



# European Museum Awards

—

A guide  
to quality work  
in museums



Network of European  
Museum Organisations



Network of European  
Museum Organisations

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# — Introduction

Europe counts an abundance of different museums: different kinds, different sizes, rooted in their community, or being internationally well-known. All of them, however, no matter their size and focus, have one aspect in common: the need to constantly reflect, challenge, compare and improve the quality of their work. Working with and for children, creating engaging exhibitions, increasing visibility to the largest possible audience through communication activities, attracting new visitors in a meaningful way, creating cutting-edge exhibitions that allow new approaches

to the collection or applying great conservation work to make collection items shine in a new light.

Assessing the quality of museum work also means assessing how the role of museums and the meaning of the word “museum” itself have changed over time. Nowadays museums are valued also for the social impact they have and for the contribution they can make to integration, social cohesion and conflict prevention or resolution. As social agents, museums must be relevant for their communities and NEMO, the Network of

European Museum Organisations, aims to support museum institutions to deliver quality work for their communities and society at large. The NEMO network has set itself four priorities - the four values of museums - which it considers as crucial values for society: the value of the collections, the social value, the educational value and the economical value. NEMO wants to support museums in developing these values each in accordance with its own priorities and mission and in its own context.

This overview of existing award schemes for museums in Europe and internationally is meant to give an insight into the criteria that nowadays are recognized as constituents of quality for museums. It also shows how these principles have changed over the years to meet new, broader demands of a society in change. The aim of the publication is to encourage museums to become acquainted with some of the most important award schemes and to consider the idea of competing for one of them. We have also included some tips coming from former winners on how to apply successfully and how to best benefit from an award. Museum work is manifold and rich - it deserves to be experienced by the largest possible audi-

ence, to be widely known and honoured. Winning an award surely contributes to a museum's visibility. But submitting an application and competing is in itself a useful self-evaluation exercise and a learning experience. In addition, it creates a networking environment in which valuable connections with other museums in Europe are established contributing to a fruitful exchange of knowledge, best-practices and potential co-operations with colleagues across borders.

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Živa Award

**Julia Pagel**  
Secretary General NEMO



— Awards

# Children in Museums Award

## HANDS ON! INTERNATIONAL ASSOCIATION OF CHILDREN IN MUSEUMS

**Website:** [www.hands-on-international.net](http://www.hands-on-international.net)

**Established:** 2011.

**Organisers:** Hands On! International Association of Children in Museums and the European Museum Academy.

**Objectives:** Promoting excellence and innovation in programmes, activities and exhibits designed for children within the museum sector at an international level.

**Award categories:** Children in Museums Award

Application period: Announced and opened on the websites of organisers, as well as of partner organisations. November-March.

**Deadline:** 1 March.

**Judging process:** Short-listed candidate museums are visited by judges.

Targeted potential candidates: Children's museums, education children and youth departments in museums, museums emphasizing special programmes for children; long-established or recently opened museums; museums which display recent innovation.

**Criteria for application:** Candidates should display creativity and innovation; encourage children's curiosity and stimulate their imagination; have well-researched and conceived content that is appropriate for the targeted age group (read below) The Children in Museums (CIM) Award is an international contest open to all countries.

**Entry fee:** €250.00- for non-members, €200.00- for Hands On! International members paid by bank transfer.

**Average number of applicants per year:** 30 – 35.

**Award ceremony/events:** Held in either during the Hands On! Conference or at the NEMO annual conference, usually in November in alternate years.





## **Introduction**

The Children in Museums Award is a joint venture between Hands On! and the European Museum Academy. The Award was launched during the Children's Book Fair in Bologna, Italy in 2011. The EMA cooperates with HO! supplying judges and offering expertise as regard to content. The judges particularly look for creative and innovative exhibitions and programmes for the age group up to 14 years old.

## **Historical background of the Award**

Hands On! began its work as an informal network in 1994. It consisted of museum directors who wanted to promote children's museums in Europe. After an initial conference in The Netherlands in 1996, an official organization, with an orderly structure, statutes and a board of directors, was born. In March 1998, Hands On! Europe Association of Children Museums was founded in Portugal for the first time as an official non-profit making organization. The organization

focused on the circularization of children's museums on an international level.

Since then, the European children's museum scene has led to a large-scale rethinking in many traditional museums. An increasing number of high-quality children's programmes have started to pop up. Some institutions even created their own in-house children's museum, concentrating on offering children and their families outstanding educational programmes. Because of this process, Hands On! decided to open up the organization for all qualitatively valuable programmes for children in children's museums or other museums. This led to a new name for the organization and in 2014, the Hands On! International Association of Children in Museums was born.

The other partner organiser of the award is the European Museum Academy. EMA was established on the occa-



Winner Children in Museums Award 2016

€ 5.000

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

*eMA*  
European Museum Academy

Thanks to: 

sion of the tenth anniversary of the loss of the distinguished museologist Kenneth Hudson (1916-1999) by a group of museum and cultural heritage professionals. EMA develops researches in the field of museum innovation, stimulates new ideas and experiences. The Academy also offers its services as an incubator for new talents and new programmes to increase the quality of museological discourse and services at the European level.

### **Objectives of the Award**

The award is judged by a panel of experts coming from different disciplines within the museum field and they all contribute their time as volunteers. The judges are looking especially for museums, exhibitions and programmes and museum environments where:

- Creativity and innovation are displayed
- Children's curiosity is encouraged and their imagination stimulated
- Well-researched and conceived, meaningful content is exhibited for the targeted age-group.

### **Criteria for Participation**

The Children in Museums (CMA) Award accepts applications from:

- Children's museums,
- Education and youth departments in museums,
- Specialist subject museums with a particular emphasis on children's programming,
- Museums may be long-established or recently opened.

**Important:** Priority is given to programmes which display recent innovation. The project entered for the Award must be current and open for viewing in the judging year.

If your museum or programme fits one of these categories, you must demonstrate the following criteria for participation:

- Display creativity and innovation.
- Encourage children's curiosity and stimulate their imagination.
- Have well-researched and conceived content which is appropriately targeted and meaningful to the relevant age-group.
- The jury will expect to see evidence of innovation, practicality of design, social values and attention to fine aesthetic qualities.
- Good management and adequate staffing is important to ensure that children's experiences are well facilitated.

- Preference is given to open-ended learning programmes.
- The jury will look for evidence that children have been involved in the conception of the museum and that their opinions have been sought in its evaluation.

### **Changes in criteria over time**

Substantially there has been no change in the criteria, however, in 2017 (to be used in 2018) a new criterion –social impact, has been added to acknowledge the increased social role of museums and also to value museums which make an extra effort to reach and cater for disadvantaged children.

### **Selection process**

In order to apply for the CMA Award, applicants should fill in the application form, send supporting materials including up to 10 digital images, films and scanned copies of brochures, didactic or publicity material, as well as answer a questionnaire with the following questions:

1. What is the vision/mission statement of your museum?
2. In what way is your museum innovative, and how could it inspire others

in the museum field?

3. Give an example of a permanent or changing exhibition or a programme which can illustrate your answer to Question 2. Explain how it supports the vision of your museum.

4. How do you assess your work? How do you involve museum visitors in evaluation?

5. Why do you think your museum should win the Children in Museums Award?

The jury scores all candidates on the basis of the documentation above and thereby comes to a shortlist of 10-12 candidates which are visited by two judges. At the jury meeting, each short-listed candidate is presented by the jurors who visited it. The jury then decides the winner.

### **Functioning and selection of the Jury**

The jury is made up of 10 members experienced in many disciplines within the museum field who all contribute their time as volunteers. Five are nominated by Hands On! and five by the European Museum Academy. They serve for a term of three years, which is renewable only once. Likewise, the chair of the jury is chosen among the jurors for a term of office of three years.



Period	Activities
March (usually beginning of March)	Deadline for the submission of applications. Collection, screening and registration of the submitted entries
March-April	Shortlisting process (the jury scores the candidates)
April -May	Visits to shortlisted candidates
April – May	Notification to shortlisted candidates
June	Meeting of the jury to select the winner
Autumn (usually November)	Award Ceremony held during the Hands On! Conference or the NEMO annual conference (alternate years)

The Jury when visiting the short-listed candidates looks for the following criteria as is underlined in the application form:

- Permanent space designed for children up to the age of 14 years.
- Age-appropriate exhibitions and/or programmes taking account of the cognitive, social and emotional develop-

ment of children.

- Permanent staff/ management.
- Dedicated budget.
- Interactive learning experiences and exhibit strategies engaging as many senses as possible.
- Evidence of social impact.

## **The Ceremony – benefits**

The Award Ceremony is held either during the Hands On! Conference or the NEMO annual conference in alternate years. In the past, the ceremony was also held during the Children's Book Fair in Bologna (in the Spring) or at the ECSITE Conference. It is not necessary to be one of the short-listed museums to participate. The ceremony is open to all museums, in particular to the short-listed ones, but also to a wider audience of professionals.

The Award Ceremony usually lasts one hour. An introduction of the shortlisted candidates is followed by the announcement of the winner and handing over the trophy, a laudation, which is also followed by other short speeches or presentations.

Taking part in a larger event than only the ceremony always offers good opportunities for making oneself or the institution/museum better known.

## **Benefits for the candidates**

Visibility at the international event and networking opportunities are primary benefits for the candidates.

## **Benefits for the winner**

The winner receives a sculpture representing Miffy, the children's character designed by Dick Bruna. The winning museum or institution can keep it for one year, until the next winner is announced. Since 2017, the winner also receives €5000.00- thanks to a sponsorship agreement; which is under regular review. The winner is also announced on the social media accounts of both organisers, websites and shared with international and European media channels.

- Quality argument to attract funding from public and private bodies,
- Potentially increased number of tourists through quality label,
- Enhances exchange through new network across borders.

## **Future of the Award**

Currently no changes are foreseen.

## **Suggestions for future candidates**

- Make a sensible choice of pictures: give an overview of the spaces, of the exhibits, portray children, but only as long as they illustrate how the spaces

are used, how the exhibits function, for instance. Too often we receive pictures with lots of children who don't add anything to the text.

- Better to send a short film, which shows the audience in action! Also linking to existing short videos on YouTube is effective.

- Look carefully at the award criteria and answer the questions accurately.
- Make sure your images submitted convey the quality and detail of your work.
- Write very clear text to describe your aims and what you consider to be your greatest achievements.



### Winner's Opinion on the benefits

*Especially in the years 2012/2013 when the Ministry of Foreign Affairs (until then the main financier) stopped financing the Tropenmuseum. In the media the award for Tropenmuseum Junior was often mentioned. It helped in surviving the museum. The award also helped in getting funding from the Ministry of Culture of the State Pernambuco in Brasil for our MixMax Brasil exhibition. Awards work!*

Tropenmuseum Junior Amsterdam,  
2012 Children in Museums Award



*To apply for the Children in Museums Award, do follow the following online media:*

### **Hands On! International Association of Children's Museums**

[www.hands-on-international.net](http://www.hands-on-international.net)

### **European Museum Academy:**

[www.europeanmuseumacademy.eu](http://www.europeanmuseumacademy.eu)

Social Media Accounts of the Hands On!

 [HOI.AssociationChildrensMuseums](https://www.facebook.com/HOI.AssociationChildrensMuseums)

 [HandsOnInt](https://twitter.com/HandsOnInt)

# European Museum Academy Awards

## EUROPEAN MUSEUM ACADEMY

**Website:** [www.europeanmuseumacademy.eu](http://www.europeanmuseumacademy.eu)

**Established:** 2009.

**Organisers:** The Luigi Micheletti Foundation (Fondazione Luigi Micheletti), Brescia, Italy [www.luigimichelettiaward.eu](http://www.luigimichelettiaward.eu), DASA Working World Exhibition, Dortmund, Germany [www.dasa-dortmund.de](http://www.dasa-dortmund.de) and the European Museum Academy registered in The Hague, the Netherlands

### **Objectives:**

**Luigi Micheletti Award:** Promotes innovation and creativity in the world of contemporary history, industry, technology and science.

**DASA Award:** Promotes quality of learning opportunities in a comprehensive perspective.

**EMA Prize:** Promotes outstanding results of organisations, researchers and cultural institutions in creating pioneering museums or producing studies

**Award Categories:** The Luigi Micheletti Award, DASA Award, EMA Prize

**Application period:** Announced and opened on the website; usually the application period opens after the winners are announced in September, so stays open from September to February. There is no application process for the EMA Prize.

**Deadline:** February.

**Judging process:** Evaluation of submitted materials (e.g. application form, supporting material) and site visits by the judges.

**Targeted potential candidates:** Luigi Micheletti Award: Museums of science, industry, technology and of contemporary history; DASA Award: All kinds of museums





**Criteria for application:**

**Luigi Micheletti Award:** Museums of 20th century history (military, political or social), museums of science, technology, industry, science centres, ecomuseums, or interpretation centre on these subject and emerging crucial issues of contemporary society.

**DASA Award:** The basic criteria of this award are the quality of storyline, learning opportunities, creativity of the exhibition design and the programme of educational activities. Specific attention is also given to personal mediation, the interactive participation of the public and an effective mix of education and entertainment.

**EMA Prize:** There is no application. The Board of the EMA proposes and decides upon the winner of this award which is not annual.

**Entry fee:** €200.00- paid by bank transfer.

**Average number of applicants per year:** 20-30.

**Award ceremony/events:** An award ceremony is held in different cities by museums or institutions, accompanied by presentations of candidate museums, panel discussions and networking opportunities.



## Introduction

EMA is a non-profit Foundation in The Netherlands established to reflect museums at the international level, to promote research on museography and museology as a high cultural activity, to provide constructive criticism and promote discussion on new exhibitions and museums, and to diffuse museological knowledge and ideas among members of the profession. It aims to promote the conception and development of new as well as of traditional museums as tools of social change.

## Historical background of the EMA Award schemes

**Luigi Micheletti Award:** the Luigi Micheletti Foundation was established in 1981 in Brescia. The foundation is a research centre specialising in 20th century history. Their scientific research covers ideologies of the 20th century wars, the ambivalence of technical progress, industrialisation and labour, conspicuous consumption, the origin of environmentalism. The ideological, social and material contemporary history, led by international researches and conferences, is linked to a rich collection such as writings, postcards, photos,

posters, videos and also objects.

The award was launched in 1995 by the Micheletti Foundation and the European Museum Forum under the patronage of the Council of Europe. The Luigi Micheletti Award has put at the centre of the stage a series of innovative experiences of influence in the European museum field. A meeting between the Brescia industrialist Luigi Micheletti and the museologist and father of industrial archaeology Kenneth Hudson led to the birth of an award. From the 16th edition onwards, the award has been run in collaboration with the European Museum Academy, and its Pool of Experts provides judges.

**The DASA Award:** DASA Working World Exhibition (Arbeitswelt Ausstellung) in Dortmund covers the past, present and future worlds of work in an area of about 13,000m<sup>2</sup> with 12 exhibition units and three-dimensional exhibits. It is the permanent educational facility of the Federal Institute for Occupational Safety and Health Care (Bundesanstalt für Arbeitsschutz und Arbeitsmedizin) and informs the general public about the world of work, its status for the individual and society, and the importance of tailoring work to human require-

ments. The relationship between people, work and technology is demonstrated and explained in a variety of ways in the exhibition. The central theme is to establish human values at work, such as good health and dignity. DASA states that their focus is on people and their physical, intellectual, social and cultural needs.

The award, launched in 2011 by the DASA Working World Exhibition, has credited new museums with a particular emphasis on social history. In 2016 the DASA Award readjusted its focus and currently the quality of learning opportunities in a comprehensive perspective is placed in the centre.

**The EMA Prize:** The award was created in 2011 to appreciate long-term or sustainable achievements in the museum world by either an individual or an institution. The Prize has been established with the aim of recognising the outstanding results of organisations, researchers and cultural institutions in creating pioneering museums or producing studies and carrying on projects of European relevance which are destined to influence the development of museological discourse at the international level.

## **The criteria for participation**

The Micheletti Award criteria are not very selective apart from the focus on contemporary European history and its scientific, industrial and social heritage. The applying museum does not necessarily have to be a new museum or institution. Eligible museums, as stated above are 20th century history museums (military, political, social), museums of science, technology, industry, science centres, ecomuseums, interpretation centres on these subjects and emerging crucial issues of contemporary society.

The criteria of the jury are different. Jurors, during their visit, pay attention to the detailed description of the applicant and look for all the innovative and creative elements of a museum/institution. They particularly observe the impact of museum on the local, regional, national and international scene. Therefore, whether the applicant pays special attention on recent museological ideas and/or practices in the relevant fields are observed carefully. As stated by the EMA representative, the above mentioned criteria are only “tip of the iceberg” of the overall criteria. Hence, the detailed criteria become clear during the judges visit applying museums.

The DASA Award criteria place particular emphasis on the museological concept, the quality of the storyline, the creativity of the exhibition design and the programme of educational activities. Specific attention is also given to personal mediation, the interactive participation of the public and an effective mix of education and entertainment. As stated earlier, the award is open to all kinds of museums.

All applicant museums/institutes are visited by at least one, most of the time by two judges.

## **Changes in criteria over time**

For the DASA Award, the latest change was redesigned in 2016. The idea was to refresh the perspective of the award. In the case of the Micheletti Award, the criteria have been slightly adjusted over the years. The museological development and the emphasis on visitor participation or sustainability brought a necessity for a revision and adjustment in the criteria.


## **Selection process**

The EMA Prize is decided by the EMA Board. Each member of the board of



EMA can propose a possible candidate; however, the decision has to be taken unanimously by the board. The board consists of five members. The EMA Prize does not follow an annual protocol or a time frame. Each case is considered individually. The award includes celebrating achievements of individuals as well, so individuals as well as institutions that are eligible for this award considered with a careful assessment.

According to the EMA representative, the application process for both the Micheletti and DASA awards costs time and energy which leads to serious and worthy applications. Therefore, usually no applicant has been rejected for both awards. The number of applicants ranges from 20 to 30.



Period	Activities
October-February	Application period
March	Processing applications
April-early June	Site visits by judges
June-August	Judges meetings and decision on short-listed candidates and winners
September	Annual EMA Award Ceremony and Conference, during which short-listed candidates and winners announced.



## **Functioning and selection of the Jury**

The EMA Pool of Experts consists of museum experts from all over Europe, though not all members necessarily have to work in a museum. Thus, EMA experts are also employed in cultural (heritage) institutions and foundations, archives, art labs and research centres, and include an architect, designer and museologist. The core of the Pool of Experts is the EMA Board. The latter decides on new members for this expert pool, which is usually co-opted. The Chairman of the Jury, together with the EMA Board, recruits the individual jury members from each of the extended pool of experts in each award season. Mostly 10 to 15 jurors are deployed annually.

## **The Ceremony – benefits**

The award ceremony takes place in late September at the three-day Annual European Museum Academy Award Ceremony and Conference. It is hosted by a dedicated European museum at a different city every year. The award ceremony covers both the Luigi Micheletti Award and the DASA Award. The EMA Prize is presented at different times. Various public events organised

throughout the year by the EMA are potential occasions to present the award. The pre-during-after Ceremony events The Award Ceremony is complemented by a scholarly conference, working groups, local museum visits and numerous opportunities to network. The conference part includes presentations of candidate museums, during which they share innovative and creative works. The award ceremony is organized by the EMA and a willing host museum that changes every year. The Award Ceremony is usually followed by a Gala Dinner when all candidate museums continue networking in a more comfortable, less formal environment. Networking opportunities are encouraged by the organizers in a time of partnerships, professional exchanges are considered of high importance.

## **Benefits for candidates and winners**

All applicants benefit from networking opportunities during the conference, local museum visits and at the ceremony. The event is shared on SNS accounts of organisers. The benefits for the winners are bringing these museums in centre stage and highlighting their visibility in terms of PR and public awareness. The winning museums and judges reports

are shared with European and international media channels.

- Quality argument to attract funding from public and private bodies,
- Potentially increased number of tourists through quality label,
- Enhances exchange through new network across borders.

The EMA Prize, when awarded to an individual, is a lifetime achievement and implies in most cases that the person is very well connected with the museum world. The PR and public awareness of the award winner, institute or individual will be highlighted and the honour is the exclusive benefit.



### Winner's Opinion

*Yes we used it to promote our teaching and learning facilities – and internally in our organization to celebrate our hard work, building up our learning programmes and outreach towards children, schools, families and anyone interested in the impact of design. The prize is just one way to document, promote and brand our institution and Danish design in Denmark and abroad.*

Designmuseum Danmark, 2017  
Winner of DASA Award





## **The Future of the Awards**

Currently there are no changes in the horizon in the near future for the DASA Award and the EMA Prize. However, for the Micheletti Award, retouching is foreseen to sharpen the profile of the award, yet the essence of the award will remain the same.

## **Suggestions for future candidates**

- Do dare to apply. It helps to make each institutions aware what it is doing and why.
  - Go for the networking opportunities.
  - Learn from others as a basic pedagogical principle.
  - The weakest part of the application is always the images. Please consider if these really do represent your museum in its best light.
  - Do not leave your application until the evening of the closing date. If you do it gives the impression that you are disorganised or have compiled the application in a hurry.
  - Keep to the specifications requested for additional material. If the application asks for two pages of information, do not send eight pages, use short, bold text. If you cannot edit your material, we will do it for you.
- Remember that you are talking with colleagues;
  - Put the accent not only on what the museum is, but also (and perhaps more) on what the museum does.
  - Most important is that the candidate tries to communicate to Jurors the specific qualities of the experience that his/her museum offers to visitors. Information about the collection is of course necessary, but not decisive. Kenneth Hudson used to say “to have a given collection is not your merit, the way you interpret and exhibit it ...yes”.
  - The choice of visual materials accompanying the application is crucial! Even in schemes where each candidate is visited these materials remain a relevant source of information and a basis for discussion in the Jury. It is deplorable how frequently museums of any importance are NOT able to present themselves visually. And this is especially strange as museum people are dealing every day with images.
  - The museum experience and the museum’s environment are the two main aspects of most award schemes; a certain level of the technical infrastructure is given for granted. And do not exaggerate with pictures of VIPs visiting your museum. In most of the cases the many of the Jurors are not even able to recog-

nize them! The world is wider than your museum.

- Check out the Judges' Reports for the European Museum Academy Awards at the Luigi Micheletti website. You can also find and download the free publication, Twenty Years of the Luigi Micheletti Award, both on the Luigi Micheletti and the European Museum Academy websites.

The logo for the European Museum Academy (EMA) consists of the lowercase letters 'ema' in a stylized, handwritten font, followed by the uppercase letters 'MA' in a similar but slightly more formal script.

European Museum Academy

*To apply for the EMA Awards, do follow the websites of EMA and of partner organisations:*

[www.europeanmuseumacademy.eu](http://www.europeanmuseumacademy.eu),


**The Luigi Micheletti Foundation  
(Fondazione Luigi Micheletti)**


[www.luigimichelettiaward.eu](http://www.luigimichelettiaward.eu) (English)

**DASA Working World Exhibition**

[www.dasa-dortmund.de](http://www.dasa-dortmund.de) (German)

Social media accounts of EMA:

 [EMA.EuropeanMuseumAcademy](https://www.facebook.com/EMA.EuropeanMuseumAcademy)

 [european.museum.academy](https://www.instagram.com/european.museum.academy)

 [EMAFoundation](https://twitter.com/EMAFoundation)

# European Museum Of The Year Award - EMYA

## EUROPEAN MUSEUM FORUM

**Website:** <https://europeanforum.museum>

**Established:** 1977.

**Organisers:** The European Museum Forum, registered in the UK.

**Objectives:** Promoting innovation and excellence in public quality in museum practice; encouraging networking and exchange of ideas and best practices within the sector, within an overall framework of social and humanitarian values.

**Award Categories:** The European Museum of the Year Award, The Council of Europe Museum Prize, Silletto Prize, The Kenneth Hudson Award and the Special Commendation for Sustainability.

**Application period:** Announced and opened on the website.

**Deadline:** April of each year for the following year's contest.

Judging process: Screening of submitted materials (e.g. application form, supporting material) for formal eligibility, followed by site visits by judges to all museums. Jury meeting of all judges decide on nominations and winners, based on written reports and oral presentations.

**Targeted potential candidates:** All types and categories of not-for-profit museums from across the larger Europe delineated by the Council of Europe.

**Criteria for application:** New museums opened in the last three years; established museums which completed substantial renewal during the past three years.

**Entry Fee:** €500.00-

**Average number of applicants per year:** 40 to 55.

**Award ceremony/events:** Held in May and hosted by alternate museums and cities every year. The ceremony is embedded in a 3-day conference programme, during which candidate museums present their museums themselves and current museological themes are debated.







## **Introduction**

EMYA was founded in 1977, and the award scheme has existed continuously since then. Since 1997 the European Museum Forum (EMF) has functioned as the legal and organisational framework for the EMYA scheme. It is registered as a charity in the UK, and annual accounts are submitted to the UK Charity Commission.

EMF/EMYA is governed by a board of trustees, senior professionals from the museum or cultural sector. Trustees serve a maximum of six years.

The trustees and judges volunteer at the charity. A part-time consultant manages the office functions for EMF/EMYA, as the only person remunerated by the organisation.

## **Historical background of the EMYA**

The European Museum of the Year Award was established in 1977 with the aim of recognising and supporting, encouraging and showcasing excellence and innovation in the museum field, particularly in the areas then called 'public quality'. The award scheme focused primarily on the general atmosphere meeting visitors and their experiences in the museum, and less on the quality and quantity of the collection or the research and documentation.

The Council of Europe has been an active supporter and partner of the EMYA scheme since the start, and the Council of Europe Museum Prize supplements the main EMYA in important ways. The CoE Museum Prize accentuates a European perspective, and the articulation and interpretation in museums of democracy, citizenship, human rights, tolerance and inter-cultural dialogue.

## **The objectives of EMYA**

EMF/EMYA is dedicated to promoting innovation and excellence in public quality in museum practice, encouraging networking and exchange of ideas and best practices within the sector.

EMF/EMYA works within an overall framework of a commitment to citizenship, democracy and human rights, to sustainability, to bridging cultures and social and political borders.

Over the years, EMYA has evolved from the EMYA and CoE prize to a more differentiated award scheme adding three more awards: The Silletto Prize, the Kenneth Hudson Award and the Special Commendation for Sustainability. The different awards within the EMYA scheme reflect, represent and emphasize different aspects and dimension of the organisation's underlying values.

### **The criteria for participation**

- Museums that are **new, opened** to the public in the **last three years**,
- Museums that are older than three years but **have completed** a substantial renewal during the **past three years** can participate in the contest.
- Temporary or 'semi-permanent' exhibitions can be the subject of an application. However, such exhibitions need to be open or completed in time for the judging visit (summer – early autumn) and have to remain accessible until at least through the following summer.

Participant museums are judged by a Jury, which is an independent international expert body appointed by the EMF Board of Trustees. All candidates which comply with the formal criteria are given equal consideration. A highly structured judging process is followed to ensure the ability to discern professional quality, innovation and creativity across the vast differences in scale, funding, obligations and contexts of museums in Europe.

The application form and supporting material are evaluated carefully to form a long list of candidates who all comply with the formal criteria. A visit by an EMYA Judge is the core part of the candidacy and evaluation process. The application form should be accompanied by an entry fee of €500.00- and payments should be made by bank transfer.

### **Important notes:**

- Museums/exhibitions opened for **more than 3 years** at the time of the call for applications for EMYA **are not eligible**.
- If the formal criteria for entry are not met, the museum **will not be included** in the judging process.

## Changes in the criteria over time

The EMYA awards have been on the stage continuously for 40 years. The emphasis on innovation and excellence in public quality and the basis in social and humanitarian values have remained stable since the EMYA was first established. However, the interpretation of the meaning of public quality, innovation, democracy, intercultural dialogue is subject to change, and reflects societal, epistemological and museological shifts. As both society and museums change continuously, unevenly, decade by decade, the interpretation of given criteria will change correspondingly.

Some of the features composing public quality, for instance disability accessibility, over the years have become incorporated into general societal legislation for public buildings. Likewise, while the concept of innovation remains a mainstay, its specific content or interpretation is also an evolving one. Where, for instance, an extensive homepage or a lively social media presence would once be considered technologically innovative, these would now just register as basic communicative strategies in a professional, contemporary museum.

Being user-friendly and pedagogical in approach and exhibition language was

once promoted and awarded, but has now also become expected standard good practice. More recently, emphasis was placed on the integration of volunteers in museum activities. The current decade begins to see the contours of a paradigmatic shift towards including and engaging museum communities and stakeholders in core planning processes and all museum fields of activities, reflecting a new societal trend of extended cultural democracy and participation.

The EMYA awards were initiated in a Europe where both a North-South axis and an East-West axis were understood to carry basic cultural and political differences. They have existed through and adapted to periods of profound political reconstructions, civil wars and economic changes to a current Europe, which increasingly needs to address its relationship to neighbouring continents and the integration of non-European migrant populations. Societal changes as these impact and drive the development of new museums and museum renovations – and will therefore also be reflected in and through the EMYA award schemes.

Different awards within the EMYA scheme emphasize particular aspects of these connections between museums





and their surrounding societies - the focus on human rights and intercultural dialogue of the CoE prize, the community engagement of the Silletto, the sustainability of the special commendations.

**Important:** The judging process and the awards given are always firmly rooted within the context of quality in the museum experience. Good social or political intentions do not as such suffice for an award.

### **Selection process**

The call for applications is announced on the website <https://europeanforum.museum>. Application forms should be downloaded from the website and submitted to [emf@europeanforum.museum](mailto:emf@europeanforum.museum). All applications are assessed by the Jury, for their compliance with the formal criteria for application: time frames, scale of innovation, and organisational form. Candidates who do not comply with the formal criteria will not be included in the judging process.

Therefore, do pay **attention** to the following table:



Period	Activities
Mid-April	Application deadline for the following year's competition
Mid-April to Mid-May	Decision on the long-list of candidates who comply with the formal criteria
Summer/Autumn	A half-day visit by at least one EMYA Judge to all candidate museums. The first visit is arranged with the candidate museum. This visit is conducted with members of the governing body and management group, a tour through the museum with relevant staff, for a more personalized contact and direct approach to its public quality. The visit is usually concluded with a group discussion with the director and selected management staff.
Autumn	An anonymous second visit will take place to the museums nominated for major awards, if the first visit was conducted by one judge only.
November	The EMYA Jury meets to evaluate the candidate museums, based on the judges' written reports and oral presentations. The Jury makes decisions on the nominated – short-listed - museums and the winners. Recommendations for the Kenneth Hudson Award are passed to the EMF board of trustees for decision. Representatives of the Committee on Culture, Science and Education of the Parliamentary Assembly of the Council of Europe join the jury meeting to review the nominations for the Council of Europe Museum Prize, and select three recommendations to present to the Committee on Culture, Science and Education of the Parliamentary Assembly of the Council of Europe for their decision.
December	Important: The Council of Europe prize is announced by the CoE after the meeting of the Committee on Culture, Science and Education of the Parliamentary Assembly of the Council of Europe in December.
April or May (of the next year)	The ceremony and announcement of winners.

The judges' reports and the ensuing discussions within the jury, with the Council of Europe and within the CoE around the CoE prize, with and within the EMF board of trustees around the Kenneth Hudson prize, are protected by full confidentiality and shared only among the direct participants. The diversity of the winners of the different awards, when looked at over the span of many years, affirms the ability of the judging process to discern a concept of quality though and across the seemingly incomparable group of candidates each year.

### **Functioning and selection of the Jury**

The European Museum Forum board of trustees appoints a maximum of 13 and a minimum of 9 judges who constitute the jury for the award scheme. The judges come from different professional disciplines, representing practical and theoretical museum experience and museological competences as well as diversity in gender and age, national and cultural background.

The judging panel functions autonomously from the EMF board with respect to decisions of nominations and awards. The continued reputation of the award scheme depends on the quality

and integrity of the Jury. The board of trustees appoint a chair of the judging panel who joins the board as an ex-officio member. The EMYA judges sign and observe clear rules of conduct and rotate on a strictly defined schedule of 3 years of service with one possible renewal, i.e. a maximum of 6 years of service.

### **The Ceremony – Benefits**

The annual EMF/EMYA conference and award ceremony takes place in April or May and is hosted by different museums and cities every year. It is announced on the EMF/EMYA website and through other professional networks and channels. The number of participants at the conference is usually around 250 to 300 people.

The Council of Europe award is presented at a special award ceremony in Strasbourg in connection with a meeting of the Committee on Culture, Science, Education and Media of the Council of Europe.

**Keep an eye** on <https://europeanforum.museum> and other networks for further announcements.

The pre-during-after ceremony events  
The EMYA award ceremony is not only a formal celebration of 'winners', but is seen as an occasion for learning, transmission of experience, knowledge and best practices. Thus, the ceremony is embedded in a 3-day conference programme, during which all candidate museums present their museums. These presentations are independent of the judging process, and can thus discuss also challenging and critical aspects of the process of building a new museum or renewing an existing one. Current museological themes are debated, including through discussion panels and workshops by former winners, in which they share their experience and best practices.

### **Benefits for candidates**

The application process itself is an important occasion for self-reflection and celebration of a major accomplishment. Participation in the scheme gives entry into:

- Collegial exchange in a group of museums, who have recently undertaken comparable –rarely straightforward and often conflicted- processes of innovation, and who face similar challenges in

entering a next phase of consolidation or a new development.

- Through the conference and candidate brochures, the candidates are presented with a prestigious context of the 40-50 most innovative museums of Europe that year.

- The nomination is often used by candidate museums as a stamp of quality in their local marketing and communication.

Benefits for the winner

- The winner has all the benefits of the candidates

- All the awards (EMYA, CoE, Silletto, Kenneth Hudson, Special Commendations) serve as prestigious recognition at the international level.

- Smaller or little-known museums gain the attention of public authorities and collegial fora, and often find a significant new self-confidence.

- The winners of the European Museum of the Year Award get to display the Henry Moore Mother and Child; Egg Form sculpture for a year.

- The Council of Europe Museum Prize winner gets international recognition for its embodiment of key democratic values. The winner gets to display the Joan Miro statuette La femme aux beaux seins for a year plus some financial benefits and travel on top of the title.

- The Silletto Prize winner gets to display a pewter basket by Archibald Knox for a year.
- Enhanced ability to attract funding from public and private bodies.
- Potentially increased number of tourists through quality label.
- Enhanced exchange through new network across borders.



### Winner's Opinion

*As we were the first Portuguese museum who won the Kenneth Hudson Award, we received a lot of solicitations from Portuguese newspaper, radio, TV... we were everywhere! Of course [number of visitors increased]! Everybody wanted to visit us! This prize is recognition from the public! By receiving this prize, we understand that we were working in a good way and we should continue in this direction, this recognition permitted us to be more confident and continue on this way. (cited from the website: What It Means to be a Winner)*

Batalha Community Museum,  
2013 Winner of  
Kenneth Hudson Prize

The award winners with a right to hold the trophy for one year at their institutions will agree to secure their prize appropriately.

- They are obliged to provide facilities (environmental, security, insurance, packing and transport for the hand-over etc.) to maintain the award in appropriate conditions and cover the related expenses.

- They should indemnify the award trophy against all insurable risks until its return the following year.

- EMYA winners, returning the Henry Moore sculpture for the subsequent EMF Annual Assembly and EMYA Ceremony, will be asked to give a presentation of core elements which define the unique quality of their museum and discuss the impact of the award.

Candidate museums may and winner museums should display their relationship with the EMYA scheme.

- Award winners should refer to EMYA/EMF on their website, indicating the year of the award won.

- All nominees have permission to use the EMYA logo on their website by following the copyright rules set out by EMF.

- All nominees of the EMYA will be published on the EMF website.

### **The Future of the Award**

There are no plans of changing the award scheme in the near future. However, over the next years, a couple of additional awards, addressing specific issues and defined by specific criteria might be added.

EMF/EMYA is currently exploring and assessing whether or how the organisation can respond to expectations of its growing role at the centre of the informal hub of former and current candidates and award winners, to further support the development and exchange of professional skills, knowledge and qualifications in the sector.

The main purpose and focus for the activities of EMF/EMYA is the annual EMYA competition. However, there is a continuous discussion whether the four decades of systematic museological analysis and accumulated insight into societal and community needs can be used in a wider context for the exploration, appreciation and interpretation of culture and heritage.

### **Suggestions for future candidates**

- Set aside enough time to prepare the application.
- Study the Frequently Asked Questions at the EMYA/EMF website thoroughly <https://europeanforum.museum/becoming-candidate/frequently-asked-questions/>.
- Involve the staff and your communities in the creation of the application, and in the judges' visit, so that these in themselves become a celebration of your accomplishment.
- Be truthful, accurate and true to the spirit of the museum.
- It is important to express the spirit of the new/refurbished museum, not just innovations in display technique or architecture.
- Acknowledge learning from other museums, but show how you have built on this. Good practice is not good enough; great museums go further. Innovation comes from digging deep, intellectually and emotionally, to explore how a museum's collections can inspire and analyse society in new ways.
- True renewal/innovation requires generosity of spirit and intellectual honesty. Show how you have understood and addressed the needs of your communities, local and global.



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*To apply for the EMYA awards keep an eye on the website*

<https://europeanforum.museum>,

*their network of national correspondents, former candidates as well as other professional museum networks.*

Social Media Account of EMF  
 EuropeanMuseumForum



**EUROPEAN MUSEUM OF THE YEAR AWARD - EMYA**

**– EUROPEAN MUSEUM AWARDS**



# European Union Prize For Cultural Heritage / Europa Nostra Awards

## EUROPA NOSTRA

**Website:** [www.europeanheritageawards.eu](http://www.europeanheritageawards.eu) and [www.europanostra.org](http://www.europanostra.org)

**Established:** 2002 (Europa Nostra Awards since 1978).

**Organisers:** EUROPA NOSTRA

The Awards scheme is supported by the Creative Europe programme of the European Union.<sup>1</sup>

**Objectives:** Promotes best practices related to heritage conservation, research management, voluntarism, education and communication to contribute to a stronger public recognition of cultural heritage as a strategic resource for Europe's economy and society.

**Award categories:** Up to 30 Awards (among which 7 Grand Prix winners are chosen) are given in four categories:

- Conservation
- Research
- Dedicated Service by Individuals or Organisations
- Education, Training and Awareness-Raising

**Application period:** Call for applications announced on the website after the ceremony in May-June (up until the Awards Scheme 2018).

**Deadline:** 1 October (up until the Awards Scheme 2018)

**Judging process:** Independent juries select the winners, after having carefully reviewed all entries and discussed the entries at the jury meetings.

**Targeted potential candidates:** Countries eligible for EU Prize for Cultural Heritage are those taking part in the Creative Europe programme.

The Europa Nostra Awards are open to countries outside of the Creative Europe Programme but who are in the Council of Europe.





EUROPA  
NOSTRA

**Criteria for application:** Outstanding projects or initiatives that have been completed within the last three years and must be accessible to the public in each of the categories listed above. In the case of the category Education, Training and Awareness-raising, there must be an ongoing element of the project/initiative and in the case of the category Dedicated Service, the service should be somewhat prolonged (minimum of 5-10 years).

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**Entry fee:** Free of charge.

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**Average number of applicants per year:** About 200.

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**Award ceremony/events:** Hosted in a different European city each year. In 2018 the Ceremony will take place during the European Cultural Heritage Summit on the evening of 22 June 2018 at the Berlin Congress Centre. During the Ceremony, the 7 Grand Prix laureates will receive €10,000 each and the Public Choice Award winner, from among the award-winning achievements, will be announced.

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<sup>1</sup> IMPORTANT: The EU Prize for Cultural Heritage/Europa Nostra Awards Scheme has been run by Europa Nostra in collaboration with the European Commission from 2002 to 2018. The information on the process and timeline presented in this document are based on the existing Awards Scheme. For the forthcoming years, the European Commission will launch in June/July 2018 a new Call for Proposals for the running of the Prize. If Europa Nostra is again selected by the European Commission to run this European Awards Scheme, the process and timeline for the Scheme will have to be slightly altered, with the deadline for applications being moved to January 2019 (exact date still to be confirmed).

## **Introduction**

Europa Nostra was founded on November 28, 1963 in Paris. For over 50 years, the organization has been working to protect and celebrate Europe's cultural heritage. Today, Europa Nostra has members from over 40 countries in Europe. The organisation explains their mission as follows:

- To give shape and voice to an ever-growing citizens' movement to support cultural and natural heritage across Europe;
- To be forceful advocates of heritage – with its multiple benefits for our economy, society, culture and the environment – to policy-makers at all levels of governance: local, regional, national, European and international.
- To campaign to save Europe's most endangered heritage sites and support actions led by our member organisations.
- To promote best practices in the heritage field across Europe – from research to conservation, from education, training and awareness-raising to the dedicated service of professionals and volunteers.

## **Historical background of the Award**

The European Union Prize for Cultural Heritage / Europa Nostra Awards was launched by the European Commission in 2002 and has been run by Europa Nostra ever since.

During a period between 1978 and 2002, Europa Nostra had organised an annual Europa Nostra Awards Scheme.

## **Objectives of the Award**

The Prize celebrates and promotes best practices related to heritage conservation, research, management, voluntarism, education and communication. In this way, the aim is to contribute to public recognition of cultural heritage as a strategic resource for Europe's economy and society. The purpose of the EU Prize for Cultural Heritage / Europa Nostra Awards is to strengthen the capacity of the heritage sector in Europe by highlighting best practices, encouraging the cross-border exchange of knowledge and by linking numerous stakeholders in widespread networks.

## **Criteria for participation**

Entries may be submitted from all EU Member States and all other European

countries which take part in the EU's Creative Europe programme.

- **Countries eligible for the EU Prize**, taking part in the Creative Europe programme of the European Union:

Albania, Austria, Belgium, Bosnia and Herzegovina, Bulgaria, Cyprus, Croatia, Czech Republic, Denmark, Estonia, Finland, France, FYROM, Georgia, Germany, Greece, Hungary, Iceland, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, Moldova, Montenegro, The Netherlands, Norway, Poland, Portugal, Romania, Serbia, Slovakia, Slovenia, Spain, Sweden, the United Kingdom and Ukraine.

- **Countries eligible for the Europa Nostra Awards only:**

Andorra, Armenia, Azerbaijan, Belarus, the Holy See, Kosovo, Liechtenstein, Monaco, the Russian Federation, San Marino, Switzerland and Turkey.

There are four different entry forms for each of the categories:

- **Conservation:**

Outstanding achievements in the conservation, enhancement and adaptation to new uses of cultural heritage in any of the above-mentioned areas are awarded.

**Important:** The projects must have been completed within the previous three years and the sites must be accessible to the public.

- **Research:**

Outstanding research projects which contribute to the conservation and enhancement of cultural heritage in Europe in any of the above-mentioned areas.

Studies, digitisation projects, results of research and/or scientific publications must have been completed within the **previous three years**.

- **Dedicated Service by Individuals or Organisations:**

Open to individuals or organisations whose contributions over a long period of time (more than five years) demonstrate a high degree of devotion coupled with excellence in the protection, conservation and enhancement of cultural heritage (relating to any of the above-mentioned areas) in Europe and which far exceed normal expectations in the given context. The contribution should be of a standard which would be considered outstanding in the European context and may have an impact at a European level.

**Important:** The entries must be **nominated** by a **third party** and supported by at least three letters of recommendation from persons other than the nominator.

• **Education, Training and Awareness-Raising:**

Outstanding initiatives related to education, training and awareness-raising in the field of tangible and / or intangible cultural heritage, to promote and / or to contribute to the sustainable development of the environment.

In addition, the **Public Choice Award** is given to the most voted for winner, following an online poll conducted through the Europa Nostra website [www.europanostra.org](http://www.europanostra.org).

**Important:** The projects must be ongoing and sufficiently advanced to have led to tangible results. They must be innovative, interactive, creative, exemplary, sustainable and applicable in other parts of Europe.

## **Areas of interest**

The Awards honour Europe's best heritage achievements in the following areas:

- Architectural heritage: single buildings or groups of buildings in rural or urban settings;
- Building additions or alterations, or new building projects within historic areas;
- Industrial and engineering structures and sites;
- Cultural landscapes: historic urban environments or townscapes, city or town squares and streetscapes;
- Historic parks and gardens, larger areas of designed landscape or of cultural, environmental and/or agricultural significance;
- Archaeological sites, including underwater archaeology;
- Works of art and collections: collections of artistic and historic significance or old works of art;
- Intangible cultural heritage as well as the knowledge and skills that communities, groups and in some cases, individuals recognise as part of their cultural heritage;
- Digitisation projects of cultural heritage.



Up to 30 awards are given in four categories, seven of which are chosen as Grand Prix winners:

- Conservation
- Research
- Dedicated Service by Individuals or Organisations
- Education, Training and Awareness Raising

### **Promotion of the Award**

Mass and online media are used to engage general public. Social media and new technologies are used to engage younger audience. Europa Nostra, in April 2017, launched a website dedicated to the Awards ([www.europeanheritageawards.eu](http://www.europeanheritageawards.eu)). The website features all the winners from 2002 to 2017, texts, photos and the locations of the winning projects.

Europa Nostra also issues a yearly Awards magazine with descriptions of the winning projects. The call for entries is promoted in close cooperation with Europa Nostra's pan-European network of members (organisations and individuals), associates, partners and other relevant EU channels. Europa Nostra receives about 200 applications each year. In the past 16 years, organisations

and individuals from 39 countries submitted a total of 2,883 applications for the Awards.

The countries with the most number of entries submitted so far are as follows:

- 1.Spain with 516 projects
- 2.Italy with 296 entries
- 3.UK with 289 applications

The category which receives the most application is Conservation (1,677), followed by Education, Training and Awareness-Raising (505), Research (362) and Dedicated Service to Heritage (339).

### **Changes in the criteria over time**

No changes are foreseen in the application criteria. However, the specific criteria of each jury are updated every year. Prior to jury meetings, the jury chairs suggest revised criteria which are commented on and approved by the jury members.

## Selection Process



Period	Activities
October-November	Collection, screening and registration of the submitted entries
November-January	Assessments by independent experts
November-February	Jury meetings (including preparation)
February-March	Selection of the 7 Grand Prix Winners by the Board of Europa Nostra in close consultation with the Jury Chairs
February- June	Dissemination of results (including preparation)
May-June	European Heritage Awards Ceremony and Excellence Fair and other Awards-related events
June-October	Local Award Ceremonies and Best in Heritage

## **Functioning and selection of the Jury**

Each Jury is composed of a Chair, a Vice-Chair (category Conservation only) and not more than 10 Members, who are appointed by the Board of Europa Nostra. Nominations for the Jury are examined by the Chairman of the Jury concerned, who submits his/her recommendations to the Board of Europa Nostra.

- The candidates should have specific field of expertise and should be fluent in English.
- The composition of the Jury seeks to ensure the best possible balance in terms of geography, professional background, age and gender.
- The Chair of each Jury is appointed by the Board for a term of office of two years. A further term of office of two years may be allowed.
- Jury members are invited to visit the sites submitted by entrants from their own countries but it is not compulsory.
- Local independent assessors, who are not connected in any way with the entry, are responsible for assessing the entries. Among its wide and high professional network, Europa Nostra appoints an 'assessments coordinator' in each country who is responsible for locally selecting independent assessors on the basis of

their professional and personal merit. The assessors visit each project or interview individuals or organisations entered for an award and submit a written report in accordance with assessment guidelines and a standard report form provided by Europa Nostra. These reports have an advisory value and are made available to the Awards Juries and to the Europa Nostra Board when they meet to select the Award and Grand Prix winners.

## **The Ceremony – Benefits**

The winners of the EU Prize for Cultural Heritage / Europa Nostra Awards are celebrated every year at the Heritage Awards Ceremony, usually co-hosted by the EU Commissioner for Culture, Education, Youth and Sport and the President of Europa Nostra. The European Heritage Awards Ceremony assembles some 1,000 people, including heritage professionals, volunteers and supporters from all over Europe as well as top-level representatives from EU institutions, the host country and other Member States. An Excellence Fair is organised for winners a day before the Heritage Awards Ceremony to present their exemplary heritage accomplishments. These activities are carried out at the European



Heritage Congress which is organised by Europa Nostra every year in a different country.

The Ceremony lasts for about two hours. Each winner is introduced with a short video-clip. The EU Commissioner for Culture, Education, Youth and Sport and the President of Europa Nostra alternately announce the Grand Prix laureates. The Executive President of Europa Nostra or another invited public figure reveals the winner of the Public Choice Award.

Europa Nostra follows a **communication strategy** and its **prime goals** are to:

- Ensure higher visibility for the winners, the Awards Ceremony and the Awards scheme;
- Enhance recognition of the Awards scheme among diverse audiences;
- Highlight the multiple benefits of heritage for Europe's economy, society, culture and the environment.

The communication plan focuses on three **targeted groups**:

- The heritage and cultural sectors;
- The media, both specialised and general interest;
- The general public.

## **Benefits for candidates**

The Congress aims to provide an inspiring platform for networking and debating the latest European developments related to heritage.

- Raising awareness of shared heritage amongst the general public

**Highlight: the Prize is a key tool for promoting heritage excellence in Europe.**

## **Benefits for winners**

Some of the benefits for winners are:

- Greater national and international exposure
- Follow-on funding
- Helps to attract funding from public and private bodies
- Potentially increased number of visitors and tourists
- Encourages the exchange of best practices through the international network of laureates.



## Winner's Opinion

*Winner's Opinion on the Benefits*  
*The ceremony offers networking opportunities as well as public recognition. It also highlights the importance of qualitative interventions in terms of increasing awareness in the society.*

Category 2- Research, 2014 Winner  
of the EU Prize for Cultural Heritage/Europa Nostra Award

## Future of the Award




The Awards are run in partnership with the European Commission. The Call for Proposals for the running of the Prize in the next period of 4 years will be announced in the summer of 2018 and the result of the selection process will be announced after the summer. In case Europa Nostra will be selected to continue running this Awards Scheme, the awards selection process and timeline will have to be revised accordingly with the Call for Entries being announced after the completion of the EU decision-making process.

## Suggestions for future candidates

- Read the Call for Entries and the Applicant's Guide very carefully. In case of any doubts or if you cannot find an answer in any of the documents provided or on the dedicated website, do not hesitate to contact the Programme Coordinator (contact details are available on the website).
- Prepare the dossier in consultation with the main stakeholders involved in the project.
- Make sure you submit a selection of the best and most representative photos of your project and avoid repetitions/irrelevant information in the text.

To stay informed of the next Call for Entries to the EU Prize for Cultural Heritage / Europa Nostra Awards, visit the dedicated awards website [www.europeanheritageawards.eu](http://www.europeanheritageawards.eu), sign up for the Europa Nostra newsletter and follow Europa Nostra's social media accounts.

**Social Media Accounts  
of the Europa Nostra** with the  
#EuropeanHeritageAwards

 [europanostra](#)  
 [europanostra](#)  
 [europanostraeu](#)



### Winner's suggestions

- *Use simple English/French language;*
- *Make clear statements to show the strengths of your entry;*
- *Express the reason your project deserves an award.*

Category 2- Research,  
2014 Winner of the EU Prize for  
Cultural Heritage/  
Europa Nostra Award



# Heritage in Motion Award

**Website:** [www.heritageinmotion.eu](http://www.heritageinmotion.eu)

**Launched** in 2013.

**Organisers:** Europa Nostra, European Museum Academy, empowered by Europeana. Objectives: Enhancing the knowledge and understanding of Europe's heritage among young and old; attracting younger generation to experience European heritage; linking the experiential and perceptual world of young people to what is beautiful, through vision, discovery and interaction, both online and real-time.

**Award Categories:**

- Apps for Mobile Devices • Websites and On-line Content
- Games and Interactive Experiences • Best Achievement Award • Film and Video

**Application period:** As long as there is "submit your project" button on the website. Deadline: Usually mid-June, but keep an eye on the website the deadline can be expedited for the next year(s).

**Judging process:** A selection committee chooses the nominees in various categories and an international jury composed of multimedia experts and consumers decide on the final winners in each category and the Best Achievement Award.

**Targeted potential candidates:** Producers, directors, other representatives of multimedia productions, TV stations or public relation agencies which relate to Europe's cultural and natural heritage; public or private bodies, national, regional or local authorities, cultural organisations, institutions, film producers and film makers related to heritage and museums.

**Criteria for application:** Fill out the application form along with the receipt of entry fee and online submission of project. Small version of projects is expected to be shared with a web link (URL) on the application form. Full versions must be sent on DVD in three copies to the Heritage in Motion office in The Hague, Netherlands.

**Entry fee:** €225.00- by bank transfer

**Average number of applicants per year:** 20-30.

**Award ceremony/events:** Award ceremony takes place during the European Museum Academy annual conference, held in different cities and hosted by different volunteer organisations each year.



## Introduction

Heritage in Motion is an annual multimedia competition on themes related to Europe's cultural and natural heritage for the creators and users of films, games, apps and websites. It celebrates the best multimedia achievements and product that engage the public with Europe's outstanding heritage in all its forms. Heritage in Motion is a joint initiative of the **European Museum Academy** and **Europa Nostra** and is empowered by **Europeana**.

## Historical background of the Award

Heritage in Motion manifests against the unnoticed cultural heritage and puts emphasis on the need of cultural heritage to be protected by present as well as next generations to be accessible in the future. The two founding partner organisations, Europa Nostra and the European Museum Academy, have taken a joint initiative to launch the Heritage in Motion. They aim to collect best multimedia products and celebrate best achievements at a European event.

## Objectives of the Award

- To enhance the knowledge and understanding of Europe's heritage among young and old.
- To improve access to Europe's heritage, especially for young people.
- To attract and inspire the younger generation to experience their heritage.
- To link the experiential and perceptual world of young people to what is beautiful, through vision, discovery and interaction, both on-line and in real-time.
- To stimulate and encourage the guardians of Europe's heritage and the makers of films, games and websites to share existing and to produce new multimedia material related to heritage.

## Criteria for participation

- Applications are **accepted from** public or private bodies such as national, regional or local authorities, cultural organisations, film producers and film makers, production companies, multimedia companies, game producers, TV stations or public relations agencies.

- **Application form** is submitted online at the Heritage in Motion website. Applicants should click on “Submit your Project” in the menu, create an account and create a submission.
- **The entry fee** (€225.00) must be paid in advance. A formal confirmation of the application is sent by email after application payment receipt.
- Applications can only be made by uploading a **small version** of the entry by using a YouTube or Vimeo web link (URL) on the on-line application form.
- The **full version** must be sent on DVD (three copies) to the Heritage in Motion office, or by submitting the link with the full version.
- **Accepted media format** is as follows: DVD PAL region free unprotected; DVD-R PAL region free unprotected; (in the near future, Upload MP4 files)
- Application **fee** is € 225.00 excluding VAT per project/application. **Students** may apply for a 30% discount.
- **Applications** must be submitted in **English** and the submitted multimedia products must have English subtitles or be accompanied by an English script.
- The applicant must have the **copyright** of the participating film/online media or have the permission to use it.
- **Rights of Use:** The Heritage in Motion organisation cannot be held responsible for any rights on the applied product. In case of an illegal subscription,

applicant is responsible.


- **Promotion and publicity:** applicants are required to sign **streaming rights for publicity** to the Heritage in Motion Award Ceremony organiser, the rights for using the entry for public viewing or for TV (during events or TV Programmes promoting Heritage in Motion).
- The **applicant** must also **grant** Heritage in Motion the right to copy all or part of the productions submitted for judging, exhibition and or promotional purposes.

#### **Important notes:**

1. The applicant is responsible for the technical quality of the product/film.
2. The sender must pay all shipping costs, insurance, customs duties and handling fees for the entries.
3. The Heritage in Motion organisation is not able to assume responsibility for customs clearance.
4. Any material submitted shall not be returned to the applicant.

**Keep in mind:** the Heritage in Motion organisation does not accept any responsibility for applications that do not comply with these rules and regulations or do not arrive at the Heritage in Motion office after the deadline as stated above.

## Selection Process



Period (2018)	Activities
April-June 15	Collection of applications
June 16-August	Review of applications, selection of nominees
August	Decision on winners by the Jury
September 21	Announcement of winners are the Award Ceremony in Aarhus, Denmark at the Annual Conference of the EMA

### Functioning and selection of the Jury

Heritage in Motion checks whether all criteria are met. Applicants of accepted projects become Confirmed Candidates. A selection committee then chooses the nominees in various categories and the International Advisory Jury composed of multimedia experts and consumers put forward a shortlist and the winners in each category and the Best Achievement Award. The final decision is taken on behalf of Heritage in Motion by the chairman of the Jury.

Members of the International Advisory Jury are carefully selected and invited by Heritage in Motion. There is no fixed

number of jury members, but the Jury typically consists of 5-7 experts in the fields of cultural and/or natural heritage and (innovative) development of technical applications.

Jury members judge the projects based on the applications as uploaded and represented on the website of Heritage in Motion. Jury members are located across Europe and are not able to physically visit the candidates.

### Change of the criteria over time

No change is foreseen in the near future.







## **The Ceremony – benefits**

The annual meeting consists of a Pecha Kucha presentation of all candidates of the European Museum Academy Awards, a seminar about a museological issue, the Award ceremony and a Gala Dinner. The winners of the Heritage in Motion competition are announced at the first evening of the conference in a festive setting.

The Award ceremony itself consists of a showcase of all shortlisted projects and the representatives of their applicants, followed by the presentations of the awards. In a festive and ‘Oscar like’ setting all projects and applicants are given attention. The Best Achievement Award – consisting of a unique hand-crafted bronze statue – and the other awards are presented and the partners as well as a keynote speaker are given the opportunity to share their knowledge and vision on the future of innovation in the field of exhibiting heritage. The EMA Conference and the Heritage in Motion Awards Ceremony offer a suitable environment to share and discuss subjects with experts in the field of heritage, the museum world and colleagues from all over Europe.

## **Benefits for candidates**

Heritage in Motion offers applicants a significant possibility to showcase their project to an international Jury of renowned experts in the field, and their project is shown on the Heritage in Motion website, after the competition and is viewed by both institutions in the heritage field and producers/creators of similar projects. Also, shortlisted projects are shown in presentations of Heritage in Motion at other occasions. Partner networks as well media across Europe are informed about the competition and the participating projects.

## **Benefits for winners**

Shortlisted and winning projects get extra attention because of HiM’s marketing campaign leading up to the Awards Ceremony and the announcements and press releases that Heritage in Motion sends out within its own network and that of its partners. Winners receive a certificate as well as a physical award, which can be used to show on site or online.

To winners the recognition seems to be the most valuable aspect of the Heritage in Motion Awards. Not only because of the shown appreciation of the

Jury, but also because winning an award amidst other rewarded colleagues opens doors, both financially and in terms of opportunities. In short, winners benefit from:

- Quality argument to attract funding from public and private bodies,
- Potentially increased number of tourists through quality label,
- Enhances exchange through new network across borders.

### **Future of the Award**

Heritage in Motion always is aware of developments in the fields of heritage and (innovative) technology. Changes might be adapted to the regulations and the award categories with time but for now no major changes are foreseen.

### **Suggestions for future candidates**

Realized projects will have the warm attention of the jury, especially when:

- The project is based on an original idea, showcasing heritage through innovation,
- The idea is reproducible,
- The project is accessible for a broad and preferable new audience.

To apply for the Heritage in Motion Award do follow the following websites and social media accounts:

#### **Heritage in Motion Organisation:**

[www.heritageinmotion.eu](http://www.heritageinmotion.eu)

#### **European Museum Academy:**

[www.europeanmuseumacademy.eu](http://www.europeanmuseumacademy.eu)

#### **Europa Nostra:**

[www.eurapanostra.org](http://www.eurapanostra.org)



HeritageinMotion

HeritageinMotio



# Museums And Heritage Awards For Excellence

## MUSEUMS + HERITAGE

**Website:** <http://awards.museumsandheritage.com/>

**Launched** in 2002.

**Organisers:** Museums and Heritage Awards for Excellence.

**Objectives:** To recognise projects of excellence, innovative and ground-breaking initiatives from galleries and visitor attractions across the UK and overseas.

### **Award Categories:**

There are 11 awards:

- Best Shop t/o under £500k
- Marketing Campaign
- Permanent Exhibition
- Temporary or Touring Exhibition
- Project on a Limited Budget
- International Award
- Best Shop t/o over £500k
- Restoration or Conservation
- Innovation
- Educational Initiative
- Fundraising Initiative of The Year
- Volunteer(s) of the Year Award

**Application period:** The call for entries is announced around October to November.

**Deadline:** 1 February of each year.

**Judging process:** Judges use the same criteria stated by the organisation. No site visits take place.

**Targeted potential candidates:** Museums, galleries, heritage attractions sector, operators and suppliers. Entries from outside contractors and suppliers are also accepted.



**Criteria for application:** Submissions should be related to the period between 1 January and 31 December of the previous year of application. All projects entered into the categories must be carried out in the UK, except for the *International Award* category, which is **open to overseas applications**.

**Entry fee:** £95 for all categories, £55 for Project on a Limited Budget Award, and free for Volunteer(s) of the Year Award

**Average number of applicants per year:** Hundreds.

**Award ceremony/events:** This year Wednesday 16th May 2018, next year Wednesday 15th May 2019

## Introduction

The Museums and Heritage Awards for Excellence is open to projects carried out in the UK with the exception of the International Award which is open to all countries. Applicants benefit from the opportunity to present their projects to key influencers in the sector. Applications of the current year are assessed in the following year. The awards as well as the ceremony offer networking opportunities and wider exposure to professionals in the sector.

## Historical background of the Awards

The Museums + Heritage awards, celebrating their seventeenth year in 2019, is open to museums, galleries, heritage attractions in the UK. The number of award categories has increased over the years and today there are 11 categories:

**1. The International Award:** Applicants should highlight excellence in the making of a new museum, renewal or regeneration of an existing one or a new exhibition. The exhibition can be either permanent or temporary but should be new in the period of eligibility. The judges look for high quality innovative, well executed projects. Important: In case suppliers/contractors wish to ap-

ply for this award, the application must be done with the client.

**2. Marketing Campaign Award:** This award seeks for the most effective public marketing campaign among applicants. Entries should demonstrate creativity, originality, provable impact and effective return on investment.

**3. Temporary or Touring Exhibition Award:** Applicants should show quality in the creation of a temporary or touring exhibition. Special attention is paid to how effective the exhibition is in attracting visitors. The exhibition must have been open to the public within the period of eligibility.

**4. Restoration or Conservation Award:** It aims to highlight the quality of work carried out on restoration or conservation projects. Judges pay attention to how a project has been executed and implemented from conception to completion; and how it has increased public access. The category is open to restoration and conservation of single objects to entire buildings.

**5. Project on a Limited Budget Award (reduced fee £55 for participation):** The award recognises the quality of a successful project, or exhibition achieved

on a budget of less than £10,000 ex VAT. Judges pay attention to the cost-effectiveness of the project and the use of creativity to overcome funding problems.

**6. Innovation Award:** The award looks for the best technology project (web, apps, a/v, multimedia, digital, etc.) which attracts visitors with objects/collections. The award is not only about technology but about how it impacts on the end users' knowledge, engagement and enjoyment.

**7. Educational Initiative Award:** The category is for educational projects, which should show how they inspired the participants involved. The award can include internships, community projects, apprenticeships, young ambassadors as well as schools, educational groups and special events.

**8. Permanent Exhibition Award:** Candidates are expected to show excellence in the creation of a new museums, redevelopment of an existing one or a new permanent exhibition in the eligibility period. Judges pay attention to innovative design, exhibition impact on the museum, gallery or heritage attraction.

**9. Fundraising Initiative of the Year Award:** The category awards the most impressive fundraising campaign by an individual or a team. A detailed explanation of results and impact of the campaign(s) are expected. Entries are permitted to show all sources of funds e.g. public bodies, trusts and foundations, corporate partnerships, legacies, crowd-sourcing and fundraising events. Details of the amount raised, the return on investment, why it is important in the context of applicant organisation are considered as important input.

**10. Volunteer(s) of the Year Award:** the aim of this award is to celebrate volunteers' hard work and the contribution they made in the previous year of the application period. This award is carried out in partnership with Association of Independent Museums. This category is free of charge. Applicants can nominate an individual or a team, explaining what difference they made to your organisation.

**11. Best Shop Turnover <£500k and >£500k Award:** This is a new category which celebrates best practice in museum and heritage retailing. The size of retail offer is not considered important, the awards are for Best Shop with a turnover less than £500k and for Best Shop

with a turnover of more than £500k. Also expected is to show how the shop is on brand and how it contributes to the organisation's work effectively.

### Objectives of the Award

The Museums + Heritage Awards for Excellence aims to celebrate best practice within the world of museums, galleries, cultural and heritage visitor attractions.

### Criteria for participation

- Applicants or applied projects, initiatives should relate to the period between 1 January and 31 December of

the previous year of application.


- Entry fee for all categories is £95 and except £55 for Project on a Limited Budget. If applicants wish to enter the same project in several categories, the first category is £95 and then £55 for each category.

- All projects entered into the categories must be carried out in the UK.

- International Award category is open to applications from all over the world. Changes in the criteria over time

The criteria are considered each year and amended if required, based on how well it was received in the entries in the previous years' awards.

### Selection Process



Period (2018)	Activities
October/ November-February	1 Application period
February-Mid-March	Processing applications
Mid-March	Announcement of the shortlist
Mid-May	Awards ceremony and presenting winners







## Functioning and selection of the Jury

Judges are selected on the basis of professionalism and wide-ranging level of expertise. They may move entries between categories if deemed to be unsuitable for the category selected by the entrants. All participants are notified as to whether they are shortlisted in mid-March. The winners are announced at the ceremony in mid-May and they receive an award as well as a framed certificate. Besides, commended entrants receive a framed certificate of commendation.

The organisation allows entrants to collect their supporting material by prior arrangement from the Museums + Heritage Show organised in mid-May, which will be on 15-16 May in 2019.

## The Ceremony – benefits

The awards are presented at a dinner in mid-May and followed by an after-party till late.

## Benefits for candidates

Candidates benefit from exposure and recognition from their peers and also a chance to promote their success to stakeholders and current potential visitors.

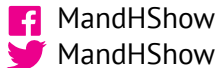


### Winner's Opinion

Winning the Museums + Heritage International Award was a proud moment for our dedicated staff and a delightful acknowledgement of their hard work. We knew we had built a museum that people want to visit time and again, but receiving the award was a remarkable recognition from the professional museum field. Post-award, we have had the great pleasure of presenting our project to numerous museum professionals in Helsinki, in Finland and in conferences around the world. (cited from the website Museums + Heritage Awards for Excellence)

*Helsinki City Museum,  
2017 Winner of International Award*

### Social Media Accounts of Museums and Heritage Awards for Excellence



**MUSEUMS AND HERITAGE AWARDS  
FOR EXCELLENCE**

### Future of the Award

It is always developing each year and the organisers add new categories where the work of sector professionals really needs to be recognised.

### Suggestions for future candidates

- Make sure the photographs you choose to include with your Entry Paper really show off the project to its best.
- Make sure to tailor your entry to the specific category you are entering.
- Make sure you sell your project to the judges – they don't know details of it as well as you. To apply for the Museums and Heritage Awards do follow their website for news and updates <http://awards.museumsandheritage.com/>

### Benefits for winners

Winners also profit from the same benefits for candidates and above all they are acknowledged as the best in the sector.

- Quality argument to attract funding from public and private bodies,
- Potentially increased number of tourists through quality label,
- Enhances exchange through new network across borders.

– EUROPEAN MUSEUM AWARDS

# Museums In Short Award

**Website:** <http://www.museumsinshort.eu/home/>

**Launched** in 2012.

**Organisers:** MUSIL – Museum of Industry and Labour; EMA – European Museum Academy; Brescia Musei Foundation. Initiative is supported by FSK - Forum of Slavic Cultures and ICOM Italia.

**Objectives:** Making the role of museums as creative industries more visible or as relevant partners of creative industries; building an open archive of short videos; selecting models which are able to inspire colleagues.

**Award Categories:** Promotional, Exhibits, Storytelling.

**Application period:** Submission is completed online. From February to March.

**Deadline:** Usually end of March every year.

**Judging process:** Finalists are assessed by a commission, which comprises experts in the museum and multimedia fields.

**Targeted potential candidates:** All types of museums, authors and video producers are welcome to apply. Applications are open to all 47 member states of the Council of Europe.

**Criteria for application:** The video should be produced by the applicant museum, or it should be about a museum or an exhibition; the length of video should be less than 10 minutes; the video should have been produced in the last two years. No application fee requested.

**Entry fee:** Application is free of charge

**Average number of applicants per year:** around 40.

**Award ceremony/events:** The ceremony is hosted at an open-air event in Piran, Slovenia.





## **Introduction**

The Museums in Short is a joint venture of MUSIL, EMA and Fondazione Brescia Musei in collaboration with Forum of Slavic Cultures and ICOM Italy. Today, museums' multimedia projects have many forms- and short videos appear the most common option: conceived as visual exhibit or promotional content in the real life of contemporary museums. The award aims to promote the role of museums as creative industries and build a database of short videos. All submitted videos over the years are open to online view at the website.

## **Historical background of the Award**

Launched in 2012 for the first time, the initiative was carried out by MUSIL and the Cinema Nuovo Eden of Brescia. The contest is European and an archive for short videos realized produced by/ for/with museums. 'Museums in Short' awards are presented to institutions, authors or producers who use videos to

enhance museum communication and engage audiences. Projects may include documentaries, animations, trailers and visual installations.

The award is promoted by three organisations: MUSIL, EMA and Fondazione Brescia Musei. MUSIL – Museum of Industry and Labour Brescia tells the story of Italian industrialisation via original artefacts and biographies of workers both women and men. The museum also aims to exhibit all sides of contemporary work, supports research and artistic explorations related to technological world and material culture.

EMA- European Museum Academy was established on the occasion of the tenth anniversary of the loss of the distinguished museologist Kenneth Hudson (1916-1999) by a group of museum and cultural heritage professionals. EMA develops researches in the field of museum innovation, stimulates new ideas and experiences. The Academy also offers its services as an incubator for new talents

and new programmes to increase the quality of museological discourse and services at the European level.

Fondazione Brescia Musei is known to be one of the first management projects in Italy. The Foundation aims to improve the monumental and artistic heritage of the city of Brescia and its territory. The Foundation manages the Nuovo Eden, a cinema prestigious and well-known for positively transforming social relations in the area: the unifying experience it has contributed in inverting the degradation process of Brescia.

Partners of the Museums in Short Award scheme are FSK and ICOM Italy. FSK – Forum of Slavic Cultures is an international, not-for-profit and non-government foundation founded in 2004. The central commitment of the Foundation is implementation of joint cultural, educational and research projects that promote Slavic cultural heritage and creativity. The foundation aims to maintain and revitalize Slavic cultural identity by receiving and financing initiatives for cultural projects and cultural tourism, exchanges and visits from all Slavic countries. Festivals, exhibitions, conferences, concerts and other events representing Slavic cultural heritage and creativity are main activities of the organisation.

ICOM- Italia. The International Council of Museums (ICOM) is the only worldwide organisation representing museums and museum professionals since 1946. ICOM assists members in their work of preserving, conserving and sharing cultural heritage. The organisation is made up of National Committees, which represent 136 countries and territories and International Committees which gather experts in museum field worldwide.

### **Objectives of the Award**

- Making the role of museums as creative industries or relevant partners of creative industries more visible;
  - Building up an open archive, where museum operators and users could watch innovative use of audio-visual code in the most common format – short videos;
  - Selecting models that are able to inspire experts, colleagues and the public.
- Criteria for participation
- The contest is open to short videos produced by/for/with museums. Starting from 2018, the Museums in Short contest have three award categories:
- Promotional: trailers communicating museums, their exhibitions, events, activities;
  - Exhibits: short videos produced for permanent or temporary exhibition;



- Storytelling: short narratives in video format. This category includes fictional documentaries, interviews, motion graphics, animations, etc.

The criteria for the registration are:

- Entering videos should be in English or with English subtitles;
- The maximum length of video is 10 minutes;
- Produced videos older than two years at the time of application will not be accepted;
- Every participant can submit only one video;
- Registration is free of charge.
- Participant museums/producers/authors shall submit the application file (which includes Enrolment Form, Release Notes for Use of Music in Video, Use of Video, Treatment of Personal Details) via WeTransfer or similar services to [info@museumsinshort.eu](mailto:info@museumsinshort.eu)
- Application forms can be found on the Museums in Short website.
- Accepted maximum file size by these services are 2 GB. Applicants should keep this limit in mind.
- By submitting videos, applicants allow uploading the videos on the Museums in Short website and on the related medias of every member of the Organising committee.
- All participants receive a confirmation email after registration files are complete.

- The Organisation reserves the right to request additional information from shortlisted participants to promote the material.

#### **Important note:**

- Videos in different languages without English subtitles are not accepted.
- Submissions with incomplete application forms are not accepted.
- By applying the contest, all participants are responsible for the content of their submitted work.

#### **Change in the criteria over time**

There has been no change of criteria in the course of time. The main purpose of the contest is to stimulate quality video production and to create an open archive for short videos produced by/with/for museums.

#### **Selection process**

All submitted videos are first viewed by the organisers, who decide on the finalists. The number of participants is around 40, thus the selection process takes about 1 week to maximum of 10 days. Then judges vote their favourite videos among the finalists and the winner is decided according to the last voting result.





Period (2018)	Activities
February-March April – May	Submission of application form and the video Viewing all entries and admission of applications, selection of finalists
1 week at the end of May or early June	Viewing finalists and selection of winner by the commission of experts
31 August	Award ceremony in Piran, during which the winner is announced.

Winning projects for each category are chosen by an international group of museum and video professionals. On-line voters can participate through the online voting platform available on the Museums in Short website, which defines the winner of Public Audience Award.

Watching previous short-listed participants' and winners' videos at the Museums in Short Award website would help understanding judges. The main emphasis of the organising committee is to stimulate 'good', 'quality' videos, these videos would give an idea on what is considered 'good quality'.

### **Functioning and selection of the Jury**

The judges committee comprises six representatives from the promoting organisations and museum professionals.

### **The Ceremony – benefits**

The ceremony is an open-air- one-day event organised in Piran, Slovenia, hosted by the Forum of Slavic Cultures. The event is open to the public, including tourists and local people; and is held at the Tartini Square of Piran. MUSIL and EMA financially support the organisation in compensating travel expenses of guests.

Finalists' video contributions are recognised with certificates and the winner is announced at a lively ceremony.

### **Benefits for candidates and winners**

The main benefit for all participants is numerous networking possibilities. The videos are online and will enjoy wider visibility worldwide.

- Quality argument to attract funding from public and private bodies,
- Potentially increased number of tourists through quality label,
- Enhances exchange through new network across borders.

### **Future of the Award**

The award will undergo a change in the near future. The idea is to adapt categories to include all types of videos produced by museums. The three categories stated above are new and added in 2018 to the award scheme.

The organising committee also plans to involve judges from the world of video production; they state that they would like to improve organisation, create dedicated micro-staff. Up until today, all the work is carried out on the basis of voluntary work by the staff of MUSIL.

“

#### **Winner's Opinion on Benefits**

*Winning this award brought wide media coverage to the museum and acknowledgment to efforts made by department of communication and program development.*

Museum of Yugoslav History,  
2017 Museums in Short Award

!

#### **Winner's Suggestion**

*Apply, apply, apply! :-)*

Museum of Yugoslav History,  
2017 Museums in Short Award

## Suggestions for future candidates

- Do good videos
- Visit the website and watch winners' videos of previous years. This would give an idea on in what particular aspects these videos are different than others.

To apply for the Museums in Short Award, keep an eye on <http://www.museumsinshort.eu/home/> and partner organisations websites and social media accounts:

**MUSIL –  
Museum of Industry and labour:**  
[www.musilbrescia.it](http://www.musilbrescia.it)

**European Museum Academy:**  
[www.europeanmuseumacademy.eu](http://www.europeanmuseumacademy.eu)

**Foundation of Museum Brescia:**  
[www.bresciamusei.com](http://www.bresciamusei.com)

**Forum of Slavic Cultures:**  
[fsk.si](http://fsk.si)

**ICOM Italia:**  
[www.icom-italia.org](http://www.icom-italia.org)

 [museumsinshort](https://www.facebook.com/museumsinshort)



### Winner's Opinion

*We would run for the same award again. Because, museum tends to be part of different European competitions related to the field of museology because in this way we can challenge our achievements, build wider network with museum professionals around the world and improve reputation among colleagues.*

Museum of Yugoslav History, 2017  
Winner of Museums in Short Award

# Živa Award

## FORUM OF SLAVIC CULTURES

**Website:** <http://www.fsk.si>

**Established:** 2012.

**Organisers:** International Foundation Forum of Slavic Cultures.

**Objectives:** increase impact of museums on the local, regional and international scene as social responsibility; contribute to development of museological ideas, creativity, interpretation, communication, good use of resources; encourage creative and innovative elements of museums; promote role of museums as meeting places for visitors; promote conservation and research on museums and heritage

**Award Categories:** Recognition of excellence in the sector of movable and immovable heritage in the Slavic region in Europe, promote best practices in the tangible cultural heritage.

**Application period:** From summer to December.

**Deadline:** December.

**Judging process:** The Živa Award Entry Dossier supplied with supporting materials and site visits by judges.

**Targeted potential candidates:** all museums from Slavic speaking countries.

**Criteria for application:** all types of museums and heritage sites from Slavic countries that demonstrate social responsibility, creativity, interpretation, communication, good use of resources, education, conservation, revitalization.

**Average number of applicants per year:** around 20.

**Award ceremony/events:** every year held in different cities by local, regional and/or national communities in cooperation with ministries.



# ŽIVA

AWARD FOR THE BEST  
SLAVIC MUSEUM

## Introduction

The Forum of Slavic Cultures (FSC) is a non-profit, non-government international foundation that was founded in 2004 on the initiative of the Slavic cultural circles and today unites thirteen Slavic countries: Belarus, Bulgaria, Bosnia and Herzegovina, Croatia, Czech Republic, Macedonia, Montenegro, Poland, Russia, Slovakia, Slovenia, Serbia and Ukraine.

The Živa Award was established to increase the number of Slavic museums and heritage sites, building their role in society on quality, to promote Slavic cultural heritage, creativity and knowledge on cultural heritage. The award aims to expand application of these qualities by highlighting best practices in the Slavic countries.

## Historical background of the Award

The Foundation has mainly dedicated itself to implementation of joint cultural,

educational and research projects that promote Slavic cultural heritage and creativity. It maintains and revitalises Slavic cultural identity by receiving and financing initiatives for cultural projects and cultural tourism. The Foundation arranges exchanges and visits from all Slavic countries and identifies suitable partners with them. It organises festivals, exhibitions, conferences, concerts and other events representing Slavic cultural heritage and creativity.

By organising events specifically dedicated to experts as well as those for wider public the FSC Foundation represents Slavic cultural creativity and strengthens Slavic identity. Through diverse projects it stimulates common researches in culture, arts and heritage, through literary and translation projects it establishes and strengthens Slavic literary creativity, through its grants projects it vitalizes education programmes, and foremostly it creates opportunities to present the Slavic heritage in international environment. For that purpose it receives and finances initiatives for cultural projects, hosting and exchanges between the Slavic-speaking and Non-Slavic cultural spaces.

The Živa Award, among many other activities of FSC, has been established in

2012 on the initiative of an expert group project from the member countries of the Forum of Slavic Cultures. The Slavic goddess Živa (also Žiwia, Siva, Sieba or Razivia) represents a principle of life, longevity, youthfulness, beauty, mildness, vitality and fertility. These are the attributes that are aimed to describe Slavic heritage as well.

### **Objectives of the Award**

The Živa Award aims at identifying, encouraging, rewarding and promoting experiments, projects and practices in the museum sector within the specific cultural and geographical framework of the European countries of Slavic culture while recognizing the peculiarities and specific values of the Slavic world with its story, traditions and heritage, with its common and sometimes contradictory roots as well as its problems. It is an Award which at the same time collects interesting experiences and makes it possible to share them at the transnational level. It encourages competition in order to increase the number of museums which can do better than simply be the best and it draws from the idea that knowledge and sharing of experiences is essential when establishing a more influential role of museums in our societies.

The award aims to:

- Increase impact of museums on the local, regional and international scene – as social responsibility;
- Contribute to development of museological ideas such as creativity, interpretation, communication, good use of resources;
- Encourage creative and innovative elements of museums in member countries;
- Promote role of museums as a meeting place for visitors/public;
- Promote conservation and research;
- Promote Slavic tangible and intangible heritage.

### **Criteria for participation**

Applications are welcomed from all types of museums and heritage sites. Museums can be of history, natural history, technical, industrial, science centres, ethnographic, architecture, literary, music, art museums. Applying museums, galleries or centres do not have to be recently established or local, regional, national or federal.

Heritage sites can be buildings, monuments, archaeological sites, natural and cultural landscapes, industrial buildings and areas, parks and gardens. They should be heritage sites of historical importance.

Language of the application can be in applicant's native language but an abstract in English is compulsory. The award does not require any application fee.

The Živa Award aims to collect interesting experiences and share them at transnational level. The key elements for The Živa Award quality assessment are:

- Social responsibility,
- Creativity,
- Interpretation,
- Communication,
- Good use of resources,
- Education,
- Sustainable development,
- Conservation and research,
- Revitalization

These criteria are communicated to candidates in the Živa Award Entry Dossier. Candidates are able to contact the judge in their country to obtain information about the call and award. Every judge has her/his own strategy of communication and information dissemination. Besides, Ministries of Culture of each country promote and disseminate the award.

## **Changes in criteria over time**

The award scheme criteria has not changed but enlarged its audience by accepting applications from heritage sites.

## **Selection process**

After assessing each applicant's entry dossier, sites visits are arranged for the judges. Each candidate museum and heritage site is visited by two judges at the same time. This, according the Forum, is a significant and unique practice that enriches both museums and judges. Judges then present their reports and presentations at the judges meeting, which take place in May or early June. Agenda and criteria of presentations are prepared by the head of Jury. Reports and proposals are discussed at the meeting and are followed by the voting to determine the winner.

## **Functioning and selection of the Jury**

Member countries of the Forum of Slavic Cultures appoint judges from each country. The European Museum Academy collaborates and provides three or four judges from its Pool of Experts. The team of Judges consists of 13 – 14 members. Jury members come from different

backgrounds such as museum directors, cultural management consultants, curators, museum personnel working in public relations and marketing experts.

Judges first visit all participating and nominated museums in situ from April to May. Then, the judges' meeting takes place in May or at the beginning of June. During the meeting, discussion goes on based on visit reports and submitted materials, which followed by a voting to decide the winner and special recognition recipients.

## **The Ceremony – benefits**

The Award ceremony is organized in the second half of September, and every year it is held in a different Slavic country in cooperation with local and/or regional communities and ministries. At the FSC office, the scenario with special guests is prepared. It is supported by mayors and ministers. New media is used to introduce all candidates and the judges' team. This scenario is adapted to the venue, which is usually a heritage site.

The Živa Award ceremony is a three-day long programme plus a one-day excursion. The ceremony is also an occasion for:

- Debates on developments in the museology and museum work with vari-





Period	Activities
Summer	Call for application is announced
Summer to end of December	Deadline of applications
January	Processing applications
February	Sending out application materials to judges
March	Arranging visits to candidate museums and sites for judges
April-May	Judges visits to candidate museums and heritage sites
May	Judges' meeting where reports are presented
September	Award Ceremony

ous key speakers, experts in their fields.

- Candidates meet the Jury and each candidate makes presentations on their work and their differences and particularities.
- The Živa Award Open Forum, where the Jury meets candidates,
- Market place,
- Presentation of the previous year's winner.



### Winner's Opinion on Benefits

*Winning Živa award brought many benefits from networking opportunities at the ceremony and later to public and professional recognition locally and internationally.*

Gallery of Matica srpska  
2014 Živa Award

### **Benefits for candidates**

Each year, candidates gather in the market place, a concept designed for candidate museums / heritage sites to promote their work and to connect with each other.

Every year, a special catalogue with descriptions and basic information of candidates is published. In addition, the catalogue is enriched with AR technology developed specifically for the Živa Award.

Each museum is presented in a special documentary film which could be used in the museum, local community and/or on the national media channels.

Participating museums become part of the Živa Award network. The network offers newsletters, initiatives for cooperation, proposals for presentations at events in different countries, through which these museums have reference at the international level.

### **Benefits for winners**

The winner is presented by the Forum of Slavic Cultures at various events all around the world. The winner, following their introduction to international stage,

is invited to several events as well as to the following year's Živa Award ceremony. The winner receives the Živa sculpture and as of 2018 a financial support will be awarded.

- Quality argument to attract funding from public and private bodies,
- Potentially increased number of tourists through quality label,
- Enhances exchange through new network across borders.

### **Future of the Award**

Currently there is no changes foreseen in the near future but it also depends on the team of judges and the strategy for the future.


### **Suggestions for future candidates**

- Write down basic information about the museum and highlight your particularities.
- Articulate your mission and explain how you implement it.
- Prepare the team for the judges' visit ... be creative and innovative.
- Carefully select photos – remember they are storytellers.



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For more information on the Forum of Slavic Cultures and the Živa – Award for the best Slavic museum, visit website of the Forum at [www.fsk.si](http://www.fsk.si) and follow their social media accounts:

 Forum slovenskih kultur / Forum of Slavic Cultures



### Winner's Suggestion

- *[The application form] should be clear and concrete*

- *Innovative methods and approaches in the museum's work should be seen from [the application form]*

*Gallery of Matica srpska  
2014 Živa Award*

— EUROPEAN MUSEUM AWARDS

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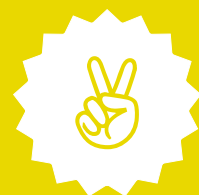
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