

Hands On!
Conference
2019

HO!

#12

All inclusive!
Museums as places
for ALL children
October 22-26



International Association
of Children in Museums





All inclusive! Museums as places for ALL children

12th International Conference 2019
October 22-26, 2019
at the Frankfurt Young Museum,
Germany

 Junges
Museum
Frankfurt

**hands on!**
International Association
of Children in Museums

Hands On! — International Association of Children in Museums

Hands On! International Association of Children in Museums is a non-profit network for professionals working with children in museums, children's museums and science centers.

Since its founding in 1996 Hands On! attracted members from forty-five countries world wide. Any museum, science center, or professional dedicated to making museums more engaging for children is welcome to join Hands On!.

Hands On! aims to

- Make museums children's museums and science centers meaningful places for children
- Professionalize content for children in the museum field
- Share best practices and expertise
- Influence policy makers

Our Vision:

Hands On! strives to act as a global leader, advocate and resource for organizations serving the learning needs of children. Hands On! heightens the visibility and recognized value of children in museums by branding museums as relevant places of informal learning and developing large-scale initiatives such as Europe's only children-focused museum conference, the Children in Museums Award and the development of a seal of excellence for high quality exhibitions and programs.

www.hands-on-international.net

Young Museum Frankfurt

The Young Museum is part of the Historical Museum Frankfurt, developing and presenting exhibitions especially for children on topics of local historical and cultural relevance. It offers not only direct access to authentic historical objects, but also a hands-on learning experience. Every exhibition encourages visitors to play an active role. Touching, testing, trying out: independent thinking and an autonomous learning environment are central to the Young Museum. Come and explore our exhibition or workshop areas!

Programs for a wide variety of visitors

In addition to the temporary exhibitions, the museum offers hands-on workshops and birthday parties for everyone interested in experimenting, creating and crafting. The opportunities range from papermaking, jewelry crafts or painting in acrylics, to typography and artistic printing techniques. Each weekend a workshop or historical playroom is open for families with children age six and up to join in.

In addition, city walking tours as well as guided tours with historical themes are offered.

—— Junges Museum Frankfurt /
Young Museum Frankfurt
Saalhof 1, 60311 Frankfurt am Main
T +49 (0)69 212 35154
info.junges-museum@stadt-frankfurt.de
junges-museum-frankfurt.de



General Information —

Social Media

Stay connected during the conference by following us on

Twitter and Facebook

#hol2allinclusive

#youngmuseumfrankfurt

Facebook:

<https://www.facebook.com/HOI.AssociationChildrensMuseums>

AssociationChildrensMuseums

Twitter: @HandsOnInt

Livestreaming will be available on these channels:

<https://www.hands-on-international.net/conferences/conference-2019/>

Both, **video and the conference publication**, will be made available here:

www.hands-on-international.net/conferences/conference-2019

Accessibility

Public Transport

The museum is located directly on the Römerberg. The Römerberg square is designed with cobblestones and runs slightly sloping towards the river Main. You can access the entrance building of the Historical Museum Frankfurt (where the Young Museum is located) via a lift on the right, next to the stairs.

Tram lines: 11 and 12

(Stop: Römer/Paulskirche)

Subway lines: U4 and U5

(Stop: Dom/Römer)

Depending on the subway car type there is a (approx. 12-17 cm) gap between platform and subway or level entry.

Barrier-free access by car/taxi via Saalgasse to Saalhof1, 4M5M+V7 Frankfurt am Main, 50°06'34.7"N 8°40'59.4"E

Parking

One or more public disabled parking spaces can be found at the following locations:

Alte Mainzer Gasse 4
 Berliner Straße 25–39/Neue Kräme
 Bethmannstraße/Paulsplatz
 Hard shoulder at Seufzerbrücke A26
 Braubachstraße 15
 Domplatz 14
 Paulsplatz 7/Archway
 Saalgasse 7–9

Entry/Access

Access to the Historical Museum Frankfurt via lift next to entrance stairs (Fahrtror) on the right. The lift leads directly to the lobby of the Historical Museum Frankfurt (level 1).

Lifts

Lifts can be found throughout the museum with an entrance area of 90 cm door opening. All lifts feature low-level controls for wheelchair users and sublime and high-contrast buttons.

First aid

A first-aid box is located at the cash desk in the lobby. If necessary, please contact the staff in the exhibitions.

Wardrobe/lockers

Lockers are located in the basement (level 0) of the entrance building and can be reached barrier-free via lift.

For the operation of the lockers a 1-Euro coin is necessary. There are four wheelchair-accessible lockers near the elevator.

Toilets

A designated wheelchair-accessible toilet is located in the basement (level 0).

Changing tables are also available.

Wheelchair

If required, a wheelchair is available on loan for in-house use only.

Floor surfaces

All wheelchair-accessible exhibition rooms have parquet floors, stone slabs or well-accessible carpeting.

Guide dog

Guide dogs are welcome through-out the museum area and in the exhibitions.

Free WiFi

Connect to WiFi “FrankfurtCity”, no password required.

Welcome



Dear colleagues,

Welcome to the 12th edition of the biennial Hands On! conference!

In a time marked by a culture of isolation and fear and failed global agreement, it is essential to reframe diversity as an asset. When learning to engage with diversity at an early age, accepting and catering to different needs becomes a natural component of every aspect of life. Empathic children will grow to become empathic adults.

In order to develop this sense of true inclusion, children need open spaces where they can get active and develop their own ideas. Spaces that encourage problem solving and foster critical thinking. Spaces that empower and inspire. Spaces that offer education beyond rigid curriculums and standardized topics. Spaces that can quickly react and adapt to new needs and latest trends. Spaces to meet and exchange – open to everyone. Spaces like your (children's) museums.

Europe's only children-focused museum conference is a unique opportunity to share, inspire, get fresh ideas, learn and connect with colleagues, who are as passionate about children in museums as you are.

To maintain close exchange and offer you resources and support in-between conferences, we will launch the project 21st Century Children at this very conference. Over the course of the next two years, we will develop a catalogue of quality standards for children-dedicated museum work, along with a certificate, an industry report and guide books. We aim to map and preserve the rich landscape of children-focused museums and exhibitions in order to heighten your visibility and help visitors to spot and recognize high-quality projects. Together we can ensure the public recognition of museums as valuable places of learning and social exchange.

I am looking forward to welcoming you as part of the 21st Century Children movement and wish you an inspiring time in Frankfurt.

P.S.: Don't forget to enter your outstanding exhibition project for the Children in Museums Award 2020!

Warmly,

Jörg Ehtreiber

Director of FRida & FreD children's museum Graz
President of Hands On!

A handwritten signature in black ink, appearing to be 'J.E.', written in a cursive style.



Dear colleagues, dear friends!

Welcome to Frankfurt, the most international city in Germany, the largest financial center on the continent, the historical city of coronations, the city of Goethe and the critical Frankfurt School. In short, welcome to the smallest metropolis in the world where so much can be discovered so close together. Almost one in three of residents of Frankfurt are not German passport holders. No matter where visitors come from, they will always be able to meet people here who speak their language or find a restaurant that serves their favorite food. This open and hospitable atmosphere in Frankfurt stems from its centuries-old role as a trading center. The liberal and democratic tradition of the city may be one reason that people from very diverse cultures have lived here in peace together for such a long time. They all have contributed to making this city a multifaceted metropolis. With an impressive variety of 60 museums and galleries, Frankfurt has earned a national reputation as a city of the arts. Here you will find the Young Museum: as a part of the Historical Museum it sits in the heart of Frankfurt's historic district.

My team and I welcome you to the 12th HO! Conference 2019 here in our city and at our museum! I invite you to join the conference, meet colleagues from all over the world and exchange experiences, ideas and memories with them. Together we will have four entire days of interesting speeches, workshops, talks and excursions to other amazing museums in Frankfurt. We also host the CMA ceremony, which will take place at the historic Emperor's Hall, where the emperors of the Holy Roman Empire held their coronation feasts.

Hands On! and I invite you to participate in our 12th HO! Conference and to contribute to its success. I'm looking forward to meeting everybody in the course of the coming exciting days.

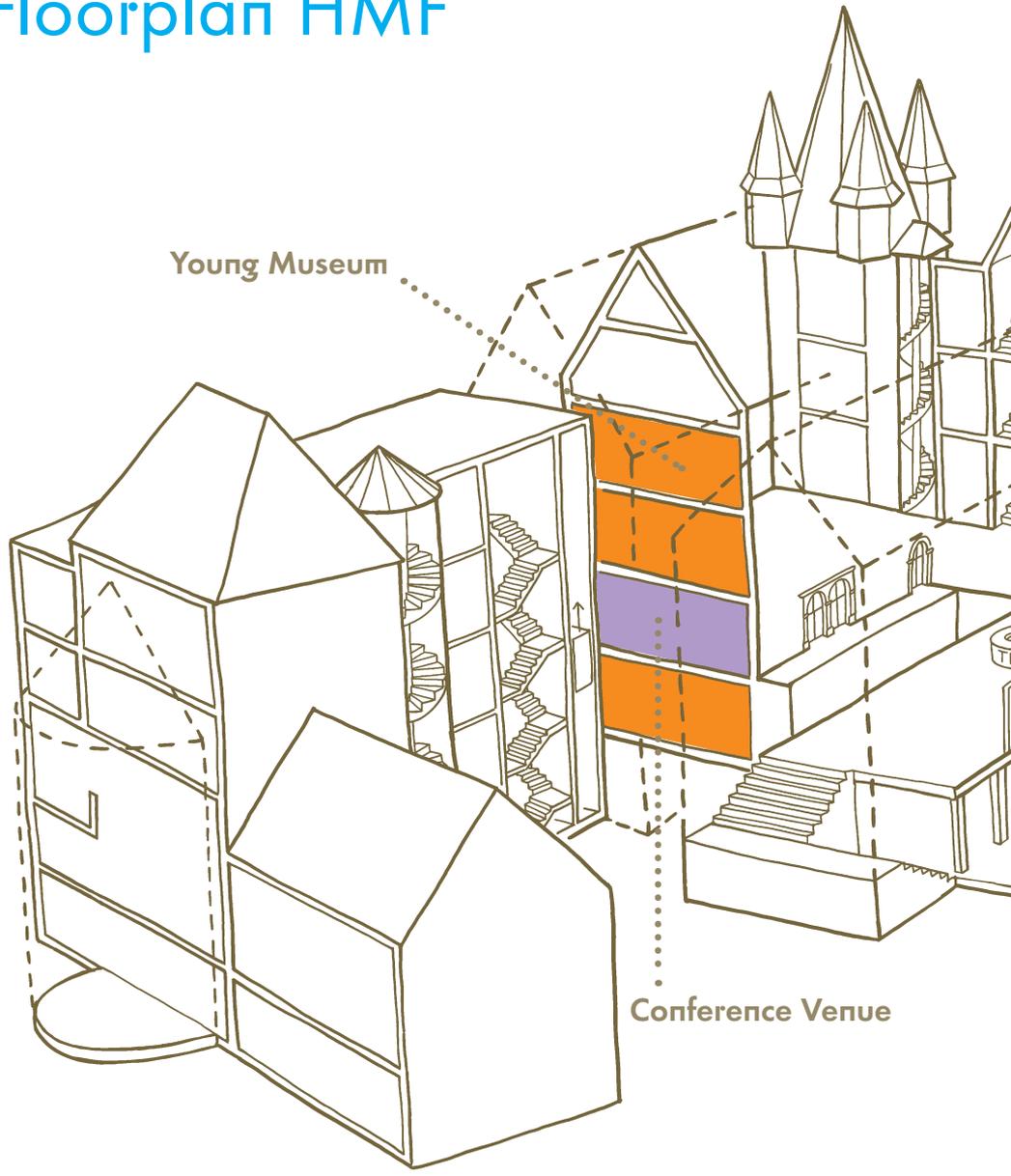
With a warm welcome yours,

Susanne Gesser

Director of the Young Museum Frankfurt
Vice President of Hands On! &
Host of the 12th HO! Conference

A handwritten signature in blue ink that reads "Sus. Gesser". The signature is written in a cursive, flowing style.

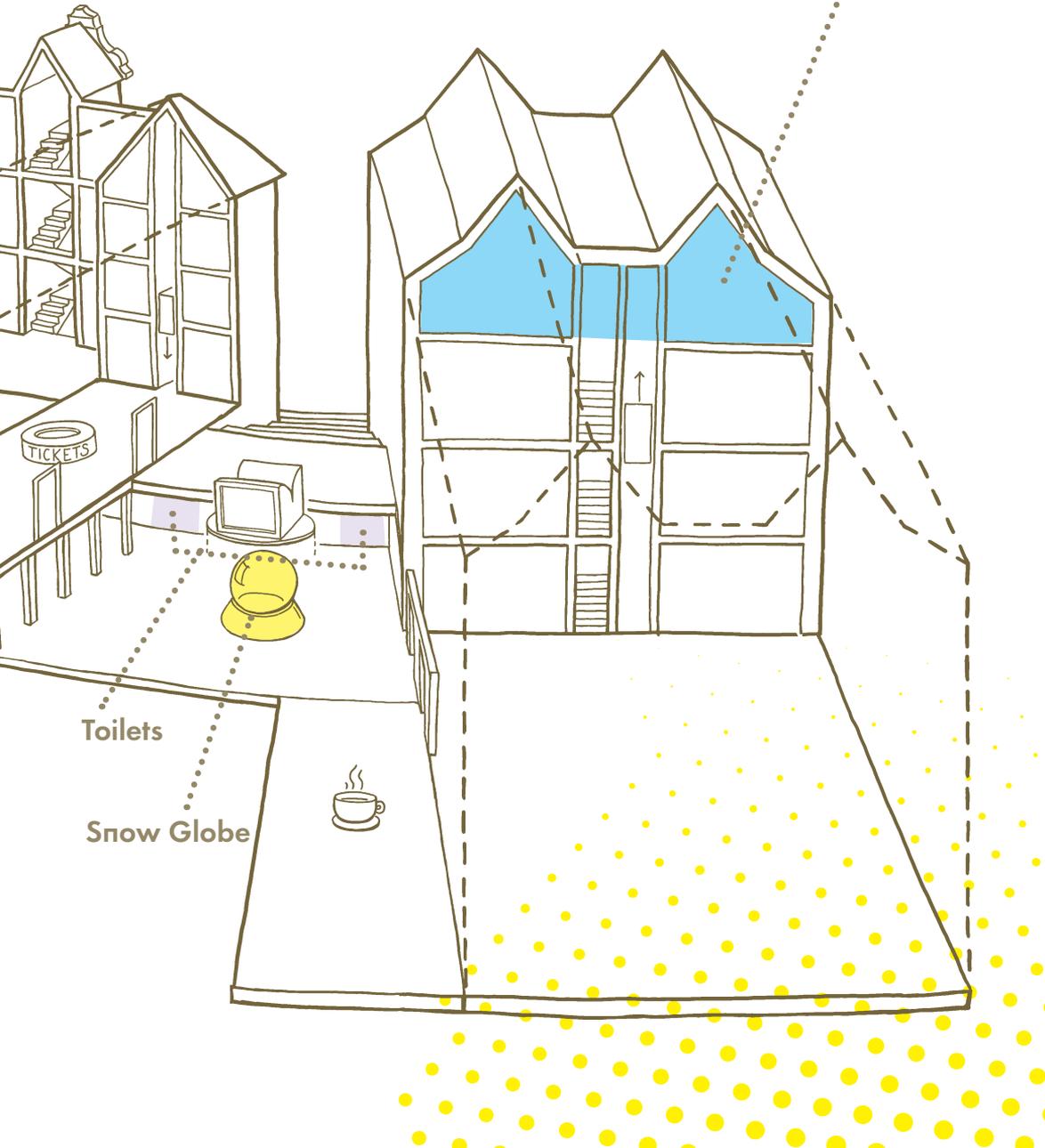
Floorplan HMF



Young Museum

Conference Venue

World Café Venue





Eschenheimer Tor

Hochstraße



Alte Oper

11 5

Hauptwache

Junghofstraße

Kaiserstraße

6



Römer (Emperor's Palace)

1

Willy-Brandt-Platz

Oper & Schauspiel

Mainkai

Main

Hauptbahnhof

Weserstraße
Taususstraße

Taususanlage

Neue Mainzer Straße

Kaiserstraße

Münchnerstraße

Gutleutstraße

Wilhelm-Leuschner-Straße

Untermainkai

Halbernsteg

Schaumainkai

Untermainbrücke

13

9

3

4

Schweizer Straße

Dürerstraße

Städeltstraße

Gartenstraße

Schweizer Platz



- 1) Archäologisches Museum Frankfurt /
Archaeological Museum Frankfurt
- 2) Bibelhaus Erlebnis Museum /
Bible-Experience-Museum
- 3) Deutsches Architekturmuseum DAM /
German Architecture Museum
- 4) DFF – Deutsches Filminstitut & Filmmuseum
e.V./ German Film Institute
- 5) Geldmuseum der Deutschen Bundesbank /
The Money Museum
- 6) Frankfurter Goethe-Haus / Goethe-House
- 7) Museum Angewandte Kunst/
Museum for Applied Arts
- 8) Museum Judengasse (“Jews Lane”)
- 9) Museum für Kommunikation Frankfurt /
Museum for Communication Frankfurt
- 10) Schirn Kunsthalle Frankfurt
- 11) Senckenberg Naturmuseum Frankfurt /
Senckenberg Natural History Museum
- 12) Städel Museum
- 13) Weltkulturen Museum /
Museum of World Cultures
- 14) Struwwelpeter-Museum
- 15) Historisches Museum Frankfurt /
Historical Museum Frankfurt
- 16) *Junges Museum Frankfurt /
*Young Museum Frankfurt

DAY 1

Tuesday,
October 22



11.00 am

Registration

Arrivals, registration, time to explore the Young Museum and the Historisches Museum Frankfurt. Guided tours starting 11:30 (every hour)

Diverse audiences and social inclusion

2:00 – 2:10 pm

Greeting

2:10 – 3:00 pm

Keynote address: Museums for all: Realizing cultural participation by Daniela Krenzer, advisor on antidiscrimination, Children's Office Frankfurt

3:00 – 4:00 pm

Session 1, Part I: Diverse audiences and social inclusion

Today's museum audiences are highly diverse: intergenerational, transcultural, from a variety of social backgrounds, and with very individual physical and cognitive abilities. As keepers of cultural heritage, museums are responsible for providing cultural education to everyone. Yet diverse types of audiences require exhibits and educational programs designed to fit their specific needs. Meet two different European institutions and their extraordinary approaches to being all inclusive.

4:30 – 5:30 pm

Session 1, Part II: Diverse audiences and social inclusion

How are children's museums adapting to the needs of their community? Experiences from across the pond have been collected by our friends from ACM. Five speakers from the USA, South America and Africa will discuss how their museums have engaged their communities around issues of social and cultural inclusion, with the intention of creating safe and necessary places for children and families.

6:00 – 7:00 pm

Opening Ceremony

Greeting address by local public officials:

Angela Dorn, Hessian Minister of Education, Research and the Arts

Peter Feldmann, Mayor of the City of Frankfurt

Our host Susanne Gesser, Head of the Young Museum Frankfurt and

Joerg Ehtreiber, President of Hands On! will also welcome the audience

7:00 – 10:00 pm

Reception & informal get together

DAY 2

Wednesday, October 23



Diverse audiences and social inclusion

9:00 – 10:20 am

Session 2: Approaching special needs audiences

Physical accessibility is without a doubt a pursuit that is taken seriously by the vast majority of today's cultural institutions. However, studies show that immaterial barriers such as patronizing behaviors, misconceptions, and stereotyping are still experienced by most groups of special needs visitors. In this dynamic session, speakers will share their best practice examples on how to overcome disabling settings in order to offer barrier-free programs and exhibitions.

10:50 – 11:50 am

Session 3: Inclusion through design & participation

How can cultural institutions make sure their inclusion strategy is actually inclusive? Target group-centered design processes and offsite projects can do the trick. Including visitors in the developing phase offers a unique opportunity to gain valuable insights and new perspectives. Outreach projects additionally help to engage communities beyond an institution's normal visitor range. Learn how co-creation and community-engaging programs have influenced the projects of our speakers.

12:00 – 1:30 pm

Lunch break (at the museum)

Digital learning and beyond

1:30 – 2:15 pm

Keynote address: eXploration: Live games in exhibition space
By [Mathias Prinz, machina eX, Germany](#)

2:15 – 3:45 pm

Session 4, Part I: Digital learning & beyond

4:15 – 5:15 pm

Session 4, Part II: Digital learning & beyond

Following the digital turn in society, digital learning, gamification and changed expectations of our audiences have shaped and transformed our field of work. How can digital learning be used as a tool to design exhibitions and educational programs for children? How can well-known educational concepts be modified and adapted to fit new needs? Check out innovative ideas and trends in this two-part best practice session dedicated to showcase new, avant-garde formats and methods of cultural education.

DAY 2

**Wednesday,
October 23**



5:15 – 6:45 pm

**Get familiar with the Young Museum Frankfurt
Workshops + Guided Tours: (registration on site)**

6 Workshops:

Papermaking, Letterpress Printing, Computer Lab, Jewelry,
Collage & Calligraphy, Historical Drug-Store

6 Guided Tours:

Family Trail „Collectors‘ Museum“, Family Trail „Frankfurt Once“,
Exhibition Young Museum, The city models of the Historical Museum,
Accessibility and inclusion in the museum

7:00 pm

Meeting at the museum for transfer to dinner

7:30 pm

Dinner (self-paying)

Apfelwein Wagner
Schweizer Straße 71
60594 Frankfurt

DAY 3**Thursday,
October 24****8:30 – 10:00 am****Breakfast together with HO! Board and General Assembly****10:00 am – 12:00 pm****Workshops at Frankfurt museums (registration on site)**

Frankfurt is well known in Germany for its row of museums along the embankment on both sides of the river Main and for its especially large variety of museums. 14 Frankfurt museums present their educational programs and activities for children and school groups in workshops to an international conference audience. The list of institutions ranges from several cultural-historical museums to the large Museum of Natural History and a number of art institutions:

Archäologisches Museum, Bibel Erlebnis Museum, Architektur Museum, Filmmuseum, Geldmuseum, Goethe-Haus, Museum Judengasse, Museum für Angewandte Kunst, Museum für Kommunikation, Kunsthalle Schirn, Naturmuseum Senckenberg, Städel Museum, Weltkulturen Museum, Struwwelpeter Museum

12:00 – 1:30 pm**Lunch break (self-organized)****1:30 – 2:30 pm****Session 5: Understanding Art**

Natural curiosity, powerful imagination and unbiased perception make children the ideal art audience. However, if we want children to value art, we must give them access to it early on in life.

This session focuses on various innovative approaches to introduce young visitors to art. In the presented projects, children get to experience art from multiple perspectives, taking on the roles of artists, art historians, art reviewers and restorers.

DAY 3

**Thursday,
October 24**



3:00 – 4:30 pm

Session 6: Children’s Museums in the 21st Century

Children’s museums, once designed as an alternative to the classical museum concept, are now confronted with a museum landscape in which children have become coveted costumers. While interaction and participation were once the distinct features of children’s museums, the hands-on principle now belongs to the standard repertoire of every state-of-the-art museum.

This impending loss of their prior exclusivity poses the question of the current relevance of children’s museums. How can children’s museums hold up against the rising competition of children’s programs in traditional museums? What are the strengths and the weaknesses of children’s museums compared to traditional museums? Together with speakers who will present their unique approaches on creating children’s museums for the 21st century, we will reflect on their unique selling propositions and reassess the functions of this very distinct museum type in today’s world.

6:00 – 8:30 pm

CMA-Award-Ceremony

Every year Hands On! International Association of Children in Museums and the European Museum Academy shortlist innovative high-quality children’s programs for the Children in Museums Award. Part one of the ceremony is a unique chance to learn from the best: The short-listed candidates for the Children in Museums Award 2019 will present themselves and their outstanding projects.

The second part of the ceremony takes place in the Frankfurt “Emperors’ Hall”.

Originally the coronation banquet of the freshly crowned Emperor of the Holy Roman Empire of German Nation took place in the Emperors’ Hall. Today it is the banquet hall for all important receptions: John F. Kennedy, the Dalai Lama and the victorious German national soccer teams have all been welcomed there, and signed the Golden Book of the City of Frankfurt. Here the presentation ceremony for the Children in Museums award will take place, accompanied by greeting addresses from public officials of the City of Frankfurt and CMA.

6:00 – 6:45 pm CMA Award nominees presentations (at the museum)

7:00 – 8:30 pm CMA Ceremony at the Emperors’ Hall

9:00 – 10:00 pm

Reception

DAY 4
Friday,
October 25



Collection-based cultural education

9:30 – 10:15 am

Keynote address: History conveyed through dilemma-based communication

By Marianne Bager, Den Gamle By, Arhus/DK

10:30 am – 12:00 pm

Session 7: Intangible heritage

In the face of growing globalization, intangible cultural heritage has become an important factor in maintaining cultural diversity. An understanding of the intangible cultural heritage of different communities helps with intercultural dialogue, and encourages mutual respect for other ways of life. But how can cultural institutions help children access this fragile form of cultural heritage?

Speakers from diverse cultural backgrounds share their unique takes on rendering intangible cultural heritage more tangible for children.

12:00 – 1:00 pm

Lunch break (at the museum)

1:00 – 5:00 pm

World Café

The World Café is a group interaction method fostering dialogue to gather collective knowledge of large groups. Our World Café is made up of 15-20 lightning talk presentations evolving around the focus topics of the conference: diverse audience(s) and social inclusion, collection-based cultural education, digital learning and beyond. Each speaker acts as host to his/her own round table. All lightning talks are simultaneously given and delegates will then have 30 minutes to discuss the presented idea. This pattern is repeated three times, giving delegates the opportunity to move from table to table and engage in unscripted dialogues with the table presenters. This session type provides a high level of interactivity between presenter and audience and often includes field-tested, living-use cases and examples. After the final round, each host presents the results of the discussions in an informal 3-minute talk.

DAY 4

**Friday,
October 25**



5:30 – 7:30 pm

Session 8: Focus on target groups

Even though we have witnessed a vast increase in high quality children-focused programs throughout the museum sector in past years, visitor segments such as toddlers, teens and twens, non-native speakers, refugees, and underprivileged families are often not served. This session is dedicated to programs for these underrepresented target groups and packed with inspiring best practice examples.

7:30 – 7:45 pm

Closing words

From 8:00 pm

Farewell Party

DAY 5

Saturday,
October 26



10:00 am – 2:30 pm

Study visits

Guided tours to Frankfurt museums and exhibition projects

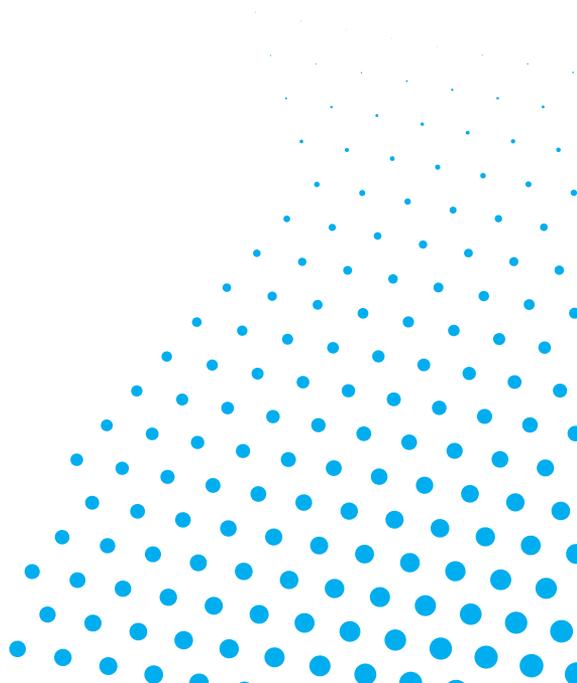
Tour 1:

Archäologisches Museum Frankfurt (Archaeological Museum Frankfurt) + Senckenberg Naturmuseum Frankfurt (Senckenberg Natural History Museum)

Tour 2:

Bibelhaus Erlebnis Museum (Bible-Experience-Museum)
+ DFF - Deutsches Filminstitut & Filmmuseum (German Film Institute)
+ Museum für Kommunikation Frankfurt (Museum for Communication Frankfurt)

Please note: some changes to the program are possible.



DAY 1 — Tuesday, October 22

Diverse audiences and social inclusion

2:10 – 3:00 pm **Keynote**

Daniela Krenzer,

advisor on anti-discrimination, Children's Office Frankfurt, Germany

Museums for all: Realizing cultural participation

Frankfurt is one of Germany's most diverse cities, and as such reflects the diversity of children all over the world. Many children here are members of minority groups; some children are from rich families, but many grow up in poverty. Most of these children do not face health issues, but there are some who do. What are their needs, their individual challenges, their wishes?

Drawing on local and global studies, the speaker provides data on key aspects of children's lives in Frankfurt and all over the world and presents the issues that many children consider relevant to their lives. She examines which of these issues might be shared among children from different backgrounds, and which might be specific to certain socio-economic factors. In her outlook for the future, the speaker combines this information with her institution's experience as a local lobbyist for children to suggest ways in which cultural institutions can engage with, support and encourage children in their area.

Biography

Daniela Krenzer studied Ethnology and Islamic and Middle Eastern Studies in Cologne and Edinburgh. In 2018, she joined the Frankfurt Children's Office, a municipal department focused on improving the quality of life of children in Frankfurt. Basing their work on the UN Convention on the Rights of the Child, the Children's Office organizes projects and campaigns, provides information and serves as a contact point for parents and others involved in taking care of children. Ms Krenzer focuses on anti-discrimination, human rights education and diversity.

Session 1, Part I

Diverse audiences & social inclusion

3:00 – 4:00 pm

Bettina Deutsch-Dabernig, Frida & freD, Graz (Austria)

The Graz Children's Museum FRida & freD has annually changing interactive exhibitions, with two parallel exhibitions for children between 3 and 7 years and one for children aged 8 and above; the themes are multifaceted.

When creating exhibitions, regardless of the exhibition's subject, the question of the skills of our target group is always on our minds. Which cognitive and motoric abilities and general knowledge do they have? And what happens, when this is not the case?

When we think about barriers and how to overcome them, we do not just talk about architectural measures, design and accessibility for all, like Braille and ramps for wheelchair users. What other barriers are there? And how can they be overcome? For example: what languages do we offer? What is the skin color of children pictured in the exhibition? Can all children financially afford to visit us? Or perhaps do all 35,000 visitors in each of our exhibitions have 35,000 individual needs?

Learning outcomes

In my presentation I focus on our approach of creating inclusive exhibitions. One of the major parts of the presentation is the conflicts of interests connected to inclusion. I outline these contradictions and the different positions, together with practical examples from our day-to-day work. Participants get realistic practical insights into our work, are made aware of the difficulties of achieving inclusion for everyone and receive further food for thought on the conflicts of interests when implementing inclusive exhibition.

Biography

Bettina Deutsch-Dabernig is the head of exhibitions at the FRida & freD Children's Museums Graz.

Bettina Deutsch-Dabernig, born in 1975, studied German philology and philosophy and specialized on children's and youth literature. She works as a head of exhibitions at FRida & freD – the Graz children's museum and curates and creates hands-on exhibitions for children. Additionally she develops interactive experiences for teenagers and young adults for CoSA – Center of Science Activities, Graz. She is also author of a series of non-fiction books for children.

Session 1, Part I DAY 1 – Tuesday

Diverse audiences & social inclusion

3:00 – 4:00 pm

Petra Katzenstein, Joods Kultureel Kwartier, Amsterdam (The Netherlands)

I ASK

How can we design accessible exhibitions and museums? How can we be “all-inclusive”? This suggests we have to be open to everyone. But what does that really mean? We need to know who these people are, in order to be able to include them. And what if the other does not fit in with our preferred way of thinking? Or even more difficult: what if the other is clinging to prejudices. We all need to form opinions and make judgments. Doing this helps people to create order in the complex reality they inhabit. Some judgments are taught to them as children or are determined by the group to which they belong. Judgments are valid when they are based on verifiable information. However, even valid judgments may be based on incomplete or simplistic information, making it possible for people to adjust or refine their perceptions when they learn or experience something new.

I will present the method I ASK, which was developed together with psychologists in order to support our staff in using a respectful way of encouraging visitors to open up to unfamiliar things, that may even conflict with their views. Our ‘being’ is what forms the bases for our ‘doing’:

I = Intention / A= Attitude / S = System View / K = Knowledge

Learning outcomes

- * The audience will be inspired by hearing about our method.
- * It will give them information about our way of including head and heart.
- * It shows a quite unexplored way of thinking about inclusiveness by many museums.

Biography

Petra Katzenstein was trained as a drama therapist and started her work as a tour guide in the Jewish Historical Museum in Amsterdam 34 years ago. She became a staff member, initiated a children’s museum and created it together with a team of educators and artists. In 2002 she became a member of the Management of the Jewish Cultural Quarter in Amsterdam of which the children’s museum is a part. She worked for many years on the development of the methodology I ASK, together with psychologists and trainers. At the moment she is involved in the core team of the development of the National Holocaust Museum in Amsterdam.

Session 1, Part II DAY 1 – Tuesday

4:30 – 5:30 pm

Jennifer Rehkamp, Karima Grant, Jenni Martin, Tanya Durand, Michael Yankovich, Association of Children’s Museums (USA)

How are children’s museums adapting to the needs of their community?

The panelists will discuss how their museums have engaged their communities around issues of social and cultural inclusion with the intention of creating safe and necessary places for children and families.

Tanya Durand, Tin Marin, Museo de los Ninos - The exhibit, My Body Belongs to Me, exemplifies how Tin Marin tackles difficult, but essential social issues affecting children.

Karima Grant, ImagiNation Afrika. The exhibit, Imaginer Dakar: La ville par ses enfants citoyens, the first exhibit made by and for children in Dakar, exemplifies the important role public spaces play in children’s development.

Jenni Martin, Children’s Discovery Museum of San Jose - A multi-year initiative, Common Ground, was launched to bring together groups of immigrant families to engage in cross-cultural dialogue about their experiences in the United States, resulting in two community created exhibitions.

Michael Yankovich, Association of Children’s Museums (ACM) - Cultural Competence Learning Institute, a program enabling museums to maximize the benefits of diversity within their workforce and improve their services offered.

Learning outcomes

- * Provide tangible examples of how museums can successfully engage diverse audiences
- * Have an open discussion about what diversity and inclusion means in different museums and in different communities
- * Identify some of the difficulties encountered when engaging diverse audiences

Biographies

Tanya Durand is executive director of the Children’s Museum of Tacoma. She created “Pay as you Will”-admission program for children’s museum in US. Envisioned 22-site outreach program “Play to Learn” which now serves 21 neighborhoods per week with free pre-school readiness programming. Funded and launched “The Muse: A Children’s Center”: a fully licensed child care center caring for 68 children each day. Manage staff through implementation of strategic plan, building the fund development program, meeting

Session 1, Part II DAY 1 – Tuesday

4:30 – 5:30 pm

earned income goals, strengthening the Museum's financial stability, and building and sustaining an engaged Board of Directors.

Mike Yankovich was unanimously chosen in May 2010 as the Museum's newest president. With over 20 years in the museum field, including time with the Denver Museum of Nature and Science and the Port Discovery Children's Museum in Baltimore, he is a natural fit for this cornerstone position. Mike joined the Children's Museum of Denver at Marsico Campus in 2003 and has served in a number of capacities. His focus on developing high-quality, interactive exhibits and educational programs has helped position the Children's Museum as the community's leading informal learning institution for young children. Mike is former President of the Association of Children's Museums.

6:00 pm Opening ceremony

Presented by:

Dr. Jan Gerchow (Director Historical Museum Frankfurt)

Greetings by:

Angela Dorn (Hesse State Minister for Higher Education, Research and the Arts)

Peter Feldmann (Lord Mayor of Frankfurt)

Susanne Gesser (Young Museum Frankfurt)

Jörg Ehtreiber (HO! President)

Video:

Children talking about „their“ museums – and what they would like to do there

Musical contribution:

Count Spacey

DAY 2 — Wednesday, October 23

Session 2

Approaching special needs audiences

9:00 – 10:20 am

Yolanda van den Berg, Miffy Museum at Centraal Museum, Utrecht (The Netherlands)

Social inclusion through physical accessibility

Miffy Museum actively strives to be a museum for all families and young children. It receives a great amount of feedback from visitors, including advice for additions or adaptations, which we frequently act upon. But the question arises: how do we weigh recommendations concerning a visitor with a specific type of disability?

In 2017 we therefore joined forces with a pilot project, supervised by the Dutch Foundation of the Disabled Child (NSGK), to test how socially and physically accessible we are to disabled people, and where improvements could be made. Two intensive visits by test groups of children with and without disabilities left us with a list of valuable tips; all well-discussed and substantiated by people from within the disabled community. Some adaptations have already been made. The larger and more costly changes will be part of our expansion and refurbishing plans for 2020, which give us an opportunity to further adapt. True social inclusion of the disabled can only take place when physical accessibility on all levels is taken care of first.

Learning outcomes

- * Working with the target group generates the most useable and valuable tips and advice, and also access to good (and bad) practices
- * People with different types of social and physical disabilities often benefit from the same type of facilities or adaptations
- * Social and physical inclusion is not just realized by adaptations in the facilities or the exhibitions, but mostly in the actions of the staff and the information on the website
- * Let visitors experience the same things together and ensure, that the aids or facilities to do so are in place.

Biography

Yolanda van den Berg is curator of the Collection Dick Bruna and the Miffy Museum at the Centraal Museum Utrecht. She combines her degrees in Education and Visual Arts with project management, concept development and over 25 years of hands-on experience in museum education, to shape content into attractive projects and programs for different target groups.

Session 2 DAY 2 – Wednesday

Approaching special needs audiences

9:00 – 10:20 am

Anki van Dassen, Den Gamle By, Aarhus (Denmark)

Knowledge for all – Creating a mindset

The open-air museum “Den Gamle By” and the Natural History Museum in Aarhus have worked for three years on the project “Knowledge and experiences for ALL children”. At both museums we have worked with teaching initiatives for ordinary school classes and for special needs schools/groups/classes. The good experiences have generated a new teaching method, integrating different methods aiming at better inclusion within the different levels and potentials of pupils in a class.

According to the new School Act in Denmark in 2013, pupils with special needs must be included in ordinary school classes. Since it is a challenge at a museum to reach and include all children in such a new and complex type of school class, the two museums have started designing new educational schemes and methods. The task is to combine our existing methods and experiences with teaching methods and courses that reach, enrich and include all pupils. It is our aim to let the new methods, and thus a new mindset, spread to all the courses we offer for school classes.

Learning outcomes

Drama, role play, hands-on activities and our new learning methods have an engaging and appealing effect on all pupils. As their ability to concentrate and learn improves, they overcome anxiety and socialize with classmates whom they normally would not interact with. Thus inclusion takes place both on an intellectual and a social level.

Biography

Anki van Dassen, MA in French and English, museum educator and developer of museum teaching programs for 14 years at Den Gamle By. Responsible for teaching programs for children with special needs. Advisor for museums wishing to bring inclusion in teaching into focus.

Session 2 DAY 2 – Wednesday

Approaching special needs audiences

9:00 – 10:20 am

Olaf Peters, Dutch Open Air Museum, Arnhem (The Netherlands)

Developing school programs for special needs group

How to remodel a regular educational project into a special needs program?

The Dutch Open Air Museum wants to be a museum for everyone, including children with special needs. How can we improve the suitability of our museum for this group of children? One way of doing this is the development of special needs school programs. In the past we reshaped two regular school programs into three special needs projects.

How is this done? What are the difficulties? Where is particular attention necessary? What have we learned? Why would it be necessary to buy a special font? Was the reshaping successful? To answer this last question: Yes! Many schools with children with special needs book these projects, and we are proud to say that a vast majority deeply appreciates the projects. Answers to the rest of the questions will be given in this presentation.

Learning outcomes

Viewers will learn which aspects need extra emphasis in developing programs for special needs groups. Lessons learned will be shared, as well as tips and tricks.

Biography

Olaf Peters works as an educational concept developer in the Dutch Open Air Museum. In the past years he has developed a wide range of different school projects as well as programs for families/children. The topics vary from child labor to bread, from Dutch history to architects. Designing projects for special needs groups was a beautiful challenge.

Session 2 DAY 2 – Wednesday

Approaching special needs audiences

9:00 – 10:20 am

Ellen Schweizer, Kerstin Wallbach,
Stiftung Deutsches Technikmuseum, Berlin (Germany)

How to design a permanent exhibition accessible for visually impaired and blind visitors

In January 2019, the Deutsches Technikmuseum reopened its newly designed permanent exhibition on writing and printing technology, with a special focus on accessibility for blind and visually impaired visitors. The fundamental goal of the redesign was to include printing processes that were primarily used for graphic printing. The implementation of a consistent graphic and exhibit level was another key objective. This was to include complete Braille lettering in combination with audio stations, which would enable blind and visually impaired visitors to access content independently and spontaneously at any time. Tactile objects were developed as added-value exhibits and became part of the new narrative.

In addition to these design aspects, conservation, construction and public procurement issues also had to be taken into account.

The exhibition was remodeled in cooperation with gewerkdesign, schweizergestaltung and Tactile Studio. Our presentation concept: We follow two young visitors (10 and 12 yrs old) through the exhibition in a short video.

Biographies

Ellen Schweizer works as a self-employed designer for inclusive products in Berlin. She is founder of the NPO/NGO Anderes Sehen e.V. that focuses on the early development for blind people. She is also co-founder of the initiative #goinclusive that supports among other things museums with their concepts on inclusive exhibition design especially for blind visitors. She was speaker at TEDxBerlinWomen.

Kerstin Wallbach holds a master's degree in History and Cultural Communication. She started work at the Deutsches Technikmuseum in 2003 with a graduate trainee program in the department of papermaking and print technologies. After a temporary appointment at the Humboldt University Berlin, she came back to the Technikmuseum and realised different projects within the area of educational programmes, administration and museums exhibitions. Her latest project was the redesign of the permanent exhibition on printing technology.

Session 2 DAY 2 – Wednesday

Approaching special needs audiences

9:00 – 10:20 am

Jožica Trateški, Museum of Recent History, Celje (Slovenia)

Accessibility of cultural heritage in exhibitions programs – Look at our museum, too!

The Museum of Recent History Celje is a regional museum that takes care of the mobile cultural heritage, housing it in many museum collections, two of which are part of Children's Museum Herman's Den. With their stories, the exhibited museum objects clarify the past and help us to understand the present. The museum is a place of discovering, learning and socializing. All exhibition areas of the museum are accessible to physically handicapped and disabled persons. The Children's Museum Herman's Den is adapted to the blind and visually impaired. Two permanent exhibitions of the museum are accessible to deaf and hard of hearing in sign language.

We prepare a variety of programs for our visitors, with the focus mainly on our youngest museum audiences. Workshops for children are the most booked programs at the museum and creativity is always related to the exhibited heritage that inspires and educates us. The museum is well-connected with many partners in the local area as well as with different museums at home and abroad.

Biography

Jožica Trateški is a History and Sociology Professor. She has been connected with the Children's Museum Herman's Den since its opening in 1995. Beginning her work there as an animator, she is today a senior curator taking care of two museum collections, preserving and retaining cultural heritage, researching and preparing exhibitions for children and programs for visitors. Her aim is to make children's museum contents accessible to the public and to connect her museum with other museums in Slovenia and abroad.

Session 2 DAY 2 – Wednesday

Approaching special needs audiences

9:00 – 10:20 am

Caomhán Mac Con Iomaire, National Gallery of Ireland, Dublin (Ireland)

Child focused autism friendly initiatives at the National Gallery of Ireland

This presentation will focus on collection-inspired, sensory-friendly art making workshop sessions aimed at children with autism between age 4 and 10 at the National Gallery of Ireland. These activities take place throughout the year and aim to provide children who struggle with their sensory environments with a positive museum experience.

I will lay out the steps taken to deliver a successful sensory friendly session. This involves preparing families for their trip to the Gallery by sending them our Social Guide. This is an illustrated information sheet that outlines what to expect during their visit. I will also speak about how facilitators tailor their tuition to cater for these groups.

Lastly, I will refer to a key part of the initiative: creating a bespoke sensory space in an existing Gallery room. This involves closing rooms within the Gallery to other visitors in an effort to provide more comfort by minimising distraction and noise.

Learning outcomes

I will relay to the audience how including programmes for autistic children can lead to a greater enjoyment of the Gallery building and the collection. I will also outline what I believe to be the key elements when planning and putting sensory friendly workshops into practice.

Biography

Caomhán Mac Con Iomaire is an Access and Facilitation Administrator within the Education Department at the National Gallery of Ireland. He manages the development of bespoke programmes for individuals and groups with accessibility requirements with the aim of ensuring that the education programme is inclusive for all visitors. His main focus in recent years was to expand the offering for those with sensory needs and for visitors who live with dementia.

Session 2 DAY 2 – Wednesday

Approaching special needs audiences

9:00 – 10:20 am

Michael Hansen, SMK Danish National Gallery, Copenhagen (Denmark)

SMK for all

In a two-year project, we here at SMK work with a larger group of boys and girls with autism. I would like to tell you about this work, and how we seek to give this audience a good museum experience. SMK has an overall objective, which is called „SMK for all“. All people must have the opportunity to have a memorable experience together with the art at SMK. Although we also make great efforts for adults with special needs, in my presentation I will focus on SMK's efforts towards children with special needs.

Biography

Michael Hansen is artist and head of the creative workshop at SMK.

Session 3 DAY 2 – Wednesday

Inclusion through design & participation

10:50 – 11:50 am

Laurent Carrier Toboggan, Toboggan Design (Canada)

Designing all children and families

Children's museums and science centers have always needed to be thoughtful about inclusion because they serve multi-aged audiences that have a wide range of interests and abilities. Over the years, the notion of inclusion and accessibility has evolved enormously to encompass a much broader definition of what it means to be welcoming to all. One thing however has not changed: creating an inclusive and accessible museum experience cannot be done as an afterthought to the design process, and relies on a true collaboration between the museum, its consultants and suppliers. Toboggan Design will share its experience in working closely with both the Canadian Children's Museum (CCM) and the Canada Science and Technology Museum (CSTM), and will explore how parents and caregivers are being more and more considered in the planning of museum experiences for children.

Biography

Laurent Carrier Toboggan co-founded Toboggan in 1999, a creative studio that designs and develops playful and mindful interactive experiences, objects and environments. Over the years, Toboggan has helped organizations create exhibitions and museums for children, in establishing a vision for their project and bringing that vision to life. Laurent is an experience and exhibition designer recognized for his innovative approach, centered on creating memorable immersive and engaging museum experiences for people of all ages and backgrounds. He is also engaged in mentoring start-up organizations

Session 3 DAY 2 – Wednesday

Inclusion through design & participation

10:50 – 11:50 am

Lisa Leblanc, Canada Science & Technology Museum, Ottawa (Kanada)

Inclusive and accessible exhibition design

Both the Canadian Children’s Museum (CCM) and the Canada Science and Technology Museum (CSTM) have worked with Toboggan Design to create vibrant, inclusive and accessible exhibitions for youth. This panel will discuss the importance of accessibility and inclusion in their museums and in exhibition design, and how these principles underlie the need to reach all Canadians. The accessibility principles of the new Zoom gallery at the CSTM will provide a launching point to discuss the commitment to accessibility and inclusion at the museum. Recent projects, like STEAM effect internships, highlight other social inclusion initiatives for teens from underserved communities, who spend 10 hours a week at the museum engaged in STEAM activities, leadership skill development, and hands-on learning opportunities during an intensive 12 week period. New initiatives also include the museum’s upcoming pilot project with the Ottawa Children’s Treatment Centre to mainstream 10 children on autism spectrum into their summer camps. We will also discuss the future development of the CSTM park, a 10 acre greenspace in the industrial city centre where the museum is located, a plan for a fully accessible, STEAM themed park for the surrounding community.

Biography

Lisa Leblanc became Director General of the Canada Science and Technology Museum in October 2018. Before joining Ingenium, Lisa worked as Director, Learning and Canadian Children’s Museum Renewal at the Canadian Museum of History. Prior to this, she was responsible for program development and visitor experience of the Canadian History Hall at the Canadian Museum of History. Lisa was also part of the team that developed the new Canadian War Museum. After the Museum opened in 2005, she was responsible for its visitor experience and program development.

Session 3 DAY 2 – Wednesday

Inclusion through design & participation

10:50 – 11:50 am

Nathalie Rheault, Canadian Children’s Museum at the Canadian Museum of History, Gatineau (Canada)

Redesigning a welcoming and barrier-free Museum for families

The Canadian Children’s Museum has been a popular destination for families to play and learn for the past 30 years. It is a place developed around a central theme -The Great Adventure - where young visitors travel the world taking part in activities that promote intercultural understanding. Much has changed in the way children and families visit, learn and interact and to continue to meet the needs and expectations, the museum is undergoing a complete renewal of its exhibition space. As the museum’s understandings and practices are evolving throughout the renewal, consulting with the public, stakeholders and other institutions such as the CSTM are key in creating a shared understanding and in being positioned as a world class inclusive and accessible children’s museum.

This panel will discuss the process of how the museum and Toboggan Design, in compliance with the Accessible Canada Act, are committing to developing a welcoming and barrier-free atmosphere for all.

Learning outcomes of all three talks:

- * Gain insight into planning and applying accessibility features in their exhibitions
- * Gain knowledge of working with community groups, and adapting planning and practices to audience needs
- * Better understand how to consult, nimbly, deeply, and repeatedly with audiences and stakeholders in project development
- * Take away accessible design thinking methodology to apply in their own projects

Biography

Nathalie Rheault has been with the CMH since 2003. She is the Creative Development Specialist overseeing the visitor experience for the Canadian Children’s Museum Renewal Project. Nathalie developed numerous public and school programs before joining the Museum’s Visitor Experience division where her focus turned to exhibition development. She was part of the team that created the Canadian History Hall, Canada’s most comprehensive exhibition of Canadian history. These experiences combined with her prior work in the field of interpretation have contributed to her very audience-centered approach.

Session 3 DAY 2 – Wednesday

Inclusion through design & participation

10:50 – 11:50 am

Hanneke Kempen, Hanne Marckmann, Maritime Museum Rotterdam (The Netherlands)

The inclusive exhibition: How co-creation drastically changed the educational design and content of our exhibition Sea Monsters

On various occasions we invite our audience to actively participate in the design process of our exhibitions. In this talk, we will give an example on how this drastically changed the educational content of our family exposition Sea Monsters (4+). During the design process of Sea Monsters we put together a focus group of seven very diverse families from Rotterdam. We invited them for six elaborate sessions to our museum to co-create the exhibition with us. This collaboration had an impact on the maritime stories we decided to use for the exhibition, and even led to a cooperation with another museum in Rotterdam (the Natural History Museum), which began to offer the biological content these families expected in the exhibition. It also influenced the form of the educational activity: The families were very clear about preferring an overarching activity throughout the exhibition (a sort of ‘mission’) above multiple separate activities (like several small games or interactives).

Learning outcomes:

The co-creation process made our own design process more inspirational and surprising, leading to new cooperations. Although we think we know what our audience likes, we were surprised by some of the choices they made in the educational content.

Biographies

Hanne Marckmann is a project leader for exhibitions at the Maritime Museum Rotterdam. **Hanneke Kempen** is an educator at the same museum. In the Maritime Museum Rotterdam, you can discover the enormous effect shipping has on our daily lives. The museum is in one of the oldest and largest museum harbors of the Netherlands. Hanne and Hanneke both have a huge amount of practical experience in designing and co-creating playful and educational content for children of all ages in different museums in the Netherlands.

Session 3 DAY 2 – Wednesday

Inclusion through design & participation

10:50 – 11:50 am

Joanne Drum, National Gallery of Ireland, Dublin (Ireland)

Including homeless families – Early Years workshops from the National Gallery of Ireland

This talk will introduce the Early Years initiative at the National Gallery of Ireland, and will focus on our offsite projects, working with some of the most disadvantaged and vulnerable children in our society. The Gallery's early years' sensory workshops focus on the collection and exhibitions, and encourage families with young children to experience the gallery on their own terms. Using our expertise in this area, we have examined the barriers – visible and invisible - to inclusion for those who were not interacting with the Gallery. This presentation will cover two offsite projects. The first at a local community resource centre, where we worked with disadvantaged families, and the second at the Respond Family Hub, an emergency accommodation centers for homeless families in north Dublin city.

This talk will give details on the workshops, as well as information on the materials used, and the impact on the babies, toddlers and carers who take part.

Learning outcomes

This talk aims to encourage colleagues to work with early years if they don't already. If they do, it offers new ways to approach this audience. It will give clear examples of successful projects. Information on materials used, artist methods, and participant impact will also be shared.

Biography

Joanne Drum is Education Officer for Adults, Families and Administration at the National Gallery of Ireland in Dublin. Facilitating access to the collection for diverse audiences is one of the education team's main objectives. With this in mind, Joanne established Early Years programming at the Gallery for babies and toddlers in 2013. This has now become a core component of the public program. Since 2017, she has brought these sensory workshops offsite, focusing on vulnerable and disadvantaged families, including homeless families.

Session 3 DAY 2 – Wednesday

Inclusion through design & participation

10:50 – 11:50 am

Marianna Karttunen, Museum of Technology Helsinki (Finland)

The Ghost and the Invention Device: developing a learning environment for technological education for early childhood and primary education

How can museums act as a vehicle for children's creative learning and what kind of design principles can help us to develop museum exhibitions as places of interaction and play?

The exhibition *The Ghost and the Invention Device* (Nov 2019) will be an interactive and child-centred learning environment with versatile learning methods. The environment together with authentic museum objects supports children's creative museum engagement and inspires them to observe and understand technology as part of their everyday life.

The roots of the exhibition is the Kids, Museums and Technology project (2013-2015, funded by the Finnish Ministry of Education and Culture) in which researchers (Learning Futures research group in Department of Teacher Education University of Helsinki), museum staff and early educators designed, tested, evaluated and redesigned together a learning environment and its functions. This diverse method, which integrated the ideas of the children into the development of the museum as a learning environment, is a new way to produce activities for children in the museum.

Biography

Marianna Karttunen, MA in European Ethnology, works as a museum educator at the Museum of Technology, Finland.

2013-2015 Karttunen worked as a project manager in the Kids, Museums and Technology program, developing technological education for pre-schoolers. Karttunen has 15 years of experience in museum pedagogy, technology education, workshops and events as an educator, producer and guide.

Session 3 DAY 2 – Wednesday

Digital learning & beyond

1:30 – 2:15 pm **Keynote**

Mathias Prinz; machina eX (Germany)

eXploration: Live games in exhibitions

With the rise of personal computing, the internet and smart devices, our reception of culture has shifted our focus towards interaction. Mainstream cultures rising interest in (computer-) games seems like a fitting development: Games are the art form of interaction in the same sense that literature is the art form of language. The ambition of the artist collective machina eX is to bring the modes of interaction formed by digital media back into real life spaces. While the group has carried out most of its works in theater, some recent works have been made in cooperation with museums to be fit into exhibition spaces. In the talk we want to look into the experiences made, the challenges exhibition space presents for a gamedesigner, and the possibly promising ways in which games can help museums with grabbing their audience and conveying their topics.

Biography

Mathias Prinz is a musician, gamedesigner and theatermaker. Since 2010, he has been developing real-life computergames with the artist collective machina eX. While the group has its home in the independent theater scene, in recent years the group has developed an interest in adapting its formats to exhibition venues such as art galleries and museums. In the wake of this interest, the production ›Expedition Fieberwahn‹ has been realized with the Naturhistorisches Museum Bern, another Production ›CARETAKER‹ is currently being made in cooperation with Futurium Berlin.

Session 4 Part I DAY 2 – Wednesday

Digital learning & beyond

2:15 – 3:45 pm

Anna Zembala, Katholische Hochschule Nordrhein-Westfalen (Germany)

Digitalization and learning

There are different museum theories and there are different learning theories. George E. Hein discussed theories of knowledge and theories of learning to establish a theoretical base for museum education. However, in times of digitalization and new theories of learning we should think about a next step of these long-served theories of museum education discussion.

Together we will also take a look at pieces of media art to show that
* in the past we have had a lot of ideas from this creative art's field and
* which new art projects might be inspiring for learning in children's museum.

Biography

Anna Zembala is working at the Catholic University of Applied Services in Cologne as a professor for culture studies and media education. She focuses on learning in museums through visual media. Her research and academic work supports the acquisition of personal and social competences in out-of-school education and lifelong learning. Her newest publication is about children's museums in the USA.

Session 4 Part I DAY 2 – Wednesday

Digital learning & beyond

2:15 – 3:45 pm

Barbara Dierksen, Hannah Schreier, Deutsches Filminstitut und Filmmuseum, Frankfurt (Germany)

„Be ready to change“ – „Multimediaguide“ and „MiniFilmClub“

The DFF has taken a special path in producing a digital exhibition guide: its multimedia guide has been in development for three years and involved 60 young people. This change of perspective enabled the museum to draw important conclusions in better understanding young people's views. But what does that mean for museum practice? How do you manage to engage a diverse group of children and adolescents in a long-term cultural project? In tandem with educators, the DFF has been working increasingly with the target group of 4-6 year olds around the format „MiniFilmclub“ for five years now. The project builds on the magic of the film experience in the cinema: small groups of 8-10 children come to the DFF cinema, watch short art and experimental films and become creative after the screening. Two different model projects from our education department show the range of our work from the pre- and early history of film and cinema to the digital techniques and exhibition possibilities; from analogue to digital.

Biography

Barbara Dierksen is a film and literary scholar and pedagogue. Her work includes collaboration on exhibitions, events and projects in the Deutsches Filmmuseum Frankfurt. For more than 20 years she has also been active as a cultural manager and curator. Since 2014 she works in the film education department in the DFF- Deutsches Filminstitut & Filmmuseum, where she was the project manager of the pilot project “multimediaguide”.

Hannah Schreier studied theater, film and media studies, art history as well as children's and youth literature in Frankfurt and Paris. Since 2013 she has been working at the Deutsches Filminstitut & Filmmuseum in the field of museum- and film education. Her focus is on aesthetic film education for young children from 4-6 years.

Session 4 Part I DAY 2 – Wednesday

Digital learning & beyond

2:15 – 3:45 pm

Christiane Thenius, ZOOM Children’s Museum, Vienna (Austria)

Coding unplugged. Media literacy and digital education for preschool children

Children’s everyday life is increasingly influenced by new technologies and digital tools. There is a tendency to already begin using computers and tablets in kindergartens. How does ZOOM Children’s Museum respond on this social development?

The presentation introduces the experiments with a new workshop format “Coding unplugged for preschool kids”, and describes the way ZOOM connects children’s inquiring, exploring, playing and creativity with digital education.

Learning outcomes:

Insight in a pilot workshop program

Biography

Christiane Thenius is Archaeologist and Cultural Manager; she is head of marketing at ZOOM Children’s Museum since 2003 (focus on new media). Project Management at ZOOM Children’s Museum since 2000 (focus on science communication). Research work within a research project on animated films produced by children at ZOOM Animated Film Studio (2005 – 2006). Studies of Archaeology, Ancient History and Cultural Management, University of Vienna.

Session 4 Part I DAY 2 – Wednesday

Digital learning & beyond

2:15 – 3:45 pm

Benedikt Hochwartner, Mumok, Vienna (Austria)

Modern art and the art of coding–mumok Scratch Lab

The presentation will convey concepts and practice of regular coding courses in modern and contemporary art museums. Creative coding and art education can form a powerful bond to provide opportunities for each individual child to unlock their inherent creative potential. mumok Scratch Lab is a combination of hands-on coding lab experience, weekly visits to current exhibitions and an overall media competence training by providing regular museum classes. By translating the ideas and concepts of the art presented in mumok exhibitions into individual code-applications, children are inspired to find new perspectives and learn new ways of expressing their ideas. The line between creatively working with analogue and digital techniques gets blurred and even students who considered themselves “not tech savvy” experience a seamless transition between both styles. Students get used to expressing themselves with technology just as easily as they would do with brush and pencil or voice. The children are free to create with all the ideas and stimulation they get from visiting the exhibitions and experiencing different styles of art in the museum’s collection.

Learning outcomes

Insight into practical solutions to build creative coding courses in a non-formal art education space. How to inspire children of all backgrounds and interests to work together and dive into creative coding as an expressive tool. How to teach coding through modern and contemporary art and vice versa.

Biography

Benedikt Hochwartner has been art educator for the art education department at mumok, the museum of modern art Vienna since 2018. His responsibilities center on the implementation of digital practices and creative coding. In his prior function as Program Director for MindDance, he gathered experiences managing, conceptualizing and teaching digital curriculums in the US and in Austria as well. He is currently instrumental teacher for double bass at the American International School Vienna and a member of the Vienna Jeunesse Orchestra.

Session 4 Part I DAY 2 – Wednesday

Digital learning & beyond

2:15 – 3:45 pm

Martine Blijdorp, Hanne Marckmann, Museum Boijmans van Beuningen, Rotterdam (The Netherlands)

How furry robot dogs increase ownership of the art for children in a classical art museum

Every year a Children's Advisory is appointed to advise the museum on how to make the museum more inclusive to children. The Children's Advisory in 2018 recommended creating an interactive robot tour for families in order to increase involvement with the art in the museum for this target group. Together with design studio Go Wonder, the children started a design process in which they jointly built two furry robot dogs, named Kate and Buddy. These pet guides can sit on your arm and talk about the paintings. They are activated by beacons and are interactive: the robot dogs ask questions that you can answer by petting them on their nose or back. The educational content of the dogs was created by the children. At the moment the dogs are deployed in a pilot that shows promising results, proving that fun, fur and interactivity does indeed lead to an increased feeling of ownership of the art by children.

Learning outcomes

Due to fun, fur and interactivity robot dogs as tour guides create a feeling of ownership of the art by children.

Biographies

Martine Blijdorp is head of the Children's Advisory at the Boijmans Van Beuningen Museum in Rotterdam. For a period of at least four years, the museum has created a Children's Advisory Board that will contribute to discussion about the museum's policy, programming and identity.

Hanne Marckmann is Chief Furware Officer at Go Wonder. Go Wonder creates educational robots for museum and other institutions. In this project they worked together on making robot dogs as interactive tour guides for children.

Session 4 Part I DAY 2 – Wednesday

Digital learning & beyond

2:15 – 3:45 pm

Juliana Joó, Budapest Museum of Applied Arts (Hungary)

How to use digital technologies to develop suitable children’s programs for exhibitions originally designed for adults

In my presentation I would like to focus on digital learning as a tool for cultural education, using innovative educational formats. The collection of my museum consists of furniture, ceramics, metalwork, textile, costume and contemporary design. The best practice will show how we can make a boring exhibition about Marcel Breuer’s life interesting with the help of animation technique. Everybody knows that an architect’s life can be very boring, and an architecture exhibition with the typical “photos and the same chairs and tables” will not be too interesting for children. But Marcel Breuer’s life was an exception, partly because he invented the first all-tubular steel chair. During the session(s) the children wrote and drew a story about Marcel Breuer and the tubular steel chair in the exhibitions, then they worked in groups and used GIF and stop motion technique. The final outcome was an animation film that the children drew and narrated. This film was then shown during the exhibitions.

Learning outcomes

We wanted to show children how to successfully use digital gadgets and devices, like the mobile phone or a tablet. Marcel Breuer’s life can be presented as a good example to children, as he was always able to get up and start again after failures in life.

Biography

Juliana Joó studied art history and did her PhD at the faculty of Education and Psychology at Eötvös Loránd University. Her research was on the German and Hungarian museum-pedagogical methods, techniques and trends. She has worked as a museum teacher since 2007 and has been head of the Education Department at the Museum of Applied Arts since 2016. She organizes school programs, family days, workshops, courses, gallery tours and regularly oversees programs for nursery, primary and secondary schools. She invented and introduced hands-on objects and other interactive areas to the exhibitions and creates booklets for children.

Session 4 Part I DAY 2 – Wednesday

Digital learning & beyond

2:15 – 3:45 pm

Laura Kathrein, Jane Winchell, Peabody Essex Museum, Salem, Massachusetts (USA)

Creating exhibition experiences that foster imagination and a sense of belonging

The PEM is a museum of global art and culture that celebrates creative expression and strives to create transformative experiences. The goal of our new “Pod” in the Art & Nature Center is to foster a sense of belonging in nature, particularly for children and their caregivers, through multisensory and inclusive experiences. The Pod is an object-based exhibition space that layers audio, visual, tactile, olfactory and participatory elements to emphasize interactivity and activate imagination. Image-rich digital interfaces and handouts are designed to increase accessibility for our preliterate/non-English speaking visitors and also to help motivate visitors to extend their visit outdoors. Artist Laura Kathrein’s two-part dance installation manifests our approach in the Pod: iEmbody Nature is a wall projection of 26 videos showing her embodying sites across the region.

Learning outcomes

- * Consider touchstones to developing inclusive exhibitions/experiences.
- * Discover how multisensory and participatory methods can enhance accessibility.
- * Explore movement as a means to fostering connection and empathy among diverse learners.
- * Understand the potential for short film and digital media as tools for engagement in a museum setting.

Biographies

Jane Winchell is director of PEM’s intergenerational Art & Nature Center and curator for “The Pod”. She has curated more than 15 interdisciplinary exhibitions on myriad topics at PEM. Her background is in the sciences and the performing arts.

Laura Kathrein is an educator and artist specializing in environmental and site-specific dance. Her experiences in outdoor adventure education, natural sciences, and dance have informed her work of using movement to encourage empathy and connection with the natural world. She has a BS in Outdoor Adventure Leadership and an MEd in Community Arts and Education.

Session 4 Part I DAY 2 – Wednesday

Digital learning & beyond

2:15 – 3:45 pm

Anna Codazzi, Explora – The Children’s Museum of Rome (Italy)

FabLab

Made in Explora is the new kids’ fablab, inspired by tinkering, making and the fablab movement open at Explora, the children’s museum of Rome. The space is the result of the Creative Europe funded project, CREATIVE MAKERS: kids’ fablab for letterpress & printing inspired by tinkering and making and is the result of almost 2 years of work and research about the fascinating world of letterpress printing, rediscovered through our key fundamental educational approaches. The purpose is to create an open dedicated space for kids, schools and families, where they can experiment with letterpress printing in hands-on workshops, encourage them to rediscover manual skills and learn new approaches and technologies. Explora has produced an Audience Development Plan, working with existing and potential audiences: children, school teachers, families, students, adults and companies’ employes – identifying new business opportunities.

Learning outcomes

- * Support and inspire pre-primary and primary school teachers with innovative trainings and practical workshops, enriching and complementing the traditional way of learning, to be continued at school
- * Bring the world of letterpress printing and our Made in Explora workshops outside the museum, through dedicated portable equipment, enriching our outreach programs for peripheral schools and communities
- * Co-design and co-develop entertaining projects based on letterpress printing and craft techniques revised with modern technologies and educational approaches for corporates and private sponsors, interested in the learning-by-doing methodologies

Biography

Anna Codazzi graduated in International Sciences and European Institutions, she holds a Master in European Studies. She works as Project Manager at Explora, the Children’s Museum of Rome, where she identifies national and EU calls for proposals, creates networks with partners, develops and coordinates projects. She has been cultural projects involving educators and audiences from diverse fields (printing, refugee integration, dance and technology, freedom and identity).

Session 4 Part II DAY 2 – Wednesday

Digital learning & beyond

4:15 – 5:15 pm

Maren Krumdieck, Science Museum Group (UK)

Wonderlab

Continual research and knowledge sharing allows the Science Museum Group to ensure that its approach to informal learning and gallery development is always delivering best practice.

We have been working with King's College London and BP to define and measure science capital, and to devise effective ways to increase it. This research project, Enterprising Science, focuses on young people and how their interests and career choices are shaped.. This research confirms that informal STEM experiences have a deep and sustained effect on people.

The Wonderlab galleries at the Science Museum in London, and Science and Media Museum in Bradford, are the best examples of this pioneering research. Our session will focus on best practice across the Science Museum Group in relation to the development of our exhibitions. How partnerships and knowledge sharing support us in ensuring that we are always delivering best practice. And how we share this with others through dedicated training for teachers and STEM professionals at the SMG Science Academies.

Biography

Maren Krumdieck as the Head of Cultural and Commercial Partnerships for the Science Museum Group is leading a new team that is focused on building new partnerships through the museum's touring exhibitions offer, by sharing expertise through consultancy work and by creating long lasting relationships through science engagement training worldwide.

Maren joined the Science Museum Group early in 2018 as Head of Touring Exhibitions and the museum's consultancy activities were soon added to her remit. Projects here have led to supporting the delivery of interactive galleries internationally. Prior to the Science Museum she was leading on international partnerships in the Touring Exhibitions team at the Natural History Museum. Maren has extensive experience in working internationally in the museum and heritage sector and has proactively been building partnerships nationally and internationally in this sector for over 15 years.

Session 4 Part II DAY 2 – Wednesday

Digital learning & beyond

4:15 – 5:15 pm

Frantz Lucien Jr., Intrepid Sea, Air and Space Museum, New York (USA)

Virtual Fieldtrips: Connecting Cultures and Breaking Barriers

At the Intrepid Sea, Air and Space Museum, we've instituted a multitude of programming, with the purpose of breaking social barriers and fostering the exploration of culture — on the ship, in the greater New York City community and across the globe.

Our Community Engagement team seeks to create authentic museum experiences for individuals and groups who wouldn't be able to otherwise have them. For over 10 years, we have invited families living in transitional housing in New York City to visit the museum, where our education staff uses our collection of World War II, Vietnam War and Cold War era artifacts to promote the awareness of science, history and service. We also conduct programming for individuals in non-traditional school settings. All of these programs allow us to take Intrepid's history beyond the steel, enabling us to dynamically connect with diverse audiences. We also created a distance learning program: The Virtual Fieldtrips support our mission, while creating a unique cultural exchange between students and our educators. This online program highlights objects and spaces within the Museum and invites individuals to ask questions, make comments and share stories.

Learning outcomes

- * Methodologies and best practices when collaborating with agencies who work with underserved populations.
- * Using virtual fieldtrips as a tool to promote education and culture
- * Successes and challenges within these programs

Biography

Frantz Lucien Jr., Manager of Interactive Experience and Family Engagement, Manage employees and volunteers in educational programs in the museum's interactive spaces. Conduct school programs for various ages and grades and off-site education programs. Create, train and conduct programming for the distance learning initiative at the museum. Create and implement evaluation methods for programs. Plan, organize, and conduct large-scale events for families in transitional housing. Plan, train and conduct family programming, large-scale educational events at the museum as well as educational public demonstrations.

Session 4 Part II DAY 2 – Wednesday

Digital learning & beyond

4:15 – 5:15 pm

Irma de Vries, Rijksmuseum, Amsterdam (The Netherlands)

Rijksmuseum Escape Game

We would like to share our experience with developing the Rijksmuseum Escape Game. One of the goals was to provide a new and innovative way to experience the museum and its collection. We wanted to speak to a new, younger and more diverse audience and make them feel connected to our museum. The Escape Game combined the principles of an ‘escape room’ with the Rijksmuseum building and collection: participants work together in teams to look for clues and solve challenges hidden and spread around the museum. The Escape Game was also meant to offer an educational product for families with teens, as well as for an international audience. There were two versions of the game: An ‘expert’ level and a ‘discoverer’s’ level developed especially for families with children from the age of 6 and up.

92 percent of the participants indicated they had come to the Rijksmuseum especially to play the game, a third were first time visitors. These numbers suggest that the concept of the Escape Game might be an interesting way to reach out to new audiences.

Learning outcomes

- * It is possible to reach out to a new and younger audience with a product that offers familiarity and playfulness while simultaneously connecting them with the museum.
- * The game provided a reason to visit and gave people confidence that they would have a fun time with their friends and family. It was designed not to impose educational goals, but nevertheless conveyed information and knowledge in a very unconscious manner.

Biography

Irma de Vries has worked as a senior education executive for the Rijksmuseum Amsterdam since February 2019, where she is responsible for the educational policy, plans and products for the target group families and children. She has worked as a project manager for several cultural institutions, f.e. the Stedelijk Museum Amsterdam. She aims to create innovative educational products for families and children, connecting them with the museum and its collection and engaging them in a playful and meaningful way.

Session 4 Part II DAY 2 – Wednesday

Digital learning & beyond

4:15 – 5:15 pm

Stefanie Sfingopoulos, Teseum, Tongeren (Belgium)

How to make a museum interesting for children and youngsters

Dull? History, archaeology, religious heritage - as the opposite of appealing? It was certainly the case for a teenager-blogger, who was dragged along by her aunt to visit the site. Although: "...that turned out to be an unexpected top seller...".

Different choices underpin the design of the museum. First of all, we opted for embedding heritage in its broader socio-cultural, economic and political context, thus widening the horizon and connecting it with the present. Secondly, we chose a multiperspective approach, thus involving actively experts in various domains. Thirdly, we identified kids (6-12) and teens (12-16) as specific target groups, equal to adults, thereby developing specific age group related tools. For kids, the discovery of the treasury of the Teseum is conceived as an interactive treasure hunt on iPod. Teens on the other hand are interactively confronted with their views on the world starting from our museum collection. The archeological site offers specific programs for kids and teens as well, as imaginary peers lead the way with an audiotour.

Learning outcomes

Kids and teens will have:

- * a pleasurable experience during the guided tour (affective)
- * develop curiosity about and interest in history (attitudes and values)
- * learn about themselves, others and the world (identity)
- * acquire insight into the ways in which people in the present address the past (knowledge and understanding)
- * learn to critically analyze representations and stories of the past (skills)
- * learn to connect the past, present and future (skills)

Biography

Stefanie Sfingopoulos obtained her master's degree in History at the Vrije Universiteit Brussel (Free University of Brussels). She further specialized in Eastern Mediterranean Archaeology at the Catholic University of Leuven. She has worked in 2007 as an assistant curator at the Diamond Museum in Bruges and developed various temporary exhibitions. In 2009 she started working as a heritage coordinator in the oldest city of Belgium, Tongeren. She created together with her team the Teseum treasury and the archaeological museum site. Since 2016 she is curator of the Teseum.

Session 4 Part II DAY 2 – Wednesday

Digital learning & beyond

4:15 – 5:15 pm

Nurliyana Halid, National Heritage Board Singapore **Museum Education in Singapore**

Today's museum education should not be restricted to learning within a museum. Research has shown that learning has limited impact when confined to the museum. Consequently, it is necessary for museums and cultural institutions to think beyond museum-based exhibitions and programs to enhance and deepen the quality of learning. In this paper, the National Heritage Board (NHB) will share two of its signature museum education programs. The programs are Singapore's Little Treasures and Heritage Explorers, which make use of Harvard Project Zero Thinking Routines, object-based learning approach and creative role-play for students, to encourage them to discover/rediscover history and heritage through first-hand observation and interaction with actual artefacts.

NHB will also share the ready-to-use resource packages for Singapore's Little Treasures and Heritage Explorers and highlight the challenges associated with the development and implementation of the aforementioned programs.

Learning outcomes

- * To cultivate an appreciation for heritage and culture from an early age
- * To provide a foundational role in nurturing lifelong audiences and advocates of heritage
- * To inculcate a deeper appreciation and understanding of local history and heritage amongst students

Biography

Nurliyana Halid is a Senior Manager at the Education and Community Outreach Division at the National Heritage Board. She began teaching in schools in 2008 and has worked with schools and students of varied profiles. In her current role, she is involved in the conceptualising and development of education initiatives to build public capabilities in the area of heritage promotion and outreach. One of the signature programs conceptualised is the Heritage Explorers Program which was awarded the Best Practice Award by ICOM's Committee for Education and Cultural Action in 2017. She continues to work closely with Singapore's Ministry of Education (MOE) and schools to align heritage education programs with MOE's curriculum.

Session 4 Part II DAY 2 – Wednesday

Digital learning & beyond

4:15 – 5:15 pm

Anna Zajda, Royal Łazienki Museum, Warsaw (Poland)

Don't show it! Hide it! And let them find it! – How to make collections more familiar to kids and their guardians

Is it possible to make art and historical objects relevant for kids in a time dominated by the strong impact of technology and the constant need to be surprised by new forms of entertainment? In my presentation I would like to show the whole process of designing educational events for families, from an idea to its realisation, including actions which are recommended to be taken after the event. I will present the project titled “The Collection of the Mysteries”, which includes five educational meetings inspired by one unique object from our collection gathered in an 18th century palace. Each meeting has a different plot but the same formula, which is a detective game where participants have to find a particular object. I will talk about how to organize and plan the workshop based on our collection, as well as how to run a workshop in historical interiors, how to explore their potential and what problems might arise. How do you engage all participants in our game? How do you show that each object from the collection has its own meaning, its story and secrets?

Learning outcomes

- * Analyze the process of creating an educational project for families in the museum
- * Learn methods which provide participants with fun, knowledge and engagement with an educational game
- * Evaluate advantage and disadvantage of working in historical interiors with our own collection.

Biography

Anna Zajda, Education Department of the Royal Łazienki Museum in Warsaw, currently responsible for the educational program for families. Curator of creative and interactive exhibitions, workshop and concepts for children and families. Studied Education of Art at the Pedagogical University in Cracow 2012. Accomplished post graduate studies Literature and Book for Children and Youth towards the Challenges of Contemporary World at the University of Warsaw 2017. Experienced in organizing events in museums associated with storytelling, fables and children's literature. Focus on: developing creative activity inspired by collections of art objects. Constantly looking for new solutions and innovative ideas.



Workshops & guided tours DAY 2 – Wednesday

Workshops at the Young Museum, Levels 0 and 3

5:15 – 6:45 pm

Please register at the info point.

Get to know our different workshops for young children and youths, and try them out yourself!

Papermaking

Kids familiarize themselves with the raw materials paper is produced from, then create their own paper from scratch. Using a mould, a sheet of paper is first formed from pulp, then decorated with colorful scraps of paper, fragrant spices. „Watermarks“ can also be added to the paper using string.

Letterpress Printing

This workshop centres on typographic text design, as well as lettersetting and printing using traditional techniques. First a short text or letter image is created, then a color is chosen and individual paper selected to make each participant's print unique .

Jewelry Making

Making individual jewellery or accessories is the theme of this workshop. The objects are imaginatively designed with a variety of materials such as beads, sequins and feathers. Kids are also introduced here to the basic techniques of various goldsmiths.

Computer Lab

Creating texts and images, editing, enhancing, printing: all of these can be practiced in our computer workshop. Depending on the topic, digital cameras and a graphic program are also employed. Kids are taught the basic techniques of image correction and effect application, and are made familiar with the possibilities of photo manipulation.

Historical Drug Store

Working in our Historical Drug Store, which dates from around 1900, includes making toothpaste, herbal blends of teas or individual fragrances. Kids are encouraged to use all of their senses while trying things out. You can also take a peek into our other historical play rooms, the Old Country Store and the Great-Grandparents' Kitchen.

Collage & Calligraphy

This workshop experiments with written alphabets, using various kinds of pens, goose feathers, steel nibs and colored inks. Kids create artistically crafted documents such as monograms, name poems and calligrams. The results are then assembled together into a collage that becomes a unique card or letter for each participant.

Guided tours through the Historical Museum:

Please register at the info point. Join a guided tour and get to know the range of offers for children, youths and families! DAY 2 — Wednesday

Family Trail in the permanent exhibition “Frankfurt Once?”

Family activity trails throughout the permanent exhibition enable everyone age 8 and older to explore the history of the city of Frankfurt. A free tour booklet with tasks guides visitors to interactive stations in five different galleries, giving them a closer look at things and an opportunity to try them out. Study zones are available for visitors interested in digging deeper into specific topics.

Family Trail in the permanent exhibition “Collectors’ Museum”

Another family activity trail takes visitors on a journey through the 12 exhibitions in our Collectors’ Museum. Interactive stations, along with a free activity booklet, enable the kids and adults to independently discover each collector. The booklet also has room for 12 collectible stickers, allowing young people to become collectors themselves.

Exhibition “Opposed! Agreed?” Young Museum

This interactive exhibition for families with children age 9 and older takes a closer look at revolutions and protest movements, as well as outrage at injustice and rebellion against the establishment. With a computer tablet as navigator, the journey leads visitors through four historical rooms and shines a spotlight on revolutionary events and protests here in Frankfurt.

The city models of the Historical Museum

Scale models have always been a fascinating part of a city museum. Get to know Frankfurt’s historic Old Town before its destruction in World War II through our large historic scale model - and view some of the new highlights attracting visitors as well. „Typical Frankfurt!“ presents the city in the form of a gigantic „snow globe“ and the 70 m² model of Frankfurt by Rotterdam artist Herman Helle is a creative display of the modern-day city.

Accessibility and inclusion in the museum

Whether you are rich or poor, everyone is welcome here at the Historical Museum Frankfurt! And it doesn’t matter whether or not you have any physical or mental disabilities. This guided tour gives insights into the concept behind the “Inclusive Museum”.

DAY 3 – Thursday, October 24

Workshops in Frankfurt's museums

10:00 – 12:00 am

Find map on page 12/13

1. Archäologisches Museum Frankfurt/ Archaeological Museum Frankfurt

Karmelitergasse 1

Bene te – Guided tour with cooking workshop

What did the Romans eat? Which spices and ingredients did the Romans use and where did they come from? And how was life in Frankfurt in Roman times? These and other questions are explored during a guided tour by an archaeologist. Learn more about Roman dishes like moretum or dulcia domestica in a practical way after the tour and experience Roman everyday life in Frankfurt with all your senses.

2. Bibelhaus Erlebnis Museum / Bible-Experience-Museum

Metzlerstraße 19

Teenage-issues in the Bible?

An immersive exhibition explores the times and circumstances of stories told in the Bible. One of the many interactive tours connects biblical stories, archeological finds and issues of coming-of-age. Many hands-on options, replicas, models, audios and videos draw the visitor into a time 2000 years ago. Every day samples of archeological finds turn the visit into an authentic experience of the times of the Bible. Visitors are invited to recreate rite-de-passage according to customs of the turn of the era.

3. Deutsches Architekturmuseum DAM / German Architecture Museum

Schaumainkai 43

Highrises - Scraping the sky

How is it possible to construct a building of 1000 meters height like the Jeddah Tower? And why don't skyscrapers fall over? Is there a limit to how tall a skyscraper could be? With simple practical exercises you can check out how the construction works.

4. DFF – Deutsches Filminstitut & Filmmuseum e.V./ German Film Institute

Schaumainkai 41

Everything is film

A tour through the exhibitions and the workshop rooms offers insights into the educational work of our museum. The „KinoMagie“ program can be actively experienced in the cinema.

5. Geldmuseum der Deutschen Bundesbank / The Money Museum

Wilhelm-Epstein-Straße 14

Counterfeit detectives in action

How can we distinguish counterfeits from genuine money? Participants are taught how to spot the differences between genuine and counterfeited Euro banknotes in a playful and entertaining manner. This event is a perfect example of the approach applied in our workshops, each of which commences with a visit to the Money Museum itself for an overview of key facts. After that, participants work on assigned tasks in our seminar room.

6. Frankfurter Goethe-Haus /Goethe-House
Großer Hirschgraben 23-25

Discover the Frankfurt Goethe-House!

A tour through the birthplace of famous writer and statesman Johann Wolfgang von Goethe with hands-on elements, followed by a workshop that explores the writing technique of the 18th century.

**7. Museum Angewandte Kunst/
Museum for Applied Arts**

Schaumainkai 17

Printing Workshop

Flower, fork, leaf and string – in this workshop we use everything that creates interesting structures. The most simple and natural materials are suitable for experimental printing and inspire us to individual patterns on paper. A large variety of products can be designed, which from now on carry your own handwriting.

8. Museum Judengasse (“Jews Lane”)

Battonnstraße 47

Promoting a playful engagement with Jewish culture

The Judengasse in Frankfurt used to be one of the most important centers of Jewish life in Europe. Museum Judengasse presents its history with a focus on everyday Jewish life in the early modern era. The archaeological remains of five houses from Frankfurt’s Judengasse make up the core of the museum, which invites children and families to explore the exhibition. Join us and explore the

museum to find out more about the interactive stations and educational programs.

**9. Museum für Kommunikation Frankfurt /
Museum for Communication Frankfurt**

Schaumainkai 53

HISTORIE/S of Media and the
“Kinderwerkstatt”

Based on groundbreaking inventions, curious experiences and uncommon destinies, we trace a trajectory from cuneiform tablets to smart glasses. This development is illustrated in 44 islands, 35 interactive elements and grouped under four key phenomena: ACCELERATION, CONNECTEDNESS, GLOBAL CONTROL and PARTICIPATION. The “Kinderwerkstatt” is specially for our young visitors. In a children’s post office counter, a pneumatic post, small printing store and inventors’ corner can children let out their creative sides!

Workshops in Frankfurt's museums

10:00 – 12:00 am

10. Schirn Kunsthalle Frankfurt

Römerberg

MINISCHIRN – Plenty to discover

The MINISCHIRN is a unique world of playing and learning for children from three years to primary school age at the SCHIRN KUNSTHALLE. This place encourages kids to discover aesthetic phenomena, to create things and to experiment with colors and shapes. During the workshop at the Color Lab, we will do experiments that explore color theory, rainbows, and color mixing. Chromatography will help us discover the hidden colors in water-soluble markers and we will learn how to make color circles in different ways.

11. Senckenberg Naturmuseum Frankfurt / Senckenberg Natural History Museum

Senckenberganlage 25

Mystery Bone- from finding to knowing

What do palaeontologists learn from the fossils they find? How do they know what they have dug up? What problems do they face? In this workshop you have the opportunity to slip into the role of a palaeontologist. With 3D-printed copies of original fossilized bones and the whole museum as your reference collection, you get to interact as a team and solve the mystery together. Get to know our workshop program for older pupils first hand and discover the Senckenberg Natural History Museum.

12. Städel Museum

Schaumainkai 63

Art for Everyone – Strategies for an Inclusive Art Program

Every visitor is different and thus every visit to the museum is unique: Our methods are based on this motto, especially when it comes to children. We aim not only to welcome and cater to different age groups and learners, but also to meet individual expectations and needs. Art education at the Städel Museum revolves around a wide variety of programs and educational concepts, as well as the use of various media. During the workshop we will take a closer look at selected formats, discuss the future of a multifaceted approach, and test out educational strategies in front of the artworks.

13. Weltkulturen Museum / Museum of World Cultures

Schaumainkai 29-37

The Power of Maps

Who creates maps? And what effects can maps have on us? In this workshop we will look at various (non)-European mappings from the past to the present and question them about the stories and world views that are imbedded in them.

14. Struwwelpeter-Museum

Hinter dem Lämmchen 2-4

Children's literature made in Frankfurt:

Struwwelpeter – Influencer since 1845.

Join us in our recently reopened museum filled with creative activities and interactive exhibits for visitors of all ages.

Immerse yourself in our daily work with children. Let literature come to life with us and be surprised in which way a classical children's book becomes relevant again and again.

Session 5 DAY 3 – Thursday

Understanding art

1:30 – 2:30 pm

Shufang Ye, National Gallery Singapore

Art appreciation

The National Gallery Singapore is a modern Southeast Asia Art museum that aims to create dialogues between the art of Singapore, Southeast Asia and the world to foster and inspire a creative and inclusive society. The overarching objective of the education department is to develop and cultivate future generations of art lovers and creative thinkers.

The education team focuses on two segments of young audiences through: The Keppel Centre for Art Education, a dedicated art learning facility providing creative spaces and activities for children and families to discover art through imaginative play, working directly with artists to co-conceptualise and creating spaces and programs that support imaginative free-play and studio art activities.

The Gallery introduces and nurtures visual art appreciation and inquiry in school-age children. The permanent exhibition at the National Gallery means that students have the opportunity to view and study a variety of original artworks up close. The Primary 4 museum-based learning program is a nationwide program that provides every 10-year old student in Singapore with the opportunity to visit a museum or gallery to learn about Singapore Art.

Learning outcomes:

- * The Gallery's pedagogical framework for young audiences and school children of different age groups and different learning dispositions
- * Learning points from the Keppel Centre for Art Education
- * Spark discussions on museum learning approaches for young audiences, with the intent to understand and recognize 'What children want to know about art'.

Biography

ShufangYe serves as Deputy Director of Education at National Gallery Singapore. She leads the vision, direction and development of learning resources and programs for families, students and teachers. She also heads the Gallery's Keppel Centre for Art Education.

Session 5 DAY 3 – Thursday

Understanding art

1:30 – 2:30 pm

Annemiek Spronk, Rijksmuseum, Amsterdam (The Netherlands)

Research Rembrandt

I would like to share insights on a new workshop developed for the ‘Rijksmuseum’s Teekenschool’. The workshop is called Research Rembrandt. In this workshop pupils (age 8-12) discover the world of restoration and paintings by doing research on Rembrandt’s way of painting. Inquiry-based learning is the form we have chosen as a transfer method.

The workshop was developed in collaboration with the restoration department. Together we created a laboratory-like setting. During the workshop pupils do a number of experiments and make their own research report. They learn how to research a painting by Rembrandt, both in the art historical and in the natural scientific way. In a guided tour following the workshop they view paintings by Rembrandt. Together with several partners we developed a magazine and a short film teachers can use in class to prepare their visit. In this way pupils get a look behind the scenes into the museum world that is still unknown to them. Together, all the ingredients make it possible to introduce pupils to restoration and painting research in an approachable way.

Learning outcomes

- * To make the scientific research of paintings accessible for pupils from 8-12 years old. We learned a lot from closely collaborating with the restoration department.
- * Inquiry-based learning is a transfer method that is new for pupils and our workshop teachers. We specifically trained the workshop teachers for this.
- * To make the laboratory tasks understandable for this age group, we needed a story line to connect all the different parts of the workshop.

Biography

Annemiek Spronk, Head of the Department of Schools, Rijksmuseum, oversees all school programming organized at the museum. She focuses on creating experimental and innovative programs for preschoolers up to high school students. While collaborating across departments and with external partners, she leads the Rijksmuseum’s School Education Team to develop a variety of programs and products that aim to engage, educate and entertain. Her expertise extends from developing innovative and didactic museum programs to programs that professionalize school teachers and projects for students with a keen interest in art and science.

Session 5 DAY 3 – Thursday

Understanding art

1:30 – 2:30 pm

Helle Søndergaard, Louisiana Museum of Modern Art, Humlebæk (Denmark)

Entering new worlds of learning

Art holds a great potential to affect paths of learning in new and different ways. We experience this every day at Louisiana Museum of Modern Art when meeting visiting school groups. Art museums can play a vital role for children with special needs and learning difficulties. Louisiana Learning Department collaborates with Team V, a section of a school for children with physical and mental learning disabilities. They are comprised of around 70 children and young people ranging from 6-16 years of age. Throughout the past four years the collaboration has led to intense art encounters, for example with the dotted universe of Japanese artist Yayoi Kusama's, and now Pipilotti Rist's colorful world. The museum visit takes shape and is rooted in work with small practical aesthetic activities in front of the art works in the galleries. This leads to in-depth focus and strengthens the level of concentration to use both hands and body for creating new things.

Learning outcome

- * The art museum ensures that we all have access to art of high quality.
- * We need to enable ALL pupils to take part in this and to feel free and welcome to do it.
- * The school children gain experience by visiting a museum with other people around them. Diagnoses and handicaps recede into the background. It is all about the direct encounter among people in this particular space called art. When art opens new worlds the opportunity of experiencing oneself and others opens new paths.
- * Art museums can contribute to strengthening versatile development of school children - the emotional, the creative, the motorical and the social development.

Biography

Helle Søndergaard, Art Educator in the Learning Department at the Louisiana Museum of Modern Art. MA in Art History and Philosophy. Helle has been working with learning, exhibitions and education in art museums and art institutions for two decades, at ARKEN Museum, Nikolaj Kunsthal, Den Frie Udstillingsbygning (all Copenhagen) and Open University. She is the author of an article about children with special needs in art museums.

Session 5 DAY 3 – Thursday

Understanding art

1:30 – 2:30 pm

Zofia Zaccaria, Royal Łazienki Museum, Warsaw (Poland)

The sound of paintings

Children as extremely innovative beings are exceptionally receptive art recipients. When visiting museums or galleries, they are usually prone to notice moving or sound images, while traditional paintings on canvas seem to be less attractive for them. Nevertheless, these paintings are worth looking into detail and analysing on various levels. A series *Nuty w półnutys* for children one year and older proposes finding a relationship between paintings and music in the museum. To the rhythm of specifically composed songs and musicalizing games, we can learn about the paintings from the Royal Gallery, being inspired by their musical or onomatopoeic themes. We listen to the voices coming from the paintings, sounds of musical instruments and our own body as well as different objects and natural phenomena. We collect and set sounds into simple compositions.

In my presentation I will describe the recording of a composition for children for harp, oboe, viola and vocal, inspired by the Royal collection of paintings and “composed” in the workshops.

Learning outcomes

- * Showing multidimensionality and complexity of the phenomenon of music and the developing nature of experiencing music
- * By way of showing music as a field of listening, as well as developing, improving, shaping and everlasting expansion of the area of human experience, this project is to indicate music as a factor forming spiritual and intellectual culture, whereby material heritage as well as non-material culture unite
- * Interdisciplinarity (resulting also from the specificity of the residential museum)

Biography

Zofia Zaccaria, graduate of the Faculty of Graphic Arts, Academy of Fine Arts in Warsaw (diploma in graphic art), painting at the Accademia di Belle Arti di Perugia, Italian language and culture at Università per Stranieri di Perugia, Postgraduate Pedagogical Study at the Academy of Fine Arts and Postgraduate College of Museology at the University of Warsaw. Painter, illustrator, educator, coordinator of creative family workshops at the Royal Łazienki Museum in Warsaw and curator of exhibitions for children.

Session 6 DAY 3 – Thursday

Children's museums in the 21st Century

3:00 – 4:30 pm

Claudia Haas, Vienna (Austria) and Petra Zwaka, Berlin (Germany)

Can children's museums survive the 21st century?

For more than 40 years in Europe and almost 120 years in the United States, children's museums have been successfully offering playful hands-on exhibits and programs for children. This type of museum radically turned away from the previous museum practice of simply presenting objects in closed showcases. They became places fostering curiosity, enhancing imagination and creativity by using the principal of learning-by-doing, self-directed exploring and learning through play.

Children's museums, once designed as the alternative to classical museum concepts, seeking to deepen children's understanding of themselves and the world, are today confronted with a museum landscape in which children have become coveted customers. We will talk about some trends in current programs and activities for children and teens in museums worldwide. They all share the same vision that children are a competent audience, who have a right and need for the highest quality.

The presentation focuses in particular on how children's museums can hold up against the competition of children's programs in traditional museums: What are they doing differently or even better, what is the strength compared to traditional museums addressing children?

Biographies

Claudia Haas trained as an art historian and archaeologist and in the early 1990s she worked on the development of ZOOM Kindermuseum, developing the institution from a temporary exhibition space to an organization with a staff of 70 employees, welcoming 120,000 visitors per year. 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.

Petra Zwaka is a historian and museologist who has designed numerous exhibitions and projects on Berlin history, interdisciplinary research projects on the subject of diversity in museums education, outreach and educational programs and (inter-) national conferences. Since 1991 she was the Director of two regional history museums and different memorial sites in Berlin. In 2011 she was given the additional responsibility as the Head of Cultural Affairs in the district, including the municipal art galleries and programming.

Session 6 DAY 3 – Thursday

Children's museums in the 21st Century

3:00 – 4:30 pm

Martina Dehlinger, Junges Museum Frankfurt (Germany)

Growing up- Re-thinking/Re-establishing an institution

Founded in the last century (1972), the Children's Museum Frankfurt is one of the oldest institutions of its kind in Germany. After changing and reinventing itself again and again over the past decades, the Children's Museum has just recently 'grown up' to become the Frankfurt Young Museum. Following 10 interim years at a central urban location in a subway station, we not only changed our name but also moved back into the redesigned museum quarter of the Historical Museum Frankfurt. These two important changes have caused us to reassess our function and mission within the whole museum family – what and who we want to be for the next generation of young museum visitors. What prompted these changes, and what are our thoughts on how to address young people's interests in a diverse and transcultural society of the 21st century? How do we try to cater to the museum audience of tomorrow and what are the means with which we plan to remain a relevant place of education, fostering creativity and artistic skills for children and young people in the city.

Learning outcomes

Challenges of changes in: location, target group, long standing recognition values as logo & name

Everything is (still) political: empowering children to form an opinion and make themselves heard is as important as it has been since the founding years of the museum

The guiding principle „Culture for Everyone“ from the 1970s is still needed, and with it the programs (on tour, places to see, free entry, outreach, participation in festivals, cooperation with Youth and Social Services and schools) to make inclusion a reality for all, and to bring new audiences into the museum building

Biography

Martina Dehlinger is a native of Frankfurt, where she studied Art Education, Classical Archeology and English Studies, and obtained a master's degree at the Goethe University Frankfurt in 1997. During her studies she began working freelance with children and adults, instructing in a variety of artistic techniques at art education centers, youth centers and the Frankfurt Children's Museum. There she has worked for almost 25 years, and is now curating and creating exhibitions as well as developing its educational programs and creative workshops.

Session 6 DAY 3 – Thursday

Children's museums in the 21st Century

3:00 – 4:30 pm

Shivani Singhal, Dharohar, Udaipur (India)

Establishing a children's museum in India

Imagine if we saw museum staff and volunteers as the deepest beneficiaries of our work. We will explore how museums and cultural institutions can redefine their view on who is a creator, curator and beneficiary of knowledge and cultural programs.

We can deeply shape volunteers' approaches to the world by changing our attitude towards them and making them central to the work we do. In their normal lives, volunteers are key members of society. By creating a well-structured program, finding the right corporate and community partners, they can create powerful pathways for previously uninterested communities to enter the museum and to engage with the new aspects of the world.

In this lightning talk, I hope to explore why we do this at Dharohar, what the challenges are and how this approach can be adapted for other contexts.

Learning outcomes:

- * Understanding the need for and power of volunteer led programs
- * A framework for creating volunteering programs
- * Tools to tackle some of the challenges

Biography

Shivani Singhal is passionately curious. She started as a classicist at the University of Oxford, where she spent her time behind the scenes in the theater and in student welfare. She then taught in a school in the slums of Dharavi as a Teach for India fellow. Wanting to push people beyond curricular constraints, she joined the family foundation Dharohar. Here, she tries to inspire her team, volunteers and students to love learning and see wonder all around them. A part of this is to set up a children's museum, which is due to open in 2021. When not working, she plays board games, reads & gets outdoors.

Session 6 DAY 3 – Thursday

Children's museums in the 21st Century

3:00 – 4:30 pm

Tereza Dobiasova, UUUL, Prag (Czech Republic)

Starting up children's museums in Central and Eastern Europe

There are a few private children's museums popping up recently in Central and Eastern Europe: UUUL and Hrat2objevovat in Czech Republic, Art animacije and the Storytelling museum in Poland, Aha in Slovakia, Da De Ce in Romania. Most of them cooperate and share, while introducing (for the region) new cultural and educational forms to the public. There are a few challenges all of them share: the need to reduce the gap between West and East; dissatisfaction with the learning opportunities of their children; finding their place in cultural scenes, where the vast majority of organizations are public founded (and fully funded); the presence of 19th century museum and educational practices, with little will to change. Some of them are also motivated by political reasons. Why do they see children's museums as an option for mending their communities? Is there a realistic chance that one day they'll become relevant counterparts to their western colleagues?

Learning outcomes

- * Reflection of the “children's museum phenomena” by the ones, who “believed in it”, although their cultural background differs from it a lot.
- * Reflection on public/private financing of children's museums
- * Reflection on cultural differences in Europe

Biography

Tereza Dobiasova studied at the Academy of Performing Arts in Prague. After leaving her career as a professional performing artist, she founded an NGO focused on integration of foreigners into society, the Children of Colours, where she explored various forms of cross-overs between art, education, community and social work. Between 2012-17 she worked as a director of a local gallery, Sladovna in Pisek, and managed its transformation into a leading children's museum in the Czech Republic. Recently she has founded a children's museum in Prague, curating exposition development, advising museums. She is a board member of Hands On!



'Winning the Award gave us internal and external recognition. The recognition of quality helps to find necessary funds and provides opportunities for continuity'.

Tropenmuseum Junior,
Amsterdam, The Netherlands,
winner 2012

Children in
Museums
Award

Apply now for 2020!

CMA-Award

The European Museum Academy and Hands On! International established the Children in Museums Award in 2011 for the recognition of excellence and innovation in programs and exhibits designed for children up to the age of 14 years. Its goal is to enhance the visibility of high-quality education for children in museums and science centers worldwide. Applications are welcomed from children's museums, from children and youth departments in museums and from specialist subject museums with a particular emphasis on children's programming.

The jurors - five from EMA, five from HO! - are looking especially for museums, exhibitions, programs and museum environments which display creativity and innovation, encourage children's curiosity and stimulate their imagination, and have well-researched and conceived content which is appropriately targeted and meaningful to the relevant age-group.

This is the eighth year of the CMA award. The entries were of an extremely high quality and a real testament to the growing maturity of a relatively new field in the museum profession. The seven shortlisted museums have proven it, as you can see for yourselves during the presentation sessions on Thursday, 24 October.

The staff and jurors of CMA thank the Director and staff of the Frankfurt Young Museum wholeheartedly for hosting the CMA ceremony 2019 in the frame of the bi-annual HO! Conference. We are sure the audience will appreciate this festive event. Hopefully many of them will be inspired to apply for the CMA 2020!

The directors of CMA

on behalf of HO!

Annemies Broekgaarden



on behalf of EMA

Wim van der Weiden



CMA Award nominees presentations (at the museum)

6:00 – 6:45 pm

Short List (alphabetical order)

Aarhus: Den Gamle By

Dakar: Ker ImagiNation

Edmonton: Royal Alberta Museum

Mexico City: Museo Universitario Arte contemporáneo (MUAC)

The Hague: Nationaal Archief

Venezia Mestre: M-Children

Warsaw: POLIN Museum of History of Polish Jews

CMA Ceremony at the Emperors' Hall

7:00 – 8:30 pm

Presented by: Bastian Korff (HR1-Presenter)

- * Day Born Song- A children's folk song from Ghana presented by David Danso and second graders from the Kids Camp Bilingual Primary School, Königstein
- * Greetings Dr. Ina Hartwig (Deputy Major in Charge of Culture)
- * Welcome address Susanne Gesser (Conference host, Vice President of HO! and head of the Young Museum Frankfurt)
- * Welcome on behalf of the CMA and EMA Annemies Broekgaarden and Wim van der Weiden Directors of CMA
- * Balanced Diet Song presented by the Kid's Camp kids, written and composed by David Danso
- * Winner of CMA 2018: Ye Shufang, Deputy Director of Education, National Gallery Singapore
- * Presentation of all nominees 2019
- * Laudatio by Marherita Sani, Chair of the CMA jury
- * Awards ceremony by Dr. Ina Hartwig (Deputy Major in Charge of Culture) together with Marja Kerkhof, Mercis
- * Expression of thanks by the winner 2019
Water Song presented by the Kid's Camp kids, written by David Danso
- * End of ceremony
- * press photo with nominees, winner, jury

8:30 – 10 pm
Reception



made possible by

Children in
Museums
Award

Children in Museums Award

Are you a Children's Museum, Museum or Science Centre with exhibitions or permanent programmes for children? Are you innovative and do you strive for excellence? Do you stimulate creativity and do you encourage children's curiosity? Do you stimulate learning by play and offer high quality learning experiences?

Apply now for the Children
in Museums Award 2020!
Deadline 15 February 2020



Winner 2018
Keppel Centre
for Art Education,
National Gallery,
Singapore

The Children in Museums Award is an initiative of Hands On! International Association of Children in Museums and the European Museum Academy.
With thanks to Mercis.



Application form and more information:
www.hands-on-international.net
www.europeanmuseumacademy.eu
Contact person: Ann Nicholls, ann.n1493@gmail.com

DAY 4 — Friday, October 25

Collection-based cultural education

9:30 – 10:15 am pm **Keynote**

Marianne Bager, Den Gamle By, Aarhus (Danmark)

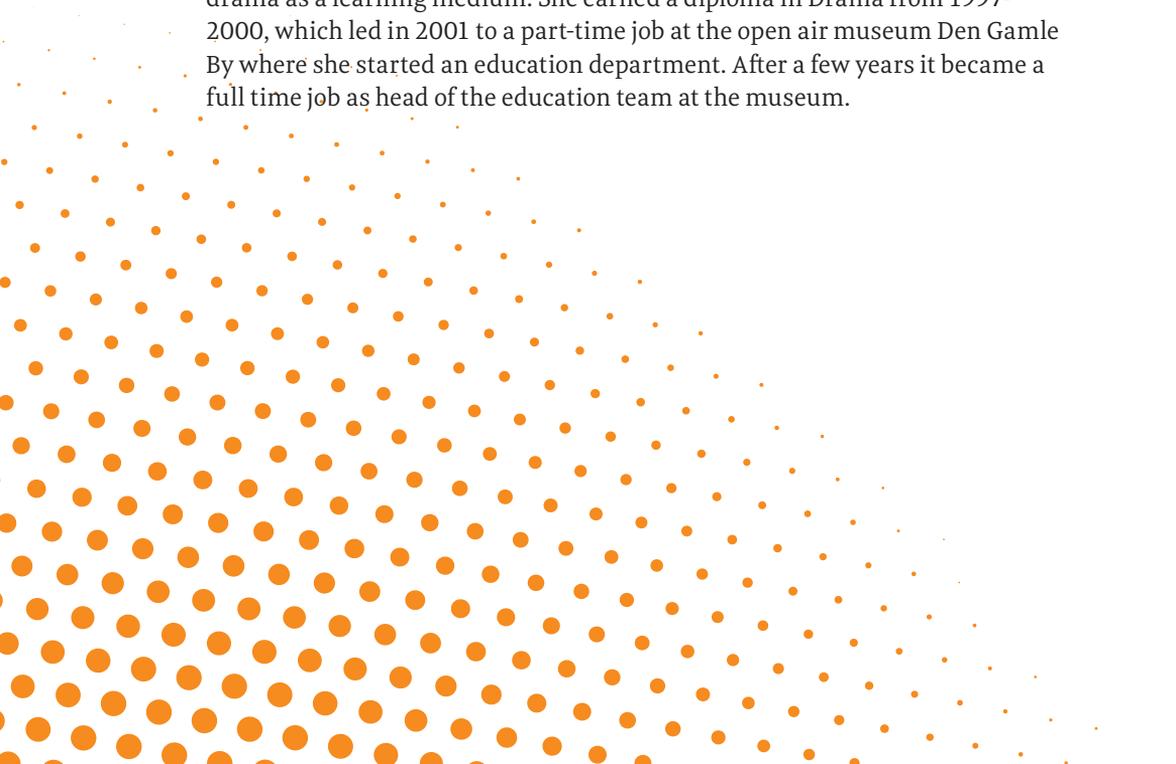
History conveyed through dilemma-based communication

Dilemma-based communication is a teaching method that focuses on the involvement and reflection of the participants in a problem and dilemma presented to them. By participating and arguing for their opinions, they get a real sense of being involved and having influence on the case. In this way they also become engaged in a debate about morals, ethics, rules of the society and human considerations.

In my presentation I will tell about the theories and methods behind this kind of communication, give examples from the praxis in Den Gamle By and reflect on the experiences.

Biography

Marianne Bager was educated and has worked as a teacher in a public school on the outskirts of Aarhus for many years. Early in her career she became interested in drama, not only in teaching drama but in the way one can use drama as a learning medium. She earned a diploma in Drama from 1997-2000, which led in 2001 to a part-time job at the open air museum Den Gamle By where she started an education department. After a few years it became a full time job as head of the education team at the museum.



Session 7

Intangible heritage

10:30 – 12:00 am

Yvonne Leonard, Neues Universum, Berlin (Germany)

Rescued Memories and the meaning of narratives

Museums preserve the cultural memory. What happens when this memory is supplemented by stories that are part of our everyday life, and include the current political discourse that is leading to extreme political divisions? „Rescued Memories“ invites kids aged 12 to 15 to reconstruct biographies of exiled persons related to 15 objects at five play stations, in order to save them for the museum. The biographies tell of the German dramatist Georg Büchner, of 19th-century refugees from poverty, of children’s transports to London fleeing from the Nazis in order not to be murdered, and of fugitives from Syria, Iraq, Afghanistan, and Cameroon. The kids must try to find the traces of these biographies at digital and analogue stations, in audio stories, chats, from letters, etc. If they have been able to collect enough traces, they will learn the whole story. If they don’t succeed, these biographies are lost forever.

Learning outcomes

The meaning of memory, and of narratives in democratic discourse. Those who only talk about statistics become part of a populist canon that is prepared to abandon human values. In contrast to hands-on formats, play spaces allow visitors to decide for themselves how, for whom and for what they want to play. Visitors are directly involved in controlling the games, and in this way become personally invested in learning and gaining knowledge.

Biography

Yvonne Leonard, Art historian, curator and exhibition organizer for hands on exhibitions for children and young people. Research assistant at the Max Planck Institute for the History of Science, Einsteinforum and Humboldt-Universität Berlin, Institute for Physics, former 1st chairwoman of the Bundesverband Deutscher Kinder-und Jugendmuseen, managing director of the Neues Universum e.V. Exhibitions for unusual learning. Exhibitions for children and young people like “Here comes the sun”, “Into the sea- save the ocean and win!”, “Rescued Memories”. Numerous publications for learning in interactive exhibitions.

Session 7 DAY 4 – Friday

Intangible heritage

10:30 – 12:00 am

Karen Tessel, Wereldmuseum Rotterdam (The Netherlands)

One children's exhibition about 170+ cultures

In July 2019 a brand new children's exhibition will open at the Wereldmuseum. This ethnographic museum is based in Rotterdam, the super-diverse harbor city in the Netherlands with 170+ world cultures present. Our ambition is to create an exhibition about the city's remarkable cultural diversity and stimulate the children's orientation within their own living environment, calling upon them to become actively involved in their own neighbourhood and city. What concept did we develop? What dilemmas did we encounter while developing the exhibition? How did we accommodate the needs of the diverse Rotterdam audience?

Biography

Karen Tessel holds an MA in history (cum laude) from the University of Amsterdam. She has worked as a curator, exhibition maker, educator and project manager at several Dutch historical museums. She curated Verzetsmuseum Junior (2013), an award winning children's exhibition about World War II. She and her team are working on a new children's exhibition at Wereldmuseum Rotterdam, due to open in July 2019.

Session 7 DAY 4 – Friday

Intangible heritage

10:30 – 12:00 am

Liesbet Ruben, Tropenmuseum Amsterdam (The Netherlands)

What does inclusiveness mean when citizenship and belonging are in question? Expo on Surinam culture in a postcolonial moment.

Tropenmuseum Junior is renowned for its appealing museum concept with the overall objective of encouraging an open outlook on cultures and people. What role can a children's museum play in processes of citizenship and belonging in contemporary Europe? What does social inclusion mean with regard to concept development of exhibition and programs? With the title 'Suriname, discover the World behind Things' Tropenmuseum Junior will open a new exhibition experience in October 2019.

What does it mean to position this expo in a postcolonial moment? How do we bring attention to the knowledge and histories that are embedded in colonial collections? How should we represent collections and stories to impart knowledge on cultural heritage or slavery? What does inclusiveness mean for research, collaboration, collection, programs, staff - and for the outreach to our diverse and (post) migrant citizens?

Biography

Since 1979 **Liesbet Ruben** has been working as exhibition maker, researcher, program developer and author for Tropenmuseum Junior in Amsterdam, a children's museum within the Tropenmuseum, which belongs to the National Museum of World Cultures (NMVW) in the Netherlands. Together with a creative team, she developed fourteen multidisciplinary interactive exhibitions (Surinam (2x), Morocco (2x), Brazil-Pernambuco, China (2x), Mumbai, Iran, Ghana, Bolivia, Australian Aborigines, Bali, Turkey). All means of communication are involved in these exhibitions: theater, music, dance, cooking, (hands-on) collection, singing, technique, tools, innovative setdesign and scenography.

Session 7 DAY 4 – Friday

Intangible heritage

10:30 – 12:00 am

Chun-Hui Wang, National Museum of History, Taipei (Taiwan)

Color box projects

Colors are indispensable in Taiwanese life and culture. In order to make people in Taiwan aware of their traditional culture and rediscover Taiwanese identity, the museum has developed “Color box projects” for family audiences with various activities and tools, based on the museum collections.

Currently the museum has launched “Red Box” and “Tri-color Box”. The core value for the former one is “Discovery+Invention=Creativity” which makes participants think about the various meanings of “Red” through the museum collections, personal memories and then sharing ideas with others. The main idea for the latter one is “The Future of Tradition”. Children observe and discuss different objects with basic archaeological knowledge, and are challenged to rethink universal values such as inclusion and enjoyment in the past and the present.

Learning outcomes

The presentation will present “Color box projects” as examples to show how the museum uses their collections in innovative and interactive ways to engage families. There are three core issues of this presentation:

- * To explore how the museum collections can be interpreted in a creative way
- * To understand how museum collections can be connected to children and adults
- * To show how the interactions give the old collection new meanings

Biography

Chun-Hui Wang has been a research assistant of Education and Extension Division at the National Museum of History in Taiwan since 2016. She has designed and conducted various educational programs and creative learning resources engaging people of all ages. She has worked for various museums in New Taipei City to develop innovative exhibitions and educational programs for family audience. She holds a Master of Arts in Cultural Heritage Studies from University College London, UK. Her main research focuses on the issues of creative learning in museums.

Session 7 DAY 4 – Friday

Intangible heritage

10:30 – 12:00 am

Claire Murray, Irish Family History Centre, Dublin (Ireland)

Family history as a tool for inclusion

I will discuss the Irish Family History Centre's schools and youth program, the GENEius Project, which gets children and young people thinking about family history, social history, cultural heritage, diversity, and personal identity. Throughout the development of the program, we have learned from feedback and adjusted the structure and content to suit a younger audience. I will briefly outline how and what we learned from our student groups; how we adapted the program to transform what has traditionally been considered a dry/out-dated field for older people, into a fun, engaging and exciting subject for young people. It combines digital technology, traditional creativity, discussion and more to create hands-on, interactive workshops. I will talk about how family history is the ultimate tool for inclusivity, owing to the wide net it casts, as well as its unique expression of personal and broader diversity.

Learning outcomes:

- * Ensuring our program met the needs of students from all backgrounds, ethnicities and nationalities
- * The benefits of digital technology in family history projects
- * Adapting complex digital archive research to suit a younger audience
- * The important use of visual aids and simple physical movement/play to promote engagement (even with teenagers!)
- * Making passive historical documentation more 'active'
- * Giving children the choice as to how they express their family history

Biography

Claire Murray started her career in museums and heritage seven years ago in Kerry County Museum. There she developed and taught interactive history workshops for children aged 6 – 12 years. She completed an B.A. Hons Degree in Ancient and Medieval History and Culture and went on to receive a Postgraduate Diploma in Museum Studies. She developed EPIC The Irish Emigration Museum's education programs – TECHxhibit: Coding Culture and Pick Up The Past), and the Irish Family History Centre's GENEius Project. She is now Head of Education for the Irish Family History Centre.

Session 7 DAY 4 – Friday

Intangible heritage

10:30 – 12:00 am

Natasa Michailidou, Dimitris Avouris, Apostolos Domtzidis, Poetry and Folk Tale Academy, Lakonia Vamvakou (Greece)

Hands-on intangible cultural heritage: the village of folktales

“That whole villages should become parts of a vast national museum is neither impossible nor unreasonable”. The Poetry and Folktale Academy in Greece (a non-profit organisation) started an effort in 2017 to turn the semi-abandoned village of Vamvakou into “The village of folktales”. This initiative focuses on the intangible cultural heritage of Greece regarding folktales and the folk spoken word. The museum activities involve the creation of open-air temporary exhibits and a permanent display in the premises of the Academy, concerning folktales and the Greek folk shadow theater. The hands-on approach includes tale-telling events, crafts workshops, seminars, workshops for students, guided tours, a documentary movie, gallery and sculptures park designed (all exploiting the folk word) for children, with or without disabilities, and adults, in family or other groups, to get acquainted with the simple and wise word of folktales, appreciate and reclaim it in their life in modern Greece.

Learning outcomes

- * Reconnecting with the traditional values that the folktales and the pre-industrial life, that gave birth to them, hold
- * Connecting the setting of village, where pre-industrial society thrived, with the people that created the folktales and the conditions of their lives
- * Achieving goals related to creation and self-expression through the writing of new tales according to the rules of this literary genre and through trying out the narrator’s role;
- * Understanding the logic and the rules of folktales within the work of various scientific fields;
- * Appreciating the healing function of spoken word, of human contact and of self-expression through folktale.

Biographies

Natasa Michailidou is an archaeologist with an MA in Museum Management and a licensed tourist guide in Greece. She is a founding member of the Poetry and Folktale Academy in Vamvakou and of the shadow theater company “The tales of Karagiozis”. She is also an external associate of the Foundation of

Thracian Art and Tradition for which she has designed and presented since 2011 “the young archaeologists of Thrace”; a group of cultural learning programs and guided tours in museums, ancient sites and monuments with hands on activities and the use of tales. Last, she is a research associate of the “Athena” Research Centre (ILSP Xanthi’s Branch) where she is working in cultural technology projects.

Dimitris Avouris is a poet, playwright and narrator of folktales. Over the past 25 years, he has given more than 3,500 performances in Greece and abroad, attended by more than 350,000 spectators. He has created the Cultural Village of Skalia and the Avouris Theater in Zakynthos island. He is the creator of the NGO “Onar - Through Art For the Sick Child” that has been working for the last 15 years, in pediatric hospitals in Greece and in special schools, with art therapy. He is the director of the journal „The Fairy Tale“ and a founding member of the Poetry and Folktale Academy in Athens and Vamvakou. He has organized workshops all over Greece on writing and narrating folktales, and on their healing function.

Apostolos Domtzidis is the shadow theater player in the company “The tales of Karagiozis” and a founding member of the Poetry and Folktale Academy in Vamvakou, Greece. He is an external associate of the Centre of Byzantine, Modern Greek and Cypriot Studies of the University of Granada for the archive of the Greek shadow theater. In 2014 he won the Movement Virtuosity Award at the 5th Greek Shadow Theater Games. He writes new plays of Karagiozis based on folktales, among which “The three good pieces of advice” is published. He has organised a small permanent exhibition on the relation of Karagiozis and the Greek folktales in the building of the Poetry and Folktale Academy in Vamvakou.

DAY 4 – Friday

World Café

1:00 – 5:00 pm

World Café is a workshop method for knowledge-sharing and communication. Participants discuss different topics at several tables, with individuals switching tables periodically and getting introduced to the previous discussion at their new table by a „table host“, who remains at the table and moderates the discussion. World Café consists of several rounds so that everyone can switch tables and engage in discussions of various topics.

1. Junges Museum Frankfurt (Laura Hollingshaus): Challenges of digital learning/digital guides in exhibitions
2. Miffy (Yolanda van den Berg): Bilingual activities
3. Den Gamle By: Inclusion as a new mindset (methodologies) (3 presenters)
4. Miffy (Manon van den Berg): Joined activities for children with and without special needs
5. Jewish Museum Berlin (Anke Dietrich): Story box/ object-based storytelling/visual impairment
6. Kids in Museums (Alison Bowyer): Takeover day
7. Irish Family History Centre (Claire Murray): Exploring your heritage
8. Alexey Munipov: Art & emotion
9. Levivandermeer (Marit van den Meer): Archiving identity & history/ I am Gen Z project
10. Muba – Museo dei bambini (Mathias Reuter): Teenagers—a neglected target group?
11. Joods Kultureel Kwartier (Petra Katzenstein): I ASK—training your staff to be inclusive
12. Bibelmuseum (Sven Lichtenecker): Talking about religion in a transcultural society
13. Schirn (Simone Boscheinen): Children only! Activity spaces for very young children
14. ACM (Jennifer Rehkamp): Children’s museums as social hubs
15. ImagiNation Africa (Karima Grant): Co-creative processes
16. Hands On! (Tereza Dobiasova): What is HO! excellence? Definition of 10 quality criteria
17. Hands On! (Jörg Ehtreiber): What is HO! good for? Wishes and expectations

Session 8 DAY 4 – Friday

Focus on target groups

5:30 – 7:30 pm

Mathias Reuter Muba, Milan (Italy) & Tereza Dobiasova, Sladovna, Pisek (Czech Republic)

Unprepared hearts

Targeting children 10+ can be very difficult for museums and galleries. Teenagers are often preoccupied with the rapid changes going on within themselves, and are searching for independence from their parents, which makes it difficult to achieve a basis of communication with them. This presentation explores a variety of approaches, which might bridge this gap. United by the „Unprepared Hearts“ project, MUBA, the children’s museum in Milan, Sladovna, the children’s museum in the Czech Republic and Cultural Association Da De Ce in Bucharest, develop methods and programs dealing with the theme of the body and its transformation, and the change of emotions and of interpersonal relationships that manifest themselves in pre-adolescence.

Biography

Mathias Reuter, grown up with a technical and artistic background, has always alternated this double competence in working life. In addition to more than twenty years of experience in theater as actor and trainer, he has briefly worked in the field of urban planning as facilitator, and since 2009 has been dealing with scientific dissemination and educational projects aimed at children. From 2017 he works on the design and implementation of the Unprepared Hearts project on behalf of MUBA Children’s Museum.

Tereza Dobiasova, founder of UUUL, children’s museum “to be” in Prague and head curator of Sladovna Pisek. Studied dramaturgy and directing at the Academy of Performing Arts in Prague. After leaving her career as a professional performing artist, founded an NGO focused on integration of foreigners into society through means of arts and culture, the Children of Colors. She led and managed this organization until 2012. In 2012 she initiated the reformulation of vision and mission of a local gallery, Sladovna in Pisek, as a director of the organization and managed its transformation into a leading “children museum style” institution in the CR. By the end of 2017 she resigned as director of the organization in order to focus more closely on the program work, international cooperation and starting new projects.

Session 8 DAY 4 – Friday

Focus on target groups

5:30 – 7:30 pm

Vanessa Aab, Deutsches Filminstitut und Filmmuseum, Frankfurt (Germany)

Intercultural film club “Blickwechsel Jetzt”

Initiated by the Deutsches Filmmuseum and the Aktive Schule Frankfurt in the spring of 2015, the intercultural film club “Blickwechsel Jetzt” (“Change your view now”) offers young refugees and other youth aged 14 to 20 a way to actively participate in society, and encourages encounters between the two groups. A monthly event that includes dinner is held in the movie theater at the Deutsches Filmmuseum. It fosters discussions centred on watching and experiencing film. Organised in cooperation with the Kolpinghaus Frankfurt, the evening events feature film classics and short films from around the world or workshops intended to examine film as a medium. Especially popular are silent films, which can be understood regardless of language ability. They are equally beloved by people from Afghanistan, Syria, Eritrea, Germany and many other nations.

Learning outcomes

Films have the power to connect people through an audio-visual universal language and create shared experiences through collective viewings. Through this ability, they can help refugees integrate, find their way in a new society, and strengthen their perspectives and sense of self. At the same time the intercultural film club transfers aesthetic education and knowledge of film heritage to a young audience regardless of their social or ethnic origin.

Biography

Vanessa Aab has worked in the area of cultural and film education for refugee children and young adults since 2008, and joined the Department of Film Education at the Deutsches Filminstitut with her idea of an intercultural film club in 2015. After her degree in Scenic Arts she received her doctorate in Media Studies. She conducted scholarly and creative research at the University of Hildesheim at the Department for Media, Theater and Popular Culture from 2007 to 2016. Since 2006 she has also worked as a filmmaker, author and director in Berlin, Frankfurt and Cape Town for advertisements and artistic films.

Session 8 DAY 4 – Friday

Focus on target groups

5:30 – 7:30 pm

Barbora Tribulová, Slovak National Gallery, Bratislava (Slovakia)

Little wonders in the National Gallery

The talk will present a way of working with families with children 1 to 4 years old. A lot of art museum visitors think that they don't belong to the museum because of their incapacity to understand things they see. The goal of the presentation is to challenge this opinion. The presentation seeks to inspire the work with very young visitors, and presents some methods verified in practice. The aim of art education in a museum is not only about art history. Through art, learning can be developed in very different spheres. The world of art opens our minds and teaches us to think creatively and critically. And we should start this learning process as soon as possible.

Learning outcomes

- * Development of basic motor skills through games based on visual impulses
- * Development of different senses
- * Development of social competence
- * Building of relationship to visual culture and cultural heritage
- * Development of creative and critical thinking

Biography

Barbora Tribulová graduated in History of Arts and Culture from the Trnava University in Trnava and finished postgradual studies at the Department of Theory and History of Art at The Academy of Fine Arts and Design in Bratislava. She is head of the Educational Department of the Slovak National Gallery and at the same time researcher at the Academy of Fine Arts and Design in Bratislava. She focuses on the interpretation of art and on the education through art. She tries to develop a socio-cultural potential of education in Slovak National Gallery.

Session 8 DAY 4 – Friday

Focus on target groups

5:30 – 7:30 pm

Yolanda van den Berg, Miffy Museum at Centraal Museum, Utrecht (The Netherlands)

Miffy and the animals – a language program for non-native preschoolers

Utrecht is home to many families of foreign backgrounds for whom Dutch is not the primary language, and therefore is not spoken at home. For young children this causes the risk of falling behind quickly when going to school at the age of five, and is likely to start a vicious circle of disadvantages that keeps growing throughout the course of their lives. This is why the government has set a compulsory system in place of early and preschool education, which focuses on getting language skills of preschoolers up to school level.

Miffy Museum joins forces by offering a program that actively promotes the use of language, broadens the vocabulary, introduces children to visual arts and music, promotes cultural outings and engages children and parents alike. The program is fun and interactive, and was set up in cooperation with the umbrella organization of early and preschool education in Utrecht.

The program was piloted in fall 2018 and was a great success. Yolanda will explain all about the program and share insights and learning outcomes.

Learning outcomes

Will be shared at the conference. [We did a pilot version in the fall of 2018 with a few test groups, which was very succesful in both numbers and reactions. We restructured according to its outcomes and will start the programm next month in its adapted form]

Biography

Yolanda van den Berg is curator of the Collection Dick Bruna and the Miffy Museum at Centraal Museum Utrecht in The Netherlands. She combines her degrees in Teaching and Visual Arts with project management, concept development and over 25 years of hands on experience in a broad field of museum education, to shape content into attractive projects and programs for different target groups. She is the driving force behind the Miffy Museum concept.

Session 8 DAY 4 – Friday

Focus on target groups

5:30 – 7:30 pm

Beatrice Sarosiek, Lilliput Project/We love moms, Liguria (Italy)

Lilliput Projects, making museums family-friendly places

The Lilliput project focuses on the inclusion of families with children in cultural spaces, especially museums. Our target groups have special needs and are very complex because families are made of people of different ages and features (both physical and mental). The project aims at contributing to the development of museums as reference places for kids and families in the Liguria Region (Italy). It has implemented an audience engagement process, where families and kids are asked directly about their special needs in order to achieve a more fulfilling museum experience. The collected needs are the starting point for:

- a) the improvement of museums - in terms of infrastructure and target specific proposals for kids and families - and
- b) for the training of the museum staff and managers. The idea is to give families the power to change the cultural context, starting from their needs and personal experiences.

Learning outcomes

- * To understand the needs of families as an heterogeneous group
- * To explore direct engagement processes with families
- * To investigate how museums can integrate this knowledge into their programs

Biography

Beatrice Sarosiek is project manager of „Lilliput“ project.

Session 8 DAY 4 – Friday

Focus on target groups

5:30 – 7:30 pm

Bernadette Baele, Visit Flanders, Mechelen (Belgium):

How to turn a heritage site or museum into a family friendly place

We set up a pilot project with three Flemish museums and heritage sites working together on a more family-friendly place. For each of these sites we developed a tailor-made approach on how to turn a heritage site into a good place for families. As an NTO we organised, in co-operation with FARO, several workshops and brainstorming forums, which I will present. Finally we organised the open conference ‘How to become a more family-friendly museum or heritage site?’ in May 2019. In the presentation we will briefly explain our pilot project and the lessons learned. It was an interesting process, in which we sought to build our knowledge of how to help heritage sites and museums to become a more family-friendly place, and discover the necessary steps to take.

Biography

Bernadette Baele holds a Master in Communication Sciences, a Master in Leisure and Tourism Management and a Master in Intercultural Communication. She has more than 25 years experience in tourism and a 14-years working experience at Visit Flanders. Since 2015 she is working for Visit Flanders on turning the tourism destination Flanders into a family friendly destination.

Session 8 DAY 4 – Friday

Focus on target groups

5:30 – 7:30 pm

Harriet Curnow, Victoria & Albert, London (UK)

Play for all

I'd like to present a paper on the inclusivity of play, and how through working with partners at the V&A Museum in London we design innovative and imaginative activities that explore multiple forms of play for all ages. Using examples of past and future events that explore cultural heritage, I will focus on a partnership with the international engineering company Arup. Since 2016 the Family program has developed five different projects with Arup. I'll present the design process involved in devising these and the outcomes.

Learning outcomes

Through these example projects, families work together to explore and hone their social and emotional skills, working as a family group and with other participants. Children develop their fine motor skills through play while they explore the V&A Museum. The outcomes for participants range from designing and taking part in something new to experimentation, working with others, and having a sense of achievement as they use their hands and bodies to take part.

Biography

Harriet Curnow joined the V&A after a ten-year career at Tate where she led on the strategic remit to create and manage widening participation projects for schools, families and young people. At the V&A Harriet manages the award-winning Families program. Through strong partnerships and creative programming, audience participation has increased by 65% in the past seven years under her direction. She brings her expertise to family friendly initiatives across the Museum and was recently part of the Winnie-the-Pooh: Exploring a Classic exhibition project team. Harriet has produced resources for family and school audiences. She leads courses for the V&A Learning Academy and is the UK ambassador for Hands-on!

Session 8 DAY 4 – Friday

Focus on target groups

5:30 – 7:30 pm

Gabriella Kajári, Hungarian Open Air Museum, Szentendre (Hungary) **CultureBonus – How to make museums more accessible for underprivileged students**

The Museum Education and Methodology Centre (MOKK) developed a pilot program titled CulturBonus, which aims to increase the number of museum visits of underprivileged students. The objectives of the MOKK include increasing the use of experience-oriented museum education programs in public education, and improving disadvantaged children's access to culture. Towards these aims, research was conducted and a proposal was prepared to launch a nationwide program in which every public education student could take part in museum education programs free of charge. A pilot project initiated by MOKK was implemented in the North-Hungary and North-Plain regions, the 9th and 10th poorest regions of the EU, in partnership with 35 museums and 40 public schools and with the participation of 6000 children. The classes take part in museum education sessions well-integrated into the school curriculum, whereas primary school children up to the fourth grade can also request the so called "Suitcase Museum" sessions, when museum professionals visit the classes.

Learning outcomes

Several thousand students are currently taking part in museum programs specifically developed for them. The interim positive results, as well as the challenges that can already be observed, will be used to develop the programs further.

Biography

Gabriella Kajári completed her university studies and obtained her degree at the Ethnography and Cultural Anthropology Departments, Faculty of Humanities, University of Pécs. She has worked for the Museum Education and Methodology Centre, Hungarian Open Air Museum since 2013. She has been participating in the Transylvania project of the Hungarian Open Air Museum as an ethnographic researcher since 2014. Gabriella was involved – as a dissemination professional, then as a coordinator rapporteur – in the "Museums for Everyone" program – Reinforcement of the educational and training role of museums – Central methodology development priority project TÁMOP-3.2.8/A-08-2008-0002. She also participated in the work of the

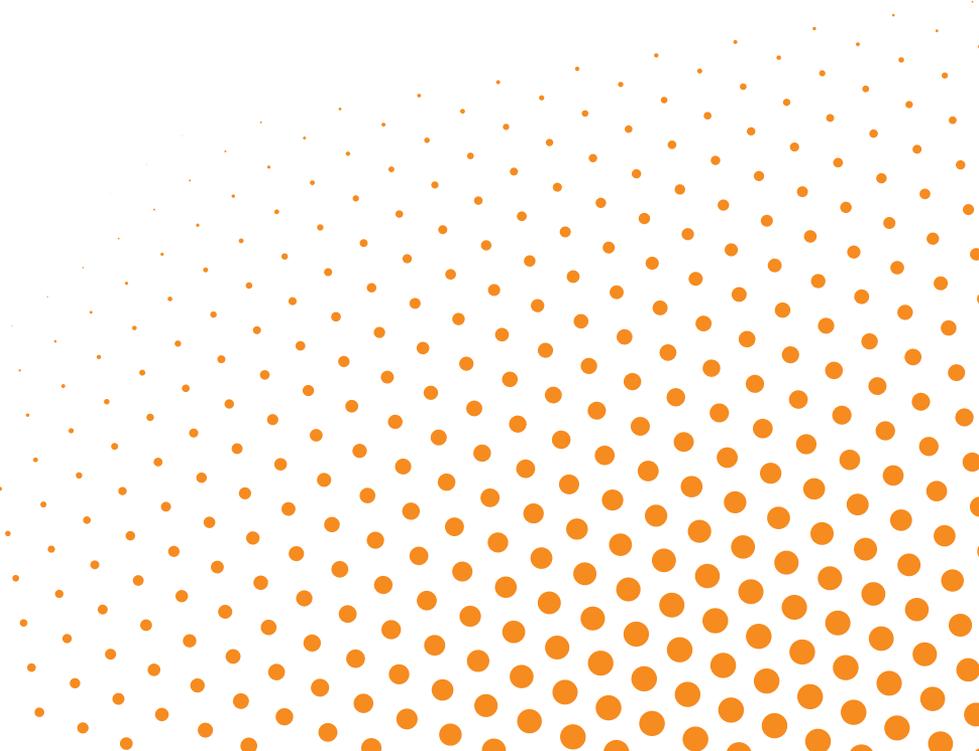
methodology group of “Acting Communities” priority project. She has been working as a communication professional in the museum component of “Our museum”, “Museum and Library Development for Everyone” priority project since 2017. She is contributing to the implementation of the project by writing publications, dissemination materials (e.g. result communication brochures, video newsletters) educational materials, as well as an online guide for teachers.

Farewell Party

8:00 pm - open end

Join us on a cruise on the river Main and say goodbye to the city of the HO!12-Conference 2019! We celebrate our successful international conference with a festive reception and dance on board.

Jörg Ehtreiber, President of Hands On!
Susanne Gesser, Host of the Conference



DAY 5 – Saturday, October 26

Field trips to museums in Frankfurt

10:00 am – 14:30 pm **Tour 1:**

Bibelhaus Erlebnis Museum Frankfurt/Bible-Experience-Museum

Metzlerstraße 19, 60594 Frankfurt am Main

Bible-Experience-Museum, not only for kids!

All ages appreciate the immersive exhibition with life-size replicas of an ancient fishing boat from the Galilee - according to a spectacular find or a Nomadic tent.

From its beginnings in the 2003 the Bible Museum Frankfurt employs content through hands-on. A Gutenberg printing press but also hands-on activities like spinning a thread, using a fibula on an replica coat, writing in ancient languages, exploring the scents and fragrances of ritual burning connect research and content of the bible as a resource for belief as well as culture.

DFF – Deutsches Filminstitut & Filmmuseum/German Film Institute

Schaumainkai 41, 60596 Frankfurt am Main

Everything is film

A tour through the permanent exhibition and the workshop rooms offers insights into the educational work of the DFF - Deutsches Filminstitut & Filmmuseum. The various activities accompanying the exhibition are introduced and briefly presented in examples.

Museum für Kommunikation Frankfurt / Museum for Communication Frankfurt

Schaumainkai 53, 60596 Frankfurt am Main

Past, present and future of communication in our permanent exhibition:

HISTORIE/S of Media and the “Kinderwerkstatt”

On the basis of ground-breaking inventions, curious experiences and uncommon destinies, we trace a trajectory from cuneiform tablets to smart glasses. This development is illustrated in 44 islands, 35 interactive elements and grouped under one of four key phenomena: ACCELERATION, CONNECTEDNESS, GLOBAL CONTROL and PARTICIPATION. The “Kinderwerkstatt” is specially for our young visitors. In a children’s post office counter, a cable post and a small printing store and inventors’ corner children can let out their creative sides!

DAY 5 — Saturday, October 26

Field trips to museums in Frankfurt

10:00 am – 14:30 pm **Tour 2:**

Archäologisches Museum / Archaeological Museum

Karmelitergasse 1, 60311 Frankfurt am Main

The Archeological Museum houses a collection of artifacts of Classical Antiquity and the ancient Orient, but also shows the history of Frankfurt through outstanding finds from prehistory, the Celtic and Roman culture, and the early Middle Ages.

Together with an archeologist, explore the special exhibition “Biatec Nonnos” about the Celts on the middle Danube and the Main. Then we will visit last year’s reopened Kaiserpfalz franconofurd. During the tour, the educational activities of the museum will be described and the educational facilities viewed.

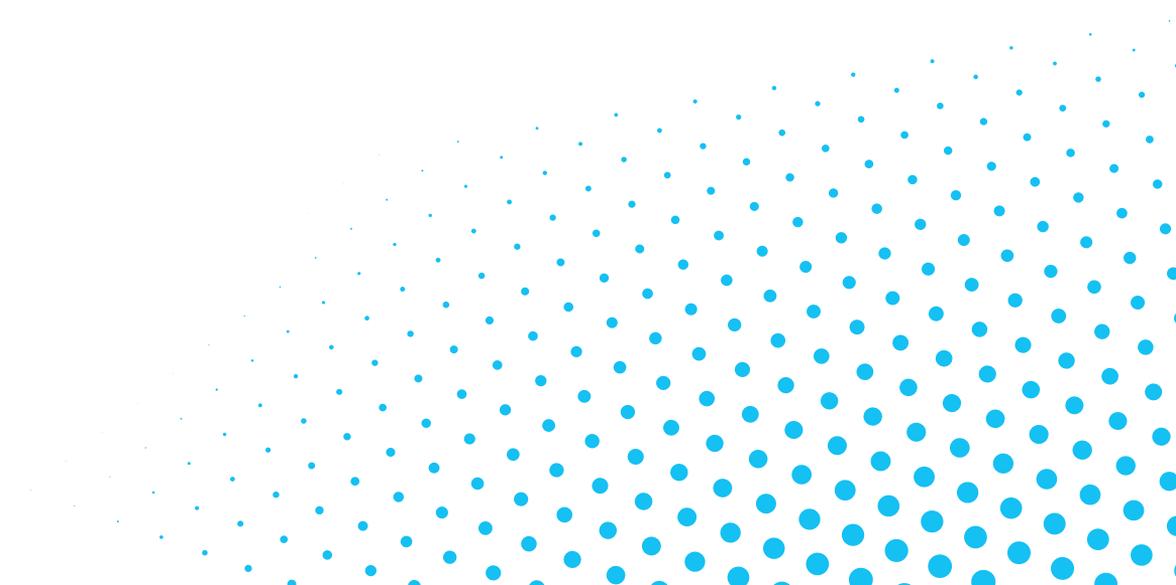
Senckenberg Naturmuseum / Senckenberg Natural History Museum

Senckenberganlage 25, 60325 Frankfurt am Main

Learning with and from dinosaurs

The Senckenberg Natural History Museum offers many educational opportunities for children. In guided tours or workshops they can learn about a variety of subjects, like evolution, biodiversity or geology, as well as about the processes of scientific discoveries. Our aim is to arouse curiosity and promote interest in nature, science and research.

Discover the possibilities yourself in an overview with the head of museum education.



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*Förderer



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Notes



Notes



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Day 1 — Tuesday, October 22

- 11:00 am Registration
- 2:00 – 2:10 pm Greeting & keynote introduction
- 2:10 – 3:00 pm Keynote address: Museums for all: Realizing cultural participation (Daniela Krenzer)
- 3:00 – 4:00 pm Session 1, Part I: Diverse audiences and social inclusion
- 4:30 – 5:30 pm Session 1, Part II: Diverse audiences and social inclusion
- 6:00 – 7:00 pm Opening ceremony
- 7:00 – 10:00 pm Reception & informal get together

Day 2 — Wednesday, October 23

- 9:00 – 10:20 am Session 2: Approaching special needs audiences
- 10:50 – 11:50 am Session 3: Inclusion through design & participation
- 1:30 – 2:15 pm Keynote address: eXploration: Live games in exhibition space (Mathias Prinz)
- 2:15 – 3:45 pm Session 4, Part I: Digital learning & beyond
- 4:15 – 5:15 pm Session 4, Part II: Digital learning & beyond
- 5:15 – 6:45 pm Workshops and guided tours at the Young Museum Frankfurt
- 7:00 pm Meeting for dinner

Day 3 — Thursday, October 24

- 8:30 – 10:00 am Breakfast together with HO! Board and General Assembly
- 10:00 – 12:00 pm Workshops at Frankfurt museums
- 1:30 – 2:30 pm Session 5: Understanding art
- 3:00 – 4:30 pm Session 6: Children's museums in the 21st Century
- 6:00 – 8:30 pm CMA-Award-Ceremony — "Emperors' Hall"
- 9:00 – 10:00 pm Reception

Day 4 — Friday, October 25

- 9:30 – 10:15 am Keynote address: History conveyed through dilemma-based communication (Marianne Bager)
- 10:30 – 12:00 pm Session 7: Intangible heritage
- 1:00 – 5:00 pm World Café
- 5:30 – 7:30 pm Session 8: Focus on target groups
- 7:30 – 7:45 pm Closing words
- 8:00 pm Farewell party

Day 5 — Saturday, October 26

- 10:00 – 2:30 pm Study visits in Frankfurt museums

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