsion, Reconciliation www.flucht-vertreibung-versoehnung.de Nürnberg: Deutsches Museum Nürnberg – Das Zukunftsmuseum www.deutsches-museum.de
Ireland	Dublin: The Museum of Literature Ireland (MoLI) www.moli.ie
Netherlands, The	Amsterdam: Allard Pierson – the Heritage Collections of the University of Amsterdam www.allardpierson.nl
Norway	Kristiansand: Vest-Agder Museum www.vestagdermuseet.no
Poland	Gdynia: Emigration Museum in Gdynia www.Polska1.pl Sulejówek: Józef Piłsudski Museum www.muzeumpilsudski.pl
Portugal	Bobadela: Olive Oil Museum www.museudoazeite.com
Romania	Alba Iulia: Museikon – National Museum of the Union Alba Iulia www.museikon.ro Bucharest: National Geological Museum www.igr.ro

Buzău: Amber Museum

www.muzeulbuzau.ro

Iasi: National Museum of Romanian Literature – Poetry
Museum

www.muzeulliteraturiiiasi.ro

Iasi: National Museum of Romanian Literature, Pogrom
Museum

www.muzelliteraturiiiasi.ro

Spain

La Coruña: MEGA: Estrella Galicia World

www.mundoestrellagalicia.es

APPENDIX TWO

MICHELETTI AWARD WINNERS, 1996-2022

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

APPENDIX THREE

DASA AWARD WINNERS, 2011-2022

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

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 Bucovinei, 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.