

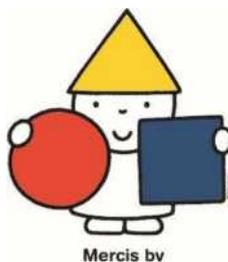


Hands On! International
Association of Children in Museums

European Museum Academy
A European Museum Expertise Foundation



THE 2020/2021 JUDGES' REPORT



CRITERIA FOR THE AWARD

The jury is looking especially for museums, exhibitions, programmes and museum environments that show:

- a commitment to children, to encourage children's curiosity and to stimulate their imagination
- creativity and innovation
- quality learning experiences

ENTRY REQUIREMENTS FOR THE AWARD

- Permanent space designed for children up to the age of 14 years
- Age-appropriate exhibitions and/or programmes based on the cognitive, social and emotional development of children
- Permanent staff/ management
- Dedicated budget
- Interactive learning experiences and exhibit strategies engaging as many senses as possible
- Specialist provision for children within the museum sector internationally

INTRODUCTION

This is the tenth year of the Award, and no-one could have foreseen the events which have overtaken us all in the last eighteen months and the effect that the Covid-19 pandemic has had worldwide on cultural heritage, commerce and our personal lives. The immediate effect for the European Museum Academy and Hands On! International was that we had to cancel our judging visits to museums which had applied for the 2020 CMA Awards. In a spirit of optimism, we sent out application forms for the 2021 Awards and accepted a smaller number of museums onto a combined list for 2020/2021, numbering 16 countries in total. Sadly, the judges could not visit these countries personally and online discussions took place earlier this year between candidates and two judges representing EMA and Hands On! We found it inspiring that so many museums had managed to increase their online offers to their visitors and had found ingenious ways to publicise their activities in other ways. Despite these conversations with you all, we acknowledge that there is no substitute for coming to your museum in person and to experiencing the atmosphere that you have created. The announcement of the results of the 2020/2021 competition will be made online on 12 November. In the meantime, we wish you all every success in your work.

The Children's Museum Award was established in 2011 by the European Museum Academy and Hands On! International for the recognition of excellence in the specific sector of international children's museums. In 2014 the name of the Award was changed to the Children in Museums Award, to reflect the wider range of provision for children in today's museums. Applications are welcomed from children's museums and from education, children and youth departments in museums and science centres, both long-established and recently opened.

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. EMA co-operates with Hands On! International Association of Children in Museums for this Award. Judges representing the European Museum Academy are also active members of the Academy in a number of roles. www.europeanmuseumacademy.eu

Hands On! International Association of Children in Museums (HO! I), is an international professional organisation representing and advocating for its non-profit member institutions. It actively stimulates the creation and development of children's museums (including science centres and large collections-based institutions serving young visitors) and more space for cultural and educational activities for children and young people. HO! I supports the important role of children's museums as centres where play inspires creativity, informal and lifelong learning. www.hands-on-international.net.

THE JUDGES' REPORT

The panel of judges considered carefully all the material submitted by the candidates, paying special attention to the ways in which a candidate is likely to change the course of museum thinking or museum practice, nationally and internationally, with imaginative interpretation and presentation being marked highly. From 34 applications the judges reached a varied shortlist of museums. All are museums of the highest quality and show no compromises in subjects and approaches which are interesting for children, all stretch their imagination and range of interests. They tackle subjects from technology, migration, natural history, cultural diversity and democracy. Museums are increasingly consulting children on their programmes and others create many playful and meaningful activities for adults and children to share. New standards have been set this year for what museums working with children can achieve, and what children can aspire to under online guidance, learning in a playful and interactive way.

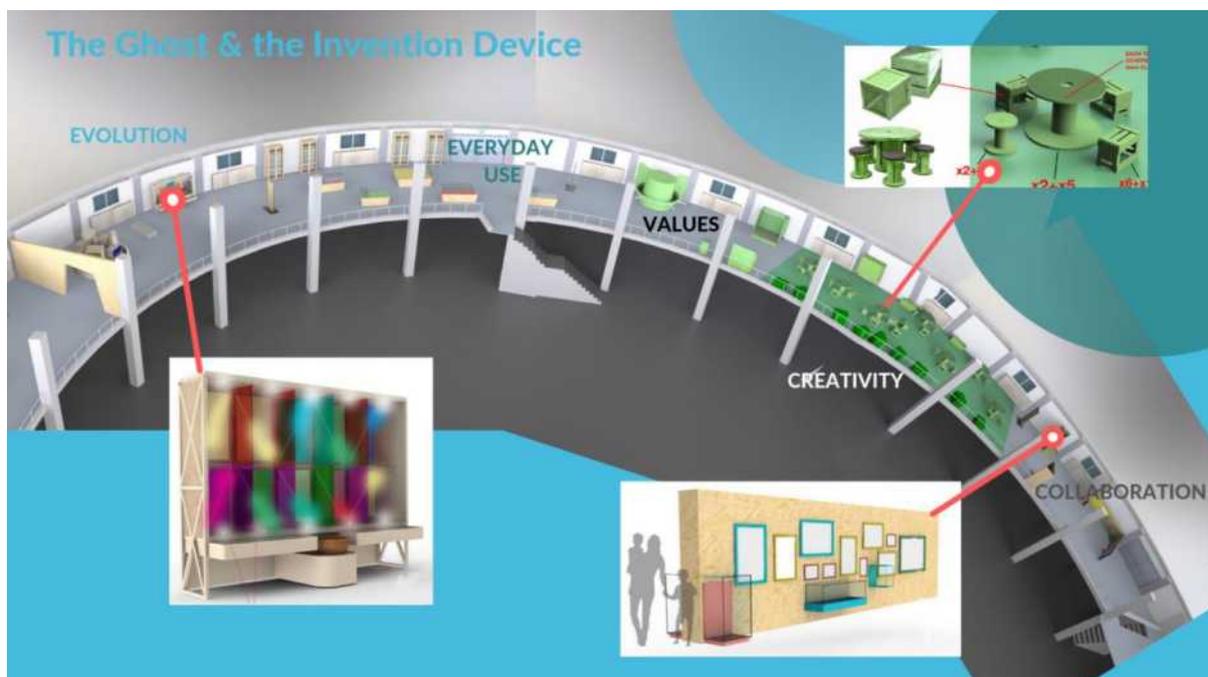
After an intensive period of exchange of views, a final shortlist was announced:

- **Museum of Technology, Helsinki, Finland**
- **EPIC The Irish Emigration Museum, Dublin, Ireland**
- **National Gallery of Ireland, Dublin, Ireland**
- **NEMO Science Museum, Amsterdam, The Netherlands**
- **Tropenmuseum, Amsterdam, The Netherlands**
- **Dutch Open Air Museum, Arnhem, The Netherlands**
- **Museon, Den Haag, The Netherlands**
- **Naturalis Biodiversity Center, Leiden, The Netherlands**
- **Wereldmuseum Rotterdam, The Netherlands**
- **National Museum, Stockholm, Sweden**
- **Nordic Museum, Stockholm, Sweden**
- **People's History Museum, Manchester, United Kingdom**

MUSEUM OF TECHNOLOGY, HELSINKI

Founded in 1969 this is a national museum dedicated to science, technology, industry and innovations, with a mission to increase participation and accessibility to technology and technological heritage. Through its various programmes the museum aims to enhance understanding of the technologies surrounding us. Of its total visitors, approximately one third are school groups and one third families. The current application is for an exhibition aimed at children between the ages of four and nine, called 'The Ghost and the Invention Device'. It has been developed in consultation with teachers and educators as well as researchers of the Playful Learning Center of the University of Helsinki. Design principles include multidisciplinary, multisensory and multiple ways of interaction, using the knowledge and experience the children already have of technology. Objects from the museum collection, handling collection and props collection are used in showcases and hands-on exhibits, and five tables with about 50 objects from daily life can be touched and studied with flashlights, magnifying glasses and measuring tape. Different colours are used for different parts of the story, and a friendly ghost appears, with short poems as a tool for guiding the conversations.

The judges said that for a science museum the focus on objects and storytelling is a new way of engaging the interest of small children, and the helpful ghost is a playful addition. The enthusiastic team has taken on board the principle of developing the use of a storyline, and the project is an engaging experience that will evolve over time into what could become a very successful exhibition.



Tekniikan museo
(Director: Heini Oikkonen-Kerman)
Viikintie 1
SF-00560 Helsinki
Finland

EPIC THE IRISH EMIGRATION MUSEUM, DUBLIN

This new museum tells the story of Irish emigration and its impact worldwide, showcasing 1500 years of Irish history through interactive audio-visual technology. It is acknowledged that the target audiences of schools and families learn in different multifaceted ways, from formal and structured learning experiences such as guided tours and workshops, to informal learning such as discovery through videos, research and trails. The museum's priority is to make sure programmes cater for these various needs. A monthly immersive programme of family and school events is provided, and collaboration with local schools is a key element. Workshops have inevitably been mostly virtual during the past 18 months, and some have been expanded into summer camps or virtual reality school tours, designed in such a way as to avoid Zoom fatigue by being highly interactive, with quizzes and craft activities. Interactivity is the core of the museum's way of communicating with its audience, through nurturing formats such as the Teacher's Club. There is also internal co-operation with staff in the target audience catchment area, by inviting their families to preview and evaluate programmes. In a recent initiative on Neurodiversity the museum has joined with autism- and dementia-friendly organisations to create sensory trails and online content.

In the opinion of the judges the museum impresses with its ability to augment its outreach aspect through vivid and well elaborated online workshops. Thematically it uses the topic of emigration to send the message that we are all migrants. The theme is expanded to include the sense of the 'other' and includes many other contemporary problems that are or might be connected with migration.



EPIC The Irish Emigration Museum
(Director: John Patrick Greene)
The chq building
Custom House Quay, North Wall
Dublin 1, DO1 R9Y0
Ireland

NATIONAL GALLERY OF IRELAND, DUBLIN

The Gallery is an historic institution housing Ireland's collection of European and Irish art from c.1300 to the present day. Children are crucial to the Gallery's vision of providing an experience that inspires an interest in and an appreciation of art. Target groups are wide ranging, from early years, pre-school, primary and secondary schools, families, community groups and children with additional and specific needs. There are Sensory Baby Workshops and Sunday morning drop-in intergenerational workshops which are artist-led, flexible, support skill-sharing and include all materials. The Apollo Project is aimed at teens and young people, focusing on education, creativity and wellbeing. Teens have been involved from the outset in brand identity and design, as well as the conception and evaluation of the programmes. Secondary school work experience comprises a week-long programme where students go behind the scenes of the Gallery and devise an event for young people. A recent project includes working with LauraLynn, Ireland's Children's Hospice, in collaboration with The Abbey Theatre. There is also outreach work with Focus Ireland, a charity working with those who are homeless or living in emergency accommodation. Children are informed of events through social media, family e-letters and on-site engagement.

The judges commented that the Gallery has a wide range of inclusion programmes, especially regarding children with disabilities. The work of the very committed, enthusiastic staff is of a high standard that one expects of a national museum, with good digital contact during lockdown. The well-trained, diverse and experienced facilitators are given opportunities for continues professional development throughout their careers.



National Gallery of Ireland
(Director: Sean Rainbird)
Merrion Square West
Dublin, D02 K303
Ireland

NEMO SCIENCE MUSEUM, AMSTERDAM

Humania is the latest area of NEMO, opening in November 2019. It has 42 exhibits, 76 workstations and 60 locations to work or listen. There is a huge artwork in the centre of a human doing a handstand. Created by the Dutch artist Florentyn Hofman, the human in a skeleton suit is meant as an ultimate depiction of 'how to be upside down, inside out and yet perfectly in balance, the artist invites us to take a slightly different look at the world around us'. The exhibition design combines a variety of analogue hands-on experiences, interactive screens, videos, life-size plastinated specimens and participatory activities and games. There are many stations where visitors can be actively engaged, but others which invite more private discussion and reflection. The exhibition uses a personal approach, starting from the personal stories of diverse people, to exploring one's own perceptions, opinions, beliefs and emotions. Some exhibits present sensitive topics (sex, death, exhibiting human remains). Prototypes of exhibits are tested with visitors, as in the game Solo or Together, where visitors continue to contribute to research of the exhibits. The Forum is a distinctive programme/experience where visitors participate and share ideas in supervised dialogue on themes such as climate, nutrition and health, facilitated by a well-trained explainer.

The judges said Humania provides innovative and interactive approaches for introducing complex topics to young learners, through age-appropriate scientific, physiological and biological approaches with a combination of analogue, participatory and digital experiences. The Forum concept with its explainers is unique and distinctive, with an open-ended and introspective purpose that guides visitors to share and engage more fully.

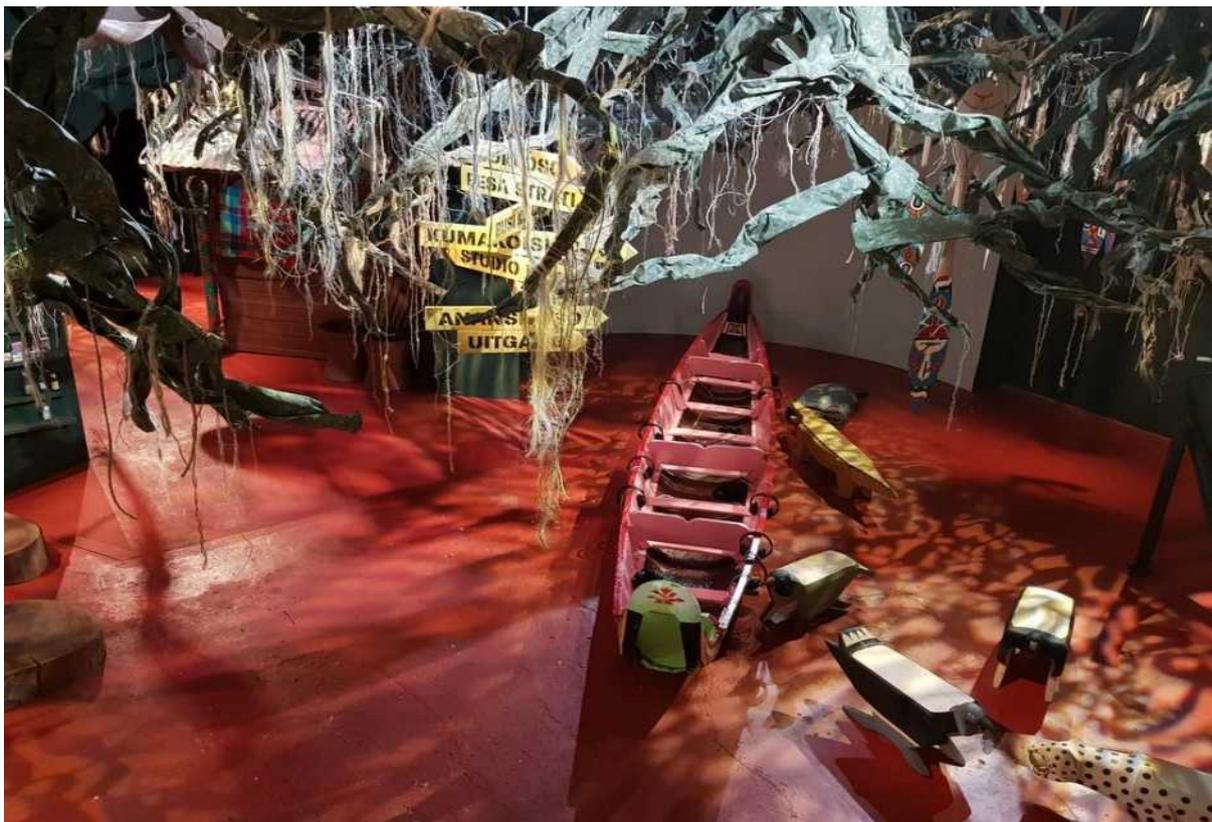


NEMO Science Museum
(Director: Michiel Buchel)
Postbus 421
1000 AK Amsterdam
The Netherlands

TROPENMUSEUM, AMSTERDAM

Tropenmuseum Junior has transformed itself from a museum only accessible to children aged 6-13 years to a children's museum where families are also welcome and parent-children involvement is encouraged. Its initiative, *Sabi Suriname* is advertised as 'an unexpected discovery'. Surinam's diversity, with ancestral roots in four continents, is a result of a shared colonial past that still lives in the present. Today there is an urge to share more knowledge about colonial and slavery history that is not found in school curricula and textbooks. Visitors take an elevator to a fictitious Surinam depot seven floors below ground, to find the country's real collection, a hidden closet that only opens for curious children. To make difficult content understandable for the young target group various technologies are used, including sand animation, interactive music and rhythm floor, and soundscapes. Surinamese actors' faces are projected onto wooden statues made by descendants of enslaved people, who tell their stories and present families with a question to discuss. A guided programme is offered daily by trained animators with a Surinam background and personal connections to the culture exhibited. Teaching material for schools is highly interactive and available on a national education platform, *LessonUp*.

The judges said there was an excellent level of preparation and research for the programme, with very impressive theoretical perspectives, especially concerning cultural diversity and de-colonisation. The displays are engaging and there is clearly an entertainment and fun element. The museum's participatory approach involves children in the conception and design, testing and evaluation of programmes and exhibitions.



Tropenmuseum
(Director: K. J. (Stijn) Schoonderwoerd)
Linnaeusstraat 2
1092 CK Amsterdam
The Netherlands

DUTCH OPEN AIR MUSEUM, ARNHEM

Migration is a topical theme in The Netherlands, and the museum has submitted its *Restart* programme for consideration. This school programme for 11-15-year-olds encourages children to consider the challenges faced by immigrants as they try to settle in a new country. Young people experience both the positive and negative effects of migration. They are given a very true-to-life experience, through a playful but serious game. The aim is to make pupils realise that migration is (a) understandable, (b) not easy, and (c) is part of Dutch history. The programme begins at school by examining the motivations behind migration. Children arrive at the museum with their personal passport and have to get a residence permit. Presented only with an iPad and a map, they find their way around the museum, are allotted tasks and allowed to make strategic decisions. The feeling of freedom and autonomy is important and has a stimulating effect. For real immigrants there are always setbacks and disappointments. In consultation with teachers and migrants the museum decided to make feelings of frustration an integral part of the game – being rejected for a job or trying to make new friends can be an uncomfortable and scary experience. Museum staff and visitors play an important part: the students need them for specific assignments.

The judges noted that *Restart* was devised in wide consultation with immigrants and teachers and offers authentic learning material illustrating migrants' lives in our society. They praised the very imaginative use of the museum's open-air space and buildings by treating it as an entire country. Children are encouraged to think for themselves, facilitators challenging responses and encouraging them to develop empathy with the situation of migrants.



Nederlands Openluchtmuseum
(Director: Bertus Eenkhoorn)
Hoeflerlaan 4
6816 SG Arnhem
The Netherlands

MUSEON, DEN HAAG

The museum has a worldwide emphasis, with many themes. It maintains a collection of handling objects for courses and at schools, and for the visually handicapped. Museon is about people and their stories, and its educational programmes are available for all school levels. In 2016 the exhibition was renewed and is now based on the 17 Sustainable Development Goals of the United Nations. Its permanent exhibition, 'One Planet', demonstrates a clear approach to ethical, social and sustainable issues with a mission to share finding solutions for a viable planet. The combination of the ethnographical, historical, physics and natural history collections, its educational approach, interactivity, scenography, exhibition design and the use of innovative techniques is well balanced. Visitors are given a 'Strippenkaart' on entering the exhibition, on which there are 17 propositions on which the visitors can give their opinions. At the end of the visit the answers can be analysed, and visitors can discover what type of world citizen they are. The target audience is families with children aged 6-14. Members of different communities are invited to develop programmes to reflect and share their stories. An outreach programme targets poor and less favoured local neighbourhoods. There is also a weekly programme for those aged up to 95.

The judges said Museon is a dynamic, evolving institution which is constantly adapting and responding to the changing needs of the local and global communities. The content of the permanent exhibition is highly innovative, with an attractive design. The active involvement of diverse audiences and communities, both local and worldwide, is another positive aspect, as well as its activities in the field of social inclusion and decolonising of collections.



Museon
(Director: Peter de Haan)
Stadhouderslaan 37
2517 HV Den Haag
The Netherlands

NATURALIS BIODIVERSITY CENTER, LEIDEN

Naturalis describes itself as a family museum, where visitors of all ages can discover the amazing world of nature. A new building was opened in August 2019. The space is designed to be conducive to learning and generate curiosity. The eight galleries use a combination of real objects and interactive screens, videos and artefacts to create immersive spaces to enable visitors to discover different themes. The Death gallery uses darkened spaces, corridors and silhouettes, while the Dino Era gallery has high ceilings, large-scale projections and dramatic perspectives. LiveScience is an innovative area and where the philosophy of fostering an investigative frame of mind in visitors plays out at its best. It aims to show both the internal and external aspects of natural sciences to make a good connection between past and present natural sciences and topics include early humans, reproduction and death. The virtual museum experience is user-friendly and the content is captivating. Guided tours were discontinued as they were deemed to be 'directive', self-directed learning being preferred, where children develop their own learning paths. There is a Wonder Passport series of workshops and activities for children aged 4-12, and a Nature Guide for secondary school pupils featuring extensive online interviews and short films on different topics.

The judges commended the approach which empowers visitors to use their own initiative. Live workshops, where young learners can observe and ask questions about complex issues is a powerful way to inspire and connect with children. The Virtual Museum is very well developed, with diverse content delivered in exciting formats that engage users of all ages, while keeping true to the approach of self-guided learning with access to specialists.



Naturalis Biodiversity Center
(Director: Edwin van Huis)
PO Box 9517
2300 RA Leiden
The Netherlands

STICHTING WERELDMUSEUM ROTTERDAM

Since May 2017 the museum has worked closely with the National Museum of World Cultures in a joint mission to inspire world citizenship and an open view of the world. *Superstreet* is an inclusive exhibition which will run until 2024, about the cultural diversity of Rotterdam, aimed at children aged 6-12 and their families. The theme is 'living together' and the concept is based on the idea of an urban neighbourhood environment where children discover and interact with different neighbours/characters, stories and objects. The museum believes active participation engenders a sense of ownership and empowerment. The exhibition design uses recognisable urban elements with many streets, doors, shops and room interiors which children can explore. This interactive experience introduces the concept of 'superdiversity' in centres like Rotterdam where 50% of its citizens have a first- or second-generation migration background. Children discover diversity through the worlds of eight characters, each with their personal stories built around themes ranging from war, migration and loss, to celebrations, dance and entrepreneurship. The exhibition relies on a variety of storytelling techniques and approaches, with objects from the collections, digital films, projections and animations and tactile, participatory play.

The judges were impressed by the deeply personal stories drawn from people in the community, creating a range of important and memorable learning experiences for children and families – from looking at photographs in the home of young Amira, to helping Lydia, an elderly neighbour, to pack her boxes for a move to a nursing home, and to cooking in Winston's kitchen. Children and families truly experience meaningful activities on *Superstreet*.



Stichting Wereldmuseum Rotterdam
(Director: K. J. (Stijn) Schoonderwoerd)
Willemskade 25
3016 DM Rotterdam
The Netherlands

NATIONALMUSEUM, STOCKHOLM

The museum reopened in October 2018 after a five-year renovation, the aim of which was to create a modern and accessible museum building. The museum's vision is 'A museum for all' with the aim of opening the world of art to more visitors and promoting meetings between people and generations. In a new permanent space for children the museum offers programmes for pre-school up to high school, together with an extensive programme of leisure activities. During renovation the museum formulated an educational vision for children based on a Latin rhyme – Curiosa, Oculus, Intellectus, Sensibus, Scientia, Fabrica. An exhibition based on the rhyme, Villa Curiosa, is the first to be held in the new space. Created with close collaboration from experts, both in-house and external, the result is a home behind the doors of an old cupboard, with each word of the Latin rhyme given its own room. Behind doors and drawers, visitors can make their own discoveries. Original art from the collection mixes with props in a multisensory setting. There has been a conscious decision to exclude written texts and digital screens in order to promote a unique sensory experience. A publication, *Pippi på konst*, in which the Latin headings of the rhyme have given their names to each of the chapters, which present works of art from the collections.

The judges said Villa Curiosa is a very creative and beautifully designed space for families, who must co-operate if they wish to see everything. Cultural heritage needs constant re-interpretation and this is facilitated by the museum. Its non-judgemental approach can be experienced in tours and in the educational vision the museum chooses for more dialogue and storytelling, inspiring rather than lecturing.



Nationalmuseum
(Director: Susanna Pettersson)
Box 16176
SE-103 24 Stockholm
Sweden

NORDIC MUSEUM, STOCKHOLM

The museum's aim is to help children and pupils of all backgrounds and origins to feel that they share and have a claim on the cultural heritage that shaped Sweden and the Nordic region, by offering knowledge and experiences of the past, and so giving them the tools to understand the present and shape their future. By identifying with stories about children in previous centuries, they are given perspectives on their own existence. The children enter a Time Vault – a secret door in an old office turns out to lead straight to the children's history. They meet the museum's founder, Arthur Hazelius, and a contemporary girl, Fabella. An adventure inspired by 'escape rooms' unfolds, based entirely on historic events and true stories from the museum archives. Stepping inside the exhibition children become co-creators in the narrative. Their mission is to rescue the memories of the historical children; they must act fast before memories are forgotten for ever. More than 200 objects relating to children's lives over 150 years are woven into a simple dramaturgy, in a setting inspired by magical worlds such as Narnia and Hogwarts. The rooms, props and objects are brought to life with interactive audiovisual media. At the end of the exhibition visitors can submit their own memories to a Memory Machine, where they are stored in the museum's digital archive.

The judges said the concept of a Time Vault is innovative and engaging, very topical and relevant. It builds on children's current interests and works well as an integrated experience across three time periods. Much thought has been given to how to appeal to children, by bringing in the familiarities of everyday life, and the use of 'real' people in from each decade where possible. This is an immersive experience, with many touching situations.



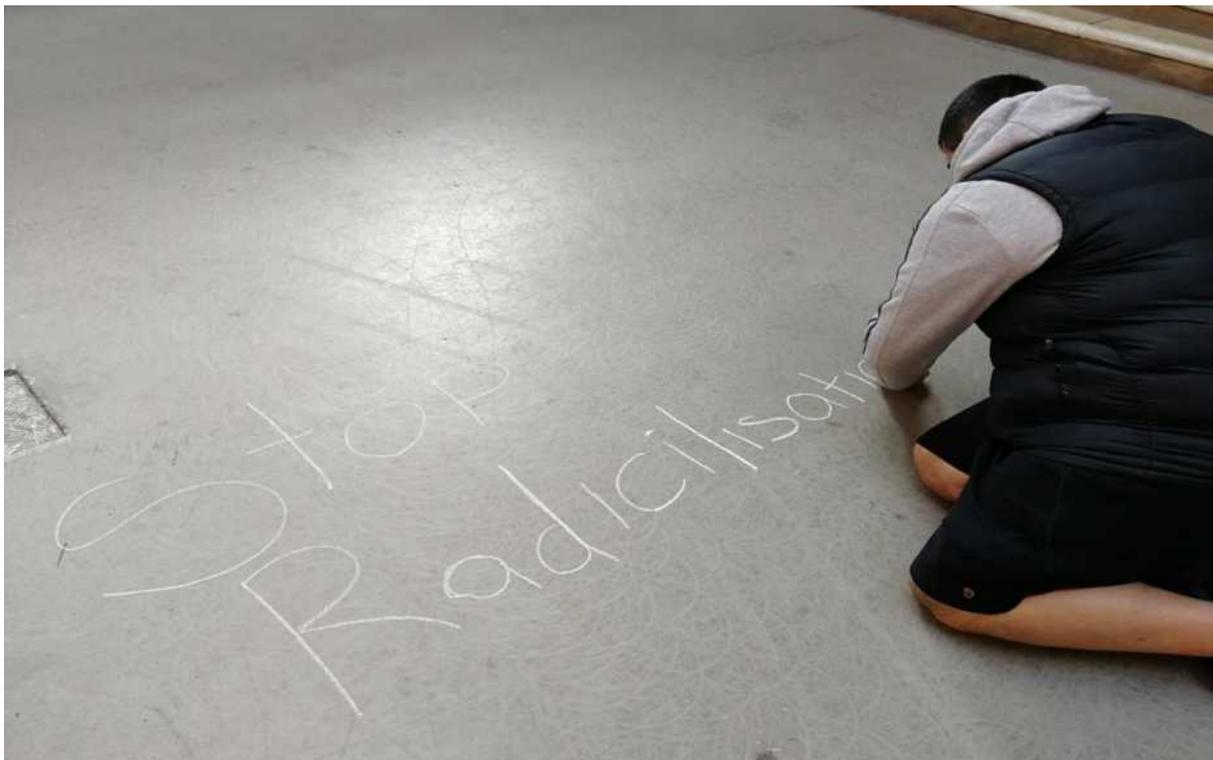
Nordiska museet
(Director: Sanne Houby-Nielsen)
Box 27820
SE115 93 Stockholm
Sweden

PEOPLE'S HISTORY MUSEUM, MANCHESTER

This is the national museum of democracy in Britain, telling the story of its past, present and future. It provides opportunities for people to learn about, be inspired by and get involved in ideas worth fighting for, including equality, social justice and a fair world for all. These ideas are brought to life through collections, exhibitions, events and learning programmes. As the 'go to' place for democratic engagement, the museum aims to make sure people care about the world they live in, get involved in their communities, engage in the democratic process and use their right to vote. The United Nations Convention on the Rights of the Child (UNCRC) recognises that a child's right to play must be protected. This is the foundation and the methodology advocating 'play for play's sake' the museum has adopted. The interactive galleries allow all ages and abilities to explore through digital, tactile and playful ways.

In parts of the building can be found a set of self-led activities called Playful Protest, which explore creative acts of civil disobedience, taking inspiration from real protests. A Doodle Den lets visitors explore the collections by scribbling and sketching in a relaxed environment. The museum works with schools, early years, families and community groups to reach children and young people, mainly from Greater Manchester but with a national reach.

The judges said the museum's focus on human rights is a meaningful one at the present time and the general national story is a good starting point for future exploration. It uses modern and creative ways of educating young generations on democratic values and succeeds in reaching out to the community. A YouTube film on what you can expect in the museum is a great example for other museums.



People's History Museum
(Director: Katy Ashton)
Left Bank
Spinningfields
Manchester, M3 3ER
United Kingdom

THE 2020/2021 CHILDREN IN MUSEUMS AWARD WINNER

DUTCH OPEN AIR MUSEUM, ARNHEM

The museum portrays the history of everyday life of the past 400 years in The Netherlands. An interactive exhibition presents the Canon of Dutch history, and outdoors a 44-hectare park contains 100 original buildings. Dutch society is constantly changing, and the museum includes displays about former immigrants. The *Restart* programme for schoolchildren aged 11-15 concerns universal experiences of immigrants when coming to a new country. After the first concept was mapped out the museum invited school classes to come in to pilot the game. Questionnaires and interviews helped to find out what the pupils liked and disliked, and necessary adjustments were made to the game. The programme begins at school, examining the main reasons for immigration. Young people need to be able to decide things for themselves, and students are tested on their knowledge, persistence and adaptability, as well as on their ability to be self-motivating. In the museum they are provided with iPads, they get basic instructions and must interact with museum staff, visitors and each other. It is not common practice for school groups to mix with other visitors. The iPad with its carefully constructed game structure, guides them through the park like a 'Gamemaster'. The assignments are varied; sometimes they need to be at a certain place at a designated time to meet someone, at other times they can calculate and decide for themselves which assignments are required to gain enough points. Real immigrants experience frustrations and disappointments, and the museum made a conscious decision in consultation with teachers and migrants to make rejection an integral part of the game. Only by experiencing these emotions for themselves can students truly appreciate the situations faced by migrants. At the end of the game a short evaluation with the children has proved they are excited and pleased they have passed the test. Teachers receive the full test results of each group and can talk about the whole experience back at school.

The very imaginative use of the museum's huge outdoor space and buildings is ideal for this programme, but with some adjustments it would be possible to adapt the programme for other categories of museum. *Restart* more than fulfils the museum's educational aim to 'inspire, motivate and awaken students'. It has also proved extremely successful at pushing the limits of what is deemed appropriate for children to experience, by incorporating and maintaining the balance of realistic examples of rejection and frustration in the programme. The museum is to be congratulated on coming up with an innovative, interactive and thoroughly enjoyable experience for pupils.



THE TROPHY



The trophy is a bronze statue of Miffy, the world-famous children's character, which was created by Dick Bruna (1927-2017).

The sculptor is Marc Bruna, Dick Bruna's son. This (only existing) statue is a scale model of the original statue that is in Utrecht, the home of Dick Bruna in The Netherlands. The statue was donated to the city by the Soroptimist Club of Utrecht in the 1990s.

2020 was Miffy's 65th anniversary and yet she still appeals to children all over the world – the Miffy books are now translated in more than 50 languages. As a character, Miffy embodies the principles of creativity, fantasy, openness (she looks at you), positivity, freedom of thinking and child friendliness. Her profile as the familiar, friendly character that children worldwide recognise and love was underlined in 2004 when New York City chose Miffy as their Family Tourist Ambassador in a bid to attract tourists' families back to the city, post 9/11.

APPENDIX ONE: LIST OF CANDIDATES FOR THE 2020/21 AWARD

Belgium	Brussels: Musée des Enfants www.childrenmuseum.be
	Kalmhout: Suske en Wiske Museum www.suskeenwiskemuseum.be
Bulgaria	Plovdiv: Bishop's Basilica of Philippopolis www.plovdivmosaics.org
Croatia	Karlovac: Karlovac City Museum www.
Finland	Helsinki: Museum of Technology www.tekniikanmuseo.fi
	Mariehamn: Åland Maritime Museum www.sjofartsmuseum.ax
France	Paris: Cité des sciences et de l'industrie – Universcience www.universcience.fr
Germany	Fürth: Ludwig Erhard Zentrum www.ludwig-erhard-zentrum.de
Hungary	Budapest: Hospital in the Rock Nuclear Bunker Museum www.hospitalintherock.eu
	Budapest: Petöfi Literary Museum www.pim.hu/hu/tanulas/mesekonyv
Ireland	Dublin: EPIC The Irish Emigration Museum www.epicchq.com/education/
	Dublin: National Gallery of Ireland www.nationalgallery.ie
Italy	Rome: Explora The Children's Museum of Rome www.mdbri.it
	Verona: Children's Museum www.cmverona.it
Lithuania	Anykščiai: The Manor of Stories www.istorijudvarelis.lt
Netherlands, The	Amsterdam: NEMO Science Museum www.nemosciencemuseum.nl

Amsterdam: Tropenmuseum
www.tropenmuseum.nl

Arnhem: Dutch Open Air Museum
www.openluchtmuseum.nl

Assen: Drents Archief
www.drentsarchief.nl

Delft: Science Centre Delft
www.sciencecentredelft.nl

Dordrecht: Dutch National Museum of Education
www.onderwijsmuseum.nl

Den Haag: Children's Book Museum
www.childrensbookmuseum.com

Den Haag: Museon
www.museon.nl

Leiden: Naturalis Biodiversity Center
www.naturalis.nl

Lelystad: Batavialand
www.batavialand.nl

Lisse: LAM Museum
www.lamlisse.nl

Rotterdam: Maritime Museum Rotterdam
www.maritiemmuseum.nl

Rotterdam: Stichting Wereldmuseum Rotterdam
www.wereldmuseum.nl

Romania Sibiu: ASTRA Museum National Complex
www.muzeulastra.ro

Russia Krasnoyarsk: Norilsk Museum
www.norilskmuseum.ru

Sweden Stockholm: National Museum
www.nationalmuseum.se

Stockholm: Nordic Museum
www.nordiskamuseet.se

United Kingdom Manchester: People's History Museum
www.phm.org.uk

United States Salem: Peabody Essex Museum
www.pem.org/visit/art-nature-center

APPENDIX TWO: THE 2020/2021 PANEL OF JUDGES



Susanne Gesser worked as a curator at the Frankfurt Children's Museum since 1992, which she has also headed since 1998. She is also head of the Department of Education and participation at the Frankfurt Historical Museum. Between 2003 and 2017 she also represented the Frankfurt Historical Museum in building planning matters and has been a member of its New Concept working group. Susanne was also the project coordinator for the permanent exhibition Frankfurt Now! and founder of the 'City Laboratory', which she leads. She is co-founder of the Federal Association of German Children's Museums as well as founding member of the German Association of Museum Education. She is on the Board of Directors of Hands On! International Association of Children in Museums. [HO!]



Dirk Houtgraaf has been for many years the director of Public Services of Naturalis, the Dutch National Museum of Natural History. He also has been the leader of the exhibit development team and the educational department in the years before. During the years he has been involved in several educational forums, boards and foundations, and for example in the branding of the public libraries. He is a biologist and strategic marketer by training. Nowadays he returned as a Director Public & Market (ad interim) to Naturalis as well as working as a strategic manager at the Dutch Cultural Heritage Agency. Besides he is one of the board members of the European Museum Academy and the author of books including 'Businessmodels' (Dutch) and 'Mastering a Museum Plan: Strategies for Exhibit Development'" (English). [EMA]



Gregor Isenbort studied economic and social history and philosophy in Bonn (Germany) and Perugia (Italy). 1998-2002 were spent at the House of History of the Federal Republic of Germany in Bonn, before moving to the Rhineland Industrial Museum (2003-2004). From 2004 to 2007 he worked at the Rhineland State Museum in Bonn, before winning a DAAD scholarship in Bogota, Columbia (2005-2006). In 2007 he became Head of Public Relations and Temporary Exhibitions at the Museum for Communication in Berlin, where he stayed until 2013. He is currently Director of the DASA Working World Exhibition in Dortmund. [EMA]



Petra Katzenstein started her career as a drama psychotherapist, working in hospitals and schools for children with special needs. Over 30 years ago she started as a tour guide at the Jewish Historical Museum in Amsterdam and was the initiator of the Prince Bernhard Cultural Foundation's award-winning Children's Museum at the JHM. She worked on the development of the I ASK method, training and handbook, which helps museum staff to encourage visitors to open up to unfamiliar things. She is a former Vice-President of Hands On! and co-organised with the Rijksmuseum the 2015 Conference in Amsterdam. Petra gives advice to other Jewish Museums worldwide. [HO!]



Lidija Nikočević is an anthropologist with a career in safeguarding heritage and museums for many years. Since 1997 she has been the Director of the Ethnographic Museum of Istria, Croatia. Communication in museums is one of her main interests and so she is specially interested in young visitors. Within her studies, she carried out research in migrations, political anthropology, historical anthropology and rituals in transformation. Intangible heritage is also one of the main topics of her professional activity. She has been President of the Croatian ICOM National Committee (2010-2013) and Treasurer of ICME (ICOM). At present she is the Croatian representative in the ŽIVA award competition for the best Slavic museum and a member of the Advisory Committee for intangible heritage of Croatia. [EMA]



Gordan Nikolov has a BA in Ethnology (Philosophical Faculty, University of Belgrade) and an MA in Traditional Pottery (Institute of Geography, Department of Ethnology, Faculty of Natural Sciences, Skopje). He has been involved in numerous projects involving education of children about folk pottery and promotion of intercultural values. Through his specialization on museum management (Course in Museum Management Technology, Osaka, Japan at the National Museum of Ethnology - MINPAKU), he has helped in the development, organization and opening of multiple museums on a national and local level in his country. He was visiting professor at the American College in Skopje and visiting professor at MINPAKU - Institute for Advanced Studies, Osaka, Japan. He has been a director and president of the board at the National Museum of the RN Macedonia, where he currently works as curator advisor - head of collection for folk pottery,

porcelain, glass works and painting with ethno motifs. He has been a part of international organizations for protection and promotion of cultural heritage including the European Museum Academy and the Forum of Slavic Cultures (FSK), as well as ICOM (MNK), ICOMOS (MNK) and Blue Shield (MNK). [EMA]



Margherita Sani is adjunct professor at the University of Bologna. She worked in the Museum Department of the Institute for Cultural Heritage of the Emilia-Romagna Region from 1985 to 2021, focusing in particular on quality systems for museums, on the organization of training courses for museum professionals and on the development of international museum projects. During her career she designed and managed several EU-funded projects, especially on museum education, lifelong learning and intercultural dialogue. She is an active member of international museum associations and networks, including ICOM, GEM – Group for Education in Museums - European Museum Academy and NEMO - Network of European Museum Organizations. From 2010 to 2019 she was a member of the NEMO executive board and to this day she has coordinated NEMO's Working Group on education 'LEM - The Learning Museum'. Since 2019 she has been a member of the board of Europeana Education. She joined the jury of the Children in Museums Award in 2014 and has chaired it since 2018. [EMA]



Veronica Sekules is Director of GroundWork Gallery, a new space in King's Lynn in Norfolk, specialising in contemporary art and environment. She was formerly Head of Education & Research and Deputy Director for the Sainsbury Centre for Visual Arts at the University of East Anglia, where she was responsible for developing and managing learning and research programmes, educational events and conferences, artists' projects and residencies, outreach and training with students, schools, teachers and the public. She has worked extensively on international educational programmes and consultancies in many countries. She directed a Culture of the Countryside project, funded by the Heritage Lottery Fund from 2008-2011, about which she is now writing a book, and was one of the editors for *World Art*, a journal published from 2011 by Routledge. She trained as an art historian, has an MA in education and is an active educational researcher and writer specialising in the Middle Ages and 20th-century art, and has widely published in these areas. [HO!]



Leigh-Anne Stradeski has been Chief Executive of Eureka! The National Children's Museum for the past 15 years. Prior to that she was Executive Director of the London Regional Children's Museum in London, Ontario for seven years and held senior level positions in communications, marketing and fundraising in the tertiary health care and higher education sectors. She holds an MPA from the University of Western Ontario and a BA from the University of Alberta. Leigh-Anne has held positions on boards and advisory committees in arts, culture and museums on both sides of the Atlantic. She is a board member of the Association of Science and Discovery Centres – UK, a member of the partnership board of Sheffield University's Centre for the Study of Childhood and Youth, and an advisor to the Save Childhood movement. She is Past-President of Hands-On International and a past trustee of the Association of Children's Museums. Leigh-Anne was awarded an Honorary Doctorate in Education from Leeds Beckett University in 2014 and an Inspiration Award from Calderdale Community College in 2010. [HO!]



Shufang Ye is an artist and educator. She has exhibited her artworks and presented at conferences in Singapore, Asia and Europe. Her artwork 'Exercises in Shape (II)' was selected as one of 100 favourite artworks around the world in 2011 by Bazaar Art (China) journal (January 2012 issue). Shufang was formerly Head of Visual Arts Faculty at School of the Arts (SOTA) and Programme Leader for Undergraduate and Postgraduate Studies with the Faculty of Fine Arts at LASALLE College of the Arts. She is currently Deputy Director for Education and heads Keppel Centre for Art Education at the National Gallery Singapore. She continues to serve on several education advisory committees with private and public institutions. [HO!]

APPENDIX THREE

WINNERS OF THE AWARD

2012	Tropenmuseum Junior, Amsterdam, The Netherlands
2013	Please Touch Museum, Philadelphia, USA
2014	National Gallery of Denmark (SMK), Copenhagen, Denmark
2015	Lifetime Achievement Awards were awarded to: ZOOM Kindermuseum, Vienna, Austria Boston Children's Museum, Boston, USA
2016	GeoFort, Herwijnen, The Netherlands
2017	National Museum of Science and Technology, Stockholm, Sweden
2018	Keppel Centre for Art Education, National Gallery Singapore
2019	Ker ImagiNation, Dakar, Senegal
2020/2021	Dutch Open Air Museum, Arnhem, The Netherlands