



Hands On! International
Association of Children's Museums



European Museum Academy
A European Museum Expertise Foundation

2012 CHILDREN'S MUSEUM AWARD

THE JUDGES' REPORT

CHILDREN'S MUSEUM AWARD 2012

CRITERIA FOR THE AWARD

- Permanent space designed for children up to the age of 14 years
- Age-appropriate exhibitions and 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
- Informal learning
- Identity – putting children at the centre
- Excellence that can be acknowledged by children
- Children as a competent audience
- Aesthetic qualities
- Innovative approach

SHORT-LISTED CANDIDATES

Austria	Graz: FRida & freD – Grazer Kindermuseum www.fridaundfred.at
Estonia	Tallinn: Museum Miia-Milla-Manda www.linnamuuseum.ee/miiamillamanda
Germany	Berlin: Labyrinth Kindermuseum www.labyrinth-kindermuseum.de
	Stuttgart: Junges Schloss: Kindermuseum Stuttgart www.junges-schloss.de
Italy	Bologna: START – Laboratorio di Culture Creative www.startlab.org
The Netherlands	Amsterdam: Joods Historisch Museum www.jhm.nl
	Amsterdam: Tropenmuseum Junior www.tropenmuseumjunior.nl
	The Hague: Kinderboekenmuseum www.kinderboekenmuseum.nl
	Rotterdam: Villa Zebra www.villazebra.nl
The Philippines	Manila: Museo Pambata www.museopambata.org
Sweden	Östersund: Jamtli www.jamtli.com
Turkey	Istanbul: Istanbul Toy Museum www.istanbultoymuseum.com
United Kingdom	London: Discover Children's Story Centre www.discover.org.uk

INTRODUCTION

The Children's Museum Award has been established by the European Museum Academy and Hands On! International for the recognition of excellence in the specific sector of international children's museums. For the 2012 Award applications were welcomed from children's museums and from education, children and youth departments in museums and science museums, both long-established and recently opened.

The European Museum Academy was established in 2009 on the 10th anniversary of the death of the distinguished museologist Kenneth Hudson (1916-1999) by a group of internationally renowned experts recruited from more than 20 European countries active in the museum field and the cultural sector in general. 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 (HO!), the Association of Children's Museums, 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, large collections based institutions serving young visitors) and more space for cultural and educational activities for children and young people. HO! 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 first year of the Children's Museum Award, and the organisers have been very encouraged by the response. 28 candidates, including two museums from The Philippines and Singapore, answered the call for participants and we look forward to increasing this number in the coming years.

The panel of judges considered carefully all the material submitted by the candidates, and drew up a short-list of 13 museums. Special attention was paid to the ways in which a candidate is likely to change the course of museum thinking or museum practice in these respects, nationally and internationally, and imaginative interpretation and presentation was marked highly.

In *Austria*, FRida & freD, the Grazer Kindermuseum, concentrates its application on its exhibition, 'blubberblubb', which is dedicated to the important global theme of water. It gives younger children the opportunity to experiment with water in all its aspects. The museum targets visitors from the Styria region and also from neighbouring Slovenia, and in its attractive and amusing approach it has succeeded in attracting many repeat visitors. Its creative programme includes a summer school of museology for the youngest children, garden parties, and a knowledge laboratory for primary school children.

The Museum Miia-Milla-Manda in Tallinn, *Estonia* is a branch of the Tallinn City Museum and is short-listed for its colourful and creative hands-on exhibitions. The museum runs successful thematic lessons and pays special attention to children aged 3-11, with active participation encouraged at every stage. Children's camps in the school holidays and studio lessons every week are supplemented by monthly local family mornings. These comprise activities for the children while parents have the opportunity to listen to a lecture on parenting. The museum works with the Open University Centre for Continuing Education (CCE) of Tallinn University, providing programmes for kindergarten teachers.

The Labyrinth Kindermuseum in Berlin, *Germany* puts a remarkable effort into linking their activities with the local neighbourhood. It offers a variety of interactive possibilities for children, parents and teachers, including exhibitions, projects, summer programmes and events. There is a strong commitment to social responsibility and the challenge of meeting children's different needs, abilities and personalities, encouraging them to take an active part in the challenges of urban life. Regular background information and extensive advanced training is offered to teachers and educators. The museum places great importance on 'learning by doing', with children using all their senses.

Junges Schloss: Kindermuseum Stuttgart is the first museum in Germany which is part of an important State museum of cultural history, the Landesmuseum Württemberg. It is short-listed as an example of good practice in involving children in learning history through authentic objects, hands-on installations and storytelling. It offers children aged 4-10 and their families a chronological tour through the cultural history of the State of Württemberg. Before the first exhibition was conceived, a Children's Advisory Council was established specifically to help design the museum. A group of 20 children aged eight and older, from different schools, met on a regular basis to help exhibition planners to best define the wishes and needs of young visitors. This had a direct impact on how the concept was implemented.

In *Italy* START – Laboratorio di Culture Creative in Bologna, set up by the Fondazione Marino Golinelli, is much more than a museum for youngsters. The Foundation is extremely innovative in its programmes and attitudes, and the museum is also an institution that combines knowledge for the young and for adults with creativity, imagination and culture in the general sense, all wrapped up in the passing on of knowledge and education. The Foundation is unique in Italy and has a special place in the field of European culture. It has

a commitment to the 2-13 age-group but also contains a Baby Science area which, with the inspiration of fairytales very small children are introduced into the world of art, science and creativity in a baby-sized science centre.

The Netherlands has four museums on the short-list. The Joods Historisch Museum in Amsterdam has its Children's Museum in eight rooms on three floors of the Obene Shul. The recommended age for coming to the museum is 8-12, when the children are able to read. The ground floor displays introduce the Hollanders, a Dutch Jewish family and describes Jewish traditions through their daily lives. A cartoon character leads the children through the museum. There are sections on food, where children can cook, and music, where they can play musical instruments and other areas relate to memories and dreams. The Jury commends the museum for devoting such a prominent space to children, and for providing excellent programmes aiming at cultural inclusion for the multi-ethnic society in Amsterdam.

The Tropenmuseum Junior in Amsterdam is commended as a developer of interactive exhibitions and programmes for cultural education for children between the ages of 6 and 13. It is the oldest children's museum in Europe. The museum has also helped in setting up a children's cultural house in Surinam and entered into long-term collaboration with Pernambuco, Brazil.

In The Hague the Kinderboekenmuseum caters for children from 3 to 13 years of age, aiming to introduce children, whatever their background, to the enriching world of stories. Children are encouraged not only to experience the pleasures of reading, but also to learn about the process of creating their own stories through language and illustration. The use of multimedia and various art forms brings the classical medium of the book into the modern age, especially in the interactive exhibition *Papiria*. At the end of their visit children receive a special pass with a picture of their own story character and personal login code, and they can use this code to upload their character on the website which accompanies the exhibition.

The fourth Dutch museum on the short-list is the Villa Zebra in Rotterdam, which focuses on the theme of art for children. The museum, which has no permanent collection, develops and presents exhibitions, workshops and other activities, and artists play a prominent role in the museum by fostering children's creativity and love for art. Curiosity is the starting point for everything in the exhibitions, and children are encouraged to ask questions. A recently opened semi-permanent exhibition space contains hands-on units that stimulate co-operation as well as language and the spoken word. Villa Zebra is also active in schools, neighbourhoods and festivals.

The Museo Pambata is a non-profit organisation in Manila in *The Philippines*. It describes itself as a living museum and resource centre because its programmes and events encourage participation from children aged 4 to 13 years old, from various social sectors. Its exhibitions promote Filipino culture in a series of thematic exhibitions, as well as children's advocacies and creative educational programmes, with links to global communities. The museum shares its expertise by helping other cities to start their own children's museums, thereby promoting non-formal education for its young citizens in an amusing and exciting way. It has also developed five travelling exhibits which can be seen in different regions.

Jamtli, at Östersund in *Sweden* is 100 years old in 2012. Activities with kindergarten children began in the 1930s, and now Jamtli runs an open pre-school, where parents staying at home with their children can come and meet other parents and participate in play activities based on cultural heritage. Its outdoor activities include several 'play and learn' areas designed to make children learn through playing. Jamtli is shortlisted for its successful integration of a children's perspective throughout its activities, indoors as well as outdoors. The impact of Jamtli on the local and regional community is profound. Policy building and research and development activities on learning are key factors of its success.

The Istanbul Toy Museum in *Turkey* is a centre for young children from the age of three who, while looking at the toy collection, relive the childhood of their parents and, through history, get to know children's games of their peers in other countries. The museum complements its collections with creative workshops and a special literary programme. Since its inception, the museum completely changed the environment in which it works and has become a model and a mirror of a chain of museums which is being constructed in Turkey. The main author, founder, idea and contents manager, Sunay Akin, has made his dream come true, and the same dream has materialised for thousands of Turkish children.

The original concept, theme and exhibits of Discover Children's Story Centre, London, *United Kingdom*, were designed by children working as equal partners with artists and exhibition designers. This has resulted in a magical environment in one of the poorest areas of London, where families can learn and play together. The purpose of all exhibitions is to stimulate and feed children's imagination and creativity. Special emphasis is placed on reaching and engaging families on low incomes and ethnic minorities, for whom there is an extensive outreach learning scheme. Activities take place in community centres, schools, early years' settings, shopping centres and in partnership with community groups, voluntary and statutory agencies.

SPECIAL COMMENDATION

Museo Pambata, Manila, The Philippines

Pambata is an inspired and inspiring children's museum. The first children's museum in the Philippines, Pambata has inspired the creation of new children's museums in the Philippines and in Asia. It initiated the first Asia-Pacific Children's Museum Conference in 2008 and continuously supports the development of children's museums in that part of the world where the population of children is growing. Through its engaging hands-on exhibits on art, history and science and its warm, compassionate and professional staff, Pambata welcomes children, families and school groups from every sector of society. Its doors are always open to children in need – and most inspiring of all is its ongoing outreach activities to teach literacy to Manila's street children. The world needs more Pambatas! That is why it is receiving a Special Commendation in the first ever Children's Museum Award.

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THE CHILDREN'S MUSEUM AWARD WINNER 2012

Tropenmuseum Junior, Amsterdam, The Netherlands

Housed in a section of a large 19th-century building, the Tropenmuseum Junior is part of the Tropenmuseum of the Royal Tropical Institute (KIT). It was the first children's museum in Europe, and is specially targeted at 6 to 13-year olds. Its field is 'the material and immaterial culture of the tropics and sub-tropics', its policy being to concentrate on one major exhibition at a time, which lasts for two and a half years and involves much research and preparation, partly in the country concerned. With each exhibition the museum develops a range of products – books, websites and serious games and sometimes exchanges and theatre programmes.

During public hours only children aged 6-12 are allowed into the museum. The visits are very carefully structured and begin with stories, music and discussions on the need to respect other cultures, before the children go into the exhibition area, where a staff of professional dancers, musicians and educators help to bring the exhibits alive. The whole visit to the museum is an immersion experience. The activities are integrated into the programme, and children paint what they have seen. At the end of each visit the children's parents are allowed in to see the exhibition, with the children acting as their guides. The museum has a deliberate policy of employing multi-racial staff, originating from the countries which are the subjects of the exhibitions, which adds greatly to the quality of the visit.

The judges said: The Tropenmuseum Junior fulfils all the criteria requirements to be a candidate but exceeds the other candidates because of its high degree of creativity and effectiveness in the design of its programmes. For years the museum's working method has been a model to be followed by many other museums and museum professionals worldwide who are interested in allowing their museum to meet the visitor and to make them feel part of the exhibition, making their visit an enjoyable and rewarding experience.

The museum's atmosphere helps their young visitors to allow their imaginations to fly, and the materials and concepts are seriously considered by the museum responsible adapting them to the children's capacity.

The museum was and must remain as a model for other institutions of this kind. Its accumulated experience and expertise is needed as much today and in the future as in the past, at a time when exchange of ideas and understanding among different peoples and cultures are so necessary.

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THE TROPHY

The trophy is a bronze statue of Miffy, the world-famous children's character, 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.

Miffy was created over 55 years ago and yet 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 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: THE LIST OF CANDIDATES FOR THE 2012 AWARD

Austria	Graz: FRida & FreD – Grazer Kindermuseum
Estonia	Tallinn: Museum Miia-Milla-Manda Tartu: Mänguasjamuseum
Germany	Berlin: Labyrinth Kindermuseum Fulda: Kinder-Akademie Mannheim: TECHNOSEUM Landesmuseum für Technik und Arbeit in Mannheim Stuttgart: Junges Schloss: Kindermuseum Stuttgart
Greece	Athens: Technological Educational Institute of Athens (TEI): Witness the Past
Italy	Bologna: START – Laboratorio di Culture Creative Porretta Terme: B.A.M. (Libraries, Archives, Museums)
Netherlands	Amsterdam: Joods Historisch Museum Amsterdam: Scheepvaartmuseum Amsterdam: Tropenmuseum Junior Delft: Science Centre Delft The Hague: Kinderboekenmuseum Nijmegen: High Tech Romans (Museum het Valkhof, <i>with partners Museon (The Hague); DVR Landesmuseum (Bonn); Technopolis (Mechelen)</i>) Rotterdam: Villa Zebra
Norway	Naerbø: Jaermuseet
The Philippines	Manila: Museo Pambata
Singapore	Singapore Philatelic Museum
Spain	Barcelona: CosmoCaixa, Obra Social 'la Caixa'
Sweden	Göteborg: Sjöfartsmuseet & Aquarium Östersund: Jamtli Skellefteå: Museum Anna Nordlander

	Stockholm: Stockholms Medeltidsmuseet
	Stockholm: Naturhistoriska Riksmuseet
Turkey	Istanbul: Istanbul Toy Museum
United Kingdom	London: Discover Children's Story Centre

APPENDIX TWO: THE PANEL OF JUDGES



Lars Amréus has recently been appointed Director General of the Swedish National Heritage Board, after a six-year term as Director General of National Historical Museums in Stockholm. An archaeologist and ethnologist by training, he spent some time at the National Heritage Board as an antiquarian before joining the Ministry of Culture as a head of section responsible for cultural heritage, and as an advisor to the Minister. He was the Swedish government representative to the EU (Raphael programme, 1997-99), the Council of Europe (Cultural Heritage Committee 1996-2000) and UNESCO (General Conference. Parties to the World Heritage Convention). A former President of the Association of Swedish Museums, he is an author of publications on archaeology, museums and cultural heritage. [EMA]



Camila González Gou is 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). A National Correspondent for the European Museum forum, she is now a member of the European Museum Academy. 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!]



Gail Dexter Lord is a Co-President of Lord Cultural Resources Planning and Management Inc., which she co-founded with her husband Barry Lord in 1981. With a network of offices in Toronto, New York, Paris, Beijing, Beirut and Mumbai, Lord Cultural Resources is now the largest cultural planning firm in the world, having completed over 1,900 cultural planning and management projects in 50 countries and on six continents. With over 40 years' experience in the arts and cultural sector, Gail is committed to assisting institutions, communities, and their leaders develop their cultural resources, including children's museums. Gail has co-authored six museum planning manuals that are being successfully used in university museum studies programs. [HO!]



Elisabeth Menasse-Wiesbauer Born 1954, studied history, psychology and philosophy at the University of Salzburg. PhD in history, researcher and lecturer in the fields of history of childhood and history of science at the Universities of Klagenfurt and Vienna. 1997-2002 coordinator of the research-programme 'Xenophobia' in the Austrian Federal Ministry of Science. Since 2003 director of ZOOM Children's Museum in Vienna. From 2003-2011 board member of the European Children's Museums Association Hands on Europe. [HO!]



François-Xavier Nève de Mévergnies was born in Liège, Belgium in 1946 and graduated in linguistics and phonetics in Namur, Liège and Edmonton (Canada). He now teaches Linguistics, Phonetics and Phonology at the University of Liege and has travelled extensively, both as a student and as teacher. He also worked for two years (1975-1977) in a private publishing company in Brussels, Elsevier-Séquoia, where he edited around 100 books for others. Since then he has written and published around 200 books (and around 150 scientific articles) with publishers in Belgium, France and Switzerland. Besides linguistics François-Xavier Nève is dedicated in Philosophy, History, Art and Science History, and Local History (Liège, Belgium). [EMA]



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]



Hermann Schäfer, PhD. Professor of Economic and Social History, Freiburg University. Founding President of the Foundation Haus der Geschichte der Bundesrepublik Deutschland in Bonn. He was General Director for Culture and Media in the Chancellor's Office, Berlin and Vice-Minister for Culture and Media (2006-07) and a former Vice-President of the UNESCO-Commission Germany (2003-08). Since 2007 he has been the EMA member on the board and in the executive committee of EUROPEANA, the European digital library. Author of publications on economic and social history, on museum issues, culture, policy and museum management and practice. Now an independent consultant, he lives in Cologne/Bonn. [EMA]



Nurit Shilo-Cohen has been with the Israel Museum in Jerusalem for the past 40 years. She was an art curator, senior curator for museum education, chief curator and director of the Ruth youth wing and curator of children's book illustrations. Nurit is the author of many articles and books including 'The Big Book of Illustrators'. She chaired the jury of the Israel Museum's Ben Yitzhak Award for the Illustration of a Children's Book. She holds a degree in art history and Jewish philosophy and a degree in biology, both from the Hebrew University in Jerusalem. Nurit is a board member of Hands On! International. Nurit is now a museum consultant residing in Jerusalem and Singapore. [HO!]



Petra Zwaka has been working in the museums field of Berlin for more than 25 years and was engaged in regional history and educational projects in museums. Since 1991 she has been Director of the regional Schöneberg Museum in Berlin, in 1994 she founded its integrated »Jugend Museum«, where more than 10 history exhibitions for children and young people are shown. She is curator of several exhibitions and author of articles and books. As Vice-President of Hands on Europe from 2005 onwards she was responsible for the 6th Children's Museum's Conference in Berlin and stayed an active member of the Board for eight years. In 2012 she became Director of the Cultural Affairs in Tempelhof-Schöneberg/Berlin. www.jugendmuseum.de [HO!]