Hands On! International
Association of Children in Museums

European Museum Academy
A European Museum Expertise Foundation

THE 2025 JUDGES' REPORT

Mercis bv

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 in as many senses as possible.
- Specialist provision for children within the museum sector internationally.

INTRODUCTION

This is the fourteenth year of the Award, and two members of our judging panel have visited the five shortlisted candidates in person. We consider there is no substitute for face-to-face visits which enable us to have spontaneous discussions with the participating museums.

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 17 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, stretching their imagination and range of interests. They tackle subjects from art to popular entertainment, and from money to ethnography. Museums are increasingly consulting children on their programmes, enabling children to become protagonists, 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 shortlist was announced and all the museums on the list received a visit from two members of the judging panel. Reports were written, shared and discussed at a meeting in August, and a list of Finalists was confirmed.

- **Museum of Ethnography, Budapest, Hungary**
- **Children's Museum, Singapore**
- **OliOli Children's Museum, Dubai, United Arab Emirates**
- **Showtown, Blackpool, United Kingdom**
- **La Nube STEAM Discovery Center, El Paso, United States of America**

MUSEUM OF ETHNOGRAPHY, BUDAPEST

This is one of the earliest ethnographical museums in Europe, founded in 1872, since when it has been collecting, archiving, preserving, researching and transmitting traditional and modern cultural artefacts of Hungarian, European and world communities. In 2022 the museum got its own building, and the new permanent exhibition opened in 2024. The museum sees itself as a point of departure for the arts as well as other sciences, in understanding, accepting and respecting cultural memory, cultural diversity and changing identities, a place where cultures and generations meet. Programmes for children are offered to the earliest age. Mothers and their babies take part in the MÉTA baby programme, the family has fun together at the MÉTA Matinee, and school communities can choose from a wide range of activities. The new building was designed to include a dedicated space offering a unique museum experience for school-aged children where they can spend a night at the museum, either with their families or in school groups. Here children can engage with ethnography and museology through the task to build a special exhibition about sleep, providing a welcoming space and using conversation, collaboration and mutual respect. In its educational work emphasis is based on continuous observation, both by museum colleagues and evaluation of children's creative outputs and post-session teacher feedback. The principle followed is not to rely on prior knowledge or age-related developmental expectations. Programmes for school groups and especially for families include participants of various ages, diverse levels of knowledge, different sensitivities and unknown social backgrounds.

The judges said: The Museum of Ethnography has a strong strategic focus on children, young people and families, and a commensurate multi-layered pedagogical approach. This experience makes the collections and the wider world of the museum both accessible and participatory. It is created to engage young minds both affectively and cognitively. The staff have a brilliant commitment to children and young people, as well as strong partnerships with local nurseries and primary schools. Participation as a strategy encapsulates the entire experience.

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Museum of Ethnography, Budapest
(Director: Lajos Kemecsi)
Dózsa György út 35
HU-1146 Budapest
Hungary

CHILDREN'S MUSEUM, SINGAPORE

The museum is in a former boys' school in a quiet area near a park, beside the National Archive. Opened in 2020, there has been a significant transformation, evolving from the former philatelic museum on the site into the first and only children's museum in the wider region, including Singapore, Malaysia and Indonesia. The museum's main slogan is 'Start with wonder', with objects and activities that can be explored through meaningful play. Their purpose is to help form a common national identify and integrate the country's multicultural heritage. Singapore is a young state – 60 years old in 2025. In every exhibition the museum intends to look back and revive cultural traditions, but also to show the present and look to the future. The atmosphere is very welcoming and friendly, all public spaces are designed with children and their families in mind, and despite the limited space there is a lot of content, with every corner carefully designed with different interactive and playful activities, both analogue and digital. There is a permanent exhibition on the first floor, and the second floor contains an area for temporary exhibitions. The first special exhibition was about birthday rituals, the second about eating, and the third will feature money. Successful outreach programmes have been established, which reach as many visitors per year as the museum itself. Programmes and exhibits are based on sensory learning and the museum takes a holistic approach and integrates aspects of health and wellbeing into its educational activities. Children's participation is taken very seriously. A group of 15-18 children helped select the programme for a festival: artists had to pitch in front of a children's jury, which was trained to select the criteria for choosing the activities.

The judges said: This is a remarkable transformation from a philatelic museum into a children's museum with a significant impact. The educational and outreach programme is outstanding, as is the way they give voice to engage the public through co-creation. This is a role model for the wider area and the museum is willing to take responsibility for helping to establish similar spaces. The museum demonstrates an excellent awareness of museums as spaces to give children a voice, to be accessible to all and to help create a multicultural identify within a relatively new nation.

Children's Museum Singapore
(Director: Asmah Alias)
23-B Coleman Street
Singapore 179807

OliOli CHILDREN'S MUSEUM, DUBAI

OliOli is an experiential play museum in the United Arab Emirates and Qatar, operating at the intersection of community, education, culture and the national agenda. It was founded by parents who wanted to give back to the community by creating a platform that brings families together, to give children joyful and creative alternatives to passive play, to support formal education through informal learning and to advance the national agendas of the countries in which it operates. The target audience is families with children aged 2-11 years. The museum has redefined what a children's museum can be through its blend of play, design and hands-on learning based on research-led principles. A compelling balance is reached between minimalism and joyful expression. Throughtful design elements and soft textures are paired with vibrant colours and engaging forms to create spaces that are as beautiful as they are purposeful. The museum opens new pathways for learning by moving beyond traditional subjects, merging elements of art, science, engineering and imaginative play into multidisciplinary, experiential galleries. Each gallery caters for various developmental stages, interests and learning styles. Children work individually, in pairs or with family members to hypothesise, problem-solve, and reflect. Importantly, the museum respects the process of learning over product, valuing experimentation, iteration and discovery. Rather than presenting didactic content, OliOli creates conditions for deep, self-directed exploration, where children engage with concepts through hands-on experimentation, open-ended prompts, and sensory experiences. The museum also plays an active role in the community as well as initiating many outside projects.

The judges said: This is an outstanding example of how an independent, home-grown museum without government funding can shape global standards for play-based learning and experiential design, through vision, grit and entrepreneurial spirit. With its bold vision, originality and uncompromising commitment to quality OliOli serves as an inspiration for emerging institutions across the Middle East and beyond. Overall, the museum's spatial clarity and design excellence offer a model of how built environments can truly support unstructured, meaningful learning through play.

OliOli Children's Museum
(Director: Purshotam Ramchandani)
62 4 A St – Al Quoz 1,
PO Box 391475
Dubai
United Arab Emirates

SHOWTOWN, BLACKPOOL

This is Blackpool's first museum and Britain's first museum of popular entertainment. The idea of creating a museum on this subject, which is at the heart of the city's cultural identity, emerged around 2017-2018. Blackpool has significant socio-economic challenges, with a child poverty rate over 40% and its residents ranking among the bottom 20% nationally in terms of cultural engagement. The design and construction process began in 2020, with the exhibition concept developed by the UK-based design firm Casson Mann. The museum is in a purpose-built structure on the seafront, the ground floor containing the ticket office and shop, and the first floor housing the main exhibition spaces as well as a school group welcome area, a workshop/classroom for educational activities and a temporary exhibition space. There are six exhibition areas – *Beside the Seaside*, focusing on Blackpool's seafront and attractions; *How's Tricks*, with magic as a theme; *Roll Up!, Roll Up!* on the local circus tradition; *It's Better with the Light On*, about the famous illuminations; *It's Showtime*, the city's rich theatrical and performance history; and *Everybody Dance Now!,* the strong tradition of dance. Visitors follow a linear path, each clearly marked, with quotes from well-known figures celebrating the city's history in that area. The interpretation style consciously avoids traditional museum labels, the text being replaced by riddles, rhymes, jokes and a strong 'Blackpool voice', designed to be playful, familiar and accessible, especially to families and children, the primary target audience. A key strength is the museum's creative use of multisensory experiences – sounds of the seaside, the smell of chips, sunscreen, popcorn, and even more surprising elements.

The judges said: The museum's innovative core concept of celebrating Blackpool's identity as a city of entertainment and amusement, moving beyond a traditional historical narrative, offers an engaging visitor experience. The multilayered display strategy, incorporating video projections, touchscreens, hands-on activities, dress-up stations and interactive scenarios, creates an immersive environment. The provision of regular silent hours to accommodate visitors with sensory sensitivities or specific disabilities was commended.

Showtown, Blackpool
(Director: Liz Moss)
Bank Hey Street
Blackpool
FY1 4T
United Kingdom

LA NUBE STEAM DISCOVERY CENTER, EL PASO

La Nube means *The Cloud* in Spanish. Its name and architectural concept are rooted in the experiences and aspirations of the local community in El Paso, where the poverty rate is significantly higher than the U.S. average. The metaphor of the cloud is powerful: the sky has no borders, no limits, and the clouds themselves hold infinite possibilities. They can take any shape, just as every child has the capacity to imagine, explore, and grow beyond the circumstances into which they are born. From the outside the museum's striking cloud-like form has become a new landmark in downtown El Paso. Inside, the space is expansive, colourful and inviting, designed to be bright and stimulating without being overwhelming – a crucial element for children of all abilities, including those with sensory sensibilities. Corridors open into unexpected exhibition zones, platforms overlook interactive spaces, and there is a constant element of surpirse that mirrors the unpredictability of clouds. For children growing up in a region where economic and social opportunities may be limited, La Nube's design communicates possibility: *here, you belong; here, you can dream without limits.* Innovation here is about finding new ways to inspire, educate, and connect. The exhibitions combine playful design with technical sophistication, creating a space where children truly learn by doing. A particularly striking innovation is La Nube's approach to accessibility and inclusion. Exhibits are labelled in Spanish and English, an intentional non-hierarachical choise reflecting the museum's location on the U.S.-Mexico border. The museum also pioneers cross-border connectivity through its Connected Sky installation. This real-time video environment allows visitors to play directly with children at La Rodadora, the children's museum across the border in Ciudad Juárez. La Nube also actively develops outreach programmes that reflect the diversity of the city's population.

The judges said: More than a children's museum, this is a beacon of opportunity and imagination for the borderlands region. Its achievements in community engagement, cross-border dialogue and accessbility embody values of unity and inclusion that feel particularly urgent in today's socio-political climate. At a time when borders are often framed in terms of division, La Nube shows how science learning and play can instead be harnessed to promote cultural understanding, equity and inclusion.

La Nube STEAM Discovery Center
(Director: Gina Martinez)
201 West Main Street
El Paso
TX 79901
United States

THE 2025 CHILDREN IN MUSEUMS AWARD SPECIAL COMMENDATION

MUSEUM OF ETHNOGRAPHY, BUDAPEST

Let's spend the night in the museum! introduces children and families to museum practice and the discipline of ethnography through an experiential and guided learning experience that takes 'sleep' as its theme. With collaboration, critical thinking and knowledge development at its core, participants are literally invited to step into the shoes of museum professionals and go behind the scenes at the museum in ways that are both magical and rigorously planned. From the outset of the experience, they are drawn into the world of museum-making, be it discovering the collection store and making selections of objects for display, helping curate different sections of an exhibition, or of assembling elements of the display. The theme of the exhibition and experience also addresses a wider concern about healthy living and the importance of a good night's sleep! Children engage with ethnography through direct experience; they select and handle real collection objects, and they are introduced to museological practice through the task of creating an exhibition about sleep. In this way the children are the experts.

The MoE has a strong strategic focus on children, young people and families, and a commensurate multilayered pedagogic approach. This experience makes the collections and the wider world of the museum both accessible and participatory. It is created to engage young minds both affectively and cognitively. The staff have a brilliant commitment to children and young people and strong local partnerships.

The project: *Let's spend the night at the museum!* is therefore given a Special Commendation for its strong collection focus, active learning environment, and unique approach to introducing the world of museums and the subject specialism of ethnography in such a beguiling and considered way.

THE 2025 CHILDREN IN MUSEUMS AWARD WINNER

LA NUBE STEAM DISCOVERY CENTER

This museum in El Paso, Texas stands out as a ground-breaking institution at the intersection of science learning, community engagement, and cross-border dialogue. From its striking Snøhetta-designed building – shaped like a cloud symbolising imagination without limits – to its deeply inclusive programmes, La Nube embodies the values of openness, equity and unity.

The museum places STEAM education at its core, offering hands-on, inquiry-based learning through workshops, labs, maker spaces, and interactive installations. With over 100 local *Discovery Guides* engaging visitors daily, La Nube not only educates children but also empowers young people from the community as role models and educators. Its reach is impressive: in less than a year it welcomed 270,000 visitors, including an average of 500 schoolchildren per day during the academic year.

Inclusion is woven into every aspect of La Nube's operation. Programmes are designed for underserved families, bilingual families, and children with autism; admission fees are kept affordable through *Museums for All*; and quiet hours ensure accessibility for those with sensory sensitivities. With 36% of El Paso residents living below the poverty line, the museum provides vital opportunities for children who might otherwise lack access to cultural and educational enrichment.

Perhaps most significantly, La Nube redefines what a children's museum can be in a border region. Through initiatives such as Connected Sky, which links visitors in real time with peers at La Rodadora in Ciudad Juárez, the museum fosters cross-border collaboration and cultural understanding. It positions itself as a space that unites rather than divides, offering a model for binational cooperation in a time of global polarisation.

For its innovative design, inclusive ethos, and powerful impact, La Nube represents not only a transformative force for El Paso but also a model of excellence for children's museums worldwide.

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 younger 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.

2025 is Miffy's 70th 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 2025 AWARD

Austria	St Pölten: Children's Art Laboratory for Contemporary Fine Art www.kinderkunstlabor.at/en
Bulgaria	Gabrovo: Regional Ethnographic Open-Air Museum Etar www.etar.bg
Cyprus	Mazotos: Costas Argyrou Museum https://costasargyroumuseum.org
Estonia	Tallinn: Children's Museum Miiamilla https:/www.linnamuuseum.ee/lastemuuseum-miilamilla
Germany	Leipzig: UNIKATUM Children's Museum Leipzig www.kindermuseum-unikatum.de
Hungary	Budapest: Hungarian Money Museum https://www.penzmuzeum.hu/en/
	Budapest: Museum of Ethnography www.neprajz.hu
Italy	Genoni: Giunone Soc Coop https://parcgenoni.com/https://museocavallinodellagiara.it/ https://museogiocattolosardegna.com
Luxembourg	Wiltz: PLOMM Children's Museum www.plomm.lu
Montenegro	Tivat: Public Institution Museum and Gallery Tivat www.muzejigalerijativat.me
Poland	Warsaw: National Museum in Warsaw www.mnw.art.pl
Singapore	Singapore: Children's Museum www.nhb.gov.sg/childrensmuseum
Sweden	Stockholm: Postmuseum www.postmuseum.se
Turkey	Istanbul: Istanbul Museum of Modern Art https://www.istanbulmodern.org
United Arab Emirates	Dubai: OliOli Children's Museum https://olioli.ae

United Kingdom	Blackpool: Showtown, Blackpool www.showtownblackpool.co.uk
United States	El Paso: La Nube STEAM Discovery Center https://la-nube.org

APPENDIX TWO: THE 2025 PANEL OF JUDGES

Elaine Chan is the Assistant Director of Early Years at National Gallery Singapore, where she oversees the Keppel Centre for Art Education as well as the Gallery's preschool and family programmes. She played a key role in the development of the Keppel Centre, which was awarded the Children in Museums Award in 2018 for its innovative approach to art education. Most recently, Elaine led the full revamp of the Centre - from concept to execution - including the creation of new interactive spaces and refreshed educational content designed to deepen young children's engagement with art. The refreshed Centre reopened in December 2023 and welcomed over 480,000 families in its first year. With over 14 years of experience as an early childhood practitioner and museum educator, Elaine is passionate about the transformative power of the arts in shaping how we understand ourselves and the world around us. She believes that early exposure to art nurtures curiosity and empowers children to explore and make discoveries beyond the boundaries of traditional curricula. Elaine holds a Master of Education in Early Childhood Education from Nanyang Technological University, Singapore. [HO!I]

Helen Charman FRSA, MA, Dip is Director of Learning, National Programmes and Young V&A at the Victoria and Albert Museum, London. A creative and cultural learning professional for 30 years, Helen's professional portfolio encompasses schools, universities, galleries, museums, festival organizations, local authorities and charities. She was a founder member of the education team at Tate Modern and on the directorate that mobilized the new Design Museum, London. Her remit at the V&A Museum includes leadership of Young V&A, the nation's premier national museum and creative powerhouse designed with and for the young from birth to early teens. The broader scope of her role also includes overall responsibility for Learning & Digital, Interpretation and National Programmes. Helen's international remit contributes to the UNESCO Framework on Culture and Arts Education and membership on the Association of Children's Museum's Advisory Council and Education Integration Global Forum Scientific Committee. [HO!I]

Laura Diamanti is the Multimedia Editor for a Specialist Master's programme in New Media, Museology, and Museum Communication at IULM University in Milan. She is also on the team for the Heritage in Motion Award, a prestigious competition promoted by EMA that celebrates innovative and creative multimedia projects related to cultural heritage in Europe. She has spent many years as the Head of Cultural Activities and Events for the 'Genus Bononiae' project, a cultural initiative that turned seven historic buildings in Bologna (Italy) into museums and cultural venues. During this period, she also worked to establish the museum's educational department to improve community engagement and educational outreach. Over her career, Laura has worked with the European Museum Academy (EMA) and Kriterion Consulting, contributing to museum-related projects and supporting various European cultural initiatives. She holds a Bachelor's degree in Communication Sciences and two Master's degrees in Innovation and Organisation of Culture and the Arts and European Museology.[EMA]

Jörg Ehtreiber studied physics, chemistry and museum education at the University of Graz, Austria. After that, he became head and curator of the energy department at the Technical Museum in Vienna, followed by the position as Head of the hands-on exhibitions unit. Ehtreiber completed a management training and founded MTC (Museum & Technology Company). He worked several years as a consultant for museums and governmental institutions, planning and implementing large-scale exhibition projects. In 2003, he became Director and CEO of KIMUS, which includes the Graz Children's Museum FRida & freD and the Fairy Tale Express Graz. Since 2015, he is President of Hands On! International Association of Children in Museums and serves on various boards in an advisory capacity. Ehtreiber oversaw Science Center CoSA - Center of Science Activities - that opened in Graz in 2019. [HO!I]

Anita Elefsen was appointed Director of The Herring Era Museum in Siglufjörður, Iceland in 2016. She began her museum career at that very same museum as a young student and later as curator. In 2004 The Herring Era Museum won the Luigi Micheletti Award, at the time administered by the European Museum Academy. Anita holds a BA degree in History and an MA degree in Museology from the University of Iceland in Reykjavík. She was Chair of The Icelandic Museum Association 2020-2024 and serves on the boards for The Icelandic Association of Maritime Museums; *Sarpur* – The Icelandic

Museum Collections Database; North-East Iceland Culture Committee and serves as Iceland's National Representative for the European Museum Academy. [EMA]

Nils M. Jensen graduated in Journalism, Archaeology and Museology from the University of Aarhus, Denmark in 1987. He started the same year as curator at the Open-Air Museum, Odense, and later at Odense City Museums as Head of Communication (1991-99). Then he worked as Assistant Professor at the Danish Museums Training School, leading the Nordic Museum Leadership Training. From 2002 to 2008 he was Director of Communication at the National Museum of Denmark and from then Director of the Association of Danish Museums. He has been involved in national and international associations and boards including the Association of Interpretation and Learning in Danish Museums, ICOM CECA, executive positions within the Association of Danish Museums, Network of European Museums Organization, the National Danish Centre of Excellence for History and Cultural Heritage – and now as Danish Ambassador of the Hands On!, embodying his belief in making cultural heritage accessible and engaging for all. [EMA]

Pia Lädrach studied anthropology and has a postgraduate degree in cultural management. Due to her long professional experience as a human resources consultant and business coach as well as a project manager and curator in various educational and cultural institutions, topics such as cultural leadership and audience engagement are particularly close to her heart. As managing director of the Schulmuseum Bern, she led this institution, which is supported by 60 volunteers, until 2021 before taking over the management of the Kindermuseum Creaviva at the Zentrum Paul Klee until 2024, where she hosted the 14th International Hands On! Conference 'CREATE THE MAGIC. for a better tomorrow' in 2023. In 2025 she took over as Head of Education and Public Program at Kunsthaus Zürich, Switzerland. She is a board member of Hands On! International Association of Children in Museums and co-founder of the network 'AMI - art + museums interacting', which aims to promote playful mediation and gamefication. She believes that children can strengthen their self-confidence through their own artistic creation and also wants to create opportunities for co-creation so that young people themselves can contribute to a better world. [HO!I]

Adam Langer is a curator and author of exhibition concepts, as well as the Director and Chief Dramaturge of Sladovna Písek, a centre for children's culture in the Czech Republic, where he has been active since 2016, focusing on connecting artists from various countries with local communities. Since 2018 he has been a member of the board of Hands On! International Association of Children in Museums. He has initiated project collaborations with leading foreign institutions such as the ZOOM Children's Museum in Vienna, MUBA in Milan, and the Hamada Children's Museum of Art in Japan. Under his leadership, Sladovna has hosted international artists and cultural professionals who co-create exhibitions and programs in collaboration with children. Adam believes in the power of shared experiences and the creative process to bridge generations, cultures, and disciplines. He strives to create environments where children and adults, locals and visitors, professionals and enthusiasts can learn from one another and discover new perspectives through encounters with art and culture. [HO!I]

Herman Tibosch Since 2020 he has been the director of Museum Jan Cunen in Oss: a small, idiosyncratic museum with a pioneering role in innovative audience engagement and educational impact. The distinctive programming, with a central role for the city, led to the museum winning the prestigious VriendenLoterij Museum Prize in 2023. Herman studied Art History and Dutch Language at the University of Nijmegen, followed by a degree in Primary Education. After five years in Special Education, he served for 16 years as Head of Education at the Kröller-Müller Museum. There, he introduced philosophy through art and the power of playful learning. In this context, he developed several teaching methods, a series of art festivals, and a succesfull board game. His educational project 'Digitale Scheurkalender' (now: 'Culture Snack') also became a European success and is still continuing to deliver new results. As a board former member, Herman was active in the Dutch Museum Association and ICOM Netherlands. He also advises the government and various cultural funds. [EMA]

Elia Vlachou is an Archaeologist-Museologist. Director of Projects, Partnerships & Development at the Cultural Foundation of the National Bank of Greece;

Museum & Cultural Management Consultant, Co-founder and Gal Secretary of the Hellenic Steam Institute, a non-profit association dedicated to the preservation and valorization of industrial heritage. As Head of the Museums Department at the Piraeus Cultural Foundation (2007 – 2017), she has coordinated a Network of nine museums, numerous projects and activities. Elia gives lectures on cultural management at graduate and postgraduate level. Member of the Pool of Experts of the European Museum Academy and member of international juries awarding prizes to museums and cultural projects. Main research interests: cultural management; innovative methods of interpretation of material and intangible culture; audience development; analysis of the visitors' experience; protection and valorisation of the technological heritage. [EMA]

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
2022	Creaviva Children's Museum, Bern, Switzerland and Leeds Museums & Galleries, United Kingdom
2023	Tokyo Toy Museum, Japan
2024	The Museum of Solutions (MuSo), Mumbai, India
2025	La Nube STEAM Discovery Center, El Paso, United States

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