

Hands On! International
Association of Children in Museums

European Museum Academy
A European Museum Expertise Foundation

2016 CHILDREN IN MUSEUMS AWARD

THE JUDGES' REPORT



CHILDREN IN MUSEUMS AWARD 2016

CRITERIA FOR THE AWARD

The Jury is looking especially for the creative use of exhibitions and programmes with an innovative interpretative approach, which should be meaningful to the relevant age-group. The Jury will expect proof and examples of your innovative approach, open-ended learning programme, excellence that can be acknowledged by children, and aesthetic qualities.

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

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.

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. EMA members of the Judging Panel of the Award are also active members of the Academy in a number of roles. www.europeanmuseumacademy.eu

Hands On! International Association of Children in Museums (HOII), 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. HOII 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

This is the fifth year of the Award, and the organisers have again welcomed entries from outside Europe, as well as a large number of candidates within the continent. The entries for 2016 were of an extremely high quality and a real testament to the growing maturity of a relatively new field for the museum profession. Each candidate was introduced by the specialist judges, one from each of the organisations, who had visited and prepared reports, after which each entry was considered fully and very carefully by the jury. Naturally the judges operate with both strict confidentiality and ethical standards, and if anyone has any kind of conflict of interest at any point, they leave the room for the duration of the part of the discussion in question.

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 17 applications from around the world the judges reached a varied shortlist of nine museums from six countries. 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 the environment, climate change, science and innovation, to world culture and human rights, literature, mathematics and art. One national museum hands over authority to children 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 guidance, learning in a playful and interactive way.

After an intensive period of exchange of views and a programme of visits, a final shortlist of nine museums was announced:

- **MUZEIKO – America for Bulgaria Children's Museum, Sofia, Bulgaria**
- **Mathematikum Giessen e.V., Germany**
- **Dutch Resistance Museum, Amsterdam, The Netherlands**
- **NEMO Science Museum, Amsterdam, The Netherlands**
- **GeoFort, Herwijnen, The Netherlands**
- **National Museum in Warsaw, Poland**
- **Museum of World Culture, Gothenburg, Sweden**
- **National Museum of Science and Technology, Stockholm, Sweden**
- **Seven Stories, National Centre for Children's Books, Newcastle-upon-Tyne, UK**

MUZEIKO – AMERICA FOR BULGARIA CHILDREN’S MUSEUM

This is the first children’s museum in Bulgaria and the largest in south-eastern Europe and the Balkans. The development and design process took more than three years and involved children, parents and teachers, as well as more than 80 scientists and research institutions in Bulgaria. A gift to the children of Bulgaria from the America for Bulgaria Foundation, opened in 2015, the museum is housed in a former university building which uses green technologies to generate and save energy. The museum’s mission is to spark children’s learning and interest in the world in the fields of art and science, through self-directed play. The target group is 6-12 years-old children, but special toddlers’ days are organised with parents and a science club for teenagers is planned. The museum has over 100 interactive, hands-on exhibits specially designed for children and eager-to-learn adults. The centre of the museum is a gigantic tree that unites the three floors which feature archaeology, geology and anthropology in the past; nature, architecture and urban design in the present, and space technologies, energy and communications in the future. The educational programmes for educators are a priority here, but extremely rare in Bulgaria. There are foreign-language courses for all generations, as well as museum activities for leisure time.

The judges were impressed by the sustainable architecture of the building, and the energy-saving devices which also form part of the activities for children. In their opinion Muzeiko is unique in Bulgaria and is an educational experience for children, parents, scholars and teachers, which has already influenced the current school system. The high quality of the hands-on exhibitions is an inspiration for children to encourage their own capabilities. MUZEIKO is today’s realistic vision of life, an active enjoyment museum where children have fun and learn by doing.



MUZEIKO America for Bulgaria Children’s Museum

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MATHEMATIKUM GIESSEN E.V.

Mathematikum is housed in two historic buildings linked by a glass structure. The design is clear, not dominating, and in comparison with other science centres has a rather quiet atmosphere thanks to the well-thought out use of colours and materials. Mathematikum describes itself as the first mathematical science centre in the world and uses interactive exhibits to illustrate mathematical phenomena such as geometry, algebra, calculus and stochastics. The director, Prof. Dr. Albrecht Beutelspacher, is recognised as one of the best 'translators' of mathematics to a wide audience, and together with his team he has created a unique science centre, taking mathematics as a starting point. The current application focuses on the Mini-Mathematikum, which is dedicated to 4-8 year-old children and which has 20 exhibits specially designed for this age group. Children are taken seriously and the mathematical phenomena are presented in a direct way as puzzles, experiments with gear-wheels, the table of numbers, touching geometric form. Mini-Mathematikum has proved a great success from its inception and is usually fully booked several weeks in advance. It also exists as a travelling exhibition, and has been shown in each Sparkasse (savings bank) in the Länder Hessen and Thüringen.

According to the judges Mathematikum, the first mathematical science centre worldwide, is an ideal intergenerational, 'entertaining' institution. The Mini-Mathematikum really meets the needs of children of this age-group and is an excellent example of 'learning by doing'. It is one man's bright idea and allows young and not so young visitors discover how interesting, enjoyable and exciting mathematics can be. Its motto is well chosen: 'Mathematics makes you happy'.



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DUTCH RESISTANCE MUSEUM

Opened in 2013, the Dutch Resistance Museum Junior is about the experiences of Dutch children during the Nazi occupation, and the aim is to reach young people without historical knowledge, who are not able or willing to read much. Four children tell their stories from the perspective of the victim, the perpetrator, the bystander and the resistance fighter. All the characters are real, backed up by authentic documents and artefacts. During the development of the exhibition children were involved as an advisory group, and a test exhibition tried out different elements in 2012. In the exhibition an old-fashioned elevator transports visitors back to the war years, to a public square with four houses, a shop and a school somewhere in The Netherlands in the 1940s. In the houses the four stories are presented, through animations, audio fragments, documents and artefacts which are hidden in period cupboards and drawers. The museum includes games that address Nazi propaganda, secret messages from the resistance movement, false identity papers and the difficult choice of whether to go into hiding. A section designed as a crashed aeroplane enables visitors to fly digitally across the world to discover sites and childhood stories from the Second World War from all over the world. The exhibition ends with a moment of reflection and visitors meet the four characters as the old people they are today.

The judges said that the museum successfully transmits the emotional and difficult themes of tolerance, freedom and democracy, using the real-life and different experience of four young children and their families during the Nazi occupation in a balanced and age-appropriate way. Labels are short and much of the content is delivered through audio. The story content provokes many emotions and the presentation is excellent. Activities are run by an enthusiastic and professional team.



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NEMO SCIENCE MUSEUM

NEMO opened in 1997 under the name New Metropolis and its origins are in a Labour Museum founded in 1923. In 2015 it had 591,000 visitors, mostly schoolchildren and it is one of the country's leading institutions in interactive learning experiences. The target age range is 8 to 12-year-olds, with 100% of the space being devoted to them, with the level of noise that this implies. When a new exhibit or programme has been developed, the reaction to it is tested by regular visitors and children's panels. Its five floors of exhibition space introduce physical phenomena, illustrated by a huge chain reaction explaining different kinds of energy. On the upper floors displays of biology, psychology and anthropology are added to the themes of physics and chemistry. The 'Fenomena' displays on the first floor were improved in 2015 and form the basis of this year's application. Interactivity is an important part of this section and young visitors are asked to experiment, play, touch and use replicas of old instruments, become a chemist in a laboratory, and sit in a theatre to watch a show on science experiences. They are also invited to ask themselves questions about what they are watching or feeling and finding answers throughout the displays. There are laboratories where schools can hold workshops, as well as cinemas and interactive teaching rooms.

The judges said that NEMO is a very good science centre that is midway through a large redevelopment. Its building, designed by Renzo Piano as a Ship in the Harbour, is full of innovative activities carefully designed and planned by dedicated staff. Children and adults too, enjoy the exhibitions, where they can touch, manipulate, experiment, have fun and learn what science does and can do for us.



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GEOFORT

This fortress island is part of the Nieuwe Hollandse Waterlinie, a former military line of defence. The Netherlands' unique history in the field of land reclamation, landscaping and its fight against the water resulted in many spatial innovators, and for a country with a densely populated lowland with big geographical issues it is crucial that new generations of spatial thinkers are being educated. The museum's mission is to show a broad audience how interesting and relevant the geo-world is, while managing, conserving and providing access to the historical collections of GeoFort, and preserving the building for the future. The heart of GeoFort is a state of the art educational attraction, which takes place partly indoors and partly outdoors. The visitor follows an independent route through the different exhibition halls in the former barracks and bunkers of the historic fortress, complete with multimedia and interactive installations. GeoFort appeals to children and young people aged 8-18 and ad well as the site itself, online GeoFort reaches a wide range of people. GeoCraftNL is a Minecraft project, where The Netherlands is loaded into Minecraft – a virtual lego world. When viewers walk through this version of the country they see trees, roads, rivers and buildings. The digital educational platform EduGIS has an even greater online audience, which is used by 75,000 schoolchildren every year.

The judges regarded GeoFort as a genuinely unique and innovative experience, with installations that reflect geographical aspects of the world in multiple ways and make the potentially dry topics of navigation and cartography very hands on, social and fun. The museum has a strong ethos of exploring and improving the world, while enabling children to learn by doing and having fun.



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NATIONAL MUSEUM IN WARSAW

The museum was founded in 1862 as the Museum of Fine Arts and is one of the oldest art museums in Poland. It has a collection of around 830,000 works of art, design and artefacts from Poland and elsewhere. The museum maintains a strong educational programme where children and adults can learn about art and history, and it supports visitor interests, social development and key skills, from creativity and co-operation to negotiation and decision-making. There are permanent programmes dedicated to children from two years old, for new mothers and fathers, and families. 'The 'Anything Goes' Museum' exhibition which ran from February to May 2016 was an educational experiment, where a group of 69 children aged 6-14 were divided into six curatorial teams. Over a six-month period they visited the museum's warehouses, archives and collection, and worked on the exhibition. Each team prepared script-based narratives and selected almost 300 works to be displayed. They also provided ideas for multimedia presentations and exhibition design, designed educational leaflets, recorded audio guides, prepared captions and selected items for promotional material. For the junior-curators the process of creating the exhibition was an extraordinary experience, allowing them to develop their interests and work to their strengths.

The judges said this was a unique example of an activity where children were given the opportunity to curate an exhibition from the beginning and in every aspect. It gave children an insight into museum work, where they were confronted with limitations and restrictions and had to take decisions. The evaluation process now under way seems to be very thorough and in depth. This is a project which can be inspiring for museums throughout Europe and we recommend them to translate a version of the evaluation report into English.



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MUSEUM OF WORLD CULTURE

There is a special interest in the museum on questions and themes of particular interest to young people, which form 40% of the museum's visitors. In order to structure the work with children and young people, a long-term strategy was developed in 2011. It resulted, among other things, in an explorative project called 'Test site', with interactive encounters between young visitors and objects. In 2013 the first permanent exhibition in the museum's history with a target group of children aged 0-12 and their accompanying adults, was created, called 'Together'. It is about the fantastic but also challenging experience of being together, and big questions on human existence are mirrored through objects from the collections chosen in an interactive process with representatives of the target group. The exhibition aims to encourage curiosity, strengthen abilities to communicate and to share experiences. Themes include 'Understand each other', 'Agree to disagree', 'Fit in' and 'Being without'. The museum uses a wide range of activities to assess its performance. Quantitative and qualitative studies on the number of visitors, age-profile, number of school lectures and visitor experience of exhibitions and other programmes are carried out regularly.

The judges said this is a well-presented museum in a spectacular building, and it clearly has a great reputation in the city as a destination for young families. A great deal of thought has gone into the content, emotional impact and tactile experiences of the new permanent exhibition. Different cultures are ever present but are not dominant, and details of their interpretation have to be brought out by the facilitator or the visitor. The judges observed that the exhibition is better for younger children than older ones and that concentrating on fewer objects might be one way in which content may be enhanced and deepened in the future.



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NATIONAL MUSEUM OF SCIENCE AND TECHNOLOGY, STOCKHOLM

The museum has transformed itself from a classical technical museum into a children's museum over the last 10 years. It has a clear vision to be 'every little genius' favourite place' – to make the world more understandable by reflecting technology from a contemporary perspective, with history as the starting point and the future round the corner. It gives priority to children and young children as its main target group, beginning with 3-year-olds and focusing on children aged 8-12. For teenagers there is also an exhibition on media, and some studios which classes can hire for a day and learn about the latest technology. MegaMind, designed by a French architect, is an interactive exhibition which opened in 2015 and shows how good ideas come about and how to train the brain to become even more inventive. Among the 43 installations, visitors can choose to 'Paint with your eyes', sample 'Thought-controlled music' and experience 'Running a satellite'. This inspires creativity and innovation with the aim of strengthening the technical confidence of children and young people. There are many interactive stations and multi-sensory areas in conjunction with objects throughout the exhibition, which can be used by every child. Every workshop and every change of object or interactive station has been pre-evaluated with children.

The judges said that this is a museum for a democratic and equal society, which is thoroughly innovative and impressive in every aspect. Displays, exhibitions, both general layouts and details are all of a very high standard, intelligent and good to look at, with a high priority given to communication and interactivity. Particular praise is due to the staff, who are extremely professional, are attentive to their visitors and constantly measure their new ideas against their appropriateness for 'small geniuses'.



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SEVEN STORIES, NATIONAL CENTRE FOR CHILDREN'S BOOKS

The mission of Seven Stories is 'to champion the art of children's books, ensuring their place as an essential part of childhood and our national cultural life'. Until the Centre was founded there was nowhere in the UK that championed the art form of children's literature, or its young audience. It is developing a nationally important collection, dating from the 1930s to the present day, of pre- and post-publication artwork, manuscripts and archives created by Britain's highly acclaimed writers and illustrators for children. There is a programme of temporary exhibitions as well as artistic and learning programmes dedicated to celebrating children's books and encouraging reading. The work is socially and culturally inclusive, using outreach projects, digital media and the internet to reach users worldwide. Exhibitions have a child-centred approach, engaging children with original artwork and manuscripts, to reveal the author/illustrator's creative process. Written interpretation is multi-layered, enabling parents to share the exhibition with young children. For older children and adults, the themes are wider. Film and audio, from whole stories to sound effects, animate the galleries, and there are many sensory resources. A new learning space has been installed for teachers, who get an introduction on how to use children's books in school lessons.

The judges praised the Centre's child-centred approach, excellence in learning, community engagement and involvement of children of all ages, abilities and backgrounds. The multi-sensory exhibition, 'Rhyme Around the World' was commended for its inclusion of different cultures represented through rhythm, word play and poetic language. The Centre is staffed by highly qualified experts and the exhibitions are curated and designed to immerse children in books and stories to stimulate their imagination.



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THE 2016 CHILDREN IN MUSEUMS AWARD WINNER

GeoFort, Herwijnen, The Netherlands

This monumental fortress, part of the Nieuwe Hollandse Waterlinie, a former military line of defence, has at its heart the GeoExperience, which is a state of the art educational attraction. This takes place partly indoors and partly outdoors, and visitors follow an independent route through the exhibition halls in the former barracks, each with a different topic and supplemented by multimedia and interactive installations. The historical character of this relief-rich fortress island with its 13 monuments contrasts brilliantly with the high tech exhibits in the GeoExperience.

Learning by doing is at the heart of every exhibit, and visitors can find out how remote sensing works through satellite images, follow a workshop geo-design using digital open data, or find themselves in a serious game trying to come up with a rescue plan for citizens in a water crisis scenario. GeoFort creates a LivingLab where visitors themselves enter into the experiments and interact with geo-companies and educational partners. Activities include a smart maze, a bat trail garden and quests, where children look at pictures of the fort, find the correct coordinates, do the quiz or spot clues, and navigate using the hand GPS. GeoFort is working on a major new Minecraft Project, MinecraftNL, to create the whole of the Netherlands in Minecraft.

The judges said: GeoFort is a genuinely unique and innovative experience. It makes the potentially dry topics of navigation and cartography very hands on, social and fun. It gets people outdoors but there is enough to do inside if the weather is bad. The site has been well adapted from an old fortress into a modern science centre and has a strong ethos of exploring and improving the world without being worthy. It is inclusive for children of a variety of ages and those who learn in different ways, with enough variety to engage young people and hold their attention. GeoFort is an active, realistic and enjoyable complex where children learn by doing while having fun. It is an inspiring place and a worthy winner of the 2016 Children in Museums Award.



THE TROPHY



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

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

2015 was Miffy's 60th 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), positiveness, 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 2016 AWARD

Belgium	Herentals: Hidrodoe www.hidrodoe.be
Bulgaria	Sofia: MUZEIKO – America for Bulgaria Children’s Museum www.muzeiko.bg
Germany	Berlin: Stiftung Domäne Dahlem – Landgut und Museum www.domaene-dahlem.de Dortmund: Deutsches Fussballmuseum www.fussballmuseum.de Duisburg: Explorado Kindermuseum www.explorado-duisburg.de Giessen: Mathematikum Giessen e.V. www.mathematikum.de Stade: Museum Schwedenspeicher www.museen-stade.de
The Netherlands	Amsterdam: Dutch Resistance Museum www.verzetmuseum.org Amsterdam: NEMO Science Museum www.e-nemo.nl Herwijnen: GeoFort www.geofort.nl Kerkrade: Continium www.museumpleinlimburg.nl
Poland	Warsaw: National Museum in Warsaw www.mnw.art.pl
Saudi Arabia	Riyadh: Mishkat Interactive Center for Atomic & Renewable Energy www.kcalondon.com
Sweden	Gothenburg: Museum of World Culture www.varldskulturmuseerna.se Stockholm: National Museum of Science and Technology www.tekniskamuseet.se
United Kingdom	Glasgow: Kelvingrove Art Gallery & Museum www.glasgowlife.org.uk/museums Newcastle-upon-Tyne: Seven Stories, National Centre for Children’s Books www.sevenstories.org.uk

APPENDIX TWO: THE PANEL OF JUDGES



Camila González Gou was until recently curator at the Museu Frederic Marès in Barcelona, following terms of office at the Museu d'Història de la Ciutat, the Centre Gestor de Museus and the Museu Reial Monestir de Pedralbes in the city. A founder member of the Associació Catalana d'Arqueologia, she was Chairperson of the ICOM Spanish National Committee (1990-98) and Treasurer of the ICOM General Executive (2001-2004). Formerly a National Correspondent for the European Museum Forum, she is now a member of the European Museum Academy's pool of National Representatives. A professor in courses of Museology Studies in Madrid, Barcelona, Tenerife and Girona Universities, she has written articles and publications on museum education and legislation, and has a particular interest in cultural tourism and museums as educational tools. [EMA]



Claudia Haas trained as an art historian and archaeologist and in the early 1990s she worked on the development of ZOOM Kindermuseum, a children's museum in the Museums Quarter of Vienna, developing the institution from a temporary exhibition space to an organization with a staff of 70 employees, welcoming 120,000 visitors per year and defining the mission, content and program of the museum. She is now a member of the museum's Board. Since 2003 she has been working as a museum consultant specializing in planning visitor-friendly museums to attract culturally diverse audiences. Claudia Haas also works as a consultant for museum education for UNESCO, as well as teaching and holding seminars at international museum conferences. [HO!!]



Arno van Berge Henegouwen. After his biology studies at Leiden University Arno's first job was director and curator of the Natural History Museum in Tilburg. Later he became head of the Natural History Department of the educational museum of The Hague, Museon. Since 1990 he has written plans for several exhibitions, museums and visitor centres in Holland and Germany. Museonder, the first underground museum in the world developed for the National Park De Hoge Veluwe, was one of the highlights. It was followed by a new visitor centre in the same National Park. He initiated international exhibitions in The Hague such as the Wildlife Photographer of the Year. From 2001 he completed the new permanent exhibition in the Museon, *Your World, My World* which opened in 2006. As an author he has written several popular science books and children's books on topics including marine biology, evolution and biodiversity. As a scientist he has published on aquatic insects and dung beetles. In his spare time he is an ardent nature photographer. He is a Board

member of the European Museum Academy. He retired from his work in 2013 and is now a museum consultant. [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 Vice-President of Hands On! and co-organised with the Rijksmuseum the 2015 Conference in Amsterdam. [HOI!]



Toby Parkin joined the Science Museum in London as an Explainer, where he gained first-hand experience of facilitating learning in interactive galleries and learnt the central role staff play in enabling the visitors' use of these spaces. He then became Outreach and Resources Manager, responsible for the Science Museum's provision for educational visitors and all off-site programming through outreach. His current role at the museum is Lead Curator for the New Interactive Gallery, which has given him the opportunity of visiting and researching many science centres and museums throughout the world. He has in-depth knowledge of existing research into learning theory and how people learn from interactive galleries. [ECSITE]



Andreja Rihter has strongly supported cultural heritage projects and activities at the national, regional and international level - as the Minister of Culture in Slovenia (2000-04) and former director of the Museum of Recent History, Celje, and through other positions in national and European cultural organizations, including the European Museum Forum (national correspondent); the Museums Association of Slovenia (president, 1998-2001); the Museology School of Celje, Slovenia (initiator and Head); ICOM-ICTOP (board member (2007-, vice-chair 2010-); the Forum of Slavic Cultures (founding member and initiator, 2002-, president 2002-05)). More recently, the Parliamentary Assembly of the Council of Europe (chairperson of the Sub-Committee on Cultural Heritage, 2010–2012); the European Museum Academy (president, 2009-); Hands On! International (vice-president, 2009-2011) and Member of Parliament of Slovenia (2008-2011). [EMA]



Margherita Sani has a degree in Literature and Philosophy (University of Bologna) and an MA in Museums and Galleries Administration (City University, London). She works in Italy at the Istituto Beni Culturali of the Region Emilia-Romagna, where she is in charge of international projects – in particular on museum education, lifelong learning and intercultural dialogue – and organises international training events in the museological field. She co-ordinated the EU funded Network ‘LEM – The Learning Museum’ and has led several other European projects, many of which have been identified as best practice. Since 2008 she has been on the executive board of NEMO (Network of European Museum Organisations). She has edited various publications on museum education and lifelong learning, intercultural dialogue and quality in museum work. [EMA]



Veronica Sekules is currently Director of GroundWork Gallery, a new space in King’s Lynn in Norfolk, specialising in 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, children, 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 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 is widely published in these areas. [HOI!]



Petra Zwaka is currently the Head of Cultural Affairs in Berlin-Tempelhof Schöneberg and the Director of two regional history museums and memorial sites. She has spent more than 25 years working in the museum and cultural sector in Berlin, and has created numerous interactive history exhibitions and projects, ranging on topics from local history to cultural history, the culture of remembrance and the history of migration. She is the author of several books and articles on local history and cultural education. In 1994 Petra founded the Jugend Museum in Berlin (Youth Museum) as an integral part of the regional history museum. She is an advocate for the benefits of exploring history with children and young people through methods of experiential and interactive learning strategies. Since 1991 she has been Director of the regional Schöneberg Museum in Berlin. She is curator of several exhibitions and author of articles and books. Petra has been involved with the Hands On! International Association of Children in Museums since 2005 and until recently she was an active member of the Board. She developed and managed the 6th Children's Museums' Conference in Berlin in

APPENDIX THREE

PREVIOUS 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