

2007

# The Potential & Scope for an All-Ireland Conservator's Award Scheme

Prepared for The Heritage Council  
by Business to Arts

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The Heritage Council



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## 1 Introduction

The objective of this study is to examine the potential and scope for an All-Ireland Conservator's Award Scheme. Broadly, the aim of an All-Ireland Conservator's Award Scheme would be to recognise the skills and expertise of conservators working on the island of Ireland and to show The Heritage Council's support for individuals in the conservation field.

The decision by the Heritage Council to identify the scope and potential for a conservator's award scheme resulted from a number of factors. These included the results of consultations with the conservation sector at a Conservation Policy Day in June 2007, the Review of the Museum of the Year Award Scheme in November 2006 and the development of The Museum Standards Programme which has helped improve the overall profile of the Museum sector and facilitate improvements in heritage collections care.

This study was completed in December of 2007. It involved a series of semi-structured interviews with stakeholders with an interest in the development of the conservation sector. These included individual conservators from the public and private sector; members of the media and academia; members of local government and state organisations and respondents from comparable award schemes in Ireland and the United Kingdom. The study also involved desk research into the work of conservators, the wider conservation sector in Ireland and comparable award schemes in Ireland and the United Kingdom.

## 2 Background to Research & Challenges for an Award Scheme

### 2.1 Background to Research

On the 13<sup>th</sup> June 2007, the Heritage Council hosted *Conservation Policy Day: The Way Forward* at the Royal Irish Academy. At the event, participants were asked to identify ways of raising the profile of the sector. The participants identified the need to create a better understanding of the concept of conservation; the need for a communication campaign for the conservation sector; the need to incorporate conservation into national curricula; the need for an annual event or space for conservation and the potential for an award scheme to raise the profile of the sector.

The summary document from *Conservation Policy Day: The Way Forward* states that an award scheme would be:

*An effective vehicle for profile-raising but it would be important that it was distanced from the sector so it is not seen to be awarding itself. The Tidy Towns model, where conservation awards are made at a town level, could be promoted. This would generate media interest and provide a focus for feature articles.*

The policy day also identified the various stakeholders with a vested interest in the development of the conservation sector. These included the general public, the State, local authorities, the corporate sector, conservators as individuals and conservation organisations.

As a result of the interviews that were conducted for this research, it is evident that there are a number of high-standard conservation projects every year in Ireland and a number of high quality conservators working in the sector. While there is exceptional work done in the sector in Ireland, it

has also been under significant pressure for a number of years and currently faces a series of challenges. At the Conservation Policy Day the following themes/challenges were discussed:

- The changing nature of the role of conservation, its underlying importance and the connection between conservation and other areas
- The need for conservation to focus on communicating its relevance
- An increasing emphasis on issues of access, partnership and sustainability
- A focus on shared responsibility for cultural heritage, the role of conservation within this context, and the need for conservation to reach out, open up and make links
- A focus on the organisation or infrastructure supporting conservation and the need for closer co-operation between support organisations, collaboration in key areas, and the exploration of possible mergers
- The role of the professional bodies and how they relate to the State
- The role of education, of the public, but also of conservators and those who are involved or connected with conservation
- The value of networking at an international level across different disciplines and the various sectors where conservation has relevance
- The need to ensure that conservation remains relevant in the context of social inclusion, life-long learning, and diversity

During the interviews that were conducted for this research, a number of additional challenges were also outlined. These include:

- A general lack of understanding about the work of conservators and the social value of conservation
- A lack of market intelligence in the conservation sector
- No existing statistical information about the sector, what its economic impact is and what its value is to the heritage sector and wider economy
- Low morale and a growing feeling of under appreciation amongst conservators
- Restrictions placed on the sector associated with the voluntary nature of support organisations such as ICHAWI and IPCRA

It would appear that the sector is entering a pivotal stage in its development. While the current outlook for the conservation sector may be challenging, there is a real future for it.

## 2.2 Challenges for an Awards Scheme

While a conservator's award scheme would be broadly welcomed, it should be noted that several respondents highlighted that the establishment of an award scheme is only one method to raise the profile of the sector and increase understanding of the concept of conservation. An award scheme (in any format) should only be one element of an integrated communication strategy aimed at raising the profile and awareness of the conservation sector.

The lack of third level education programmes in conservation in Ireland and the costs associated with having to travel abroad to study conservation represent a significant challenge for the development of the conservation sector. This may have a long-term impact on the successful development of an award scheme that recognises the skills and expertise of conservators.

The development of an Ireland award scheme must also factor the challenges that are identified in the *Review of the Museum of the Year Awards Scheme* in 2006. These include:

- Issues related to the future development of the Northern Ireland Museums Council (NIMC) and the lack of certainty about what body will assume its functions going forward

- The different financial years that the Heritage Council and the NIMC work to
- The difficulties in raising public interest in the South in organisation and events located in the North and vice versa
- Difficulties associated with time limitations in the conservation sector. Namely, the ability to view some conservation artefacts and projects during a judging process and the possible inability to view others as a result of time limitations in exhibitions

Although the establishment of an all-Ireland award scheme will not be a solution for all the challenges faced by the conservation sector, recognising the skills and expertise of conservators in both the private and public sectors is widely seen as a positive development. It will throw light on the wide variety of conservation projects taking place across the island and give the public a unique view of its diversity. It will offer the opportunity to craft messages for the media about conservation and its value.

### 3 Research Brief and Assumptions

#### 3.1 Research Brief

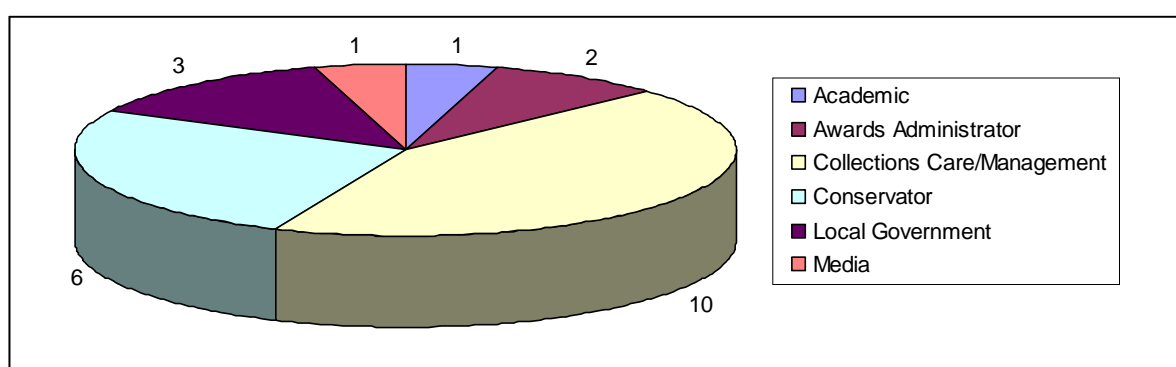
With this project, the Heritage Council is seeking to assess the scope and potential for the development of a conservator’s award scheme. Ultimately, this report will address a number of factors which include:

- Identification of the logistical and practical potential for the development of a Conservator’s Award Scheme
- Recommendations for the structure of the awards and adjudication process
- Projection of the costs involved in the delivery of the awards scheme
- Assessment of the sponsorship and/or patronage potential of the awards scheme

The recommendations made in this project can provide a general platform for the Heritage Council’s development of a conservator’s award scheme and research and work on this topic in the future. It should be made clear that the recommendations made in this research document are based on a 10 day study and, therefore, further action by the Heritage Council is recommended to ensure merit. A number of options are also given around aspects of the award scheme, such as categories. Business2Arts recommends that a steering group/advisory panel be convened to discuss and make decisions for the development and governance of the award scheme. Many of these decisions will impact the scope, delivery and costs associated with the awards.

The interview respondents identified for this research reflect the various stakeholder groups that were identified at The Conservation Policy Day held by the Heritage Council. In total 23 respondents were interviewed. The profile of the respondents is contained in Figure 1 below. In order to encourage candour and obtain personal views during the interview process, no respondent has been named in this report. It should be noted that no respondents from the Northern Ireland Museums Council contributed to this study.

Figure 1 Profile of Respondents



This report has been compiled by Stuart McLaughlin, Andrew Hetherington and Rowena Neville of Business2Arts. It is based on interviews and desk research into the work of conservators and the wider conservation sector in Ireland and comparable award schemes in Ireland, the United Kingdom (UK) and other countries. It has included a survey of key respondents identified by the Heritage Council and Business2Arts.

The Heritage Council and Business2Arts extend their gratitude to all respondents who contributed to this research.

### 3.2 Assumptions

- The Museum of the Year Awards will be re-introduced at a point in the future
- The potential Conservators Award Scheme will be separate to the Museum of the Year Awards Scheme

## 4 Objectives & Benefits of an Award Scheme

During the semi-structured interviews that were undertaken for this research, there was unanimous agreement that the development of an all-Ireland conservator's award scheme is a good idea.

### 4.1 Objectives

From an analysis of the responses to the interviews the following objectives of a conservator's award scheme can be identified:

- To recognise and celebrate the skills and expertise of conservators and best practice in the conservation sector in Ireland
- To raise public awareness of the work of conservators in Ireland
- To help raise standards and morale among conservators in Ireland

In line with the observations and recommendations made in the *Review of the Museums Awards Scheme* (2006) which apply to the Museum's sector, a primary goal of a Conservator's Award Scheme should be to make a difference within the conservation sector and to recognise and celebrate best practice among conservators. A Conservator's Award Scheme should also be considered a success if there is an improvement in standards and morale within the sector. The awards should equally be considered a success if they raise market and public awareness of the work of conservators and the conservation sector as a whole.

### 4.2 Benefits of a New Scheme to the Conservation Sector

As outlined in the Background to Research in section 2, the conservation sector is faced with a number of challenges. The interview process highlighted that there are few opportunities to recognise and celebrate the skills and expertise of the work of conservators in Ireland and raise the profile of conservation among interest groups, government and the general public. An award ceremony could help to address these challenges.

#### 4.2.1 Recognise & Celebrate

- A Conservator's Award Scheme would help to recognise and celebrate the skills and expertise of conservators as well as best practice in conservation that is being carried out on the island of Ireland
- By recognising and celebrating the work of conservators, an award scheme would help to boost morale in the conservation sector. It would be an opportunity for peers and associated stakeholders to celebrate the achievements of short-listed entrants and winners
- It is important that the award itself be distanced from the sector so that the sector does not appear to be celebrating itself
- While the physical awards could be cash or non-cash awards, it should be noted that non-cash awards such as plaques, sculptures and certificates should be of high quality and reflect the desired prestige and profile of the event

- There is the potential to introduce a short-listing process into the judging of a conservator's award. The short-list stage would also have a degree of prestige and honour that could be used to raise the profile of selected individuals, projects or organisations

#### 4.2.2 Raise Awareness

- An awards process, which includes a call for nominations, award ceremony, as well as information made available through websites and press, provide opportunities for raising the profile of the work of conservators and the conservation sector. The appointment of a dedicated and talented PR professional would ensure that coverage is maximised and more importantly brought beyond the 'arts pages' and conservation-relevant publications and websites
- A publication showcasing the short-listed nominations and winners could accompany an award scheme. Not only can the circulation of this publication increase pride, prestige as well as know-how in the industry, it can be used to raise the profile of projects, personalities and organisations behind the short-listed nominations
- The selection of high-profile judges for inclusion in a judging panel can also be used to raise awareness of the awards and work occurring in the sector
- The award scheme can also seek to identify a PR 'savvy' sponsor(s) that would be interested in promoting an association with the conservation sector. By having a sponsor that is engaged in conservation and actively promotes themselves, this can result in the award scheme becoming better promoted.

#### 4.2.3 Raise Standards

- Similar to recommendations made for the Review of the Museum of the Year Award, the need to raise standards within the conservation sector should be central to the agenda for a conservator's award scheme. The award scheme should have a role to play in influencing standards by highlighting excellence and best practice in the sector
- Cross-links between judging criteria and accreditation processes such as those for ICHAWI and the Museums Standards Programme will ensure consistency in standards
- The award ceremony, accompanying publication as well as other outlets such as website and press coverage also provide opportunities for learning and education
- It is important that clear entry and judging criteria for the award scheme are agreed. Several respondents outline that accreditation processes in the conservation sector should be built into the award scheme. This process would help to raise standards in the profession by making entrants think objectively about their work
- The application process could involve a critical assessment of the project. This would force conservators to stand back from their project and assess its processes, results and potentially identify areas that need further development or research

- As was identified in the Review of the Museum of the Year Awards, feedback from judges in a conservator's award scheme could provide invaluable learning for the nominees and highlight possible research requirements.

## 5 Research Findings & Selected Responses

### 5.1 Research Findings

There was widespread agreement among the respondents that the development of **an all-Ireland conservator's award scheme is a good idea**.

There are a number **benefits** associated with the development of an award scheme which have been outlined in section 4 above. These include:

- recognising and celebrating the skills and expertise of conservators
- raising the profile and awareness of the work of conservators and the conservation sector
- raising standards in the conservation sector

There are also **potential drawbacks** associated with the development of an award scheme that were identified by respondents. These include:

- the size of the conservation sector in Ireland and the potential for a low number of applications as a result
- the size of the conservation sector in Ireland and potential difficulties with ensuring the objectivity of Irish judges
- the potential for large-scale or 'star' conservation projects to dominate in an adjudication process
- the impact of budget, time and other constraints (such as facilities and equipment) that may exist for conservators in the private sector that may not exist in the public sector and vice versa
- a complicated and time consuming judging process

The majority of respondents outline that **the sector is not large enough to warrant a large number of categories** in a conservator's award scheme.

While some respondents outline that one overall award which recognises innovation, excellence and best practice in the field could be sufficient, among the majority of respondents there was a **considerable difference in opinion regarding the types of category/categories** that should be included in the award scheme. In general, respondents outlined that categories could be divided by;

- media/discipline
- budget of project
- timescale of project
- process - conservation/ preventative conservation/ preservation

Several respondents also outline that there is a need for the **recognition of student excellence** or a bursary to promote further education, research and training among conservators.

To ensure a high number of nominations, the majority of respondents state that the **nomination process should be relatively open**. They propose that nominations could be accepted from:

- Individual Conservators in the public and private sector
- Employers
- End-Users

- Depending on the format of the awards, nominations from the general public could also be accepted

The majority of respondents outline that **the sector is not large enough to warrant an annual award**. They outline that the awards should probably be biennial.

Several respondents outline that a ceremony for an all-Ireland award scheme should reflect the two separate jurisdictions involved and is also a significant opportunity to showcase built-heritage conservation projects. While both of these should be considered for the awards ceremony, it should also be remembered that raising the profile of the conservation sector is a primary aim of the award scheme and **attracting national media interest in an award ceremony outside of a major city could be difficult**.

There is a noticeable **difference of opinion as to whether a cash or non-cash prize should be awarded** to winners. Several respondents outline, that first and foremost, winning an award should be about the honour and prestige of doing so. A number of respondents outline that a cash prize would be valuable for private conservators due to the high costs of equipment, further training and publicity combined with comparatively low salaries in the conservation sector.

**A judging panel should include individuals with experience and knowledge of the work of conservators**. It should include an equal amount of conservators from the public and private sector as well as at least one external (non-Irish) judge. Depending on the format of the judging process, individuals that can attract media exposure should also be incorporated on the judging panel.

## 5.2 Selected Responses

### 5.2.1 Impressions of the development of a Conservator's Award Scheme

"I think it is an excellent idea."

"The general idea of the award is a fantastic one and it should be strongly promoted."

"I think it would be a great development. If someone was to be awarded a conservator's award I would see that as a big positive."

"I think it is a very good idea. It would be a great way of raising awareness of conservation in the private and public sectors, in the museum sector and in the general public. It is also a great way of raising standards within the profession."

"I think to raise the national awareness of the work of conservators is a good idea."

"I think it is a good idea but it will not be easy and it will take some time to get it right. It is important for the Heritage Council to get it right at the start."

"The Heritage Council must start out with what they want an award scheme to do and what they want them to be. Is it to celebrate the great and powerful in the sector and have a good night out? Or, is it to promote the profession in a wider context?"

"If this is an all-Ireland award, the Heritage Council would need to organise this in partnership with an organisation in Northern Ireland, like the Northern Ireland Museums Council."

### 5.2.2 Benefits of a Conservator's Award Scheme

"It would be a great opportunity to raise the profile of conservation."

“It would be an opportunity to bring the conservation community together. It would be a chance for conservators to praise their peers and for employers and outsiders to acknowledge their work.”

“With our awards we are in contact with the best people in the field and are aware of the work that is going on in the sector. Occasionally we can propose things that need to be done, discover research that might be required and uncover work or methods that should not actually be being done.”

“It is a great way of raising standards within the profession, encouraging more research and is an opportunity to publish conservation work that is going on in Ireland as well.”

### 5.2.3 Drawbacks of a Conservator’s Award Scheme

“It is a small country and there are not many conservators. There might not be many nominations.”

“The sector is too small to be objective and you could say that this is the weak link in the whole idea of this award.”

“As long as the award scheme is seen to be open and transparent, I cannot see any drawbacks and I think it would help to raise the profile of conservation.”

“Initially, you would have to make sure that you (The Heritage Council) have enough conservators that are willing to put their work forward for the award.”

“One of the problems with the collections care category in the Museum of the Year Award Scheme was that there were not many entries. This could apply to a conservator’s award.”

“Because it is a small sector, what happens if there is one conservator who is world class and is working on world class projects and wins several times as a result?”

“There are differences in the resources that are available to private conservators and those working for national institutions, which could be problematic for the judging process.”

“For the ICON judging panel there is a lot to read at the short-listing stage. The visits programme is also very demanding for judges and administrators.”

“It might be difficult for members of IPCRA and ICHAWI to combine a judging process with the voluntary hours that they give for these organisations.”

### 5.2.4 What category/categories should be included in the Award Scheme?

“This is very difficult because I don’t think there is enough work out there to be able to have different categories ...so maybe just one overall conservation award which could be in the area of outstanding achievement or conservation care.”

“If there are a variety of awards it might be difficult to find enough projects for them.”

“I think there should be one overall award and one for care of collections to promote good housekeeping and environmental storage.”

“There are possibilities to award projects at different levels as is done in the museums awards.”

“I think there should be a series of categories. For example work on manuscripts, work on rare books, prints and drawings and work on sculpture and paintings.”

“It would be nice to see a category where there was a crossover between disciplines but I am not sure how often that occurs.”

“I think it is important to celebrate the smaller conservator who might not be working on the same level as those in public institutions, but by all means, are carrying out equally important work.”

“The awards could be broken down into one for preventative conservation and one for conservation.”

“I think there should be a category for preservation. Whereas conservation can be intensive and expensive, preservation can keep things together, keep things going, literally to preserve by very basic means and it should also be recognised.”

“There could be an award for students also. Something along the lines of a student of the year award.”

“Digital preservation and conservation will be a large growth area in the future. There should probably be an award for this as well.”

### 5.2.5 Who should be able to nominate projects for an Award?

“I think it should be an open nomination process.”

“I don’t think there should be any exclusion. It should be open to private/contract conservators and conservators working in the public sector.”

“Conservators should be able to nominate themselves and be able to decide for themselves if their project is worthy of being nominated. Then a selection committee would determine who should be on a shortlist and who should not.”

“It should be restricted to members of the professional organisations ICHAWI and IPCRA.”

“I would definitely consider nominating some of the conservators that have been contracted by OPW.”

### 5.2.6 How often should the awards occur?

#### **Selected Responses:**

“I would not get caught up on giving an award every year.”

“I don’t think there are enough conservators to have an award every year.”

“I think if the award was an annual one, pretty soon you would run out of conservators to award it to.”

“Definitely not annually! Every two years would make sense. If it is longer than this the momentum of the awards might be lost.”

“I think it should be reviewed after the first one. I think it will become immediately apparent whether it is viable to do it annually or biennially.”

### 5.2.7 Where should an all Ireland award ceremony occur?

“It should alternate between Dublin and Belfast.”

“Baring in mind the award would deal with two different jurisdictions, the location of the award ceremony should reflect this.”

“It could be somewhere changing; it just has to be a good location. It could be held in a museum, the National Concert Hall or heritage properties such as Castletown House.”

“I don’t think where the award ceremony takes place is an important consideration for the award scheme.”

“That does not really matter but if the location of an award ceremony can attract media interest, it should be held there.”

“It depends on the scale of the awards.”

“The Museums Awards were given by the President in Dublin Castle. It should be something along those lines.”

“It will be difficult to get the national media to venture outside of Dublin, Belfast or Cork.”

“If the awards are founded by the Heritage Council, I would start off in Kilkenny where the Heritage Council is based.”

### 5.2.8 How should a judging panel be selected?

“It should include representatives from the main stakeholders in the award scheme; the Heritage Council, ICHAWI, IPCRA, the Irish Museums Association and the Northern Ireland Museums Council.”

“There would always need to be professionals that are capable of assessing the nominations on a judging panel.”

“There are a huge amount of personal issues in the conservation sector. There are some serious clashes within the community that go back a long time, which might have an impact on the judging process.”

“It might be more suitable to have something like an open vote. Like a group peer review of the nominated projects. Peers would judge whether a project was worthy or not of an award.”

### 5.2.9 Who should be the judges?

“Definitely conservators or individuals very closely related to the profession.”

“Members of ICHAWI or IPCRA should be used to provide the Irish judges.”

“The conservation sector must always be represented. But it should also be kept in mind that when ICHAWI have an accreditation cycle we always have an extern (a non-Irish conservator.)”

“Introducing an entire non-Irish judging panel would be difficult.”

“You must also include media and government representatives as judges in order to raise the profile of the awards.”

“There would need to be a combination of people with expertise in the sector and those who are capable of raising the profile of the awards.”

“The stresses and strains of the public and private sector are very different. Therefore, a judging panel should include members of both spheres.”

### 5.2.10 Should a short-listing process occur?

“There should be some kind of control as to who goes forward to a final stage, but I think it should be open for everyone to nominate.”

“I think some form of a short-listing or screening of nominations would be a logical process.”

“Yes, I think there should be a committee that decides a shortlist for the award from the nominations received.”

“To keep the award practical, there would need to be a short-listing process of say three projects. These would then go forward for the overall prize.”

“It would depend on the organisation and judging of the awards.”

### 5.2.11 Should cash or non-cash prizes be given to recipients of awards?

“Firstly, I think the prize should be the honour, but a cash prize definitely helps and is very important.”

“I think a cash prize because I imagine that the cash would be made available for equipment or investment in future projects.”

“All prizes for the ICON awards are cash prizes. It should be the same here.”

“Cash is always useful and would be gratefully accepted by private conservators. A certificate would also mean that the award would have tangible significance.”

“There should be a separate award for students. This could be in the form of a bursary and it could be open to any conservator in need of further training.”

“If there was a student element it should be a cash prize.”

“It might be useful if part of the award was publicity for the winner.”

“I don't necessarily think a cash prize is important, but a high-quality certificate should be framed and given to the winner.”

## 6 Analysis of Comparable Award Schemes

A number of international award schemes were analysed during this project. These included the IIC Keck Award, the Energy Australia National Trust Heritage Awards and the Tidy Towns Competition. While the Tidy Towns Competition was suggested as a possible model for the awards scheme to follow, the scale of this competition made a full comparative analysis in the time frame of this project impossible. Due to their similarity in concept and scale, two award schemes have been analysed in-depth. These are the Institute of Conservation (ICON) Conservation Awards and The AIB Prize.

### 6.1 The Conservation Awards

#### 6.1.1 Overview

Run by The Institute of Conservation (ICON), the Conservation Awards are a biennial award scheme. They reward excellence in conservation, collections care, conservation research and digital preservation, and celebrate the skills of those who care for the cultural heritage.

The Conservation Awards are supported by Sir Paul McCartney and managed in partnership by English Heritage, the Institute of Conservation, the Museums, Libraries and Archives Council and the National Preservation Office. The Digital Preservation Award is sponsored by the Digital Preservation Coalition and the Research and Innovation Award by the Anna Plowden Trust.

In 2008 the Conservation Awards will enter a review period. Respondents with a knowledge of these awards identify that they have been very positive thing for the sector in the UK. However, some respondents have outlined that the structure of the awards adjudication process is challenging for the smaller scale conservator and the awards have not achieved the media profile that was initially expected of them.

#### 6.1.2 Categories

There were five categories in the 2007 Conservation Awards. These were:

- The £15,000 **Award for Conservation**, for an outstanding project conserving individual items or collections
- The **Award for Care of Collections** for £15,000, for an initiative leading to significant and sustainable improvements in caring for collections
- The £10,000 **Student Conservator of the Year Award**, for an exceptional project completed during a UK training programme or internship
- The £5,000 **Digital Preservation Award**, recognising leadership and practical advancement in the digital preservation arena
- The £2,500 **Anna Plowden Trust Award**, for a completed programme of **research or development** advancing the knowledge and practice of conservation

#### 6.1.3 Application Process

The call for nominations occurs nearly a year ahead of the awards celebration. There are 4 steps to the Conservation Awards application process:

##### **Step 1. Compiling the application material:**

- **Project Description**  
This provides detailed information about the project in not more than 1500 words, clearly

demonstrating why it is a potential Award-winner. This is set out under the following headings:

- Work undertaken
  - Exemplary features
  - Improvements in physical and/or intellectual access
  - Planning of project and management of resources
  - Communication of the project to the professional community and the general public
  - Collaboration with colleagues and others
- **Technical Report**  
The technical report clearly explains the methods and techniques undertaken as well as ethical and other relevant issues. (In not more than 2500 words.)
  - **Images**  
The images “tell the story” of the project if appropriate, and illustrate its success. Up to 10 can be submitted in low-resolution jpg format. High resolution images can also be submitted by CD only (see step 4 below). Entrants are asked to supply explanatory captions next to the images.
  - **Publicity Material**  
Up to 5 examples may be submitted, in pdf format where possible. They can include published articles, website information or leaflets.
  - **Letter(s) of authorisation and support**  
Copies of letter(s) of authorisation and support from a parent institution may be submitted if appropriate, and any external organisation or individual closely involved in the initiative. These may be scanned or in pdf format.

#### **Step 2. Completing the application form online**

Entrants must complete the application form and include a brief project summary in not more than 500 words. If the entrants are short listed, the summary is used in publicity material for the awards. Entrants are not able to save the application form, but it can be printed out from the screen and the information given is mailed to the entrant once the form has been received.

#### **Step 3. E-mailing the items listed (in step 1 above) when prompted on internet**

#### **Step 4. Sending 2 copies of supporting material and photos on CD to the awards administrator**

### **6.1.4 The Adjudication Process**

The adjudication process for the Conservation Awards is divided into two separate stages, the screening stage and the judging stage.

#### **6.1.5 The Screening Panel**

Once all of the completed applications are received by the awards administrator they are given to a screening panel. This panel is generally made up of the heads of some of the heritage sector’s institutions and some of the heads of funding institutions, such as English Heritage. Their task is to reduce the nominations down to a more manageable number for the judging panel. This is normally between 3 and 4 short-listed nominations per category.

#### **6.1.6 The Judging Panel**

After the screening panel stage there is then the judging panel stage. The judging panel includes key players in the sector, people from media and people who have an interest in the sector but are not necessarily of the sector. The judging panel is sent to view the short-listed projects which can be all round the country. These visits are assisted by a neutral person who can provide additional expert

knowledge to the judges and remind them of the judging criteria. After they have completed the set of visits, the judging panel convenes at a location to make their final selections.

### 6.1.7 SWOT Analysis of the ICON Conservation Awards

Table 1 SWOT Analysis of the Conservation Awards

<p><b>Strengths</b></p> <ul style="list-style-type: none"> <li>• Current process delivers high quality awards</li> <li>• Online application process reduces administration related to application process</li> <li>• Strong branding and logo for awards</li> <li>• High profile patron</li> <li>• Significant prize fund available for award winners</li> <li>• High quality related publication</li> </ul>	<p><b>Weaknesses</b></p> <ul style="list-style-type: none"> <li>• Screening panel tends to favour larger scale conservation projects</li> <li>• Ability to coordinate judging panel visits</li> <li>• Level of media attention</li> <li>• Lack of resources dedicated to PR</li> <li>• Engagement level of patron</li> </ul>
<p><b>Opportunities</b></p> <ul style="list-style-type: none"> <li>• Potential to expand the awards to include new categories in 2009</li> <li>• Potential for the development of a conservator’s award that is voted by peers</li> <li>• Greater PR opportunities associated with an engaged sponsor</li> </ul>	<p><b>Threats</b></p> <ul style="list-style-type: none"> <li>• Lack of recognition of the breadth of conservation sector</li> <li>• Need to recognise effort as well as excellence in the awards</li> <li>• Patronage of awards about to end</li> </ul>

## 6.2 The AIB Prize

### 6.2.1 Overview

The AIB Prize is an annual prize that is open to emerging visual artists who are born or who reside in Ireland. The award is aimed at identifying exceptional talent, where financial support would provide a springboard to help raise the profile of the artist nationally and internationally.

The overall winner benefits from a prize fund of €20,000 to facilitate the production of new work and to contribute to certain exhibition costs and the publication of a catalogue. Three runners up each receive an award of €1,500.

### 6.2.2 Application Process

Nominations are only accepted from organisations or galleries who have publicly-funded exhibition spaces. Entries can only be submitted by using an entry form that is made available on the sponsor’s website. An application consists of a written submission of no more than 2,000 words which includes:

- Brief history of the nominating organisation with details of previous exhibitions
- Artist’s CV
- Content and concept of nominated artist’s work
- Description of proposed exhibition’s content, scale, date and duration
- Gallery rationale for supporting this artist and project
- Description of publication/catalogue

The entry can also be accompanied by supporting material. This must be a maximum of 8 images, and can be in the form of slides (35mm), photographs, cd-rom or video/DVD (not exceeding 3 minutes). All images must include artist's name, title, year and medium affixed to each image.

### 6.2.3 The Judging Process

Entries are judged by an independent panel of 3 judges all of whom have experience and an in-depth knowledge of the visual arts sector. A shortlist of four finalists is announced approximately 1-2 months before the overall prize winner is announced. The winner is announced at an afternoon reception where a selection of work from the 4 finalists is showcased.

Importantly, the sponsors and adjudication panel reserves the right to invite further entries or to withhold the AIB Prize if in the opinion of the adjudication panel a sufficient standard is not achieved.

### 6.2.4 SWOT Analysis of AIB Prize

Table 2 Swot Analysis of the AIB prize

Strengths	Weaknesses
<ul style="list-style-type: none"> <li>• Significant prize fund available</li> <li>• Prize fund reinvested in career development of artist</li> <li>• High profile and engaged sponsor</li> <li>• Independence of judges panel</li> </ul>	<ul style="list-style-type: none"> <li>• Level of administration associated with award nominations</li> <li>• Transparency of adjudication process has attracted criticism</li> </ul>
Opportunities	Threats
<ul style="list-style-type: none"> <li>• Use of IT in application process</li> </ul>	<ul style="list-style-type: none"> <li>• Low level of entries in any one year can make award selection weaker</li> </ul>

## 7 Recommendations for a New Award Scheme

### 7.1 Overview of the Award Scheme

There is widespread support for the development of an **all-Ireland Conservator's Award** scheme.

Although the proposed awards scheme will take into account two separate jurisdictions and has the potential to showcase outstanding conservation projects in locations around Ireland, **it will be difficult for an award ceremony to attract media interest outside of the major cities.** As raising the profile of the conservation sector is a primary aim of the awards, this should be the major influence on the location of the award ceremony.

**The award scheme should be biennial.** A small minority of respondents outlined that the awards should be annual or triennial. However, the majority of interview respondents outline that because of the size of the sector and the nature of the work in the field, a biennial award cycle would be most appropriate. This would take into account the time-consuming nature of conservation projects.

Among several respondents the feeling was expressed that, initially, the award should be **one overall award that acknowledges innovation and excellence in the conservation field** or an outstanding contribution to the field. However, a key learning from the Conservation Awards is that they fail to recognise the breadth of the sector and need to recognise effort as well as excellence at any scale.

There should be **clear and transparent judging criteria** that recognise the above attributes in a nomination. The judging criteria should also take into account long-term contribution to the field, contribution to research and development of the sector and for contribution above and beyond the call of normal duty. The judging criteria should also be cross-linked with existing accreditation processes in the conservation sector.

### 7.3 Decision-making Process on the Nature of the Award

An Advisory or Steering Group made up of interested and relevant stakeholders should be appointed at least a year in advance, to consider the possible processes involved in the award scheme. The suggested timeline for this advisory/steering group is outlined in table 4 below.

Table 3 Timeline and Decisions Required by Steering Group

Timeline	Decisions Required
<b>1 Year in Advance</b>	<ul style="list-style-type: none"> <li>• Categories</li> <li>• The nature of award prize</li> <li>• Nature of ceremony (e.g. drinks reception; lunch; dinner)</li> <li>• Location of ceremony</li> <li>• Application process</li> <li>• Judging process</li> <li>• Make up of jury</li> </ul>

### 7.4 The Award

#### 7.4.1 Categories

Conservation projects are many and varied by type. Discussions with respondents have indicated concern in the sector as to how different conservation jobs can sensibly or fairly be adjudicated against each other.

*“Because it is a small sector, what happens if there is one conservator who is world class and is working on world class projects and wins several times as a result?”*

There are two options possible, which could take into account this challenge:

- There could be a small number of categories with winners in each category
- There could be a small number of categories with winners in each category, from which one ‘Best Conservator’ award is given

After some consideration and discussion, Business2Arts recommend having a small number of category winners, from which an overall ‘Best Conservator’ award is announced. The following category break-downs would be for discussion by the Advisory Group:

**Categorise by Budget** (For example under €50,000; over €50,000)

A stated weakness in the well-established ICON Awards is that the screening panel has tended to favour larger conservation projects. This is potentially due to their impact and the level of skill, detail and time put into them. A category that gives the opportunity for smaller projects to come to the fore would be a positive addition.

## **Categorise by Media**

The skills brought to bear when working, for instance, on textiles, manuscripts, sculpture, prints etc are so different, that they are difficult to judge against each other. Categorising the awards by media is one solution, but leaves the awards open to the risk of a small amount of entries in some categories. However, it should be noted that several respondents believe there are simply not enough conservators working in each discipline to warrant this type of categorisation.

## **Category by Client – i.e. Private vs Institution**

Private commissions for conservation tend to be smaller jobs, contracted for a short time-frame, and are often weighted towards preservation or preventative conservation. A conservation job for an institution is often for one large object or a collection, which can take considerable time and be a more permanent and in-depth conservation intervention, as well as being more high-profile.

*“There are differences in the resources that are available to private conservators and those working for national institutions, which could be problematic for the judging process.”*

## **Categorisation by Timescale**

An awards scheme that is broken down in accordance with the length of time the object was worked on, would assist in the natural weighting towards large-scale conservation projects that are in-depth and lengthy.

## **Category of Conservation Process**

One respondent suggested that the judging process be divided by types of conservation process – e.g. conservation / preservation or preventative conservation.

### **7.4.2 The Award Prize**

There was a wide variety of responses in relation to the form the award should take. The honour associated with being named ‘Best Conservator/Conservator of the Year’ or to be rewarded for excellence in a particular project will be considerable for any individual conservator, and will assist them in attracting work in the future. A framed certificate or a scroll in the winner’s name was a popular recommendation however there is also an option for a perpetual trophy or sculpture to be part of the prize.

Due to the lack of training or facilities for study of conservation in Ireland, the pressure is always evident to keep skills up to date. A training bursary or fund for purchase of new equipment would be a useful award for the winners.

There has also been some discussion about the conservator who is in private practice versus those employed by institutions and complications related to cash prizes. If money is part of the prize, will it or the benefit of it go to the institution or the individual conservator? If these awards are recognising conservation, then the winner should be the individual conservator, rather than the institution.

### **7.4.3 The Nature of Ceremony**

The Advisory Group will need to decide the nature of the ceremony, and whether it takes place around a drinks reception, a lunch or a gala dinner.

As the sector is small, it may be that the short-listed entrants and key stakeholders from the sector are invited to a lunch with invited speaker, who will present the awards.

In order to make the awards into more of a networking event for the sector, it is possible to give the wider conservator group the opportunity to purchase tickets covering the cost of their lunch. This would also allow short-listed conservators the opportunity to bring guests, or to invite clients.

Alternatively, a mid-day or late afternoon drinks reception could be open to a wider group and allow the short-listed conservators to invite appropriate guests.

#### 7.4.4 Location of Ceremony

Several respondents felt that if the awards were All-Ireland, then this should be reflected in the location of the award ceremony. As a result, the ceremony would alternate between Belfast to Dublin. Each location would host only every 4 years, due to the biennial nature of the award.

A historic or cultural venue would be an appropriate and logical location for the award ceremony. As many venues have in-house caterers, a stand-up buffet lunch would probably be a cost-effective option.

#### 7.4.5 The Application Process

There are many different methods of gathering application information, from a printed application form, to online applications. As this award will necessitate an amount of background information along with images documenting the work, Business2Arts would suggest a downloadable PDF application, to which images can be attached and sent by email.

About 8 weeks prior to the application deadline, information about the award, with details about the application process and the location of the application form on-line should be mailed to all conservators, their representative organisations, the wider conservation sector, institutions and the wider media.

As the award will be biennial, it would probably be prudent to set aside time and resources for someone to generate applications by calling conservators and suggesting they apply and talking them through the process.

The ICON awards have a comprehensive process, which could be used as a starting point:

- **Step 1.** Compiling a project description, technical report and images of the project
- **Step 2.** Downloading and completing the application form
- **Step 3.** Emailing completed form with the items above in word/pdf form
- **Step 4.** Posting multiple copies of any supporting information

#### 7.4.6 The Judging Process

It is impossible to predict the level or quality of entries to an awards scheme on conservation however several conservators and end-users interviewed for this research outlined that they would submit an application. Business2Arts recommend that a preliminary panel (potentially the steering group) assess the applications, and draw up a shortlist of 3-4 in each category.

This preliminary process could be done remotely with each panel member being sent all the applications and given detailed judging criteria and a stated period of time to respond with their chosen shortlist in each category. Equally, a day could be convened when everyone meets to discuss the categories and choose a shortlist.

For the final selection process of the winners, Business2Arts would suggest a small panel of 3-5 people. The higher profile the jury panel, the more attractive the award becomes. Perhaps a celebrity judge, or someone of international standing in the conservation field.

The advisory committee will need to decide if the judging process is done purely by a desk review of the shortlist – based on the information and images supplied; or if it is more relevant to see each project. The ICON awards arrange for the jury to visit each short-listed project, but have indicated the immense difficulties that scheduling presents as often travel is involved all over the country.

A small jury panel of 3 (similar to the AIB prize) would be ideal as it is easier to synchronise diaries. Business2Arts would suggest asking the panel to give 2-3 days to the judging process, agreed in advance, and then arranging the visits in these particular days. If a number of items are small, it is possible to arrange one venue and ask the conservators to arrange for the item to be brought to the venue for viewing. At this stage, it is recommended that an independent expert should be provided to answer questions that the judges may have and remind them of judging criteria.

A desk review process has a number of advantages including the fact that it needs less administration as there is no extra travel to arrange, and co-ordinating to get objects out of storage etc, so is therefore less costly. It also prevents projects being discriminated against in the judging if the item is not available for viewing due to loans abroad etc. The desk review has the added advantage of forcing applicants to apply themselves to the writing of the application, as a badly prepared document will not communicate the project effectively, a common problem in awards applications.

The use of a wide preliminary panel to pre-select the shortlist has some clear benefits:

- A preliminary panel can include representatives of the numerous stakeholder organisations, so they have an involvement.
- Any applications that are clearly unsuitable can be taken out of the process at this stage, which will save on time for the Jury Panel.

It is worth noting that in the AIB Prize documentation it is made clear that “the panel reserve the right to invite further entries or withhold the prize if the opinion of the panel is that sufficient standard is not achieved.”

## 7.5 Timeline for Organisation of Award

Table 4 Timeline for Organisation of Award

Timeline	Activity
<b>8 months in advance</b>	<ul style="list-style-type: none"> <li>• Approach 1st round of potential individuals for pre-selection panel and judges. Have at least 2 possible in each target area or organisation</li> <li>• Book venue and date for award ceremony</li> <li>• Start building up a database of individuals / organisations for the information and forms to be sent to</li> <li>• If the award is to include a sculpture or trophy, begin commissioning process</li> </ul>
<b>7 months in advance</b>	<ul style="list-style-type: none"> <li>• Invite Special Guest to attend</li> <li>• Start preparing written material for publication</li> <li>• Start discussing the event with appropriate media; start the communications process</li> <li>• Start discussing with representative bodies</li> <li>• Agree dates for final judging</li> <li>• Final confirmation of both jury panels.</li> </ul>
<b>6 months in advance</b>	<ul style="list-style-type: none"> <li>• Engage designer to devise appropriate application form. Application form should include the names of jury panel and the date of the prize-giving</li> <li>• Negotiate with appropriate publications to get the form included, and the sectoral bodies to ensure they include the information in communications with members</li> <li>• Apart from the shortlist, draw up the invitation list for the awards reception/lunch</li> <li>• Invite Special Guest to speak at awards reception</li> </ul>
<b>5 months in advance</b>	<ul style="list-style-type: none"> <li>• Agree marketing collateral for award and send to print</li> <li>• Agree application process and make ready to go live online</li> <li>• Accept delivery of application marketing collateral and send to agreed publications for inclusion</li> <li>• Mail application information to everyone in the sector</li> <li>• Send out news releases on the award and follow up. Set up possible interviews with Chair of Jury panel or celebrity judge</li> <li>• Make travel arrangements for judges, book accommodation if necessary</li> <li>• Book venues for pre-selection and judging days if necessary</li> </ul>
<b>4 months in advance</b>	<ul style="list-style-type: none"> <li>• Begin process of making contact with all conservators by phone to encourage entry and answer any questions</li> <li>• Continue media campaign</li> <li>• Contact all institutions re closing date for awards</li> <li>• As applications are received, compile concise database of all information</li> <li>• Following closing date, prepare a summary of all applications for preliminary judging panel, along with concise judging guidelines.</li> <li>• Send detailed packs to pre-selection panel with all applications; summaries; judging guidelines, score sheets and a template for them to fill out with their preferred shortlist</li> </ul>
<b>3 months in advance</b>	<ul style="list-style-type: none"> <li>• Send out information to the sector on the Awards Presentation event. If appropriate send out booking information</li> <li>• Hold pre-selection judging day, if necessary, or receive all shortlists in</li> </ul>

	<p>from judges by email, and collate.</p> <ul style="list-style-type: none"> <li>• Prepare detailed pack for final selection judges on the shortlists with applications; summaries; judging guidelines, score sheets.</li> <li>• Contact all applicants and advise them on the shortlist. Thank those not successful for their applications. Advise all applicants of awards ceremony.</li> <li>• If necessary, ask all short-listed applicants to arrange to bring conserved item to central location on judging day, or ask them to arrange time for judges to visit on appointed day</li> <li>• Send invitations to the shortlist and all other relevant stakeholders for the awards event</li> </ul>
<b>2 months in advance</b>	<ul style="list-style-type: none"> <li>• Make final arrangements for judges visits and final selection</li> <li>• Compile RSVP list for awards event</li> <li>• Confirm catering for awards event</li> <li>• Ancillary details for awards event such as speaker, AV, entertainment, flowers etc.</li> <li>• Receive delivery of award trophy or sculpture if appropriate</li> </ul>
<b>Final month in run up to awards</b>	<ul style="list-style-type: none"> <li>• Manage judging process</li> <li>• Send details of winners for scrolls / certificates to be made</li> <li>• Send tickets or confirm attendance to all guests</li> <li>• Give final numbers to caterers</li> <li>• Prepare press pack on the winners</li> <li>• Send information on the winning projects to the designers for information booklet to be prepared</li> <li>• Confirm attendance of judges / special guest at awards and arrange transport / accommodation</li> <li>• Maximise media coverage for awards</li> </ul>

## 7.6 The Awards Event

If the awards process is being managed in-house by the Heritage Council, it is important to ensure that enough resources are put to the event organisation and PR work, as well as managing the awards administration.

## 7.7 PR

Any new awards programme needs a concerted marketing campaign to raise awareness and build confidence to encourage entries.

Business2Arts recommends that the Heritage Council dedicate resources to this area, not only in the inaugural year, but subsequently. Biennial awards require added work as you need to refresh people's memories each time and encourage entries, particularly from those who weren't short-listed previously.

Due to the excess of awards schemes in every sector of business, it is important to note that these awards are unlikely to be very high profile.

Coverage of the awards ceremony will be a challenge and will call for a range of targets such as:

- Story behind the heritage item that was conserved by the winner, and how they went about it
- Weekend magazine piece featuring the shortlist with pictures of the items before and after, highlighting the craft and skill of conservation

- A star judge of international profile would be a draw for interviews, but it may be difficult to get the media to mention that they are judging the awards
- It might be possible to get coverage for the winners in lifestyle (such as pieces related to health etc), voxpop (such as my money) or recruitment articles looking at conservation and how they got into the area etc.

It should be noted that the engagement of a media sponsor would guarantee a level of coverage of the award scheme.

## 7.8 Sponsorship

Sponsorship is often a catch-22 situation with events often needing profile before they will attract a supporter. However, it is possible to engage a sponsor to get involved with an important new event, if it is packaged and pitched correctly.

Twelve to eighteen months prior to the Awards, a case for investment could be put together, having carefully considered what the impact of the awards will be, who the key stakeholders are, and what return on investment they could deliver for a patron or sponsor.

If unsuccessful in the initial year, key potential sponsors could be engaged with in advance and invited to the Awards in year one, with a view to showcasing the event for future discussions.

### 7.8.1 Potential Sponsors

Looking at the people who will be influenced by this award, such as conservators, museums, historians, academics, those in the antiques business, students, etc, it is easy to see what types of companies might be interested in an interaction with those sectors, such as:

- Suppliers to the conservation and cultural sectors for whom the above are customers (there is also an opportunity here to align and promote their products via the successful projects.) A number of respondents suggested Lennox Chemicals as a potential sponsor
- Insurance Companies who want to encourage people to keep their 'precious' belongings safe. Examples provided during the interview stages included Hibernian Insurance and FBD Insurance
- Investment Banking / International Banking, a sector interested in longevity and long term investments. Suggestions made by respondents included, Irish Life investment Managers, AIB and Bank of Ireland

The most successful approaches to sponsors to invest in the conservation sector are likely to be to those companies who have an interest in developing the sector, or who will benefit from a greater focus on it.

It is possible that a substantial equipment prize might be donated by a relevant company as an in-kind sponsorship.

## 7.9 Budget Considerations

The final decisions on the awards scope, regularity, size of jury panel, application process, prize etc, will all impact the budget for the Award. By way of full disclosure, we attempt to suggest as many of the possible expenses below, which have been divided up into the necessary expenses, and then the add-ons relevant to the Advisory Panel's discussions.

It is difficult to ascertain costs in advance for many items such as design and print of application form; cost of catering for event etc as the nature and standard of each will be decided by the committee. Ball-park figures are given where possible, however.

We have made the presumption that administration and office costs such as telephone, computer costs, photocopying etc will be covered by the Heritage Council.

All expenses are ball-park figures and could well come in at less, depending on the decisions of the Advisory panel on direction of Awards and its nature. Business2Arts recommends that the Heritage Council set a budget for the awards and then allocates amounts for different expenses, which will allow the Council to shop around for the best rates to meet their estimates. For instance, designers and design houses can differ widely in cost, as can printing depending on the printing processes and paper chosen. Table 5 below outlines the forecast core costs for an award scheme.

Please note we have not budgeted an amount for cash prizes or bursaries for training or equipment, as this will depend on decisions made by the Advisory Panel.

**Table 5** Forecast Core Costs for Conservator’s Award Scheme

<b>Expense</b>	<b>Cost (Excl VAT)</b>	<b>Note</b>
Design of Awards/Branding/Website	€5,000	Estimate
Print of application form	€3,000	Depends on format of designed document
Postage	€750	Sending application information to the sector and invitations to awards. This may rise depending on the weight of the documents.
Production of certificates / scrolls plus framing	€1,200	This depends on the number of winners and nature of printing
Expenses relevant to final judging, such as transport, accommodation, venue hire, refreshments etc	€2,000	Including flying international judges to Ireland
Thank you gifts for pre-selection panel and judges	€1,500	
Misc expenses	€2,000	
Tickets / Invitation design and print for awards	€2,500	
Photographer for awards ceremony & mailing of images for media	€800	
Travel expenses and accommodation for special guest and jury panel for award ceremony	€750	
Dressing of room for awards, hire of podium etc, lights	€2,500	
Design and print of booklet/case studies on winners	€3,000	
<b>Total</b>	<b>€25,000</b>	

The table 6 below features expenses which may or may not be included depending on the Advisory Panel’s decisions. For instance, options for 3 types of Awards Ceremony are listed below.

**Table 6** Costs Dependent on Advisory Panel Decisions

<b>Expenses which depend on decisions of Advisory panel</b>	<b>Cost (Excl VAT)</b>	<b>Notes</b>
Advisory panel meeting expenses	€1,000	
Web-based application process management	€2,000	

Perpetual Sculpture / Trophy for winners	€2,000	
Venue and refreshments for pre-selection meeting	€800	May be done online only
Transport costs for items for final judging day	€1,500	May not be necessary if desk review is favoured
Venue for Awards Ceremony	€1,200	It would be envisaged that this could be achieved gratis
Special guest	€2,000	Depending on guest, no fee may be required
Transport and accommodation for special guest	€500	May not be required if local
Inclusion of marketing brochure in relevant publications / advertising	€4,000	
Sit-down Lunch for 40 people incl wine for Awards ceremony @ €10 per head	€4,400	
Stand up buffet for 60 people incl wine for Awards ceremony @ €90 per head	€5,400	
Wine reception and canapés for 100 people for Awards ceremony @ €30 per head	€3,000	
Entertainment for Awards	€1,000	
Flowers for Awards room	€400	
AV for Awards Ceremony	€2,200	This may be available in the venue already
Advertisements announcing winners	€4,000	
External Marketing & PR Consultant	€10,000	Estimate
External Event Manager	€10,000	Estimate

## 7.10 Sample Award Scheme - Associated Costs and Sponsorship Potential

Business2Arts has put together an example of a basic awards process to illustrate the cost of a particular set of options that might be selected.

### 7.10.1 Assumptions

For this sample award scheme the following assumptions have been made:

- The Advisory Panel agree to make the award a biennial one, and to name an overall ‘Conservator of the Year’.
- Two separate categories are chosen – projects under €50,000 and over €50,000
- Application will be by online application form
- A pre-selection committee will read the applications remotely and feed through their selections to the administration who will collate and publish a shortlist of 3 in each category
- A jury panel of 3 members, one of whom is an international nominee will look at the 6 short-listed applications in a one-day desk review. They will select a winner in each category, and an overall winner. The short-listed entries will be ‘Highly Recommended’.
- The Awards Ceremony will take place in The Royal Irish Academy in Dublin, at which at which the Minister for the Environment or Junior Minister in charge of Heritage / OPW or similar will speak.

The Ceremony will comprise an early evening wine reception for approximately 70 people with canapés. The RIA does not require dressing, only provision of AV.

- The highly commended conservators receive a commemorative scroll. The winners in the 2 categories receive a framed certificate. The overall ‘Conservator of the Year’ receives a framed certificate and a cheque for €5,000.
- A colour booklet detailing the highly commended and winning projects is produced.

### 7.10.2 Projected Costs of Sample Award Scheme

Costs associated with suggested process above are outlined in table 7 below.

Table 7 Costs Associated with Suggested Process

<b>Expenses for Awards</b>	<b>Cost Excl VAT</b>	<b>Notes</b>
Design of Awards branding, application form or information leaflet and application process	€5,000	
Print of information about the award	€1,500	Small brochure to be sent with letter to all in sector
Postage	€750	Sending application information to the sector and invitations to awards
Production of certificates / scrolls plus framing	€800	7 certificates digitally printed. 3 framed.
Expenses relevant to final judging, such as transport, accommodation, venue hire, refreshments etc	€1,200	3 judges, only 1 international to be flown and accommodated
Thank you gifts for pre-selection panel and judges	€1,200	
Misc expenses	€1,000	
Invitation print and postage for awards	€300	Invitation by letter plus postage
Photographer for awards ceremony & mailing of images for media	€800	
Travel expenses and accommodation for international jury member for award ceremony	€500	
AV for speeches	€500	
Advisory panel meeting expenses	€1,000	
Web-based application process management	€1,800	
Prize for winner	€5,000	
Wine reception and canapés for Awards ceremony	€3,000	
Media Work to maximise publicity	€1,650	Engage a PR person to work for a couple of days around the event
Design and print of booklet on winners	€3,000	
<b>Total</b>	<b>€29,000</b>	

### 7.10.3 Sponsorship Potential for Sample Award Scheme

Sponsorship fees are generally worked out based on the value of the brand of the sponsorship property along with the value of the benefits delivered to the sponsor. From a starting position, there is no value to the brand, as the event has not happened, so it is difficult to ascertain what a company would be willing to pay to be associated with this event. Also, Business2Arts cannot anticipate what benefits the Heritage Council would be prepared to offer a corporate partner for this event (such as title sponsorship, levels of branding, sampling opportunities etc). As a ball-park figure, an event such as

this might attract investment from a sponsor of about €15,000 - €20,000 depending on level of benefits.