



Ref.: CL/4463

Subject: **Nominations for the UNESCO/Jikji Memory of the World Prize**

Sir/Madam,

I am pleased to invite you to submit nominations for the tenth edition of the UNESCO/Jikji Memory of the World Prize.

Created to commemorate the inscription of the oldest known book made with moveable metal print, the *Buljo jikji simche yojeol*, on the UNESCO Memory of the World Register, this Prize seeks to promote documentary heritage as a common good of humanity.

The Prize, which is funded by the Republic of Korea and consists of US \$30,000, is awarded every two years to individuals, institutions or non-governmental organizations that have made significant contributions to the preservation and accessibility of documentary heritage.

Member States, in consultation with their National Commissions, are invited to submit nominations, as are the international non-governmental organizations maintaining official relations with UNESCO and whose work involves the preservation and conservation of documentary heritage before **30 April 2024**.

Nomination files may be submitted in English or French (no more than three candidates). They must include a summary of the work, publications or any other relevant documents analysing the ways in which the actions have contributed to documentary heritage.

Please find attached herewith the Guidelines for the Prize, as well as the nomination form for the submission of nominations.

Nominations should be sent to:

Mr Fackson Banda  
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(Secretariat of the Memory of the World Programme)  
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Please accept, Sir/Madam, the assurances of my highest consideration.



Audrey Azoulay  
Director-General

Enclosures: 2 annexes

cc: National Commissions for UNESCO  
Permanent Delegations to UNESCO

# MEMORY OF THE WORLD PROGRAMME



**UNESCO/Jikji Memory of the World Prize**

**Guidelines for Nominators and Adjudicators**

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## INTRODUCTION

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The primary purpose of these guidelines is to clarify for those who wish to nominate a candidate for the Jikji Prize as well as to the members of the Jikji Prize Jury, the criteria according to which the prize is awarded. This will enable the nominators to focus their proposals on the activities that fulfill such criteria and permit the adjudicators to assess the submissions in a consistent and transparent way, based on a common understanding that is shared with the nominators.

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Article 6 of the Statutes (see Appendix) states that

“Each nomination shall be accompanied by a written recommendation, which shall include, in English or French, *inter alia*:

- (a) a description of the candidate’s background and achievements;
- (b) a summary of the work or the results of the work, publications and other supporting documents of major importance, submitted for consideration;
- (c) a review of the way in which the work submitted has contributed to the preservation and accessibility of documentary heritage.”

These guidelines aim to explain what is intended by “work” and what kind of work is considered as contributing to the “preservation and accessibility of documentary heritage,” to identify the criteria for determining the prize winner, and to explain the difference between individuals and institutions with regard to the fulfillment of such criteria. To achieve this aim it is essential to define the key terms used in the statutes, namely “documentary heritage,” “preservation,” “accessibility,” and “the work.” The definitions will be followed by the criteria for adjudication.

## DEFINITIONS

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For the purposes of the UNESCO/Jikji Memory of the World Prize, the terms used in the Prize Statutes are defined as follows:

**Documentary heritage:** the portion of cultural heritage that manifests a documentary nature, consisting of information affixed to a medium for purpose of communication through time or across space. The medium may be any kind of material support, from stone to wood, paper, film, hard drive or optical disc. The information may take any configuration, from text, to drawings, images, or sound, and can be analogue or digital. The documents may be held in a cultural institution, such as an archives, a museum or a library, or may be maintained by its creator or his/her legitimate successor.

**Preservation:** The whole of the principles, policies, strategies and activities designed to ensure the physical and/or technological stabilization of documentary heritage for the purpose of extending its life indefinitely, and the protection of its intellectual content. Thus, preservation includes, among many other activities, *conservation*, which involves

treatments to repair damage, and *description*, which provides a written account of the context, history, attributes, and relationships of the documents.

**Accessibility:** The availability and usability of information about and contained in the documentary heritage, which can therefore be easily located, reached or used with a minimum of barriers either in original, or in reproduction.

**Work:** Any activity that contributes to the preservation and accessibility of documentary heritage as above defined. The activities that fall under the term work include: identification of documentary heritage at risk, acquisition of documents for permanent preservation, conservation and restoration of damaged documents, description of holdings, development of finding aids and retrieval instruments, microfilming and digitization programmes, publication of documents, development of digital preservation systems and of access systems through the Internet, educational programmes aiming to teach preservation and access theories, methods and/or best practices to other individuals and organizations in the same country or abroad, and development of new preservation methods, techniques, or instruments.

## **ELIGIBILITY CRITERIA**

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The nominees must conduct the preservation and access work for which they are nominated in respect of the relevant deontological codes, professional standards, and best practices.

The work for which the organization or person is nominated must not have grown out of emergency responses to malpractice or neglect.

## **ADJUDICATION CRITERIA**

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Article 1 of the Statutes (see Appendix) states that one of the purposes of the prize is “to reward efforts contributing to the preservation and accessibility of documentary heritage as a common heritage of humanity.”

Article 3 of the Statutes states that the prize aims to reward candidates who have “made a significant contribution to the preservation and accessibility of documentary heritage.”

Thus, the Jury, which consists of the 5 members of the Bureau of the International Advisory Committee of the Memory of the World Programme (Article 5) shall recommend a “work” that involves activities aimed at both preservation and accessibility (as a “common heritage of humanity,” that is, as widely as possible), and whose contribution is “significant.”

This section of the guidelines specifies the criteria on the basis of which the contribution of the work of an individual or organization is deemed to be significant.

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The primary criterion is overall **IMPACT**. This impact can be demonstrated through documented excellence in one or more of the following areas:

**1. Programme Development and Management:** Programmes, projects and studies developed *and* implemented whose results can be demonstrated by one or more of the following: increase in access to certain materials; identification and acquisition of documentary heritage previously dispersed; establishment of an academic programme on preservation and access; or development of a scientific research project. If an individual is nominated, the motivation should indicate whether this person was individually responsible for the achievements identified, was the leader of a team, or was a member of the team that was involved in bringing about the change. The Jury's assessment will be based on the outcomes of the programme, project or study with specific emphasis on how the nominee has shared with and communicated new ideas to other institutions or professionals, or used the outcomes of its activities in other environments, thereby having an impact on preservation and accessibility of documentary heritage as a whole, as well as on its country or, in case of an individual, on the organization in which the individual worked.

**2. Innovation:** The design or development of new technologies, products, methodologies, concepts, and services or the original adaptation or use of existing ones in ways that fundamentally alter future developments in preservation and access. The description of the activities should provide clear evidence of the results, and/or successful implementation outcomes. The Jury's evaluation will focus on the outcomes of the use of technologies, products, methodologies, concepts and services with an emphasis on their benefit for other countries, organizations, or professionals.

**3. Education:** Publications authored by the organization or individual, courses organized or taught, conferences and seminars offered or presented at, that demonstrate that the nominee's original concepts, approaches or methodologies, and strategies significantly influence developments in preservation and access. The Jury's assessment will be based on qualitative considerations and not necessarily on the number of publications, lectures, conferences and seminars, and on the audiences to which they are directed.

**4. Professional and Organizational Leadership:** Unique contributions made to advance associations serving the preservation and access professions or national and international organizations, public or private, supporting the preservation and accessibility of the world's documentary heritage. Validation of this contribution may include awards or certificates received and, in the case of individuals, offices held that demonstrate the nominee's specific role in impacting change.

A second criterion is **UNUSUAL HARDSHIP**. An organization or individual might operate in an environment that makes it extremely difficult to carry out fairly basic preservation and access activities, because it is a war zone, a very poor country or an area that is not served by electricity, or other fundamental utilities, or because of other contextual reasons that make of an otherwise normal "work" an exceptional one.

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A third criterion is **UNIQUENESS OF EXPERTISE**. An organization or individual might carry out a work that requires a unique expertise, which might be needed only in the area in which the nominee operates or only for the specific documents that are the object of the work, but which allows for the preservation and access of documentary materials that, although rare -perhaps unique- and localised, do constitute world heritage (as opposed to national heritage).

Additionally, the Jury will give preference to *sustained* work over a one time only effort, unless the impact of the latter is exceptionally significant. The Jury will value *significance of work* over significance of the object of such work, as sometimes institutions preserve extremely important material which however requires only basic maintenance. The Jury will also appreciate work that involves outreach (promotion, marketing, fund-raising, etc.), obtaining or fostering the support of organizations or individuals who are not normally interested in the documentary heritage.

#### **LINK TO PAST WINNERS**

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- 2022 - American University in Cairo
- 2020 - Tuol Sleng Genocide Museum
- 2018 - SAVAMA DCI
- 2016 - Iberarchivos Programme for the Development of Ibero-American Archives
- 2013 - Apoyo al Desarrollo de Archivos y Bibliotecas (ADABI)
- 2011 - National Archives of Australia
- 2009 - National Archives of Malaysia
- 2007 - Phonogrammarchiv, Austrian Academy of Sciences
- 2005 - National Library of the Czech Republic