



2026 EUROPEAN MUSEUM ACADEMY AWARDS

Luigi Micheletti Award and DASA Award

The Judges' Report



CRITERIA FOR THE AWARDS

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

Beyond the specific criteria for the two awards, the judging panel ultimately considers whether a museum demonstrates exceptional innovation, creativity and impact, significantly exceeding conventional standards. Bright ideas from all areas of the museum are highly valued, particularly when they are rooted in contemporary and forward-looking museological principles.

In addition to the officially assessed criteria, the judges place particular emphasis on the following key criteria, which represent the most important elements within the overall assessment framework and are grouped into three broad areas

A. Basic structures and performance

Ownership and governance structure: the museum's ownership, governing bodies, and organisational structure, including the roles and responsibilities of key decision-making entities.

Financial sustainability – the museum's ability to secure stable, diverse, and long-term financial resources that enable it to fulfil its mission and maintain its operations over time.

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.

Scenography, exhibitions and displays should cater for different levels and have a strong storyline supported by objects. For example, does the museum inspire visitors' imagination?

Design, media, graphics: their functionality, readability and use of media.

Management and staff – customer friendliness, expertise and knowledge of current museum trends.

Social responsibility in relation to local, regional, and national communities.

Mission statement – defining the museum's core purpose, values, and long-term objectives, guiding its activities and decision-making.

Attention is also paid to *conservation, storage, documentation, and training*. These activities must meet professional (inter-)nationally accepted standards.

B. Activities

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

Outreach programmes – activities and initiatives through which a museum actively engages people outside its traditional visitor base or beyond the museum building.

Website, considering its accessibility, quality and quantity, attractiveness, complementary to exhibitions and other activities.

Marketing and PR – scope of media attention, social media engagement, acquiring support (friends, business club, etc.), network partnerships.

Meeting place – is the museum serving as a vibrant forum for the community where cultural dialogue and discourse can flourish?

Impact of the museum on the local, regional and (inter)national scene.

C. Public quality

Safety and security – visitors feel safe and protected throughout their visit.

Amenities (taking into consideration the standards of the area) – parking, café or restaurant, shop, information desk, toilets, multilingual facilities.

Accessibility – facilities that are accessible for visitors with disabilities, such as ramps, elevators, and wide pathways.

Rest areas – benches or quiet places where visitors can relax.

Public value – a museum's ability to meet the needs, expectations and interests of the public while contributing to the well-being of the wider community.

General atmosphere – visitor satisfaction after the visit.

The Judging Panel: Coming to Conclusions

In practice, the judges compare the information sent by the museum with the reality at the time of their visit. The members of the judging panel come from different countries and have different backgrounds, experiences and professions. Therefore, they reflect a variety of professional and cultural backgrounds when judging museums. This gives a comprehensive approach to the evaluation of each candidate, as a complete package.

THE JUDGES' REPORT

The European Museum Academy Awards recognise the finest museums in Europe that can serve as exemplars for other institutions in the service of a better society. In keeping with the EMA's motto, **Honouring Excellence in Museum Practice**, the Awards seek to identify outstanding museums and to give them the widest possible visibility within the cultural sector and beyond.

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

In *Austria*, ZOOM CHILDREN'S MUSEUM is a private, non-profit association which enables children and young people to engage with topics from art, science and everyday culture in a playful way and with all their senses, through exhibitions, play stations and workshops. The ZOOM Hands-On Exhibitions, designed for children from 6-12 years, aim to promote knowledge, creativity, critical thinking and independent exploration. ZOOM Ocean is a permanent play and adventure area for children aged 8 months to 6 years, designed to stimulate motor skills and cognitive and social abilities. Children learn by exploring their surroundings, touching different surfaces and moving in a variety of ways. At the ZOOM Studio workshops 3–12-year-olds are given opportunities to try out artistic techniques and materials that are not normally available in schools and kindergartens. The ZOOM Animation Studio is a media laboratory for children aged 8-14. Using specialised media technology children in teams create their own animated films, combining analogue and digital worlds. The outreach programme ZOOM Mobile is designed for children over 4 years old. Working with local partners this operates in open spaces and parks, and in school spaces that can be turned into a studio, workshop or play area. The museum's collection of animated films and sounds produced by children is digitally archived and documents the trends, topics and issues confronted by children and young people in their everyday lives. There are special workshops for diverse communities, and one for sick children to enable them to participate creatively. [DASA].

Moving to *Belgium*, the MUSEUM HOF VAN BUSLEYDEN invites visitors to immerse themselves in the prosperous 16th century, with its permanent exhibition, 'At Home in Burgundian Mechelen', the era of the palace's first resident, Hieronymus van Busleyden. The exhibition was conceived in 2018 but reopened in 2024 as a direct result of a fundamental shift in perspectives, rooted in extensive research. At a time when social changes were rapidly transforming the world, a large-scale audience survey of residents with diverse cultural backgrounds, educators and museum professionals revealed a need for a more inclusive, layered and less elitist approach to the city's history. The museum moved away from the traditional displays to a more thematic approach centred on the concept of 'home' and 'belonging' – a lens through which contemporary societal questions are explored by a broad and diverse public. The 16th century is presented as a period of extreme wealth and artistic highs, but also as a time of inequality, colonial expansion and religious tension. A centrepiece of this storytelling is the 'Hidden Voices' audio tour, which gives agency to those who remained anonymous in official history. During the tour expert and restoration specialists delve into artworks to bring hidden stories to light. The integration of 'Hidden Voices' and the strategic use of contemporary art act as essential tools to deconstruct historical imagery, proving that a city museum can be both a guardian of the world-class heritage and an active participant in contemporary debates on identity, power and representation. [LMA]

The first of two candidates in *Croatia* is the VIDEO GAME HISTORY MUSEUM in Zagreb, opened in 2025 and dedicated to preserving and interpreting the evolution of video games and gaming culture from the 1960s to the early 2000s. The museum presents gaming as an important phenomenon of contemporary cultural and technological history, exploring how interactive digital media developed into one of the most influential cultural industries of the late 20th century. A vast collection of artefacts is displayed on three floors, including arcade machines, early home consoles, personal computers, game packaging, promotional materials and original artworks illustrating the development of gaming technologies and culture. The exhibition is structured chronologically, in the form of a walkthrough across four decades. With games being increasingly distributed digitally, the preservation of cartridges, floppy disks and boxed editions has become essential for understanding the history of the medium and the cultural environments in which it developed. Visitors can play about 90 games across 40 interactive stations. A series of themed environments represent typical gaming spaces of different decades, including domestic game settings with furnishings of the period. Audiences range from visitors who experienced the early decades of gaming themselves, to younger visitors seeing the origins of a medium that has become central to contemporary digital culture. While not representing a classical history museum application, the museum's mission is to focus on a universally loved but as yet short-lived museum subject, which faces serious challenges. [LMA]

Also in Zagreb is the CROATIAN NATURAL HISTORY MUSEUM. After two earthquakes during the Covid-19 pandemic that struck the city, the museum, founded in 1846, reopened in 2024 after reconstruction. Combining responsibilities for collection, care, scientific research and public interpretation, and awareness of Croatian geodiversity and biodiversity, it now also reflects an institutional commitment to responsible natural history narration and outreach, positioning itself as a research centre, heritage keeper and a public forum for dialogue. The exhibition narrative seeks answers to the questions, 'What is life, and how did it arise?' The collection is treated not as a passive display, but as a body of natural history evidence and context of change. The story comes from the collections, emphasising geological and biological processes and diversity, scientific discoveries, environmental change and current threats. Multiple entry points enable children, families, general visitors and specialists to engage at varying depths through multimedia content while maintaining narrative coherence. Human activity is one factor among many shaping environmental change. Innovative elements include immersive scenography and content through a deep space platform, digital interpretation, non-linear pathways in exhibition floors, and architectural connection bridges. Storytelling brings visitors into the present, showcasing recent biodiversity and habitat reconstructions, and an extended Tree of Life. By addressing environmental and heritage issues relevant to Croatia and beyond, the permanent exhibition encourages dialogue at local, national and European levels. [LMA]

The first of four candidates from *Germany* is in Bonn, the HAUS DER GESCHICHTE DER BUNDESREPUBLIK DEUTSCHLAND, which opened its new permanent exhibition, 'You are Part of History, Germany since 1945' in December 2025. This uses storytelling through personal narratives, historical objects and interactive media, presenting Germany's political, social and cultural evolution since 1945 in ways that connect historical events with everyday experiences. It emphasises that history is an ongoing process, continuously shaped by the people who experience it. The exhibition is organised chronologically into four major periods: immediate post-war period, divided Germany, reunification, and united Germany since 1990, concluding with the 'Today' section. Each period is visually distinguished through colour concepts and spatial metaphors. Visitors encounter political transformations and international frameworks, alongside personal experiences, everyday life and societal debates. These personal stories convey not only hardship and courage, but also aspirations, hopes and societal changes, with nearly 4,000 objects serving as tangible anchors. The exhibition's design – with clearly defined portals, colour schemes and spatial metaphors –

allows visitors to move freely between broad historical developments and everyday personal perspectives. The 'Today' section has a flexible space which responds to current social debates and visitor input. The museum's integrated approach to modern storytelling - merging personal narratives, historical artefacts, immersive design and digital media – offers a multi-perspective, accessible and emotionally engaging experience for a broad audience. [LMA]

THE MUSEUM FOLKWANG in Essen aims to create accessible and engaging learning environments that welcome visitors regardless of prior knowledge of art. Education at the museum is regarded as a shared process of discovery, inspired by the museum's founder, Karl Ernst Osthaus. It provides spaces where artworks serve as starting points for dialogue about art and contemporary life. Programmes concentrate on dialogue-based tours, hands-on workshops and experimental artistic practices that actively involve a wide range of visitors. Special attention is given to residents of the city's northern districts, which face greater challenges according to the city's social index. Formats range from guided conversations and workshops to participatory projects and long-term collaborations. A priority is the development of programmes for children and young people with migration backgrounds and disadvantaged neighbourhoods. Provision is made for people with dementia, with a website in easy language and initiatives connecting artistic practice with resilience and mental health. Educational formats frequently incorporate music, dance, literature, theatre and film. Digital formats broaden access to the collection, while online guided tours, tutorials for children and a mobile app with audio guides allow audiences to engage with the museum after a visit. The museum creates an open environment where art becomes a catalyst for reflection, participation and exchange. In this way the museum feels it fulfils its founding vision as a cultural institution that connects artistic experience with the realities of contemporary society. [DASA]

In Munich THE STATE ARCHAEOLOGICAL COLLECTION's building adjacent to the English Garden was completely refurbished and reopened in 2024. With the intention of creating an entertaining and educational space that arouses curiosity and enthusiasm for the past, the museum uses digital technology to enhance the experiences of visitors of all ages and backgrounds. A consistent and coherent storyline presents historic and prehistoric artefacts, with some 15,000 art and everyday objects on display, shedding light on Bavarian history and the people who lived here. The storyline's objective is both to demonstrate the richness of the collection and to find a generally understandable concept which could arouse broad public enthusiasm for archaeology. Visitors accompany the staff as time travellers to unknown periods of human history. Another tour presents the collection, with main themes of daily life, the time between birth and death, and from nomadic tents to Celtic cities. The systematic use of drawings in the style of graphic novels, in which exhibited objects are incorporated into fictional short stories is particularly emotional. Media stations and hands-on facilities allow visitors to explore facts from the past, while analogue colouring stations, puzzles and question-and-answer games encourage creativity and imagination among children and adults alike. The storyline with differentiated education and outreach programmes aims to highlight the multidimensional nature of historical processes and the impact of individual agency as well as group-specific actions, raising visitors' awareness of their own role in society. [LMA]

THE MEERESMUSEUM of Ocean Museum Germany Stralsund is a natural history museum which belongs to Germany's only ocean museum, an independent foundation under civic law, founded in 1951. Its exhibits and tropical aquaria are housed in a former monastery in the heart of the UNESCO World Heritage Site Stralsund. From 2020 the museum underwent a comprehensive modernisation to update its exhibits and aquaria, improve accessibility and promote energy efficiency, reopening in 2024. The entire museum is a place of learning. The various exhibition areas as well as the numerous aquaria give visitors an understanding of

the development of life in the sea, its biological diversity and the different habitats of the tropical seas. Themed workshops include an outdoor element – collecting samples – and work in a classroom at the museum – examining and evaluating the samples. Teaching methods depend on the group and include multidimensional learning, holistic learning, active and exploratory learning, inclusion or group work. Wheelchair users and those with limited mobility can move around freely, exhibits can be touched, and labels in Braille or pyramid writing are available. Ongoing collaboration focuses on inclusive experiences, participation and the shared discovery of culture, regardless of personal circumstances. The museum is recognised as an outside-the-classroom learning location, and programmes are aligned with the school curriculum of Mecklenburg Western-Pomerania. The museum's entire strategy is based on outreach measures. The aim is to convey the fascination of the northern and tropical seas and ultimately contribute to their protection. [DASA]

Moving to *Italy*, THE HOME OF THE HUMAN SAFETY NET is in Venice. The Human Safety Net is a global movement of people helping people, initiated in 2017 by Generali. Active in 25 countries its mission is to unlock the potential of people living in vulnerable circumstances, so that they can transform the lives of their families and communities. Its home is a social innovation hub within the Procuratie in St Mark's Square. In 2022 it opened its doors to the public for the first time in 500 years, after a major restoration. The exhibition, 'A World of Potential', serves as the public face of the organisation's broader social mission, in that its educational methodology is linked to real-world impact. This is not a conventional exhibition of historical artefacts, but rather an interactive laboratory dedicated to emotional intelligence and active citizenship. The educational methodology is rooted in the scientific, positive psychology framework of 'character strengths', such as perseverance, curiosity, teamwork and gratitude, while facing the challenges of translating abstract psychological concepts into accessible learning opportunities for a general audience. The pedagogical journey follows a 'Me to We' narrative. Visitors explore their own potential and discover their unique character strengths, but as the journey progresses to the 'We' phase, teamwork is increasingly required, with visitors invited to collaborate with strangers, proving societal challenges cannot be solved in isolation. The museum actively embraces diversity: workshops are designed to ensure psychological safety, participation and cultural inclusion. [DASA]

THE NATIONAL MUSEUM OF RESISTANCE AND HUMAN RIGHTS in Esch-sur-Alzette, *Luxembourg*, undertook a major refurbishment before reopening in 2024 with a new wing which tripled its exhibition space. A site of remembrance and commemoration of the Second World War, human rights has been added to the museum's name, missions and permanent exhibition, opening the focus to contemporary issues and challenges. Everyone was affected by war, whether civilians, officials, soldiers, resistance fighters or Jews. The Nazi regime is explained, and its consequences, without any taboos. To appeal to a wide audience, texts are in French, German and English. A new educational guide uses storytelling to bring objects to life through historical or fictional characters. The museum's mission goes beyond the transmission of historical knowledge, and it considers its duty to convey democratic values and defend human rights, promoting awareness and empowerment among its audiences, while encouraging critical thinking. The exhibition exposes visitors to contemporary images and questions and challenges them to question themselves and draw their own conclusions. Information can be accessed through a variety of media and opinions and thoughts expressed via interactive screens or on note cards. The museum aims to reach as many people as possible outside its walls, with five travelling exhibitions and open-air exhibitions. It organises or hosts events in the context of Orange Days (against domestic violence), Black History Month and Ukrainian Days, and provides a platform for minorities and communities, such as Roma and LGBTQI+. [LMA]

Turning to *Poland*, the focus of the WALERY RZEWUSKI MUSEUM OF HISTORY OF PHOTOGRAPHY IN KRAKÓW (MuFo) is on working with people with intellectual disabilities and those experiencing mental health crises. The museum has a deep conviction that true learning arises from encounters and relationships, not from lectures. The current exhibitions are always the starting point, treated not as a closed resource but as a living stimulus for conversation. The goal is never to convey the complete history of photography, but to sensitise the viewer to the images and to experience being together, creating a space where everyone can find themselves in another person's story. Stories are used as a tool to convey content, ideas and values through narratives. A safe space for conversation is the 'shared table', a form of workshop in which the table becomes a symbol of equality, hospitality and shared presence. Here hierarchies dissolve and a sense of community emerges. The museum cooperates with organisations working with autism, supporting families of people with disabilities, parents of seriously ill children, mental crises and intellectual disabilities. Each group has its own permanent supervisor, which helps to build lasting relationships and a sense of security. Educators suggest topics and activities but remain flexible, adapting the programme to its dynamics, interests and current needs. MuFo feels it is redefining the role of a museum, from a conduit of knowledge into a social partner and co-participant of the learning process. Its role is not limited to carrying out its own projects; it actively shares its experience, knowledge and established contacts. [DASA]

There are three candidates from *Romania* this year. The TRANSYLVANIAN PRINCES' PALACE MUSEUM is at Alba Iulia. From 1541 Transylvania functioned as an Autonomous Principality under Ottoman suzerainty, and the city became the residence of the princes who governed the region for two centuries. Over time the palace had periods of splendour but also destruction from military incursions. Following the incorporation of Transylvania into the Habsburg Empire the palace was repurposed as a military barracks, a function it retained until 2006. After extensive restoration it has been transformed into a cultural centre, whose primary mission is to communicate the site's historical significance to a broad public. The museum opened in 2024, with the exhibition concept grounded in a contemporary storytelling approach, on the assumption that both objects and historical actors carry distinct narratives that can be interpreted meaningfully. Priority audiences include families with children, adolescents, school and university groups, and young adults. Texts are provided in two versions – one for children and another for adult visitors – in Romanian, Hungarian and English. Relatively few artefacts of the princely period remain, so the museum's interpretive framework draws on archive material, paintings, engravings and artefacts recovered from archaeological excavations in and around the palace complex. These are supplemented by media and digital tools and physical, artistic and digital reconstructions. A principal asset is the palace itself, not merely as the setting of the exhibition, but as a material witness that confers authenticity on each historical episode presented. [LMA]

BUZĂU COUNTY MUSEUM is the main cultural institution in the county. The museum comprises five pavilions and an open-air museum. The I.C. Brătianu Museum Centre is the most recent to open in 2024 in the former 19th century county hospital. Following the restoration process, some original architectural features remain. The museum aims to be a bridge between generations, the link between 'old and new', 'then and now' but also 'still here', emphasising that nothing is lost but can be transformed in ways that meet current needs. The museum's exhibitions are dedicated to the history of medicine in Buzău and to local artistic personalities who have contributed significantly to the cultural development of the city. For the elderly it is a place of remembrance, and for the young a space of discovery and learning. Historical data, period photos and objects relating to the history of the building and the institution are displayed in the former hospital's operating theatres and include medical personalities and surgical areas. In the former patient wards are art exhibitions with the work of contemporary sculptors and painters from the city. The exhibitions promote a critical understanding of history, especially for younger visitors who have not known the

building in its original form. For older visitors the story is based on transformation of the place from one of physical healing to spiritual-cultural healing. The change of use has not been without controversy, but the museum has succeeded in presenting to the public a palpable analogy between medical therapy and art therapy by combining the two types of exhibitions in one place. [LMA]

CASINO CONSTANȚA EXHIBITION CENTRE in Constanța opened in 1910 and was more than a place of entertainment. It was a symbol of modernity, a manifesto of Romania that looked to the future. After five years of restoration the Casino reopened in 2025, as a cultural space adapted to the modern era. Museum learning is embedded within the curatorial, spatial and visitor experience framework, rather than organised as a separate add-on. Educational content is integrated throughout the exhibition through interpretation, interactive media, scenography and guided discovery. The ground floor addresses the history of the building, its Art Nouveau architecture and the cultural life that surrounded it. The basement exhibits focus on submerged archaeology, Black Sea ecology, myths, wrecks and marine science, while the upper floor hosts temporary exhibitions, including one dedicated to Anghel Saligny and the modernisation of the port and seafront. Visitors are seen as active participants, rather than passive receivers of information. Children have playful, curriculum-linked learning formats such as treasure hunts, architecture workshops, activity sheets, and family reading clubs. Teenagers experience immersive technologies, independent exploration and programmes encouraging critical thinking and social interaction. Adults take advantage of guided tours, talks, performances and temporary exhibitions, and seniors are considered through accessible guidance, slower rhythms, and support in relation to digital technologies. The project is designed to engage a diverse contemporary public via inclusive content, multiple forms of access and a wide range of mediation formats. [DASA]

The first of two candidates from *Switzerland* is the JEWISH MUSEUM OF SWITZERLAND located in Basel. The museum was established in 1966 as the first post-war Jewish Museum in German-speaking Europe. In December 2025 it moved to a new home in Veselgasse 5 in the heart of the city, after a five-year renewal project. The new site is symbolic, bordering on the area of Basel's medieval Jewish cemetery. An outdoor installation explains the history of the site to passersby. The museum has renewed its core exhibition and its narrative, with storytelling as its focus. The permanent exhibition, 'Cult, Culture, Art: Jewish Experiences' tells the stories of those who were alternately welcomed and persecuted, tolerated and emancipated, treated with hostility and accepted. The first of two floors presents religious Judaism and community life. Their communities provided Jews with a network and security, but also freedom to participate in majority society. Placing its focus on 'community' and 'belonging', the exhibition responds to today's epidemic of loneliness. The second floor tells the history of Jews in Switzerland. Where did the Jews come from, how did they struggle to gain autonomy and equal rights, how did they find acceptance and a sense of identity within Swiss society? When were they allowed to move from the country to the cities, how did they respond to antisemitism and find expression of self-assertion? The narrative is complex. The story addresses everyone with experience of migration, self-determination and survival. The website offers interviews with experts on topics relating to Swiss-Jewish culture, from Rabbis in feature films to Jewish sports teams, and from Jewish refugees to Jewish forgers [LMA]

ENTER TECHNIKWELT SOLOTHURN is a museum sponsored by the privately funded Enter Foundation. Originally based at Solothurn railway station, it moved to Derendingen to a purpose-built museum where it displays objects relating to the history of technology and media from the 15th to the 21st century, telling a story that ranges from the printing press to artificial intelligence. With the theme that obsolete technology is significant, the narrative is conveyed through lifelike scenography combined with a nine-language audio guide combining synthetic voices with original recordings of contemporary witnesses. Many objects are put back into operation so visitors can immerse themselves in the respective historical

context. Most of the exhibitions work with period rooms in which technical objects are shown (offices, industrial spaces, classrooms, radio/television studios). A 'Helpdesk for People and Technology' accepts disused items, passing them on to interested parties, repairing them, disposing of them or using them in workshops. Volunteers who have themselves created technical developments or worked with them, conduct guided tours, workshops and demonstrations for visitors. The themed world 'Tech Lab' comprises eight interactive stations where fundamental technical information is presented in a clear manner. There is also an academy programme for pre-booked groups to attend in-depth workshops on technology, popular with school groups. The museum finds that uses for objects envisioned by inventors do not always correspond to the realities of social power relations and political demands. [DASA/LMA]

Turkey has provided two candidates this year. The KENAN YAVUZ ETHNOGRAPHY MUSEUM is in the Bayburt region, which has suffered from significant population loss since the late 1980s. Migration, initially driven by limited infrastructure and economic opportunity, gradually became a social norm, leaving villages increasingly vulnerable to the disappearance of their cultural heritage. In 2012 Kenan Yavuz, who left his village at a young age, returned to build a home in his native village of Bospınar. His intention was to reunite a family dispersed through migration, and to reconnect it with its roots. A small theatre was built next to the family home and what began as a space for films evolved into a place where community gathered to celebrate national days, host celebrations and welcome students from regional schools. Locals began referring to it as 'The Culture House' where traditions were remembered, shared and revived. Between 2012 and 2019 the building grew organically into an open-air museum with 26 buildings across a 27,000 m² site, with exhibitions reflecting the shared heritage of Anatolia, a living museum where visitors take tea in a traditional setting, listen to tales in the village library and join traditional dance, connecting with a simpler life. The annual 30-day Harvest Festival enables visitors to experience the whole cycle of wheat production. An artist residency programme supports contemporary cultural dialogue, and the museum also engages with the wider cultural landscape of Bayburt. It would like to strengthen opportunities for international collaboration, exploring new ways of protecting heritage in changing societies. [LMA]

TUNCELI MUSEUM is in the capital of Tunceli province. Its building, completed in 1936, reflects the European architectural influences of the early Republican era. Used as a military barracks for many years, it is now a space for the preservation, learning and sharing of cultural heritage. The permanent exhibition comprises seven thematic sections: archaeology; ethnography; traditional agriculture, flora and fauna; Alevi belief culture; stone artefacts; early Republic period; and a painting and art gallery, together with events in the museum courtyard. The Intangible Cultural Heritage Gallery presents Turkey's 31 elements registered on the UNESCO Intangible Cultural Heritage List to visitors through visual and audio presentations, which introduce the national diversity of this heritage. The Painting and Art Gallery is an exhibition space created by transferring folk tales and oral narratives belonging to Tunceli into visual works by artists. Exhibitions are supported by storytelling events, creative art workshops and community performances. The museum's learning approach is based on the principles of safeguarding intangible cultural heritage, community participation and experiential learning. Storytelling sessions, music events and cultural gatherings involving local communities create learning environments bring different generations together. Here, communities engaged in nomadic animal husbandry migrate to high altitude pastures during the spring, summer and autumn, so children have limited access to educational and cultural activities. The museum's mobile and travelling library programme aims to reach these areas. [DASA]

In the *United Kingdom*, the SHOEMAKERS MUSEUM opened in 2025. Operated by the Alfred Gillett Trust, it tells a layered story of place, people and purpose. At its centre is

Street, a Somerset village transformed over two centuries by shoemaking and by the global growth of C & J Clark. The exhibition traces this journey from agricultural production and hand-made footwear to industrialisation and international trade. The story is shaped by the Quaker values that guided the Clark family – simplicity, integrity, community, equality and education. These principles are reflected not only in the business, but also in the development of the village, including initiatives around schooling, social reform and women's rights. The museum stands beside the original Clarks headquarters and within the community whose identity was shaped by the company's growth. It combines a 16th century manor, a 17th century barn and a contemporary extension. Visitors encounter the story of shoemaking in the place where it unfolded, strengthening the connection between industry, landscape and community life. Central to the exhibition are the voices of those who made, sold and wore the shoes. Historical objects are activated through oral histories, film and sound, allowing machinery, footwear and archival materials to speak through lived experience. Presented in the place where history unfolded, the museum connects personal memory, community identity and global influence within a single narrative, demonstrating how a museum rooted in one place can illuminate the wider European story of industry, labour and identity. [LMA]

THE EUROPEAN MUSEUM ACADEMY PRIZE

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

It is an award given by experts with a proven European background to a museum or an institution which displays outstanding museological expertise, or to a person whose contribution to museum studies or museum projects is likely to change the course of museum thinking or museum practice, nationally and internationally. The EMA Prize, which is held by the winner for one year and is not necessarily presented every year, is given by the EMA Board based on proposals submitted by its Pool of Experts, National Representatives, Institutional Supporters or other groups involved in EMA activities during the year.

THE LUIGI MICHELETTI AWARD

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

The Micheletti Award is now in its 30th year and was set up by the Micheletti Foundation in memory of Luigi Micheletti, the founder of the Micheletti Archive of contemporary Italian history, who had formed large and important collections to be used as the basis of the museums mentioned above. From 2023 onwards the emphasis of the award is on historytelling, i.e. how specific histories are unfolded against the backdrop of our contemporary society. Whose stories are being told and are their values being conveyed? This award is aimed at all types of museums.

THE DASA AWARD

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

Now in its 15th year, the current basic criterion of this Award is the quality of learning opportunities, in a comprehensive perspective: the museological concept, the quality of the narrative, the creativity of the exhibition design (scenography), and the programme of educational activities. Specific attention is also given to personal mediation, the interactive participation of the public and an effective mix of education and entertainment.

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

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 2026 PANEL OF JUDGES

René Capovin

representing the Micheletti Foundation, Brescia, Italy

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Andreja Rihter

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

Elia Vlachou

The National Bank of Greece Cultural Foundation, Athens, Greece

Henrik Zipsane

EMA Managing Director and Guest Professor, Linköping University, Sweden

Robert Zydel

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

THE RESULTS

Finalists for the 2026 European Museum Academy Awards

DASA Award

ZOOM Children's Museum, Vienna, Austria

Ocean Museum Germany, Stralsund, Germany

The Home of the Human Safety Net, Venice

The Walery Rzewuski Museum of History of Photography in Kraków, Poland

Constanța Exhibition Centre, Constanța, Romania

Luigi Micheletti Award

Museum Hof van Busleyden, Mechelen, Belgium

Haus der Geschichte der Bundesrepublik Deutschland, Bonn, Germany

National Museum of Resistance and Human Rights, Esch-sur-Alzette, Luxembourg

Jewish Museum of Switzerland, Basel, Switzerland

Kenan Yavuz Ethnographical Museum, Beşpınar/Bayburt, Turkey

2026 FINALIST: DASA AWARD

ZOOM Children's Museum, Vienna, Austria

The museum's programmes are designed for a target group of children between eight months and 14 years of age, but in practice the museum finds that a new generation of parents now brings their own children to experience the same joy of discovery and stimulation that they experienced at the same age. Visitors are an essential part of the learning process. The Children's Museum Collection has a permanent digital collection created by the public, as animated films produced by the children are digitally archived in the museum collection. This documents the topics, trends and issues which face children and young people in their everyday lives. The films are accessible to interested parties and reflect the diversity of the museum's work and are available to the public in accordance with applicable copyright laws. The museum acknowledges that not everyone is able to participate in its programmes, and with partners from social facilities it offers a special workshop format which enables sick and home-schooled children to participate actively, creating an animated film working together, alleviating the isolation felt by those with health or other issues. Inclusion is also the aim of art workshops where children with or without disabilities work together on an equal footing. The future expansion of ZOOM to a second location will engage families and children from the area of Floridsdorf. The collaboration with the University of Applied Art and the special programmes organised with its cooperation will add further important activities to the museum's annual schedule.

The judges said: The efforts made by the museum to promote inclusion in its workshop programmes is impressive, especially in respect of children with special needs and those undergoing treatment in hospital. It works with artists and cultural mediators on art-related topics is also of particular interest. The temporary hands-on exhibition dealing with interesting and popular subjects offers educational activities and interaction to all visitors and is considered a unique activity of the museum.



ZOOM Kindermuseum
(Director: Andrea Zsutty)
Museumsplatz 1
AT-1070 Vienna
Austria

2026 FINALIST: DASA AWARD

Ocean Museum Germany, Stralsund, Germany

The museum site is the former St Catherine's Monastery, its building renovated and reopened in 2025, with natural science collections and tropical aquaria. Because of its location, there are also elements relating to the history of the site, its architecture and the history of the city. For the visitor, what is found inside this historic building, enriched by new structures necessary for the life of a contemporary museum, is a complete surprise. The exhibits are not dominated by multimedia, while immersive experiences are created by the hypnotic aquaria, which not only showcase aquatic life but also have a calming and relaxing effect. Most museums offer well-developed educational programmes for schools, but not all of them have the capacity to engage in fields such as biology, oceanography and related sciences, a strength that the Ocean Museum Germany clearly demonstrates. The museum attracts many school groups and senior groups, while another small but important group consists of individuals involved in scientific research. The number of programmes in which the museum participates can be grouped into those of a scientific nature, as well as those that contribute to the development of the local community, which are linked to the traditions of the site and support outreach and art-related activities. The scope of these initiatives is diverse, extending beyond the core subject area of the museum, and includes 'Sustainable Development Goals and Interactive Design' with the University of Wismar, and 'Water Voices', with the Hansa Gymnasium in Stralsund.

The judges said: The museum consistently builds a narrative around the relationship between water and humans, revealing to visitors what is normally hidden from view and inaccessible in everyday life. The high quality of the exhibitions, spectacular architecture and above all the knowledge conveyed make the museum a credible and authoritative source of information, presented in an engaging way. This is a solid offer in a beautiful context with a unique interaction between an historic building and natural history collections.



Meeresmuseum
(Directors: Burkard Baschek and Andreas Tanschus)
Katharinenberg 14-20
DE-18439 Stralsund
Germany

2026 FINALIST: DASA AWARD

The Home of the Human Safety Net, Venice, Italy

The Human Safety Net is a global network of solidarity, established by the Generali Group, one of the largest insurance and asset management providers in the world, active in twenty-six countries. The network provides support for families with young children (up to six years old), offering resources, education and support to promote the healthy development of children during the early years of their life. The network also helps refugees to find employment or develop their own businesses, facilitating their integration into host countries. The current permanent exhibition is 'A World of Potential'. In the early 2000s two American psychologists developed the VIA (Values in Action) method, which provides a list of twenty-four character strengths and can be applied to all humans, anywhere in the world. It is based on the idea that character strengths are inherent to all of us and that they can be strengthened over time. The fourteen values featured in 'A World of Potential' were selected with the help of experts from the Mayerson Academy, a non-profit organisation based in Cincinnati, committed to using character science to create great places to learn and work. The exhibition emphasises a positive psychology framework of character strengths such as Perseverance, Curiosity, Teamwork and Gratitude. Each of the installations can be used by individuals and by groups (families, friends, colleagues). By going through each of the exhibits, visitors learn a lot about themselves. The visit offers a true lesson for visitors of all ages, from any nation, irrespective of education level.

The judges said: The permanent exhibition is an interactive installation and has been curated with an abundance of imagination. It has no cultural heritage objects, but it exhibits intangible cultural heritage, as a strong educational tool, strengthening the social connections between humans. The content of the exhibition makes its visitors think about solidarity and humanitarian values.



The Home of the Human Safety Net
(Director: Alexia Boro)
Fondazione Generali – The Human Safety Net
Procuratie Piazza San Marco 105
IT-30124 Venice
Italy

2026 FINALIST: DASA AWARD

Casino Constanța Exhibition Centre, Constanța, Romania

Designed in Art Nouveau style, the Casino quickly became a symbol of seaside glamour and high society on Romania's Black Sea coast. It suffered heavy damage in both World Wars, when it was used as a hospital, and fell into prolonged neglect under the communist regime. By the 1990s-2000s the building had become a striking but decaying landmark, often described as 'a ruin by the sea'. Recent large-scale restoration work has reclaimed it as a cultural centre and a museum whose basement lies below sea level, where an immersive and interactive exhibition has been set up, primarily for children and young people, exploring the underwater world of the Black Sea. The educational dimension is built into the visit itself, following a 'discovery' path of experiential learning. It provides education through structured mediation, accompaniment and engagement with visitors throughout their stay. A balanced combination of traditional, hands-on and digital interactive exhibits at each level creates a rich and engaging learning environment, supported by staff who are always on hand to assist with the educational experience. The museum is committed to lifelong learning, offering tailored experiences for children, teenagers, adults and seniors, with the staff able to adapt the experience to the needs of different groups. The museum's programming considers accessibility issues, including provision for seniors navigating digital tools, adaptable sessions for neurodivergent visitors and those with hearing impairments, and the encouragement of intergenerational exchange.

The judges said: The museum provides an interesting educational model, embedding learning into an immersive 'discovery' visit where structured mediation and engagement guide visitors through layered narratives of history, architecture and science. Its blend of hands-on, digital and experiential exhibits, tailored to diverse audiences, fosters curiosity, critical thinking and lifelong learning.



Centrul Expozițional Cazino Constanța
(Director: Anamaria Misa)
Bulevardul Regina Elisabeta 4
RO-900178 Constanța
Romania

2026 WINNER: DASA AWARD

The Walery Rzewuski Museum of History of Photography in Kraków (MuFo), Poland

MuFo has a history spanning several decades. It was formally established in 1987, its basis being a private collection and early photographic archives in Kraków. Its first location was at 16 Józefitów Street, which later became the conservation and digitisation centre. Since 2021 it has been fully rebranded as MuFo, a contemporary visitor-oriented institution. Its evolution was driven by architectural expansion, multi-site development, digitisation and a shift towards education and public engagement, transforming it into a contemporary hub for diverse audiences. A modern glass pavilion was added, the floor was raised by one metre with a glass frieze to bring in natural light into the upper-floor spaces, and underground multi-functional spaces were created for education, events and conferences. There is an open library of photographic literature, as well as the opportunity to view rare photographs created using various techniques during a guided tour. The key priorities of the educational programme are based on visual literacy, critical thinking, the inclusion of different age groups and the creation of a space where visitors feel welcome and actively contribute to the museum experience. The museum's collection becomes a starting point for meetings and conversation about life, everyday activities, wellbeing, mental health and social relations. There are regular established programmes for children from preschool to high school age, the latter including critical analysis, understanding photographs as art, a document and a medium.

The judges said: MuFo aims to be a museum for everyone – accessible, inclusive and welcoming to people with various types of disability – by establishing clearly defined groups of its visitors. Its programmes are not one-off workshops but build long-term ongoing relationships with the groups. It demonstrates exactly what a DASA winner should be, with bold transformation, social relevance, accessibility and strategic vision.



Muzeum Historii Fotografii im Walerego Rzewuskiego w Krakowie
(Director: Marek Świca)
Rakowicka 22A
PL-31-510 Kraków
Poland

2026 FINALIST: LUIGI MICHELETTI AWARD

National Museum of Resistance and Human Rights Esch-sur-Alzette, Luxembourg

The museum has been in existence since 1956, when a civil initiative by political prisoners from the Second World War proposed a memorial space to commemorate the events of terror during that period. 'Combined with the war memorial, it is erected in honour of the victims of Nazism and the workers who died in the mines and factories of the south of the country'. The museum is run by a foundation composed of a board of directors. It is financially supported by the city of Esch, the Luxembourg Ministry of Culture, and various sponsors. The Friends of the Museum Association makes a significant contribution to the collection of stories and participates in youth programmes. The permanent exhibition begins with and ends on current events. It includes experiences of the wider population, bringing the subject to life through historical or fictional characters. More information can be accessed through a variety of media and visitors can express their thoughts via interactive screens or in a more traditional way on note cards. The target audience is schoolchildren and school groups, as well as young people, and the museum plays an important part as an extension of the history curriculum for 5th-grade elementary school students. Theatre-based activities are being planned, aimed at children aged eight and above. Workshops include topics such as 'Resist?!', and '50 faces – a quest for clues at the museum'. In addition, there are occasional workshops tied to temporary exhibitions. All museum events are trilingual (German, French, English). Through its catalogues, historical publications and academic research, the museum reaches out to more international visitors and researchers.

The judges said: This is an exceptional museum with its story in the heart of Europe, which is highly politically neutral and is the product of extensive research and collaboration between institutions within Luxembourg and beyond its borders. It is a powerful institution that preserves the memory of violence, the violation of human rights, and the evolution of different understandings of democracy.



Musée National de la Résistance et des Droits Humains
(Director: Frank Schroeder)
Place de la Résistance
L-4004 Esch-sur-Alzette
Luxembourg

2026 FINALIST: LUIGI MICHELETTI AWARD

Jewish Museum of Switzerland, Basel, Switzerland

Jews came to Switzerland from many countries, including the Alsace region of France, Eastern Europe, Turkey, Greece, the US and Israel. In the museum there was much discussion in the light of the Middle East crisis, on how Basel's Zionist history should be portrayed. The museum offers new guided tours with two guides, a Jew and a Muslim, who deal with questions of identity and co-existence and tell of similarities and differences between Judaism and Islam for younger students, and the history of Zionism for older students. The decision to include Zionism in the exhibition, drawn from Jewish sources, is a courageous one, highlighting both the complexity of the subject and the strong reactions it can provoke. The museum points out that some themes are common to everyone – migration, self-determination and survival. Focusing on objects in the permanent exhibition which play their part in telling the story, not for their intrinsic value or beauty, raises questions on what is an authentic object? This leads to discussions about provenance and Nazi-looted objects. An important decision in making the exhibition was to juxtapose historical objects with contemporary art. While historical objects refer the past, today's Jewish communities are active and vibrant, with many Jewish artists reflecting on questions of identity and religion. The museum welcomes participation: visitors are invited to contribute their photos in 10 modules called 'Collecting in Real Time', which opens the exhibition to all who want to be part of it. Viewable depositories add depth to the exhibition. 80 archive drawers with supporting material add footnotes to the exhibit, while 20 binders provide further information, literary quotes and interviews.

The judges said: This is a wide-ranging history of Jewish people who came to Switzerland, based on thorough museological research and including contemporary art to supplement its theme. It is a calm, welcoming space, and the guided tours add to the understanding of this complex story. Throughout the exhibition the storytelling aspect is paramount, and the occasionally surprising choice of objects reinforces the determination of the director to include only items which contribute to the story.



Jüdisches Museum der Schweiz
(Director: Naomi Lubrich)
Vesalgasse 5
CH-4051 Basel
Switzerland

2026 FINALIST: LUIGI MICHELETTI AWARD

Kenan Yavuz Ethnography Museum, Beşpınar/Bayburt, Turkey

The museum, a not-for-profit organisation, was established in the village of Beşpınar, about 30 km from Bayburt, a town in south-eastern Anatolia. In 2016 the industrialist Kenan Yavuz, who lives in Istanbul, built a house in his native village and began to save constructions and objects from the Bayburt region, including material from several nearby villages inhabited by Armenians, who were forced to leave their own country after the mass deportations and killings of 1915/16. Representative buildings were brought from various localities and re-erected not far from the house of the owner. Because the museum is in a relatively remote region, Kenan Yavuz took the initiative to build an inn close to the open-air museum, to accommodate tourists. Open from June to October, due to the average weather conditions, visitor numbers average about 10,000 per month. The main target groups are families, pupils or students, eager to discover a traditional village. Today the museum comprises 26 buildings across a 27,000 m² site, and its permanent and temporary exhibitions contain objects reflecting the shared heritage of Anatolia, as well as memories of its donors. Participation remains central to the museum's philosophy. Local residents play an active role in interpreting their own heritage, demonstrating crafts such as carpet weaving, preparation of dishes and performances of local music. Children take part in educational games, drawing workshops and treasure hunts designed to encourage curiosity. The organisation has also restored a school in the village and an historical fountain in a neighbouring former Armenian village.

The judges said: This museum is extremely important in the Bayburt region as there is no other cultural institution within a radius of at least 50 km. It is a pioneering and inspiring institution for other private and public initiatives, although so far no one else has accepted the challenge.



Kenan Yavuz Etnografya Müzesi
(Director: Kenan Yavuz)
Otlukbeli Köyü Yolu
TK-69300 Beşpınar/Demirözü/Bayburt
Türkiye

2026 SPECIAL COMMENDATION: LUIGI MICHELETTI AWARD

Museum Hof van Busleyden, Mechelen, Belgium

The history of the museum in Mechelen goes back to 1936. The building, a former city palace, originates from the early 16th century and is attributed to the Late Gothic-Early Renaissance periods. As a city history museum, it reaches audiences across all generations, enhanced by the recent transformation of the museum courtyard, which has turned from a grey stone forecourt into a flourishing garden, a popular place for visitors seeking a moment of calm. Narrative storytelling represents one of the strengths of the museum, which has taken a courageous step towards a more equitable understanding of society by giving voice to previously unheard or suppressed histories. To articulate these alternative narratives more effectively, the curators have collaborated with contemporary artists, whose interventions across the various galleries invite both intellectual insight and sensory engagement. The selected contemporary artworks that support the shift in perspective within the permanent exhibition should not be understood in purely functional terms; they also embody a high degree of aesthetic quality, but rather they complement the exhibition as a coherent and holistic whole. This engaging mode of storytelling ensures that the meditation altarpieces from a convent, displayed towards the end of the permanent exhibition, do not appear as merely traditionalist objects. Instead, in all their fascination, they offer a compelling insight into the richly layered cultural world of the history of devotion. The museum offers a wide-ranging programme of educational activities, its offerings strongly focused on interactive, narrative and participatory forms of mediation.

The judges said: The newly conceived museum serves as an exemplary model of how the history of a city's golden age can be retold in a way that resonates with contemporary audiences, ultimately grounded in ideas of social justice. It may be regarded as a role model for new modes of narrating urban history and has created a holistic experience that leaves a lasting impression.



Museum Hof van Busleyden
(Director: Lianne Kamminga)
Frederik de Merodestraat 65
BE-2800 Mechelen
Belgium

2026 WINNER: LUIGI MICHELETTI AWARD

Haus der Geschichte der Bundesrepublik Deutschland, Bonn, Germany

This is one of only five federal museums in Germany, institutionally funded by the Federal Government Commissioner for Culture and the Media. The building is ideally located in the former government district of Bonn, just minutes from the railway station. The museum's aim for its new permanent exhibition was to retain regular visitors while attracting new audiences from one of the most rapidly growing demographics in German society, the so-called 'young modern middle class'. Initial evaluation results suggest that this strategy is proving highly successful, with almost 50% of attendees being first-time visitors. The main theme of the exhibition, 'You are Part of History' is the history of the Federal Republic of Germany from the end of the Second World War to reunification. While the exhibition focuses primarily on West Germany, it does not omit developments in the GDR. It also incorporates effectively the historical context of neighbouring countries such as Poland and the broader region in an accessible and comprehensible way. One of the most emotionally powerful parts of the exhibition is the space where the Berlin Wall collapses almost before the visitors' eyes. The display focuses not only on the physical fall of the Wall, but on the human element – how people crossed the border, embraced one another, and were reunited. This serves as an excellent example of the overarching nature of the exhibition: it is rich in emotion, rather than being merely a presentation of dry facts. There are several interactive spaces where visitors can present themselves, have their say and participate in parliamentary sessions.

The judges said: The new permanent exhibition is exceptionally well designed. It avoids being overwhelmed by multimedia, opting instead to offer an immersive sensory experience through brilliant scenography. The exhibition is masterfully contextualised, demonstrating that the history of Germany is intrinsically linked to that of Central Europe. As the Luigi Micheletti winner this year, this is truly 'a museum of influence'.



Haus der Geschichte der Bundesrepublik Deutschland
(Director: Harald Biermann)
Willy-Brandt-Allee 14
DE-53113 Bonn
Germany

APPENDIX ONE

2026 EUROPEAN MUSEUM ACADEMY AWARDS: NOMINATED CANDIDATES

Austria	Vienna: ZOOM Children's Museum https://www.kindermuseum.at
Belgium	Mechelen: Museum Hof van Busleyden www.hofvanbusleyden.be
Croatia	Zagreb: Croatian Natural History Museum www.hpm.hr Zagreb: Video Game History Museum www.vghm.hr
Germany	Bonn: House of History of the Federal Republic of Germany www.hdg.de Essen: Museum Folkwang www.museum-folkwang.de Munich: State Archaeological Collection www.archaeologie.bayern Stralsund: Ocean Museum Germany www.deutsches-meeresmuseum.de
Italy	Venice: The Home of the Human Safety Net www.thehumansafetynet.org
Luxembourg	Esch-sur-Alzette: National Museum of Resistance and Human Rights, https://mnr.lu
Poland	Kraków: Museum of Photography in Kraków (MuFo) www.mufo.krakow.pl
Romania	Alba Iulia: Transylvanian Princes' Palace Museum https://palatulprincipilor.ro Buzău: Buzău County Museum www.muzeubuzau.ro Constanța: Constanța Exhibition Centre www.cazinoul.com
Switzerland	Basel: Jewish Museum of Switzerland www.juedisches-museum.ch Derendingen: Enter Technikwelt Solothurn https://enter.ch

Türkiye

Bayburt: Kenan Yavuz Ethnographical Museum

www.kenanyavuzetnografyamuzesi.org

Tunceli: Tunceli Museum

<https://www.turkishmuseums.com>

United Kingdom

Street: Shoemakers Museum

www.shoemakersmuseum.co.uk

APPENDIX TWO

MICHELETTI AWARD WINNERS, 1996-2026

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

2023	FLUGT: Refugee Museum of Denmark, Oksbøl, Denmark
2024	Carl Nielsen Museum, Odense, Denmark
2025	Obersalzberg Documentation Center, Berchtesgaden, Germany
2026	Haus der Geschichte der Bundesrepublik Deutschland, Bonn, Germany

APPENDIX THREE

DASA AWARD WINNERS, 2011-2026

2011	Portimão Museum, Portimão, Portugal
2012	santralistanbul Museum of Energy, Istanbul, Turkey
2013	Parque de las Ciencias, Granada, Spain
2014	National Petroleum Museum, Stavanger, Norway
2015	MAGMA Museum of Arts in Iron in the Maremma, Follonica, Italy
2016	Micropia, Amsterdam, The Netherlands
2017	Designmuseum Danmark, Copenhagen, Denmark
2018	SMAC State Museum for Archaeology, Chemnitz, Germany
2019	The Workers' Museum, Copenhagen, Denmark
2020/21	National Museum of Romanian Literature, Bucharest, Romania
2022	Hans Christian Andersen House, Odense, Denmark
2023	Hungarian Money Museum and Visitor Centre, Budapest, Hungary
2024	MARQ Provincial Archaeological Museum of Alicante, Spain
2025	Salon Stolz, Graz, Austria
2026	The Walery Rzewuski Museum of History of Photography in Kraków, Poland

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
Hungary	Hungarian Money Museum and Visitor Centre, Budapest
Luxembourg	Ministry of Culture
Montenegro	National Museum of Montenegro, Cetinje
The Netherlands	Natura Artis Magistra, Amsterdam
Romania	National Museum of the Romanian Peasant, Bucharest ASTRA National Museum Complex, Sibiu Muzeul Bucuvinei, Suceava
Spain	Fundación Caixa d'Estalvis i Pensions de Barcelona Museu Agbar de les Aigües, Cornellà de Llobregat
Sweden	Nordic Centre of Heritage Learning & Creativity, Östersund
Turkey	Panorama 1326 Bursa Conquest Museum, Bursa
United Kingdom	Glasgow Life Event Communications, London

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