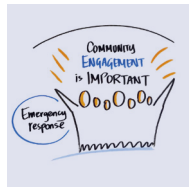
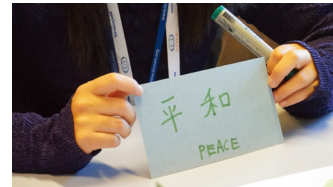


A

STORY

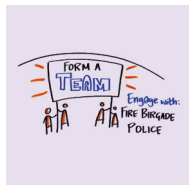
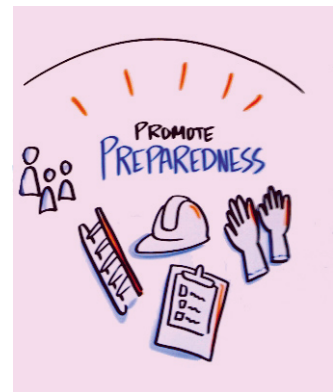


OF

CHANGE



Success Stories and Lessons Learnt of the Culture Cannot Wait: Heritage for Peace and Resilience Project



A STORY OF CHANGE



Success Stories and Lessons Learnt from
the Culture Cannot Wait: Heritage for
Peace and Resilience Project

Yasmin Hashem and Jui Ambani

This work has been conceived within the framework of ICCROM's flagship programme on First Aid and Resilience for Cultural Heritage in Times of Crisis, and its capacity building project *Culture Cannot Wait: Heritage for Peace and Resilience*, in collaboration with the Swedish Postcode Foundation.

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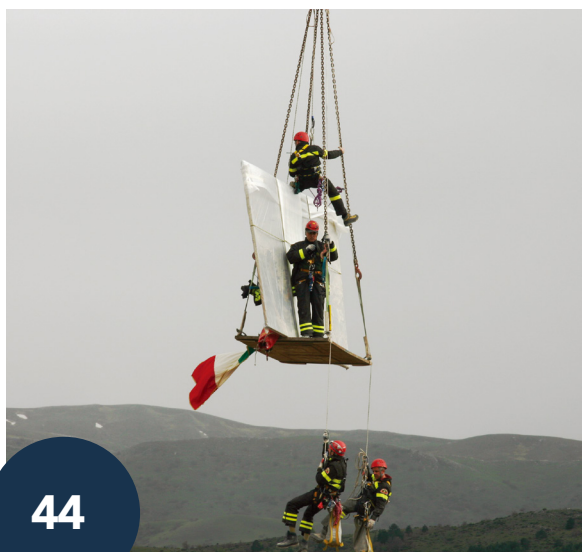
CULTURE CANNOT WAIT

First Aid to Cultural Heritage in Times of Crisis

SVENSKA
POSTKOD
STIFTELSEN



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FOREWORD

The Swedish Postcode Foundation firmly believes that a strong civil society is essential for creating a better world. We believe that open and accessible culture and cultural heritage is crucial for the survival of all societies and that freedom of expression, as well as artistic freedom, are pillars for a democratic and sustainable society. Cultural heritage is part of people's identity and is a symbol of their origin and history. Therefore, it is not surprising that cultural heritage sites become strategic targets in armed conflicts, making it all so important to preserve them. These cultural sites and institutions are even susceptible to a variety of natural hazards around the world, adding an additional challenge in their preservation.

Both tangible and intangible cultural heritage face risk, and at the same time, they are crucial to our communities' identity, social values, traditions, and livelihood. They often play a vital role during the post-traumatic rehabilitation process, helping generations to heal from horrifying events and feel a sense of belonging. This project includes the preservation of cultural heritage in first aid action by training various professionals from the varied fields of disaster risk reduction, humanitarian aid, civil protection, and emergency response, as well as the cultural heritage field. It is our belief that these actions are an important step towards spreading awareness of the great value that culture and heritage hold.

The Postcode Foundation was established in 2003 by Novamedia Sweden AB, which operates the Swedish Postcode Lottery. As a beneficiary to the Swedish Postcode Lottery, the Postcode Foundation annually receives part of the lottery's surplus with the mission of financially supporting civil society organizations through short-term project funding. The Foundation works with all parts of civil society, including organizations that improve people's living conditions, address climate and environmental change, support arts and culture and the creative, and enables change through sport.

We aim to support those who think of innovative solutions and are pioneers in their work and we encourage organizations to test and develop new ideas and methods. The Swedish Postcode Lottery is one out of several charity lotteries founded by the Dutch company Novamedia, with the ambition of raising funds for civil society. Together, the charity lotteries have donated over EUR 10 billion to thousands of NGOs and projects all over the world. This has made Novamedia and the charity lotteries, over the past five years, the third largest private donor in the world.

The project *Culture Cannot Wait - Heritage for Peace and Resilience* (Culture Cannot Wait) interested us due to its innovative approach catalysing first aid working routines. We are impressed by the work of the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), the collaborative partners, and the participants who took part and built this project. We are proud of the outcome and confident in the positive change that may follow in preserving our heritage around the world.

Marie DAHLLÖF

Secretary General | The Swedish Postcode Foundation

Culture is vulnerable to both natural and man-made hazard events. Inherently linked to people's identity, when faced with a disaster, culture has proven capacities to amplify the resilience of a community and contribute directly to its sustainable recovery.

However, in practice, questions related to how and when to safeguard cultural heritage in an unfolding humanitarian crisis remain problematic. Where does one start? Who can help? How can the creation of new risks be prevented?

Interested in serving the needs of its Member States, ICCROM (the International Centre for the Study of the Preservation and Restoration of Cultural Property) has developed and implemented capacity building projects since 2010, strengthening on-the-ground prevention, preparedness, and emergency response for the protection of cultural heritage before, during, and after complex crises. To date, ICCROM's flagship programme on First Aid and Resilience for Cultural Heritage in Times of Crisis (FAR) has served 83 Member States (13 through this project), training over 500 professionals.

ICCROM's multi-partner project, *Culture Cannot Wait - Heritage for Peace and Resilience* (Culture Cannot Wait), aimed to demonstrate that the integration of cultural heritage first aid with humanitarian relief makes a meaningful contribution in alleviating the trauma of communities affected by disasters and conflicts, while promoting early recovery, risk reduction and a transition to lasting peace. The unique feature of this project was its selection of professionals from the varied fields of disaster risk reduction, humanitarian assistance, civil protection, military, and emergency response, going beyond the cultural heritage sector field.

The objective was, and will continue to be in our future projects, to embed disaster risk reduction of cultural heritage in national and local programmes with the aim of improving disaster risk governance.

This publication encompasses the projects implemented by the participants of the *Culture Cannot Wait* training component. Composed of three phases of learning, spanning September 2019 to October 2020, the training included: two months of online mentoring, four weeks of hands-on in-field learning, and nine months of project implementation. The aim of this cascading capacity development initiative was to create a strong team of 16 professionals from risk-prone areas, who would then mobilise institutions and communities in their respective local contexts. This would advance efficient risk reduction and emergency response for protecting cultural heritage.

ICCROM is proud to present this publication, which has harvested the success stories and lessons learnt from the professionals who participated in the project. We hope to inspire and engage new cultural first aiders worldwide to undertake similar action. We believe that this experience demonstrates the significant contribution that professionals can make through their networks and capacity building agenda, advancing innovative approaches in the field of heritage conservation and encouraging collaboration between sectors. This will increase the understanding of the role that cultural heritage plays in conflicts and disasters, including the ongoing COVID-19 pandemic that has affected us throughout this year.

ICCROM wishes to express its gratitude to the Swedish Postcode Foundation for funding both the project and this publication, and whose collaborative efforts made the implementation of this project possible; to the Smithsonian Cultural Rescue Initiative and the Prince Claus Fund, our partners since 2015 supporting the FAR programme; to the other multiple partners who have made it a successful training initiative; to the lecturers and mentors of this project for collaborating in the training and contributing to this publication; and to the 16 professionals and their relative institutions who took part in this project and made this publication possible, contributing to the debates currently taking place among heritage practitioners about theoretical frameworks and practical applications.

Building capacity to resist disasters will generate new ways to preserve our heritage. No endeavour would be complete without the joining of efforts in building resilient communities, capable of progressively preventing and absorbing the shocks of disaster risks.

Webber NDORO
Director-General | ICCROM

ACKNOWLEDGEMENTS

Lasting change always comes from within; it is not possible without steadfast resolve and committed partnerships.

Culture Cannot Wait - Heritage for Peace and Resilience (Culture Cannot Wait) was an ICCROM cascading capacity development initiative that sought to reduce disaster risk through cultural heritage and participatory community action, in the most risk-prone regions of the world. The idea and its implementation were supported by the Swedish Postcode Foundation. Its vision to challenge, inspire and change was the guiding philosophy of the project.

The international course, a centrepiece of the *Culture Cannot Wait* project, would not have been possible without the committed collaboration of the Smithsonian Cultural Rescue Initiative and the Prince Claus Fund, ICCROM's long-standing partners in First Aid to Cultural Heritage Training.

For setting an example of inter-sectorial cooperation and coordination, and for providing technical inputs in the training, ICCROM extends its thanks to the United Nations Office for the Coordination of Humanitarian Affairs (UNOCHA), International Search and Rescue Advisory Group (INSARAG).

Special thanks go to the Italian Civil Protection for their exceptional support of our project, acknowledging the advice and support given to the participants during the final simulation of the *Culture Cannot Wait* training component, but above all for putting their experience into building the scenarios for the course simulations, and providing strategic inputs and expertise. We are also extremely grateful for the sincere contributions from the Italian Red Cross and the Carabinieri, for enhancing the course simulation experience of this unique training initiative.

ICCROM deeply appreciates the invaluable and continued involvement of the Corpo Nazionale dei Vigili del Fuoco (CNVVF) in making this a successful endeavour. In particular, the contributions of the Comando dei Vigili del Fuoco di Perugia and the Comando dei Vigili del Fuoco di Roma, whose staff ensured our safety on site and in the red zones during the course field exercises and simulations. We are also grateful to them for helping us gather the essential information and materials for the course case studies, and for getting involved in the course simulations, making them as realistic as possible.

The experience of having part of the course set in Norcia, providing a real case study for the participants to directly apply what was being taught in the training, was made possible with the dedicated efforts of the Ufficio Speciale Ricostruzione – Umbria (USR – Umbria).

For giving this project a truly interdisciplinary character, ICCROM thanks all the colleagues and organizations who participated in the development and implementation of the project:

ICOMOS-International Scientific Committee on Risk Preparedness (ICORP) Turkey; CRATerre; the Ministry for Culture and Heritage, New Zealand, for the in-kind contribution of their staff time; Swedish National Heritage Board; Georgian National Committee for the Blue Shield; School of Civil and Building Engineering, University of Loughborough, United Kingdom; and the Center for Security Studies, Zurich, Switzerland.

Given that this publication contains a collection of 16 projects, implemented in 14 different countries, we would like to acknowledge with gratitude the number of organizations and individuals who have contributed to the success of these projects and, by consequence, the success of this publication:

- All participants of the *Culture Cannot Wait* initiative, for believing in our vision, and becoming the change agents of our common cause.
- The mentors Amira Sadik Aly Elsayed, Rebecca Kennedy, Helen McCracken, Barbara Minguez Garcia, and Ihor Poshyvailo, for their endless commitment to their mentees and ICCROM's flagship programme on First Aid and Resilience for Cultural Heritage in Times of Crisis (FAR).

ICCROM holds in high regard the following institutions for having supported the projects collected in this publication (in alphabetical order): Caribbean Branch of the International Council on Archives (CARBICA); Confederation of Risk Reduction Professionals; Estonian National Heritage Board; Georgia Red Cross Society; Gilgamesh Center for Antiquities and Heritage Protection; Honduran Institute of Anthropology and History (IHAH); ICOM Italy; Junta de Castilla y León, Consejería de Cultura y Turismo, Dirección General de Patrimonio Cultural; National Parks of New York Harbor; Risk & Resilience Institute (RRI); Save the Children, India; Servicio Nacional del Patrimonio Cultural; Sharjah Police, the Ministry of Interior, United Arab Emirates; Soprintendenza Archeologia Belle Arti e Paesaggio delle Marche; South Sudan National Archives (SSNA); the Tokyo National Research Institute for Cultural Properties; and UNICEF Syria CO.

Last but not least, we wish to thank the contributors who kindly provided photographs and articles to support this publication, and Jui Ambani, without whose untiring efforts this publication would not have been possible.

FAR Programme Team
First Aid and Resilience for Cultural Heritage
in Times of Crisis (FAR) | ICCROM



Participants during a shoring exercise with the Vigili del Fuoco in Norcia, Italy, 2019 © ICCROM



01

INTRODUCTION



Basilica of San Benedetto, Norcia, Italy, 2019
© ICCROM

THE NEED

Today, key policy frameworks for sustainable development and disaster risk reduction recognise cultural heritage as an enabler of inclusive growth, social cohesion and disaster resilience.

Nonetheless, in actual effect we only have a rudimentary understanding of how cultural heritage aids recovery for war-ravaged communities in countries such as Syria and South Sudan, or which coping capacities it provides to those living in historical coastal cities like Valparaíso, Chile, which might disappear completely as sea levels rise because of global warming.

As a consequence of this lack of understanding, cultural heritage is not formally included in the main national and local plans for disaster risk reduction, climate action and humanitarian relief, making it extremely difficult for institutions and communities to tap into its full potential and effect change on the ground.

Culture Cannot Wait: Heritage for Peace and Resilience (Culture Cannot Wait), a cascading capacity building and multi-partner project, was meant to challenge the status quo. The project was a joint initiative of ICCROM and the Swedish Postcode Foundation, implemented with the collaboration of multiple institutions.

Through interconnected training and in-field application, it gave vital insights into the capacities that heritage offers for reducing disaster risk and promoting peace, as well as sustainable development.

A Story of Change is a publication that chronicles how 16 participants have broken new ground in 14 hazard-prone countries, instrumentalising heritage for people-centred disaster risk reduction.

The overall outcome of these projects makes a strong case for integrating heritage into existing systems for disaster risk management, emergency response, humanitarian aid and climate action.

THE PROJECT

Culture Cannot Wait aimed to drive change from within, through capacity development at multiple levels, among diverse institutions and their associated communities.

A participatory design meeting kicked off the project. Candidates from sectors such as disaster risk reduction and humanitarian aid were included in the group of cultural heritage experts along with other training participants, to ensure inter-agency cooperation and cross-sectorial knowledge exchange.

Pre-training mentorship

The pre-training mentorship of three months was offered to the selected group of participants, introducing them to foundational concepts and terminology surrounding cultural heritage in order to equip them with a common glossary for an effective and coordinated result for the in-person training. This period was used to guide participants in gaining a better understanding of how heritage is perceived and valued by their respective local communities, and which systems are in place to reduce disaster risk or to provide humanitarian aid.

Drawn from ICCROM's worldwide network of cultural first aiders, which spans 83 countries, five mentors were selected to support in-class and in-field learning, adding a Training of Trainers (ToT) component to the project.

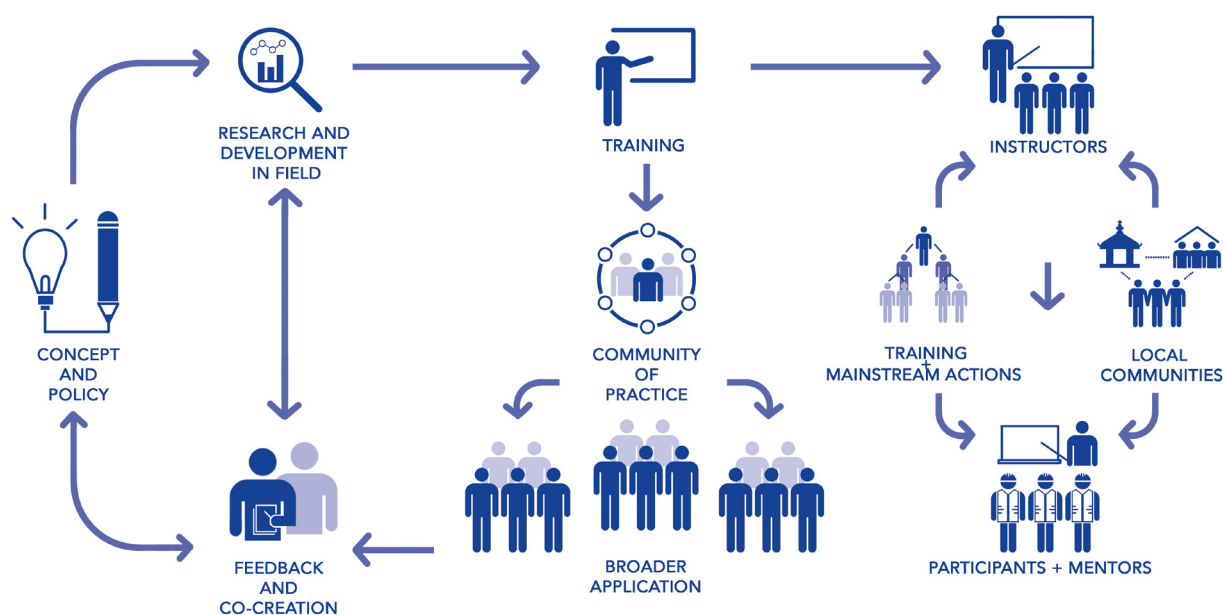
In-person practical training

The centrepiece of the *Culture Cannot Wait* project was ICCROM's multidisciplinary international training on First Aid to Cultural Heritage in Times of Crisis (FAC19). The training was based on field-tested methodologies for disaster risk reduction and people-centred first aid for cultural heritage (ICCROM's FAC methodology) and is also available in the form of self-help resources in multiple languages.

The four-week in-person workshop, which took place at ICCROM's Headquarters in Rome, was used to reinforce the idea that mainstreaming concerns for cultural heritage into wider disaster risk reduction and humanitarian aid helps to build resilient communities and re-humanise cultural spaces destroyed by conflicts and disasters.

The historic city of Norcia, Italy, affected by the devastating earthquakes of 2016 and 2017, was the backdrop for multi-agency simulations and practical training on risk reduction and recovery of damaged cultural heritage. The opportunity to consult with the local community helped participants to identify the coping capacities that heritage provides for overcoming trauma, understanding disaster risk and supporting livelihoods.

Mostly hands-on and experiential in design, the training, which was supported by the Smithsonian Cultural Rescue Initiative and the Cultural Emergency Response programme of the Prince Claus Fund, has contributed to an ever-growing worldwide network of cultural first aiders.



Building capacity the ICCROM way – a multidisciplinary team trains mentors and participants, in turn these train multiple communities and agencies, thus bringing change directly on the ground, 2019 © ICCROM

In-field application

After the in-person training in Rome and Norcia, mentors ensured that the participants, over a period of nine months, worked with mainstream actors and their respective local communities to safeguard heritage and leverage it to enhance disaster resilience. A total of 16 field projects, implemented with the support of seed grants provided by the Swedish Postcode Foundation, ranged from building capacities for disaster risk reduction, to promoting its use for community-based disaster risk reduction and rescuing endangered cultures devastated by violent conflicts, living up to the motto: culture cannot wait.

Bridging gaps – the development of learning packages

In order to address knowledge, as well as information gaps between research, policy and practice, two new learning packages were created.



inSIGHT: A Participatory Game for Enhancing Disaster Risk Governance

A field project in Racha, Georgia, involving local government representatives and members of the local community from all walks of life, contributed to the development of a participatory game: *inSIGHT*. Local governments, heritage agencies, disaster risk reduction specialists and humanitarians may use this game to tap into traditional knowledge held by communities and inform wider disaster risk reduction and climate action.

The game was field tested by the participants and mentors during the implementation of the project, and has been made available in multiple languages for free download on ICCROM's website. A formal research paper on the game has been published in the *International Journal for Disaster Risk Reduction*. Furthermore, the UN Global Assessment Report on Disaster Risk Reduction 2022 will include a participant's experience of using the game to improve local disaster risk governance in the historic city of Ahmedabad, Gujarat, India.



PATH – Peacebuilding Assessment Tool for Heritage Recovery and Rehabilitation

The second learning package focused on developing an assessment tool for heritage practitioners, humanitarians and grant-making agencies. *PATH – Peacebuilding Assessment Tool for Heritage Recovery and Rehabilitation* is meant to assist in designing conflict-sensitive interventions that promote a 'do no harm' approach and maximise opportunities for peacebuilding through heritage recovery and rehabilitation. The assessment tool has been tested in Syria, Iraq, Ukraine and Bosnia Herzegovina.

Aparna TANDON

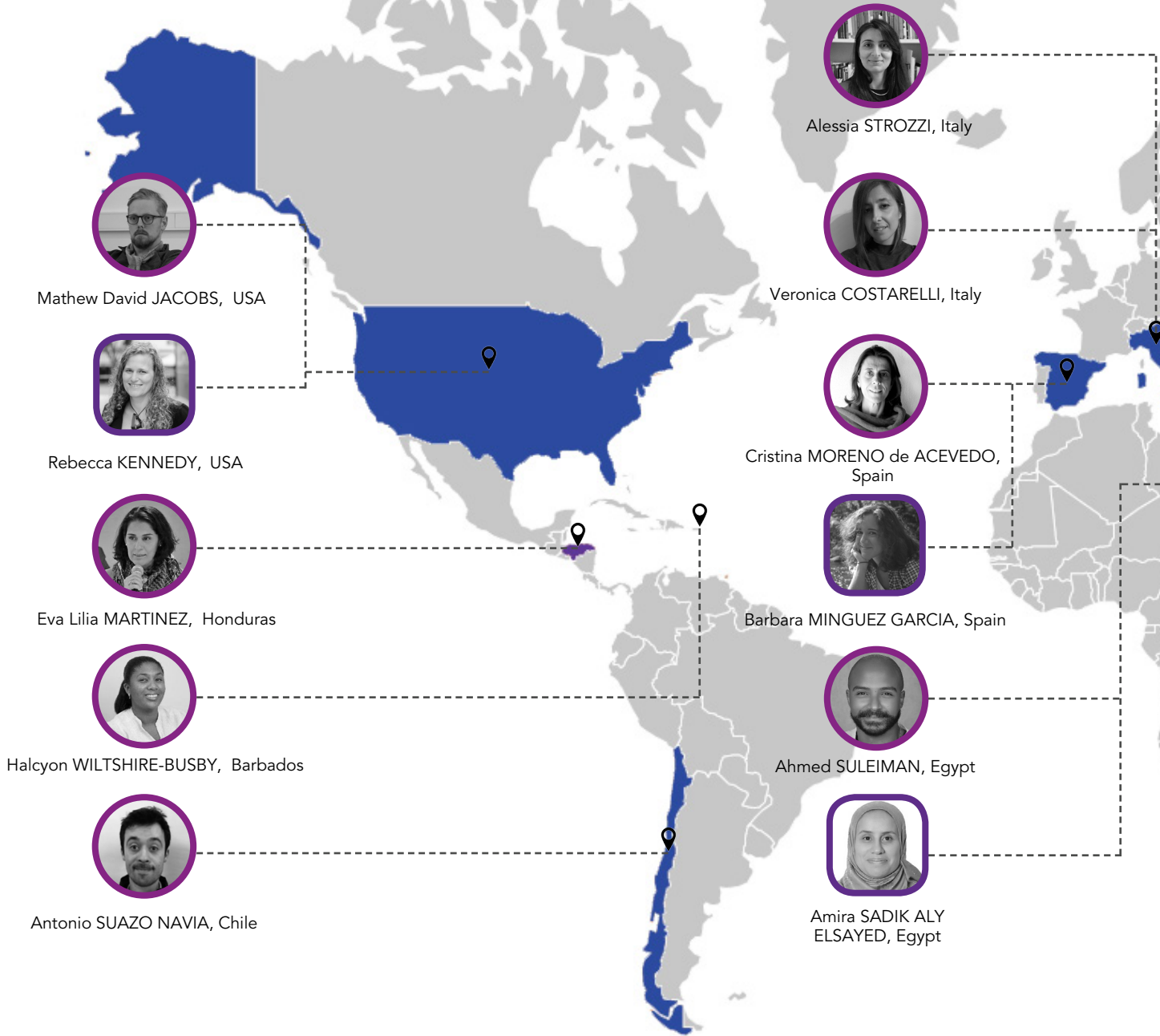
Senior Programme Leader

First Aid and Resilience for Cultural Heritage in Times of Crisis (FAR) | ICCROM

inSIGHT being played in Racha, Georgia, 2019 © Georgian National Committee of the Blue Shield

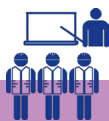


THE CHANGE AGENTS



16

Participants



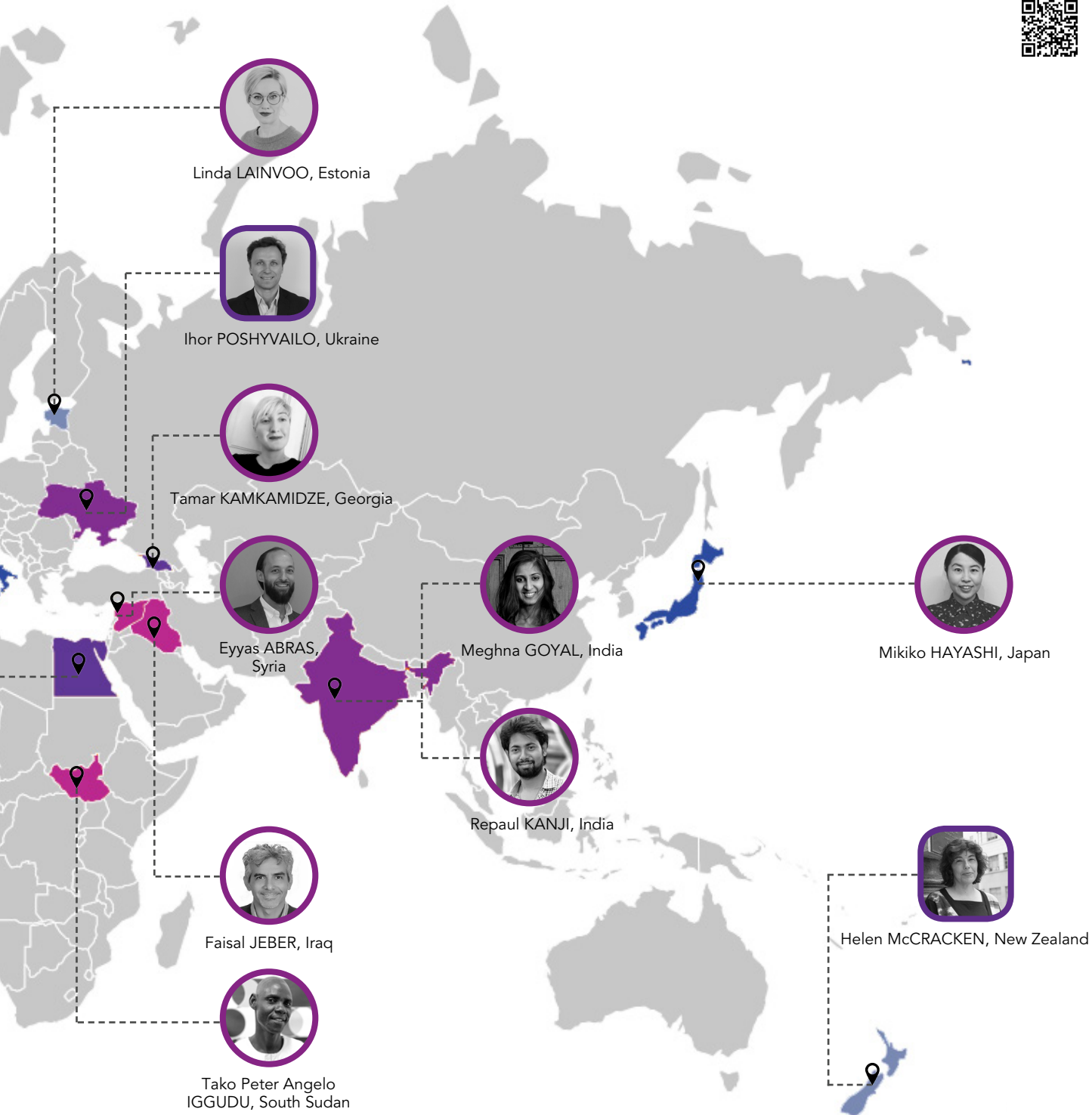
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Mentors



17

Countries



RISK LEVEL*



13

Women



08

Men



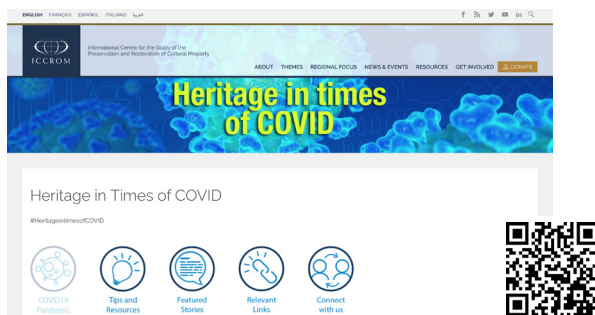
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Professional fields

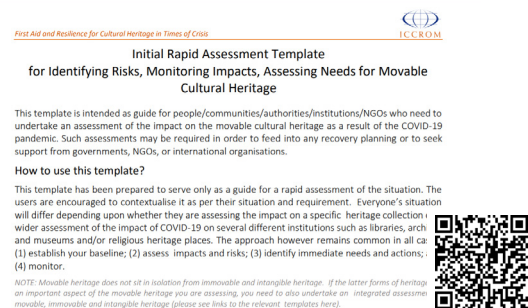


THE UNFORESEEN COVID-19 EMERGENCY – THINKING OUTSIDE THE BOX TO SERVE THE COMMUNITY

Midway through the *Culture Cannot Wait* project, as the participants were initiating plans for their respective field projects, the COVID-19 pandemic brought life to a standstill all over the globe. To keep the momentum going, a group of the participants and their mentors helped ICCROM develop and disseminate tips for preparing for the closure and re-opening of sites during the COVID-19 pandemic, along with easy-to-use assessment forms for identifying risks, monitoring impacts and assessing needs for movable, immovable and intangible heritage as a result of the pandemic. These forms are available in Arabic, Chinese, English, Farsi, French, Portuguese and Spanish.



Heritage in Times of COVID



Tools for Identifying Risks, Monitoring Impacts, Assessing Needs

The project team, together with mentors and participants, also introduced a series of webinars, entitled *Heritage and Pandemics*, with the aim of sharing practical advice for multi-hazard risk management of cultural heritage and associated communities during the ongoing health crisis.

Supporting cultural bearers, heritage custodians and creators is crucial, as cultural heritage has proven to be a powerful means for coping, providing communities with psychosocial support, and in some cases, also providing livelihood opportunities under severe limitations. The webinar series offered an opportunity for the wider network of professional institutions and change agents to come together and share knowledge, experience and tools that will help overcome this crisis.

This collective experience helped the participants to transform their own projects and build an online community of practice for sharing ideas and implementing positive change through their respective projects.



Online meeting for the Heritage and Pandemics webinar series, 2020 © ICCROM

Traditional handicrafts shop in Antigua, Guatemala, 2020 © Samuel Franco Arce

HERITAGE AND PANDEMICS WEBINAR SERIES

Analysing an unfolding crisis

Gathering reliable and consistent information during an emergency can be challenging, yet it is crucial to inform actions to save lives and secure property. But how can one analyse an unfolding crisis? A step-by-step methodology for situation analysis, the first step for planning crisis response and recovery, is shared.



Re-opening and adapting heritage places during a pandemic

The COVID-19 pandemic has forced abrupt closure of cultural heritage sites and institutions, thereby not only depriving people of the opportunity to enjoy and experience their heritage, but also causing huge losses in the revenues and disrupting livelihoods. In the post-lockdown period, these heritage places are slowly opening up in a 'new normal' that is determined by norms aimed at preventing the spread of this highly contagious infection. How do we adapt to new requirements? Through examples from Honduras, United States and India, these challenges are discussed.

Psycho-social support during a crisis

How can we build emotional resilience in the midst of a crisis such as the pandemic we are experiencing now, when everything familiar seems to fall apart? Reflections on the need for psychosocial support for affected artists, cultural heritage bearers and heritage professionals, are shared.



Saving lives and intangible cultural heritage in crises

Cultural bearers, artisans, traditional livelihoods, and many others whose survival and well-being are dependent on the practices of cultural heritage are among those who are worst affected by the ongoing pandemic. In order to save lives and cultural heritage in crises, collaboration needs to be forged between humanitarian aid and cultural sectors. Reflections and learnings on how we can reach, understand, connect and work better with communities and cultures in crises are shared.

Accessing heritage during a pandemic

How can we access and keep in touch with cultural heritage during a pandemic? How can we be inspired by cultural heritage to develop our own art and craft activities? Discussions on how to maximise digital possibilities that allow engagement with cultural heritage are presented.



Traditional knowledge for building resilience

COVID-19 is not the first pandemic in history, demonstrating that humanity is resilient enough to survive health crises, among other natural and human-induced hazards on a global scale. The examples of Egypt, Guatemala and Nigeria, are used to address the question of how traditional knowledge, as a cultural tool, is vital to bridging gaps in state-led pandemic responses, in order to build resilience.

Retos y oportunidades para el patrimonio cultural en tiempos de COVID-19

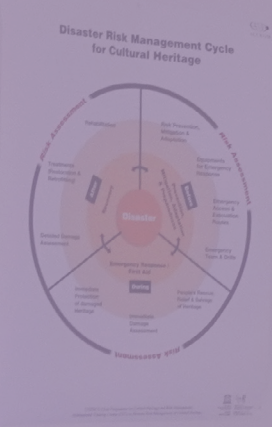
(webinar held in Spanish)

To discuss current challenges, lessons learnt, and potential solutions to address the COVID-19 crisis from a cultural heritage perspective, for a Spanish-speaking audience, experiences of several Latin American countries, including Chile, Honduras, Guatemala and Spain, are shared.



My museum is on fire!

Often perceived as a rare risk, large fires are far more frequent if we consider the number of incidents at national or international level. The ongoing pandemic and ensuing social and political upheavals have further exacerbated the risk. Discussions on the magnitude of fire risk, and how heritage institutions can enhance both prevention and preparedness by organizing joint online simulations with civil defence, disaster risk reduction and heritage institutions in times of COVID-19, are presented.



02

TRAINING THE TRAINERS





HELEN McCRACKEN

Principal Advisor
Ministry for Culture and
Heritage



NEW ZEALAND

Helen has worked in the field of cultural heritage in New Zealand for nearly 30 years. Since 2010, she has been working at the Ministry for Culture and Heritage (MCH), with a part-time secondment to the Canterbury Earthquake Recovery Authority from 2015 to 2016. In 2012, she attended the Disaster Risk Management of Cultural Heritage, offered by Ritsumeikan University, UNESCO and ICCROM, and the First Aid International course, jointly organized by ICCROM, Smithsonian Institution and Prince Claus Fund. Helen has lectured in disaster risk management to post-graduate students and heritage professionals. She contributes to the Australia ICOMOS and ICOMOS New Zealand Joint Scientific Committee on Risk Preparedness. She is the Principal Adviser in the Delivery Group of MCH, and is responsible for coordinating MCH's climate change internal advisory group.



PRE-COURSE MENTORING: SPEAKING THE SAME LANGUAGE

H. McCracken

The participants of the *Culture Cannot Wait* training component came from 14 countries and very diverse professional backgrounds. One of the main roles of the mentors was to facilitate orientation of the key concepts of the course to a mixed group of mid-career professionals, in order for them to be able to speak the same language by the time they got to the in-person training that took place in Rome.

Each of the mentors was assigned three or four participants, based on their expertise, language skills and time zone, in order to allow for more dynamic group discussions. Over a period of nine weeks, through a series of modules, mentors guided the participants through the foundational concepts and terminology required in preparation for the in-person training. Each module required the participants to apply the topic from the perspective of their own country, and complete related assignments to test the knowledge gained from the group sessions on the area of focus introduced each week.

In weekly online meetings, both individually and in groups, the mentors and participants were able to discuss the modules, and further explore the concepts introduced. The use of case studies drawn from the experiences of the mentors and participants was crucial in enhancing this exploration. Thanks to the mentoring sessions, participants were also able to improve their ability to communicate with specialists from different professional and cultural backgrounds, and learn to have an inclusive attitude and respect for the diversity in the field.

The modules were designed to be delivered in a particular sequence, with activities that allowed the participants to build their knowledge to the point where they were confident to undertake a risk assessment for cultural heritage in their respective local contexts. By the end of the pre-training online mentorship, all the participants had an assortment of comparable resources that could be called upon throughout the course, contributing to their existing expertise and on that of their fellow participants. Most importantly, the pre-course work was also of value as it helped participants develop their project proposals for the third and final phase of this cascading capacity building project.

Though the mentors were experienced professionals and alumni of ICCROM's First Aid International course and the International Training Course on Disaster Risk Management of Cultural Heritage, they had to learn how to transmit their knowledge through online meetings, adapting it to the participants' needs in order to best equip them with the tools and methodologies available in the field. The numerous individual and group meetings also helped to promote the development of a strong professional network that crosses geographical borders and professions, while expanding the existing network of cultural first aiders.



THE STAGES OF LEARNING

I. Poshyvailo

The mentors and the teaching team were involved in the development of the *Culture Cannot Wait* training component from the beginning, contributing to its design and the resources to be used. The programme was conceived in three stages according to the general learning process: theoretical, practical and group work sessions.

In the cognitive stage of learning, the participants validated their existing knowledge and skills through the pre-course mentoring. The mentors, when working through the pre-course modules, assessed the level of expertise and understanding of ICCROM's FAC methodology of the selected participants who originated from different professional backgrounds and contexts. By working with participants online, individually and in groups, mentors facilitated a knowledge exchange by addressing specific questions, researching particular case studies and analysing course-related assignments. This methodology prepared the participants to better absorb the in-person course content they were later exposed to.

The main validation process for the participants included taking part in the learning sessions and critical questioning of the gained knowledge in group discussions and debates, which comprised 30 percent of the programme schedule. The mentors participated in shaping and delivering some of the subjects of focus that helped prepare the participants' contributions to the course topics.

During the associative stage of the learning process, the main mentoring mission was to enhance the gained knowledge and skills of the participants by subjecting them to an on-field practice: on-site work and simulation exercises, site visits (about 30 percent of the training) and working in teams that consisted of participants from different backgrounds (over 40 percent of the training). The post-emergency simulation hot wash and lessons learnt helped the participants to deeply evaluate areas of improvement and growth.

The autonomous stage focused on applying in practice the knowledge and skills acquired. The mentors embraced the process of the participants, individually crafting the projects they had to implement, both in the pre-course and post-course stages. Mentors and participants were also engaged in discussing project ideas, including its structure, logistic direction, evaluation and the best possible direction for the successful implementation of their projects.

The mentors tried to follow the learning stages by devising creative engagement activities, starting from the game on revisiting terminology and key concepts and finishing with their collective learning experience in photos and video clips.



IHOR POSHYVAILO

General Director
National Memorial to the
Heavenly Hundred Heroes
and Revolution of Dignity
Museum



UKRAINE

Ihor is a cultural activist, ethnologist, museologist, cultural manager and art curator. He holds a PhD in History. Ihor is the Vice-Chair of the ICOM International Committee on Disaster Resilient Museums, the Chairman of the Maidan Museum NGO, a former Chairman of the Museum Council and former head of the Expert Council for Intangible Cultural Heritage at the Ukrainian Ministry of Culture. He was a Fulbright Scholar at the Smithsonian Institution, an international fellow at the DeVos Institute of Arts Management at the Kennedy Center, a participant, mentor and lecturer in the First Aid International course, jointly organized by ICCROM, Smithsonian Institution and Prince Claus Fund in the Netherlands, Italy and the United States of America.



AMIRA SADIK ALY ELSAYED

Executive Director,
Trainer and Member
Egyptian Heritage Rescue
Team at EHRF



EGYPT

Amira holds a BA in Archaeology, a Diploma in History of Art, and Greco-Roman Archaeology from the Faculty of Archaeology at Cairo University, as well as a diploma in translation from the University of Lyon. Working in documentation of tangible and intangible heritage, she organizes workshops for professionals and community members. In 2014, Amira joined the Egyptian Heritage Rescue Foundation (EHRF), attending the Training of Trainers (ToT) programmes for first aid to cultural heritage in times of crises, provided by ICCROM, and UNESCO. She has also worked as a trainer and co-trainer in a series of national, regional and international training courses on First Aid and Risk Preparedness for Cultural Heritage Properties.



WRITING CONTEXT-SPECIFIC PROJECTS

A. Sadik Aly Elsayed

The *Culture Cannot Wait* training component raised a challengeable aim. Its announcement included a clear definitive objective to discover how first aid to cultural heritage in times of crisis could be implemented within the local cultural context of each participant.

As the participants proposed projects with high expectations, they had to learn to address the needs of their local communities, as well as integrate cultural heritage into their existing disaster risk management and emergency response frameworks, raising awareness and bringing about change in their local circle of governance.

The online sessions provided the mentors with the necessary tools to enable them to learn, understand and update the practices related to project design and development, as well as devise strategies to implement while mentoring the participants.

Mentors were responsible for helping participants shape their projects, focus on their own identity and the cultural context of their region, and integrate community engagement within their projects. To be able to conceive a project that served the needs of their countries, the participants were advised to begin by looking for the right partners, relevant actors and stakeholders for concrete support. The participants were encouraged to focus on the impacts of their project on their communities.

At the beginning of the in-person training workshop in Rome, a poster for each project was designed by a professional illustrator to document the aim, and later the development, of their project idea. This helped the participants and mentors understand the different needs and objectives of the project, while outlining the expected outcomes.

The benefits of this experience were a two-way street. The participants benefited from the knowledge and experience from the mentors, while the latter were able to enhance their understanding of the varied approaches and methodologies applied to safeguard cultural heritage around the world.

Mentors and participants were able to adapt to the new reality of digital operations and collectively came up with feasible solutions for implementing their projects. The participants faced the ground realities of the field and were encouraged to finalise the project with persistence, motivation and resource support. Through this experience, they learned how to balance the conceptual and content-based aspects of the project, while coordinating logistical and administrative matters in the field.



FROM PREPAREDNESS TO RESPONSE

B. Mínguez García

During the pre-training mentorship and in-person practical training phases of the *Culture Cannot Wait* training component, nobody could have imagined that an unprecedented crisis would hit at a global level. The COVID-19 pandemic brought important challenges to all participants projects, and at the same time provided a tangible scenario to strengthen their skills to respond and adapt in an emergency. The abstract idea of seeing crises as opportunities became a reality for participants as they faced unexpected problems and challenges while seeking innovative solutions. As a result, they improved the overall resilience and sustainability of their projects.

One of the lessons learnt, was the reaffirmation of the need to promptly react to unforeseen circumstances. In the case of the COVID-19 pandemic, this included being able to review schedules and allow extra time for delays and adjusting plans accordingly, especially when dealing with institutions. Some participants highlighted the need for back-up plans in order to be able to quickly seek alternatives and modify their original activities. This included having to consider contingency plans and funds as part of their strategies and planification, while allowing flexibility during the implementation of their project.

Another lesson learnt was the need to think outside the box. Many participants had arranged for traveling and face-to-face training and learning events that, due to lockdowns, curfews and restrictions, had to be postponed or cancelled. Seeking digital or virtual solutions, adapting agendas and topics to develop online meetings and workshops, thus relying on technology and creativity to stay connected and exchange information, became one of the most useful solutions for achieving successful results.

Dealing with the virus itself, which posed a threat to the participants, their families, colleagues, or their project stakeholders, has been the main challenge, as it required everyone to follow health procedures and guidelines, and adapt themselves and their projects to these mandatory measures. In some projects, priorities shifted to immediate humanitarian aid, in others, the response to COVID-19 was integrated in the plans to help communities.

Lastly, an important lesson learnt was that the pandemic affected everyone in a different way, especially for those living in countries with ongoing conflicts or fragile situations. While for some participants the pandemic was the main or even the only problem to address through their projects, the others were already facing bigger difficulties. The pandemic was not the only issue for their projects, or their countries, but rather just an added challenge. This helped understand different situations and perspectives, and highlighted the need for integrated strategies that can improve preparedness when facing a challenge, enabling individuals to prioritise and adapt to their own reality.



BÁRBARA MÍNGUEZ GARCÍA

Consultant
The World Bank Group/
Global Facility for Disaster
Reduction and Recovery
(Washington, DC - USA)



SPAIN

Barbara is a World Bank/GFDRR consultant on disaster risk management and cultural heritage in several countries and on varied projects. Previously, she has worked at the Cultural Offices of the Embassy of Spain in Washington DC and New York. She holds an International Doctorate in Classical Archaeology from the Rovira i Virgili University, with her thesis research carried out in Rome, collaborating with the Ancient Topography Department, Sapienza University of Rome. Barbara is also a member of the International Committee on Risk Preparedness (ICOMOS-ICORP), and has participated in the UNESCO Chair Programme on Cultural Heritage and Risk Management, conducting research in this area.



REBECCA KENNEDY

Collections Care Specialist
Curae Collections Care,
LLC



USA

Rebecca is a collections care specialist with specialties in collections management, registration, and collections emergencies. In 2016, she participated in ICCROM's international course on First Aid to Cultural Heritage in Times of Crisis, advancing her skills in emergency response. Rebecca is Chair of the Association of Registrars and Collections Specialists' Emergency Programming Subcommittee, and Chair of the Steering Committee for the DC Alliance for Response. She is also a Professional Associate of the American Institute for Conservation (AIC). Rebecca was an inaugural member of the Smithsonian's Preparedness and Response in Collections Emergency (PRICE) group and co-chaired the training action team from 2016 to 2018.



MENTORS IN ACTION

R. Kennedy

Tireless and creative efforts were utilised to guide participants through their projects and ultimately to their goals. As the pandemic continued, often resulting in the derailment of projects, mentors provided creative solutions to participant projects. This included calling upon their own experience, the other mentors and ICCROM's FAR alumni network

During the project implementation, it was vital for mentors to be flexible and available for each participant individually, and this was achieved by using various video conferencing tools, text messaging and phone conversations. On occasion, the participants needed help or redirection when overwhelmed by the unforeseen obstacles during the implementation of their project. Regular communication with the mentors helped them identify some problems early on and redirect as needed.

Maintaining consistent interaction with the participants was difficult due to time differences, COVID-19 stress and work obligations. Nonetheless, mentors and participants managed to find ways to keep in contact, finding solutions together to overcome the obstacles and difficulties faced.

Strategically, the mentors worked as a team with ICCROM to fully understand the projects and provide constructive guidance and feedback. On multiple occasions throughout the duration of the project, all the participants presented their progress to the mentors and fellow colleagues. Many were motivated by seeing each other's work and benefited from valued feedback to further improve their own projects.

Other than constructive criticism and guidance, the participants benefited from positive reinforcement, being regularly reminded that they had a support network, which proved effective in encouraging the advancement of their projects.

The mentors, along with ICCROM, wanted this to be a positive experience for the participants, to encourage similar future initiatives and ultimately to continue protecting cultural heritage during emergencies worldwide. Remembering this goal, mentors practiced keeping a positive outlook, being a strong role model, being vigilant and above all being encouraging.



MENTOR TAKEAWAYS

Participants and mentors during the in-person training in Rome, 2019 © ICCROM

- When working with people from different cultures and professional backgrounds, mentors should provide a safe and supportive environment for a respectful exchange of ideas and experiences.
- Learning is a two-way experience: mentors have just as much to learn from the participants as vice versa, and the participants should be given the opportunity to share their knowledge. This way, participants can also fine-tune their skills and confidence to teach others.
- Mentors should encourage participants to develop a successful learning process in various formal and informal ways.
- When creating a learning environment, mentors should be responsive to the way in which participants learn, keeping an open mind to the different ways to engage participants. When working with a participant on a project, mentors should help explore and shape their project in a way that works with the participant's passion and local context, of which they are the experts.
- Mentors should learn each participant's specific needs and contexts, as synchronising with a participant builds a pillar of trust. It is important for the mentors to bear in mind, their position and ability to convince and manage their local administration and relevant institutions.
- Mentors play a role in developing leadership skills. They should actively demonstrate what good leadership looks like in their own behaviour and particularly in the way they work in a team.
- A mentor should be competent, open, respectful, responsive, inventive and creative. At the same time, a mentor should be ready to share their strengths and weaknesses.
- Besides facilitating the learning process, a mentor should challenge the participants and examine their competences, but at the same time emphasise their strength and uniqueness.
- The availability of the mentor is crucial for a successful learning experience.



03

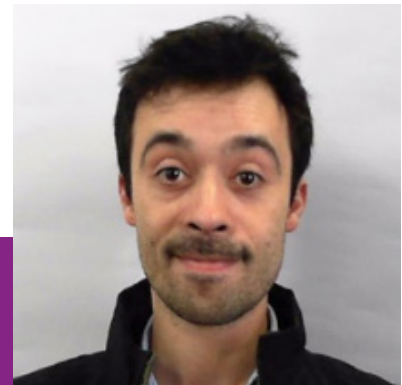
STORIES OF CHANGE



ANTONIO SUAZO NAVIA

Associate Architect

National Center for Conservation and Restoration (CNCR)



Antonio is currently working in the Visual Documentation and Imaging Unit of the National Platform for Disaster Risk Reduction, and is in charge of 3D documentation and volumetric analysis of heritage assets and programmes. He is part of the Risk and Emergencies Management Committee, contributing to spatial studies and defining action in emergency contexts, as well as setting up policies and recommendations for heritage protection at national level. He is also a member of the working group on cultural heritage, coordinating measures and actions at the inter-sectorial level, and frequently participates in research projects on 3D imaging and survey methodologies for heritage study and conservation.

RISK PROFILE OF THE AREA VALPARAÍSO, CHILE

The Central Coast of Chile is a high-risk zone, susceptible to major earthquakes, fire outbreaks and tsunamis. Although structures in Chile are designed to deal with high-intensity **seismic events, tsunamis and fires** are **overlooked** in the **planning of an emergency response**, despite them being known to cause maximum damage to people and to cultural heritage. The emergency authorities in the city of Valparaíso, the second largest urban city in Chile, have defined the flood risk zones in an event of a tsunami, outlining half a dozen museums and cultural institutions of national relevance.

The current response framework is well-defined on the humanitarian front, ensuring evacuation routes and safe areas located at greater height. It also includes community-integrated simulations conducted once every month on an urban scale. However, the **framework** falls short of articulating and considering the safety and **security of cultural heritage**. While there is recognition and awareness among the fire brigade and museum officials of the need for action towards heritage in crises, the necessary expertise and coordination between the different agencies, stakeholders and actors has not yet been established.



Valparaíso is the country's main port and the second-largest urban area of Chile, as well as a UNESCO World Heritage Site.



The Valparaíso Natural History Museum is at a high-risk to natural hazards. It hosts archaeological collections from Rapa Nui (Easter Island) and of Chinchorro, the oldest known mummies in the world.

ENHANCING COPING CAPACITY - DESIGNING AND IMPLEMENTING A RISK MITIGATION PLAN FOR VALPARAÍSO NATURAL HISTORY MUSEUM



Screenshot of the online training session, Chile, 2020 © National Center for Conservation and Restoration

The current approach to risk management at the international level underlines, on the one hand, the need to fully **understand risk and its characteristics**, and on the other hand, address the inherently **complex nature of multi-threat scenarios**, as they represent the most uncertain challenges. Different **mitigation strategies** were formulated by academia and the emergency agencies for the case of Valparaíso, focusing on preparedness and risk management. As a result, the project proposed a training programme that offered a critical review and articulation of these strategies, to enable the participants to adapt them for their respective museums and institutions. The project aimed to enhance coping capacity at a local level, by improving emergency preparedness, encouraging community engagement, and enhancing coordination among key actors.



Training



Network and capacity building



Mitigation strategies



Inter-institutional coordination

An eight-session training course, along with multiple sub-activities, was devised for 25 participants from various professional backgrounds. The training focused on delivering the **concepts of risk management** of cultural heritage, the **evacuation of collections** in an emergency context, and visual and written documentation. It also included a comparative case study of methodologies used internationally for each of these areas of expertise. Through the use of case studies, participants were encouraged to study and collectively evaluate different risk mitigation policies in the face of a tsunami threat, in groups composed of professionals coming from both the cultural and humanitarian fields.

By the end of the training, participants were able to recognise the **effectiveness of establishing mitigation regulations** in a strategic document designed to improve the operational guidelines in their institutions. The project's approach to **inter-institutional training** was achieved by creating an integrated response team as a step towards better preparedness for when disasters occurs. This contributed to a tailored approach to building community resilience and promoting the recovery of cultural heritage in Valparaíso.

IMPACTS AND OUTCOMES

This project intended to enhance coping capacities at the local level, by improving **emergency preparedness** and **enhancing coordination** among key actors. At city level, the training programme targeted authorities and staff from five museums at risk, as well as personnel from the National Council of Monuments, while at national level, representatives from the fire brigade, police and military were targeted, to enhance their knowledge on heritage and to add to their current drills for civil defence. The varied backgrounds of the participating professionals meant they were able to employ the knowledge gained in the training in their institutions, while reviewing and contributing to frameworks developed by other groups. Additionally, evaluation forms were developed as part of the training to measure participants' understanding at every stage of intervention during a disaster, as well as their perception of the protected heritage in relation to the community.

During the social uprising of January 2020 in Chile, the community of Valparaíso raised concerns regarding **'build back better'**, involving museums and other cultural institutions. To better analyse their experience and expectations during this course, feedback was collected both before and after the completion of the course. With primarily positive feedback, the participants agreed that integrated trainings such as this can reinforce the identity of the city and incorporate **community-based disaster risk reduction** in their daily lives.

The training programme allowed the participants to study different documentation and prioritisation methodologies for cultural heritage objects, and to evaluate existing risk mitigation strategies. After training, five teams



25 participants trained from different branches of cultural heritage and humanitarian fields.



3 major governmental institutions, civil defence and emergencies integrated the cultural sector in their disaster risk reduction framework.



5 teams in 5 museums equipped to evaluate and apply principles for better risk mitigation.



8 sessions, 20 hours seminars created to train emergency group, skills, and coordination to address first-aid situations.

“ In the end, I think it all comes down to how to think. In an emergency response mode, even in the most adverse situations, a solid and simple preparation can deliver a coherent response. ”

from five different museums from across the city were able to assess initial damage to heritage collections, safeguard their cultural heritage, and apply risk mitigation strategies, adapting them to their context for better preparedness.

As a result of this inter-sectorial training programme, the participants were better prepared to handle coordination and collaboration between the different key actors and first responders involved in disaster risk management. Furthermore, the training equipped the five participating museums and other institutions involved with the skills to evaluate, integrate and apply appropriate methodologies related to various potential hazards that could result from flooding and landslides. As a result, they were able to make relevant improvements in their response plans for disaster risk management of cultural heritage, and most importantly to integrate the culture sector into wider planning for disaster risk reduction and response.

PROJECT PARTNERS

- Subdirección Nacional de Museos (National Museums Division)
- Consejo de Monumentos Nacionales (National Monuments Council)
- Servicio Nacional del Patrimonio Cultural (National Service of Cultural Heritage)
- Cuerpo de Bomberos de Valparaíso (Valparaíso Fire Brigade)



AFTERLIFE

Storm surge destruction in Valparaíso, Chile, 2015 © The Clinic Online

A continuous programme for updating disaster risk management plans, inventories and records is required for the successful maintenance of protected heritage. As a result of this project, the participants jointly drafted a base document with risk mitigation strategies to be adopted collectively among the participating institutions. All the current actors involved have agreed to continue and further implement the training programme, to be monitored by the National Centre for Conservation and Restoration.

Furthermore, agreements were made to integrate the training potentials into national plans for cultural heritage and disaster risk management sectors. This will enable all the actors and participating institutions to create a personalised, context-specific guideline for a resilient response during emergencies. Starting in 2021, the documents generated will be used as a foundation to prepare risk mitigation plans for each institution, with an added module on providing emergency response for cultural heritage. As a result, every institution will be able to further build internal capacity by implementing a shared and coherent training that identifies key aspects, actors, roles, as well as procedures for enhanced preparedness in times of emergency.

The success of the course prompted the institutions involved to support this unique training in its application to the joint call of the Prince Claus Fund and Gerda Henkel Foundation, entitled Emergency Preparedness for Cultural Heritage Under Threat. The project was awarded a grant of EUR 19 400 to implement a five-month training programme entitled, Emergency Preparedness and Disaster Management of six Museums in the Valparaíso Historical Centre, to be held in 2021. The training will incorporate dedicated modules for the documentation and preservation of cultural heritage, as well as the evacuation of museum collections during a crisis.

TAKO PETER ANGELO IGGUDU

Senior Archivist

Ministry of Culture, Museums and National Heritage



Tako Peter Angelo is a Senior Archivist at the Ministry of Culture, Museums and National Heritage, and the head of its outreach programme. He is responsible for documenting heritage in peacebuilding projects. He has also successfully implemented a project on building capacity in emergency response and preparedness for South Sudan's cultural heritage. He is currently a part of a team developing the cultural policy framework and strategic plan for the Ministry of Culture, Museums and National Heritage, which is mandated to provide a direction for sustainable cultural development. Tako Peter Angelo is also the head of the Budget Committee for the Ministry of Culture.

RISK PROFILE OF THE AREA SOUTH SUDAN

South Sudan, the youngest nation in the world, emerged after more than 20 years of civil war. The South Sudan National Archives (SSNA) is the only authoritative **cultural heritage archives and documentation** body in the country. Located in Juba, the South Sudan National Archives houses records dating from the Anglo-Egyptian Condominium of 1898 to 1956, and from its independence between 1956 and 1986. Many of these records were destroyed during the **civil war** of Sudan.

In March 2019, the Inter-Governmental Authority on Development (IGAD), a regional body mediating peace in South Sudan, was able to obtain documents about the boundaries of states, districts, and sub-districts from the colonial period dating back to 1898. About 30 percent of this collection has been scanned, based on the Rift Valley Institute Meta data software, to **digitise and store information** on cultural resources. However, due to the lack of staff and funding, the process has been temporarily halted. Moreover, due to its location, the archive is **exposed to the dangers of theft, fire and vandalism**. Therefore, training a team of volunteers from different neighbourhoods of Juba, to provide emergency response in times of disaster, and safeguard the archives in case of emergency, was deemed necessary.



South Sudan is the youngest nation in the world, established in 2011.



The SSNA is the only authoritative cultural heritage archives and documentation body in the country.



Due to its location SSNA is exposed to the dangers of theft, fire and vandalism.

BUILDING CAPACITY IN EMERGENCY RESPONSE FOR CULTURAL HERITAGE IN SOUTH SUDAN



*Flooding in Awiel, Northern Bahr-El-Ghazal, South Sudan, 2020
© Peter Kenyi Galdino and Lagu John*

The role of an archive is to document and preserve national memory. However, **archival memory is vulnerable to both disasters and conflicts**. Therefore, with the aim of supporting a strong cultural heritage sector, this project proposed a training to build capacity and create a network of volunteers and cultural first aiders that could be deployed locally or regionally in case of a major or complex emergency. The SSNA worked closely with local authorities, cultural agencies and other actors on the ground to train 15 individuals on the **importance of record keeping and preservation**. Members of the organized forces, such as the fire brigade, the police, the military and those from the departments of records, were also involved to enhance their skill and understanding, as well as **build a network with the soon-to-be first responders**. The project was divided into four phases: the preparatory phase, which involved the selection of potential participants; the training phase, that lasted four weeks and covered intensive development of a course programme underpinning ICCROM’s FAC methodology; the site visit and field trip phase; and, lastly, the evaluation of outcomes, reporting the project activities and feedback from participants to understand their grasp of knowledge and skills on the field.



Training



Network and capacity building



Cultural first aiders



Integrate disaster risk management in legal framework

IMPACTS AND OUTCOMES

Following the *Culture Cannot Wait* training component, this project, first of its kind in the country, aimed to build capacities in **preparedness for emergency response** for cultural heritage.

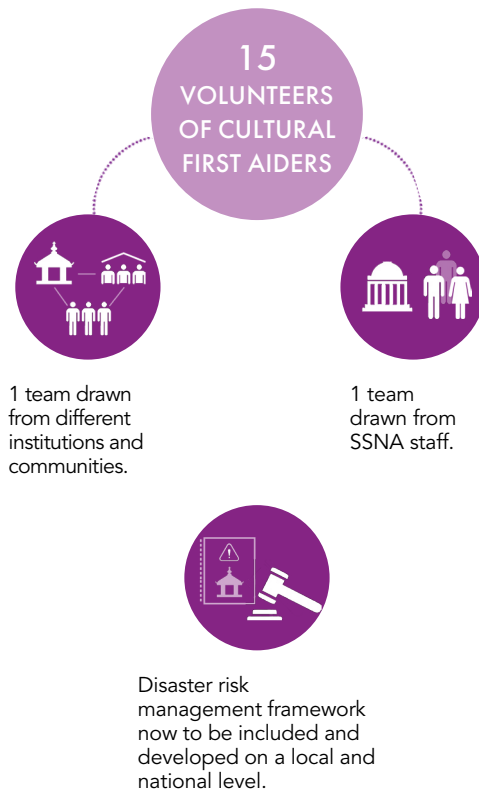
The course trained 15 participants drawn from the local communities and multiple institutions, including the staff of the SSNA, creating a pool of professionals belonging to a network that has the potential to grow in the near future. One of the course's biggest impacts was observed in-house: the archival staff was able to reduce risks by **prioritising the stabilisation of at-risk and valuable archival records**.

Furthermore, as a result of the training, the community promoted an initiative to mitigate risks, which involved the construction of a bridge along a stream to cope with the heavy flooding caused by severe rains in the area. The local community also started to convene weekly events of traditional dances and wrestling that brought them together, a sign of **unity and peace among communities**. In families and schools, children showed an interest in joining the participants of the course, mesmerised by the reflective safety vests and helmets.

The newly created National Ministry of Culture, Museums and National Heritage, is now in the process of validating its policy framework for culture and heritage management. Members of the team were tasked with the responsibility to **validate the draft policy framework** of the Ministry. The following two concerns are to be included in the draft policy: cultural heritage risk reduction and safeguard to promote peace and disaster resilience; community engagement in developing disaster risk management plans for cultural heritage.



Training session in Munuki, Juba, 2020 © Peter Kenyi Galdino and Lagu John



“ One of our guiding principles as cultural first aiders, is to have an inclusive attitude and respect for diversity. ”

PROJECT PARTNERS

- South Sudan National Archives
- National Ministry of Culture, Youth and Sports
- UNESCO
- Rift Valley Institute (RVI)
- The University of Juba Centre for Scientific Research and Music, Art and Drama
- South Sudan Fire Brigade Services
- South Sudan Police Service
- The United Nations Mission in South Sudan (UNMISS)



AFTERLIFE

Closing day group photo, South Sudan National Archives premises in Munuki, Juba, 2020 © Peter Kenyi Galdino and Lagu John

Upon the conclusion of this project, the participants exhibited a willingness and interest to develop this training further at state, district and village levels in South Sudan.

Larger South Sudanese communities will be involved in the protection of their cultural heritage through a local non-governmental organization – Heritage Rescue Volunteers – which will encourage training in the ICCROM’s FAC methodology throughout the country in the future. The project will gather professionals from various relevant sectors to integrate the humanitarian aspect into its training on first aid to cultural heritage, in order to build more local capacity and make communities resilient, equipping them with the necessary knowledge for enhanced preparedness in the event of an emergency. The project will empower and mobilise local communities to take necessary initiatives and provide first aid to cultural heritage along with the trained first responders.

Furthermore, a strategic disaster risk management plan has been introduced in the national cultural framework of the Ministry of Culture, Museums and National Heritage to enhance and promote preservation, and improve development and access to cultural property. The plan aims to strengthen capacity building, and facilitate the sustainable and efficient use of public resources.

More of these training initiatives have been encouraged in collaboration with ICCROM’s FAR network of cultural first aiders and other stakeholders, in both the humanitarian and cultural sectors across the world.

CRISTINA MORENO DE ACEVEDO

International Projects Manager in Heritage Conservation and Humanitarian Fields

Freelance consultant



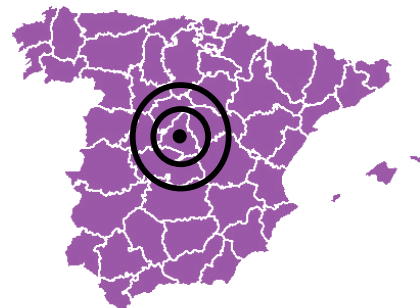
Cristina Moreno de Acevedo is a qualified cultural heritage conservationist. She has a diploma specialising in textiles and a master's degree in International Cultural Cooperation. As a humanitarian worker, Red Cross delegate and a relief member of the Emergency Response Unit (ERU), Cristina has 25 years of experience in international projects in heritage conservation and humanitarian action fields. She worked on several projects, at domestic and international level, which were awarded by both public and social institutions.

RISK PROFILE OF THE AREA SPAIN

Collecting reliable information on the spot in a humanitarian crisis, following a disaster, has proven time and again, to be crucial in saving people's lives and their cultural heritage.

The earthquake of 2011 in Lorca, Spain, highlighted the **lack of national disaster preparedness and response** in cultural heritage protection. Hence, the Ministry of Culture found it necessary to carry out and implement the National Plan for Emergency and Risk Management for Cultural Heritage (PNGRE), which was submitted in 2015.

Data collection on paper in the humanitarian action field during emergencies has proven to be inefficient and outdated as a system. It has led to a high degree of **loss of information** and created issues with various actors accessing this information. Therefore, in the past five years, there has been a rise in the use of digital toolkits for data collection during a crisis, in order to optimise effectiveness and efficiency, and produce good results.



The earthquake of 2011 in Lorca, Spain, had a high impact on the cultural heritage of the city.



The Ministry of Culture implemented a National Plan for Emergency and Risk Management for Cultural Heritage (PNGRE), submitted in 2015.



In 2016, the Ministry of Culture in Castilla y León region was the first national institution to have created a "First Aid Unit" for cultural heritage (UGRECYL).

COLLECTING DATA, SAVING CULTURE

The image displays five sequential digital forms for cultural heritage salvage, each with a distinct header and set of fields:

- 1. Retrieval:** Fields include Institution/owner, Collection Name, Location (with GPS/manual options), and a photo upload section.
- 2. Triage (Clasificación):** Fields include Assigned ID Number, a Group selection, and a list of object types (chair, furniture, book, poster, manuscript, costume, banner).
- 3. Stabilization (Estabilización):** Fields include Assigned ID Number, Stabilisation given by, Work already given during the salvage, and Work recommended to be done.
- 4. Pack (Embarcar):** Fields include Assigned ID Number, Box Number, total number of items in a box, list of items in the box, and handling/transportation instructions.
- 5. Relocate (Reubicación):** Fields include Assigned ID Number, date received, Courier/vehicle number, box number, total number of items in a box, and list of items in the box.

The five digital salvage forms created during the project: retrieval, triage, stabilisation, packing and relocation, 2020 © Cristina Moreno de Acevedo

Based on good practices in the humanitarian field, this project aimed to **create a digital tool for data collection of tangible and intangible cultural heritage** in times of crisis, as part of a response that could be adapted to any local context. The tool advances the digitisation of information and its application in damage or risk assessment post-emergency in order to prioritise response. It was conceived based on UNESCO and ICCROM's *Endangered Heritage. Emergency Evacuation of Heritage Collections* publication, and developed on the toolbox platforms, ODK2/ KoBo3, as used by humanitarian actors such as the Movement of the Red Cross and Red Crescent. The availability of such a tool in Spain, which can be adapted to other countries, can help improve the disaster preparedness system of the country while **increasing the efficiency and accuracy of every planned response**.



Training



Integrate disaster risk management in legal framework



Develop guidelines



Digital documentation

The development of this project was divided into four phases. In the first phase, efforts were focused on the **creation of digital forms** to collect, analyse and study existing questionnaires and course materials from the *Culture Cannot Wait* training component and create a pilot form focusing on salvage. The forms were hosted on the KOBO digital platform. The second phase consisted of **collection of data** and the testing of forms with multiple relevant actors and on various devices such as phones and tablets. An updated form was generated and restructured based on the user feedback of the alumni of the FAR network and other professionals from the cultural heritage field. In the third phase, **awareness for the tool was raised** through a 10-month programme of advocacy on the importance of safeguarding cultural heritage in times of crisis. This programme also involved the contacting multiple actors and stakeholders to discuss the priority of preparedness, as well as the need for digital data collection. The project concluded with the last phase that focused on the **promotion of the digital tool** in a multiple webinars, meetings and conferences. Further promotion was achieved through the creation of a webpage based on the digital tool, and through a workshop in Honduras that focused on disaster risk management and cultural heritage. This workshop was organized by a fellow alumna of the *Culture Cannot Wait* training initiative.

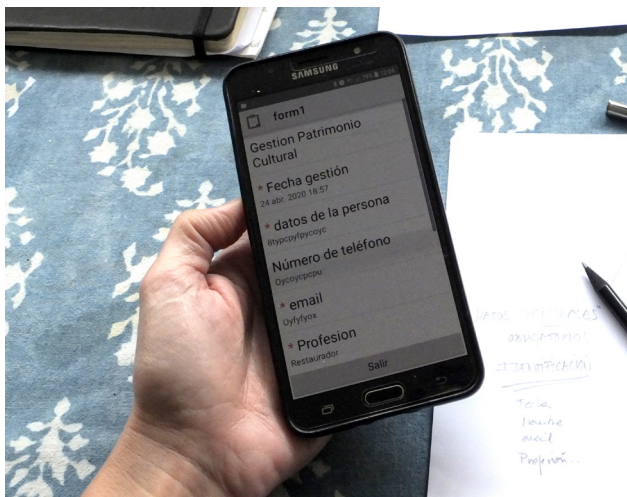
IMPACTS AND OUTCOMES

Having well-equipped protocols and toolkits for precise data collection in times of crisis has proved to be crucial. It is the first step towards disaster preparedness during an emergency. At the start of the project, the didactic material used during the *Culture Cannot Wait* training component, was tried and tested before being converted into a digital, **context-specific tool**, accessible to everyone working in the field in the post-crisis recovery period.

So far, 15 forms from various sources were analysed, five of which were converted to a digital format. This tool was tested by 35 professionals from 13 institutes to prove its efficiency and provided feedback for a tailored improvement. With further testing, 75 percent of the people who tested the tool returned with accurately collected data and positive feedback.

The testing phase conducted in South America spurred an interest in having the tool **translated into Spanish**, in order to reach a wider audience, in both South America and Spain. The institutions contacted have also shown interest in designing a tailored course on first aid to cultural heritage in time of crisis at a local and community level, based on the lessons learnt from the *Culture Cannot Wait* training component.

Three webinars were held in order to spread awareness on the **importance of digitising information** during emergencies. The COVID-19 pandemic and its effects on different projects worldwide became a catalyst for highlighting the importance of being able to digitise data and heritage.



A participant testing the digital tool, 2020 © Cristina Moreno de Acevedo



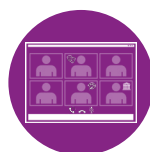
5 digital forms on information management in times of crisis developed and tested.



35 professionals from 13 institutes tried and tested them, leading to a rise in awareness and education.



1 webpage created with information on the tool and other relevant resources.



13 meetings, 3 webinars conducted with international cultural actors.



75% people returned to the tool and submitted new data.

Only with proper preparedness can we provide an effective response following a disaster.

PROJECT PARTNERS

- Ministry of Culture, National Plan for Emergency and Risk Management for Cultural Heritage Unit (PNGRE), Madrid, Spain
- Ministry of Culture, Emergency Risk Management to Cultural Heritage Department, Castilla y León region, Spain
- Junta de Extremadura, Regional Cultural Heritage Department
- Uffizzi Conservación y Restauración de Bienes Culturales (Uffizzi's Conservation and Restoration of Cultural collections company), Movable collections unit, Salamanca, Spain
- IFRC Livelihoods Centre Madrid, Spain
- The Spanish Red Cross, Telecom Emergency Response Unit
- Carmelitas school, Cáceres
- IES Vía de la Plata, Casar de Cáceres



AFTERLIFE

*Mapping of all of the participants who tested the digital forms, 2020 ©
Cristina Moreno de Acevedo*

This project focused on improving Spain's preparedness to protect tangible and intangible cultural heritage in times of crisis by developing a digital tool for data collection, analysis and efficient information management. This tool will be further developed to include a translation of the digital forms into Spanish and French, in order to reach a wider audience, as well as a guideline for the usage of the tool and data collection will be developed.

The tool is currently being field-tested and the feedback from the participating institutions and organizations is being collected, data processed and analysed. This will lead to the improvement of the digital tool, and to its feasibility for use in context-specific scenarios in the future. In order to enhance reporting and response planning, graphical and map-based data collection tools as an update to the current assessment form, will be created. Additionally, guidelines on risk assessment and contingency planning, for the foreseeable effects of emergencies, will be developed. These components will be a part of a larger project entitled 'Collect and Analyse Data'.

Furthermore, the implementation of in-person workshops and trainings will be conducted over a period of three days, on the use of these digital tools and corresponding guidelines. The military, police, law enforcement personnel, as well as cultural heritage institutions and other emergency actors, who are already participants of the annual national simulation in emergency context programme of Spain/conducted by the Spanish Government, will take part in this project. COVID-19 restrictions permitting, the protocols and results of this training will be then tested and implemented by the Spanish Government in the next national simulation activity.



For further information



VIGILI DEL FUOCO

FROM THE EMERGENCY RESPONDERS, ON THE
IMPORTANCE OF THIS KIND OF TRAINING



Since its establishment, the Corpo Nazionale dei Vigili del Fuoco (CNVVF), the Italian National Fire and Rescue Service, has been involved in emergency operations on damaged cultural heritage, first during the events of World War II and then in those caused by natural hazards that have hit the Italian territory. Over the years, experience has taught the CNVVF that movable objects or historic buildings are always involved in rescue operations after earthquakes or flash floods. More recently, the evolution of social expectations regarding safety led the CNVVF to realise that more efforts were needed to improve operating procedures and training skills concerning cultural heritage in an emergency.

During the 2009 earthquake of L'Aquila, the importance of providing an effective response to two specific needs emerged. Firstly, in the initial phase of an emergency, an enhanced capacity to assess the stability of buildings proved critical in defining the rescue resources needed and prioritising operations according to the severity of the damage. Secondly, the need emerged for a more structured organization in the phase of the designing and implementation of security and stabilisation actions, especially given that buildings and artefacts exposed to weather conditions or aftershocks required immediate protection. Time is an essential factor to this goal, as the sooner the securing procedures are carried out, the better are the chances for protecting damaged buildings. For both of these aspects, another important factor to be taken into account was scale. Every region in Italy is characterised by a high density of buildings of historical value that must be considered in the priorities of rescue operations, after the rescue of people. But how can firefighters, who lack the technical knowledge on the preservation of historic structures, work on important heritage buildings without direct support from specialists?

The dilemma of the red zone, where the rescuers authorised to operate on cultural heritage buildings are not specifically skilled or trained in the field of cultural heritage preservation, sparked the search for new solutions – both in terms of the interconnection with the relevant administrative entities and the support, that information technologies can provide.

With regard to a more suitable regulation framework, procedures have been developed to make it possible to respect the prerogatives of the administration of cultural heritage, as well as the responsibilities of the fire brigade in emergencies. This is pivotal, since the legal and logistical issues of operations in large-scale disasters are essential to the outcome of the overall management of an emergency. In order to address the procedures, a collaboration was undertaken with the University of L'Aquila, as well as research projects funded by the European Commission. The aim in both cases was the definition of guidelines allowing firefighters to operate safely and professionally on buildings of high historical and artistic value.

Looking to the future, an effort to improve the capacity to assess the stability of damaged buildings is needed since the method adopted is based on the operator's ability to understand the degree of damage in an emergency. This implies numerous responsibilities, which can lead to an overestimation of the damage.

The outcome of this undertaking was a set of procedures for securing historical buildings. Adopting these procedures sensibly limits the risk of further damaging buildings and artefacts, even in the complicated emergency conditions of an earthquake. Moreover, the "STOP vademecum", developed with the University of Udine, is one of the most useful documents in the guiding of these efforts. It is a catalogue of the temporary procedures to be carried out on the damaged buildings, and aims to allow firefighters to design and implement the initial safety interventions as quickly and adequately as possible. The definition of the *vademecum* implied the inclusion of a format module, lasting five days, in the CNVVF's service training courses, and is the only training given to the firefighters on historic buildings.

While it is difficult to incorporate specific modules in an already complex course that focuses on many skills, CNVVF recognises the need to incorporate cultural heritage training capacity in the response actions of firefighters.

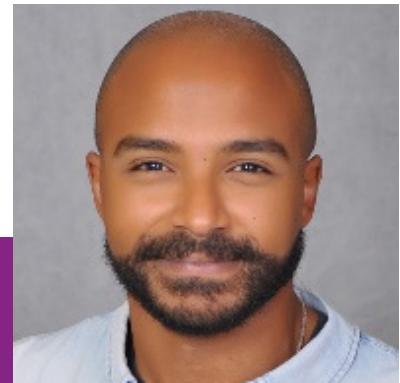
Eng. Stefano Marsella

Regional Director of Fire and Rescue Services | L' Aquila, Italy

AHMED SULEIMAN

Specialist in Post-Crisis Recovery of Cultural Heritage

Freelance consultant

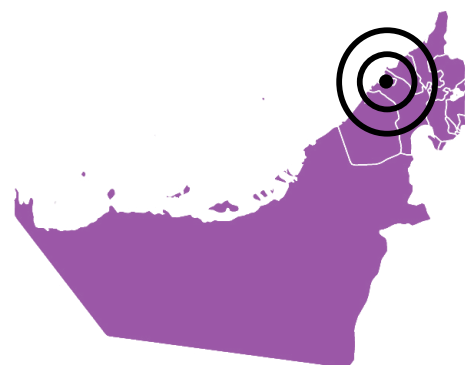


Ahmed is currently working on research and field projects based on post-crisis recovery of cultural heritage. He was also involved in the editing, reviewing and translation of scientific publications of relevance for ICCROM's Regional Office in Sharjah. Between 2017 and 2019, he worked as assistant lecturer at the Department of Architecture in the Faculty of Fine Arts of Alexandria University in Egypt. Ahmed obtained a BSc in Architecture from the Faculty of Fine Arts of Alexandria University, Egypt, in 2010. He later obtained an MA in Heritage Conservation and Site Management (HCSM) from Brandenburg University of Technology in Cottbus, Germany, in 2016.

RISK PROFILE OF THE AREA SHARJAH, UNITED ARAB EMIRATES

In the last decade, the United Arab Emirates has witnessed increasing threats to movable cultural heritage properties from natural and man-made hazard events. The country is susceptible to cases of **seismic events, flash floods** and other hazards resulting from **climate change**, as well as looting, illicit trafficking, vandalism and **intentional destruction of cultural heritage**, particularly in emergency situations. Hence, an urgent need to integrate cultural heritage first aid methods within the humanitarian framework by specialised police units and other civil defence agencies, was deemed necessary.

The importance of raising awareness and building capacity of the local police in Sharjah, UAE, for **enhanced emergency preparedness and response for cultural property** has become crucial. By incorporating basic principles, methodologies and actions for the salvage of cultural properties into police **protocols for investigating crime scenes**, the cultural heritage agenda gets incorporated into their response action plan. Therefore, national police forces, in coordination with a specialist team of first aiders to cultural heritage in times of crises, can ensure that a **culture-sensitive approach** is adopted, while undertaking their security and judicial tasks.



The country is susceptible to cases of seismic events, flash floods and other hazards resulting from climate change.



The MENA region has witnessed increasing threats to movable heritage by violent actions such as intentional destruction, looting and illicit trafficking.



The aftermath of the range of hazards faced by the country lead to fire risks followed by loss of life, infrastructure and both movable and immovable heritage.

DEVELOPING AN ACTION GUIDE FOR THE POLICE TO APPROACHING MOVABLE CULTURAL PROPERTIES IN SCENES OF FIRE AND EXPLOSION INCIDENTS



Police on site after a fire in Historic Cairo, Sabil Youssef Agha Al Habashi, Bab el Wazir, Egypt, March 2020 © Abdelhamid Salah

This project was built on an existing collaboration between ICCROM, through its Regional Office in Sharjah, UAE, and the International Criminal Police Organization (INTERPOL), centred on **integrating ICCROM's FAC methodology** into the existing **police protocols**. In December 2019, the two bodies jointly organized a special international training course for police units on First Aid to Cultural Heritage for Preventing Illicit Trafficking in Times of Crisis. A group of 25 representatives from INTERPOL Regional and National Bureaus, along with specialised police units from Europe, South America, Africa, Asia and the Arab Region, took part in this training that enhanced their knowledge and skills in providing first aid to cultural heritage in times of crises.



Training



Network and capacity building



Develop guidelines



Integrate disaster risk management in legal framework

To further this initiative, the project aimed to develop an **operational guideline directed towards the local police**, who deal with complex emergencies requiring immediate response to cultural heritage sites in times of crisis. The project studied and created context-specific guidelines, corresponding to the specific needs and the domestic use of the Sharjah Police, UAE. The guidelines particularly tackled cases with **movable heritage objects of cultural significance** affected mainly by fire or disasters involving explosions. It addressed the need and value of such objects and outlined the procedure and basic techniques for **emergency documentation, salvage and storage of the objects in question**. The purpose of this proposal was to involve the local police in the process of a cultural first aider and train them to identify objects of cultural importance and take the necessary measures to rescue heritage. The guideline was developed, in both **English and Arabic**, in consultation with the Sharjah Police Department, to cater to their needs. Furthermore, a training workshop was proposed for the usage and application of this guideline, using field simulation and involving other relevant actors and stakeholders. This would test the applicability of the guidelines and the police's response to it.

IMPACTS AND OUTCOMES

This project was conceived in collaboration with Sharjah Police Department. Multiple meetings were held to discuss the needs of the police and the feasibility of incorporating the cultural heritage agenda into their **protocols for investigating crime scenes**. Following extensive research, stakeholder mapping and **multiple table-top exercises**, a first draft of this guideline was submitted for scientific review. After receiving positive feedback on the guidelines, translation into the local language, Arabic, was deemed necessary in order to widen its reach. The involvement of the end users throughout the project development led to a **rise in awareness among the local police about cultural heritage and its importance**. This also led to discussions of potential future collaborations to further this project.

The operational guideline was devised to ensure a more **coordinated, culturally sensitive and well-informed response** to relevant complex emergency scenarios. Furthermore, this guideline created an **integrated network** of important actors and stakeholders involving civil defence, humanitarian sectors, different police departments, cultural institutions and community representatives, to enable a coordinated response for cultural heritage in times of crises.

The guidelines recommend a full adherence to humanitarian aid principles and community involvement while **prioritising the safety and security of life** in an operation. The designed framework promotes the active involvement of a wide range of community groups and furthers humanitarian safety, security, and a respect for cultural sensitivity within the given operational obligations. Integrating the local police with other integral actors and cultural first aiders would **benefit the national disaster risk management plan** and the framework for emergency response.



Bilingual operational guidelines, in Arabic and English, produced for the Sharjah Police Department.



Training based on ICCROM's FAC methodology and simulation conducted for relevant response operations.



Multi-scalar collaboration with the Sharjah Police Department for further training.



Disaster risk management framework aimed to be included and developed on a local and national level.



The training encouraged me to remain open to the ability to benefit from unplanned opportunities, as long as it does not compromise the core objective of the project.



PROJECT PARTNERS

- Regional Office for the Conservation of Cultural Heritage in Arab States
- Sharjah Police Department, United Arab Emirates
- The Ministry of Interior, United Arab Emirates



Accessing a site with fire, during a Sharjah Police simulation, Sharjah, UAE, 2020 © Sharjah Police Department



AFTERLIFE

Snapshot of the police operational guidelines for Approaching Movable Cultural Properties in the Event of Fires and Explosions, Sharjah, UAE, 2020
 © ICCROM

The project successfully completed its first phase consisting in the development of operational guidelines for the police approaching a site with cultural heritage following an explosion or fire incident. The second phase of this project foresees the release of the guidelines in Arabic, as well as the reaching out to the other identified actors and stakeholders to foster inter-communication and further the testing and implementation of these guidelines. The feedback collected from this initiative will help further review and amend the guidelines in order to improve the response of the police investigating crime scenes involving cultural heritage.

A series of seminars will take place to introduce the guidelines to the users and train them on basic concepts, terminologies and methodologies based on the resources used during the *Culture Cannot Wait* training component. Furthermore, an incident-scenario-based Table-Top Exercise (TTX), involving all relevant actors and stakeholders will be conducted to promote coordination and establish a common understanding of the workflow and the operational priorities.



For further information

HALCYON WILTSHIRE-BUSBY

Campus Records Manager/Head Archivist (Ag)

The University of the West Indies, Cave Hill Campus, Barbados



Halcyon currently manages the activities of the archives and records management programme in her organization. She oversees the effective use of the electronic records management system on the campus and its paper-based holdings. Halcyon also oversees the preservation and access of the administrative records of the West Indies Federation. She is an executive member of the Caribbean Regional Branch of the International Council on Archives. Halcyon has a keen interest in safeguarding the documentary history of her region.

RISK PROFILE OF THE AREA THE CARIBBEAN

The Caribbean region is prone to a series of hazards and disasters such as hurricanes, volcanic activity, landslides and earthquakes. Many cultural institutions and archives have lost a significant amount of their documentary heritage due to limited mechanisms in place and planning to safeguard them. People have lost their livelihoods, settlements and jobs in due to the **absence of preparedness and disaster risk management planning**.

The importance of safeguarding documentary assets and cultural heritage has highlighted the need to **sensitise people** and agencies in this region. These archives hold records of the history, memory and identity of the people of the Caribbean region, including documentation from before and after their independence, which makes them invaluable for preservation. The Caribbean Heritage Emergency Network (CHEN) was formed to aid cultural institutions such as archives, libraries and museums in neighbouring territories in times of crises. CHEN acts as a **mechanism to enact change** in the way we secure documented heritage.



In recent times, the recurring hurricanes between 2017-2019 caused severe damage.



There is a lack of adequate capacity, infrastructure and funding to respond to circumstances without transportation services connecting the main islands.



Most territories in this region are separated by water, leading to difficulties in establishing communication in times of disasters.

THE CARIBBEAN UNDER SIEGE! BUILDING A NETWORK OF CULTURAL FIRST AIDERS FOR A DISASTER-PRONE REGION



The Roseau Library in the immediate aftermath of Hurricane Maria, Mission Dominica Report, Dominica, 2018 © CARBICA

Conceived in collaboration with Caribbean Branch of the International Council on Archives (CARBICA), this project aimed to develop and implement a foundational training for the Caribbean region, based on ICCROM’s FAC methodology. The training programme was designed to build **network capacity** through an inter-sectorial and inter-governmental team. This team, which engaged various professionals from the different Caribbean islands and cultural institutions, was provided with the knowledge and skills to respond in complex emergencies.

This project intended to have the created network **lobby their respective governments** in the Caribbean region, to integrate the protection of cultural heritage into their respective disaster risk reduction agendas. Additionally, the project aimed to act as a continuation of the regional emergency strategy currently in place through CHEN for the entire region.

The end goal of this training programme was to raise awareness of the importance of safeguarding heritage, the ways it will impact lives and businesses, and its influence on one’s identity and memory.



Training



Network and capacity building



Cultural first aiders



Conference

IMPACTS AND OUTCOMES

This project was divided into two phases. The first phase implemented a pilot programme, entitled Cultural First Aid, which was carried out in Barbados in October 2020, as a workshop to introduce the basic concepts and methodology learnt during the training component of the *Culture Cannot Wait* initiative. This workshop trained 12 professionals from different cultural institutions. The majority of these professionals came from the Department of Emergency Management (DEM), who are trained as on-site volunteers to provide humanitarian aid in the event of a disaster. The pilot programme highlighted the importance of **protecting cultural heritage**, ensuring its sustenance for future generations.

Due to the COVID-19 pandemic restrictions, it was difficult to carry out the on-site training sessions foreseen in the second phase of this project. Spearheaded by CARBICA, a webinar series entitled, First Aid to Cultural Heritage in the Caribbean: Building Awareness, Readiness and Response, took place between October and November 2020. The five-day webinar series was devised to train 75 participants, in collaboration with multiple partners and experts.

The webinars introduced topics regarding the importance of preparedness, providing an integrated response, risk mitigation and building awareness. This created the opportunity to discuss a **step-by-step procedure** on how the different actors and institutions involved in an emergency could provide first aid to cultural heritage, create a disaster risk management plan, and **play a role in risk reduction** to heritage in times of crises.

The highly positive feedback received from the participants led to discussions regarding the possibility of reproducing and further expanding this training in the future, within their context-specific scenarios.



Pilot programme entitled “Cultural First Aid” conducted in Barbados region to introduce ICCROM’s FAC methodology.



The pilot programme trained 12 professionals from backgrounds such as the cultural sector, disaster management volunteers from the Department of Emergency Management (DEM), Barbados.



5-day webinar series on First Aid to Cultural Heritage in the Caribbean: Building Awareness, Readiness and Response.



75 participants trained through the webinar series.

“We have seen the closure of many of libraries, museums and archive repositories of cultural heritage in the last few months. This shows the vulnerability some of these institutions face and the need for risk mitigation.”

PROJECT PARTNERS

- The University of the West Indies Cave Hill Campus Archives Caribbean Branch of the
- International Council on Archives (CARBICA)
- West Indies Federal Archives Centre



The Caribbean under Siege! Project featured in a local newspaper, 2020 © CARBICA



AFTERLIFE

Participants during a face to face training sessions, Barbados, 2020 © Halcyon Wiltshire-Busby

The project was an opportunity for the participants to experience the impact and necessity of incorporating first aid to cultural heritage within their disaster risk response plan. The participants from both the workshop and webinars showed great interest in this kind of training and requested further such activities to be replicated. This project is a part of a larger initiative led by CARBICA and CHEN, which has taken steps to ensure first aid to cultural heritage comes to fruition. The Caribbean Disaster Emergency Management Agency (CDEMA), which contributed to the workshop, has expressed a high interest in their willingness to work with CARBICA and CHEN on future collaborations that build on this project.

The afterlife of this project foresees the building of capacity throughout the Caribbean region, creating a strong network and connections among various actors and professionals who can be called upon to provide an integrated response in times of crises.

CARBICA and CHEN have shown interest in developing resources, such as risk assessment tools and guidelines, tailored to the context-specific needs of the region. These resources are to be made available in English, French and Spanish for a wider reach across the Caribbean region.

LINDA LAINVOO

Director of Art Heritage Field – Head of Museums and Art Heritage Department

Estonian National Heritage Board

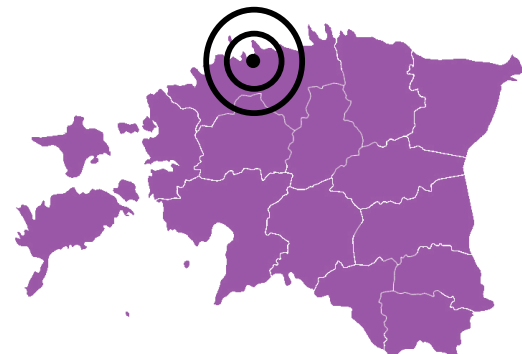


Linda is Head of the Museums and Art Heritage Department, and is responsible for supervising, coordinating works, and developing cultural policies for the fields of museum and art heritage. As the director, she is also responsible for safeguarding monuments in Estonia. Her team conducts periodic inspections, supervises conservation and restoration works, maintains information about national art monuments, and consults with owners on the maintenance and safekeeping of monuments. Her team also represents Estonia in UNESCO (1954 Hague Convention; 1970 Convention) and in the relevant European Commission expert groups.

RISK PROFILE OF THE AREA ESTONIA

Estonia faces a high risk of structural fires. There is no official data on how many fires take place in buildings of cultural importance, but the unofficial data collected by the National Heritage Board shows fire as Estonia's biggest hazard for cultural heritage. Emergency situations or crises related to cultural heritage in Estonia are regarded as regular emergencies, with no specific response plans in place considering the specific need, care and attention that heritage may require. Often, this leads to a situation where **rescue workers can cause additional harm** to objects of cultural value.

The disaster risk management framework currently in place in Estonia fails to include the cultural heritage sector. There is a window of opportunity for integration following multiple fires in the country that led to a loss of heritage, as well as international fire incidents at cultural sites such as Notre-Dame in Paris and Brazil's National Museum in Rio de Janeiro. These emergencies have highlighted the **need to revise policies on risk mitigation strategies** concerning cultural heritage across the world. As such, in the context of Estonia, it was deemed important to establish a **structured cooperation** with the Estonian Rescue Board, civil protection bodies and other relevant stakeholders, to build an integrated team of first aiders to cultural heritage in times of crises.



Fire is the biggest hazard for cultural heritage in Estonia.



Cultural heritage professionals are mostly made aware of an emergency involving heritage via national or local media.



The emergency management system in Estonia is constructed in such a way that it does not include the cultural heritage sector in any of its response framework.

HERITAGE EMERGENCY MANAGEMENT TO COMPETENT HANDS – EMBEDDING CULTURAL HERITAGE FIRST AID IN THE ESTONIAN DISASTER RISK MANAGEMENT SYSTEM



Participants and organizers of the training conducted in the Baltic Museology School, Narva, Estonia, 2020 © Ilja Smirnov

This project aimed to **embed first aid to cultural heritage** for efficient emergency response in the disaster risk management framework of Estonia. Through a discussion with relevant actors and stakeholders, the main objective was to **initiate a dialogue that identifies the gaps** in current procedures protecting cultural heritage in times of crises. This discussion used scenario-based exercises to promote a cooperative, collective and integrated approach for responding to cultural heritage in an emergency.

In May 2020, the first ever inter-agency, inter-sectorial table-top exercise for cultural heritage emergency, called **"The Museum is on Fire!"**, was successfully conducted on a virtual platform.

The exercise involved relevant actors from different sectors, including the Rescue Board, Police and Border Guard Board, Government Office of the Republic of Estonia, National Heritage Board, Ministry of Culture and local authority, as well as representatives from the Foundation of Haapsalu and Läänemaa Museums. Another capacity building training **on risk management and crisis preparedness in museums** was carried out at the Baltic Museology School in Narva, Estonia. An academic and facultative course was designed and conducted for the Estonian Academy of Arts entitled **"Heritage Crisis Management - Reduction and Response,"** between September and November 2020.



Training



Network and capacity building



Inter-sectorial collaboration



Integrate cultural heritage in disaster risk management framework

IMPACTS AND OUTCOMES

The **table-top exercises** acted as building blocks towards a future national-level simulation training based on ICCROM's FAC methodology. It helped to build stronger relations and inter-connections, while allowing officials and different actors responsible for providing first aid to cultural heritage in times of crises to practice cooperation and coordination. This exercise also **highlighted the capacities and vulnerabilities** that a museum may face, thus enhancing their preparedness plans in case of an emergency. The success of this exercise led to more museums requesting similar workshops for their institutions.

Following the table-top exercise, specialists from civil protection bodies such as the Police and Border Guards Board, as well as the Rescue Board, were better prepared to handle cultural heritage in case of an emergency, and to **provide emergency preparedness and risk mitigation** training themselves. This exercise will be continued annually, starting in May 2021. Despite the challenges posed by the COVID-19 pandemic, the scenario-based table-top exercise managed to take place by shifting to a digital platform ensuring that all relevant stakeholders could participate. Additionally, a **guideline** on organizing such **inter-agency scenario-based table-top exercises** for cultural heritage on a digital platform was developed.

Further training, held at the Baltic Museology School, was devised for 30 museum professionals coming from Estonia, Latvia and Lithuania, focusing on the risk management of cultural heritage. In addition, 23 professionals were **trained to act as first responders in case of an emergency** in the Estonian context and use their gained knowledge for capacity building in their future workplaces. These training initiatives resulted in the expansion of a national network of cultural first aiders.



1 inter-agency table top exercise highlighting the need for enhanced preparedness plans for cultural heritage in times of crises.



Due to the COVID-19 restrictions, the training was adapted to a virtual platform.



1 guideline developed on conducting scenario-based table top exercise on digital platforms.



30 museum professionals from Estonia, Latvia and Lithuania were trained in the field of cultural heritage risk management.



23 cultural heritage professionals trained to act as first responders in case of an emergency in the Estonian context.



The most important lesson is not to give up, to go against all odds. It is simply easier to cancel and say that things cannot be done due to reasons beyond our control.



A museum repository in Estonia, 2020 © Marju Niinemaa

PROJECT PARTNERS

- Estonian Ministry of Culture
- Estonian Academy of Arts
- Estonian Rescue Board
- Estonian Police and Boarder Guard Board



AFTERLIFE

Headquarters of the first national inter-agency table top exercise for cultural heritage emergency organized by the Estonian National Heritage Board, Estonia, 2020 © Madle Lippus

The long-term goal of this project is to work towards lobbying for a change in the Estonian disaster risk management plan and the legal framework surrounding rescue missions in case of an emergency. The project calls for the inclusion of cultural heritage as an individual sector and the training of crisis management committees for a holistic response.

As a result of the project's success, multiple cultural institutions requested a recurring inter-agency, multi-actor cultural heritage emergency table-top exercise. Therefore, the Estonian National Heritage Board is organizing this training activity to take place annually.

Additionally, smaller table-top exercises for individual museums and heritage sites have been requested in order to test their preparedness for an emergency and consequently review their response plans.

A collaborative project with ICCROM, to convert the impacts of the scenario-based exercises conducted during this project into a toolkit, is in development. This toolkit will target an audience that wishes to implement a similar exercise in their context. The Estonian National Heritage Board will now continue to use scenario-based, multi-actor learning as a method to improve heritage safety and security.



BRIDGING THE GAP IN RESPONSE TO

HERITAGE EMERGENCY

AN INTER-AGENCY APPROACH BY ESTONIA

Geographically and climatically, Estonia seems to be one of the safest places to live. There are no earthquakes or major floods and even the storms that sweep over Estonia on their way from the Atlantic towards the Ural Mountains usually only bring moderate damage. The last armed conflict that took place on Estonian soil was the Second World War, which was followed by half a century of Soviet occupation.

We have been fortunate enough not to have seen massive devastation of cultural heritage for many decades. However, we have seen destruction mainly by fire, occasional storms and floods. There have been constant efforts to invest in heritage sites and institutions to improve the conditions and overall maintenance of our cultural heritage. A lot has been done, but a lot still remains to be done to further secure the preservation of Estonia's cultural heritage.

However, investing only in objects and surroundings is not enough to safeguard our heritage. We need to invest in the people who manage heritage to help us further mitigate potential risks and deal with hazards. Only this enables us to be prepared for a heritage emergency and to minimise the potential damage to sites, buildings and collections. Furthermore, successful risk management in the field of cultural heritage needs to include a large number of actors both within the heritage field and also from the field of civil protection, who will all be involved in responding to the emergency. Therefore, a multidisciplinary inter-agency approach is inevitable.

The Estonian Ministry of Culture was approached by the Estonian National Heritage Board with the plea to support the Board in its application to participate in the ICCROM's international training on First Aid to Cultural Heritage in Times of Crisis (FAC19), and to undertake an inter-agency project, Heritage Emergency Management to Competent Hands: Embedding Cultural Heritage First Aid in the Estonian Disaster Risk Management System. The Ministry saw the potential of the project in bringing different actors together and establishing an effective connection between the Estonian civil protection system and cultural heritage sector. The project was also supported by the Government Office of the Republic of Estonia, which saw this endeavour as beneficial on a national level. An additional bonus was the international support network provided by ICCROM that would help maximise the impact of the project.

The strength of the project lies in its reciprocity: the idea to bring all actors who would be involved in responding to a heritage emergency around one table in the form of a scenario-based table-top exercise serves a number of purposes. On one hand, it gives cultural heritage professionals a good idea whether or not their emergency plans and action models work – something that is hard to test without the support of outside actors who will be responding to that emergency. It also gives a good insight into how the civil protection first responders operate, what information they need, what they can or cannot do – things a person standing outside the field of civil protection does not know.

This kind of cooperation helps civil protection first responders understand the challenges of responding to a cultural heritage emergency, but also explicates the specific needs and values of heritage sites, buildings and objects to civil protection officials. As the actors involved in the scenario-based table-top exercise are the actual responders, it gives them a chance to gain further knowledge about the specifics of heritage sites and objects in their operational region. Experiencing the situation on site also enables them to support the owners and custodians of heritage sites and collections to develop effective mitigation and preparedness strategies, like having an emergency kit in a museum building that includes basic covers or having a clear priority list in terms of evacuation and a thought-out system on how to implement that system in case of an emergency.

Merilin Piipuu

Undersecretary for Cultural Heritage
Estonian Ministry of Culture

VERONICA COSTARELLI

Project Manager

International Organization for Migration (IOM)



Veronica is currently a project manager with the International Organization for Migration for the Syrian Crisis Response. She has over eight years of experience in working on forced displacement and migration issues with refugees as well as internal displacement in emergencies and post-conflict crises. She has an in-depth understanding of international humanitarian law and international conventions for the protection of cultural heritage, with a special focus on national legislations applied in the MENA region. She has also been involved in international initiatives aiming at raising awareness of the protection of cultural heritage in times of conflict and the illicit trafficking of antiquity.

THE ROLE OF CULTURE IN THE HUMANITARIAN FIELD

The number of people displaced due to conflict, violence, and or natural hazards is growing every year. At the end of 2019, there were over 79.5 million forcibly displaced people worldwide, including 45.7 million internally displaced people. There has also been an increase in the length of time refugees may be displaced.¹

At the same time, a significant loss of cultural heritage has been witnessed, including the ability of people to participate in cultural life. Such loss can undermine the sense of identity of individuals and groups, erode social cohesion, further traumatise communities damaged by crisis, and hinder recovery. In addition, the looting and illicit trafficking of cultural heritage can fund criminal activity, contributing to more conflict.

In 2016, in recognition of the importance of cultural heritage, the United Nations High Commissioner for Refugees (UNHCR) unanimously adopted a resolution calling upon all States to respect, promote and protect the right of everyone to take part in cultural life, including the ability to access and enjoy cultural heritage, and to take relevant actions to achieve this. The resolution called for greater international cooperation to protect cultural heritage from looting and illicit trafficking. It also called for cultural heritage protection to be recognised as an important component of



Survey



Network and capacity building



Cultural first aiders



Interview

humanitarian assistance, in armed conflict and with regard to displaced populations (resolution A/HRC/RES/33/20).

An interview with Veronica Costarelli was undertaken by mentors Rebecca Kennedy and Helen McCracken, reflecting on the lessons learnt through her participation in the *Culture Cannot Wait* training component, and how the knowledge acquired has informed her work as a humanitarian.

¹ https://ec.europa.eu/echo/what-we-do/humanitarian-aid/refugees-and-internally-displaced-persons_en; <https://www.unhcr.org/en-au/figures-at-a-glance.html>

CULTURE – THE HUMANITARIAN IMPERATIVE

What brought an expert working in the humanitarian field, like yourself, to the *Culture Cannot Wait* initiative?

I have been working in the humanitarian field for over seven years, during which I worked in a variety of contexts involving emergency response, protracted displacement and early recovery. I have been part of teams responding to several crises around the world, being deployed to Iraq, Jordan, Syria and Myanmar. Prior to attending this course, I had an active interest in cultural heritage and had previously undertaken courses on oriental languages and studies in Rome. While on assignment, I became more aware of the impact of looting on unprotected archaeological sites and, as a consequence, developed an interest in the work to prevent the illegal trafficking of antiquities.

While working in the Mosul Emergency Response, I witnessed the aftermath of the destruction of significant cultural heritage. Since only humanitarian groups had access to the area, I voluntarily contributed to a preliminary damage assessment for UNESCO of the damage to Nimrud, an ancient Assyrian city located 300 kilometres South of the city of Mosul. Likewise, I managed to conduct a small assessment around the site of Hatra in collaboration with an NGO visiting the area for humanitarian relief. As the NGO was operating close to the archaeological site, I was able to guide the NGO in conducting a quick damage assessment of their site, which was then shared with UNESCO. This would not be considered the usual scope of work of a humanitarian.

It was experiences such as these that led me to apply and participate in the training that was part of the *Culture Cannot Wait* training component. I wanted to strengthen my knowledge on the protection of cultural heritage and use it to improve the way cultural heritage experts and humanitarians work together. In my experience, humanitarians are interested in understanding the importance of cultural heritage in times of crisis, but it is mostly focused on preservation of intangible heritage that could be integrated into the humanitarian sector, since they mainly base their work on a people-centred approach.

How have you applied your recent training to your humanitarian work?

In early 2020, I was deployed with the International Organization for Migration (IOM) in Gaziantep for the Syrian-Cross Border Operation. In this role, I undertook a project based on the application of standards in remote management for the Global Camp Coordination and Camp Management (CCCM) cluster. The activities and programmes were focused on responding to the ongoing emergency in Syria and included supporting the affected community living in a planned camp and informal settlements, distributing core items and food. I was also responsible for contributing to the revision of the Global Camp Coordination and Camps Management Clusters Standards.

To encourage my colleagues to further consider the importance of cultural heritage, I gave a presentation to one of the CCCM Cluster working groups, focusing on some of the material I learnt during my training in cohesion with my current work.

This included advocating that the way humanitarians engage with the community and the activities they implement in the field should also be employed in understanding the concept of 'cultural heritage'.

I gave some practical examples of activities implemented around the world by humanitarians, describing them under the banner of 'preservation of intangible heritage', rather than 'community engagement activities' as referred to by humanitarians.

What do you believe are the obstacles for the integration of cultural heritage into humanitarian missions?

There is often a misconception on the use of the terminology, 'cultural heritage': humanitarians may not fully be aware that cultural heritage means embracing and comprehending both tangible and intangible heritage. The confusion may come from associating the term "heritage" solely to historic buildings or archaeological sites, both purely tangible in nature.

Importantly, both cultural heritage practitioners and humanitarians put people at the centre of their approach. For humanitarians, relief work and support would be developed considering the cultural background of the people who require aid. For example, food programmes are developed respecting the cultural background of people, and so are shelter and WASH programmes. However, a humanitarian would not necessarily see this work as also preserving cultural heritage.

Following my presentation to my CCCM colleagues, a discussion took place where we ended up agreeing on the fact that cultural heritage is important, but that the siloed nature of the work involved in each sector, did not provide opportunities for meaningful exchanges. It also did not create opportunities to develop a common understanding of the key terms, such as heritage. This is made more of a challenge as the humanitarian cluster system and guidance, including Sphere and Inter-Agency Standing Committee (IASC) Standards, has a standardised language that is hard to change. Consequently, there is a need for cultural heritage experts and humanitarians to develop a joint glossary of terms to work together and understand how the affected communities perceive and imbibe cultural heritage. It is also crucial to understand what role it plays in human well-being, as this forms the core of the humanitarian practice.

Another barrier for the integration of cultural heritage into humanitarian missions is the mandate of humanitarians to work in the area of cultural heritage. On some occasions, donor money for humanitarian work cannot be spent on the preservation of tangible cultural heritage, such as buildings, because the primary work for most humanitarian agencies is to provide support to the affected community with first aid, providing core relief items and other services. More consideration needs to

HUMANITARIAN WORK AND CULTURAL HERITAGE

The following examples show how humanitarian work can include cultural heritage:

Lebanon

Art therapy: NGOs using art therapy to help Syrian children deal with trauma.

Theatre: NGO Seenaryo and the Yaabad Scouts, using theatre as a way for people, particularly youth, to express the issues they face.

Jordan - Refugee Camps

In Za'atari Camp, the Syrian artist collective Jasmine Necklace has co-facilitated community mural and sculpture projects.

In Azraq Camp, a team of artists led by Mohammed Hassan Ibrahim have engaged dozens of children and teens through public art. This has led to the development of an arts-based mentorship program with Artolution and the International Rescue Committee (IRC).

In Emirates Jordanian Camp, mosaic classes and embroidery classes were organized by IOM and given by Syrian teachers.

Colombia

NGO in partnership with European Commission - Canto PaZifico' musical education strategy - providing musical and awareness skills to children to help avoid recurrent violence.

be given on how the mandate of humanitarian agencies could be broadened to integrate a greater consideration for both tangible and intangible cultural heritage as a psychosocial aid to the affected.

One possibility to help overcome this barrier would be to develop case studies that humanitarian clusters can use to demonstrate how mainstreaming cultural heritage can help them to better support refugee and internal displacement communities, especially in the preservation of cultural identity. In addition, as the humanitarian sector looks to take a more sustainable approach by supporting local activities and sourcing locally, there may be an opportunity to explore the role of cultural heritage and sustainability through such case studies.

What else can be done to integrate concerns of cultural heritage in the humanitarian field?

To begin with, on a practical level, humanitarian workers could be trained to conduct assessments to study the impact of a conflict on cultural heritage as the identity of people by integrating some simple assessment questions or forms into the already existing humanitarian material. The outcome could then help to establish activities with the affected community, aiming to prevent and mitigate further risk of loss. This could be the base from which humanitarians could develop a balance and a conflict-sensitive approach to protecting more vulnerable people, including the minority and stateless groups.

Another area to explore is whether the humanitarian community would be willing to take a major role in damage assessment for tangible heritage. This could mainly be applied in a context where humanitarians are working in the proximity of damaged or at-risk tangible cultural heritage. They could help facilitate a preliminary damage assessment to be shared with cultural heritage experts upon completing their primary duties of providing humanitarian aid and relief, without compromising their security. The guidance could include how to identify, record and secure such sites from further damage, either from activities associated with the humanitarian response or even illicit trafficking. It should also include information to actively discourage souvenir hunting.



If a cultural heritage expert is coming to a cluster meeting wanting to engage with humanitarian operations, you cannot say this is not traditionally the right place to discuss about cultural heritage protection... because we are already engaging in cultural heritage in our daily work, adapting programmes and activities to the culture of people we serve. However, this interconnection between humanitarian and cultural heritage is not a very well expressed and understood concept for both humanitarian and cultural experts.



Mosaic training course with Syrian refugees, IOM, Jordan, 2018 © Veronica Costarelli

What has been the impact of the *Culture Cannot Wait* training component on understating the role of humanitarians and cultural heritage professionals in an emergency response?

I believe that this training course has enhanced my cultural awareness in my daily work, particularly when working with communities and the need to better understand their cultural heritage and traditions. I feel more empowered to promote and advocate the protection of cultural heritage alongside humanitarian aid when deployed to an emergency.

I will seek to educate the teams I am responsible for on the importance of mainstreaming and protecting cultural heritage before they are placed on-field. Furthermore, I would like to advocate to organizations such as the International Organization for Migration (IOM) or United Nations Office for the Coordination of Humanitarian Affairs (UN OCHA), on the need to protect vulnerable groups and safeguard their memory and identity, by preserving their heritage and sites of significance located in the area of humanitarian response. The integration of cultural heritage is an area I am actively investigating with my work in the CCCM cluster.

If I was asked to provide information on the condition of a cultural heritage site to international agencies again, I believe I now have the skills to assess the situation better and more methodically, and to produce useful reports for cultural heritage experts who are unable to reach a site in an emergency situation.

Through the knowledge gained and the lessons learnt alongside other participants from diverse backgrounds and culture, I now feel confident in applying my skills to work with local communities and mitigate risks to cultural heritage in the event of an earthquake, flood, fire, etc. I have also learnt the importance of coordination and cooperation between the humanitarian and the cultural sector in responding to an emergency with a multi-scalar capacity for a holistic approach to disaster risk management.

Thanks to this training, I was introduced to many important actors and relevant stakeholders in the field of cultural heritage, such as ICCROM and ICORP – the ICOMOS International Scientific Committee on Risk Preparedness. I learned the value of building inter-sectorial networks to be able to provide efficient support to fellow responders in crises, as well as building capacity for an integrated first response to an emergency.

What have you done since concluding your training?

After the training concluded in December 2019, I had the opportunity to follow my interests in the prevention of illicit trafficking by participating in an international training course on First Aid to Cultural Heritage for Preventing Illicit Trafficking in Times of Crisis, run by ICCROM's Regional Office in Sharjah, UAE, in conjunction with INTERPOL (the International Criminal Police Organization). The

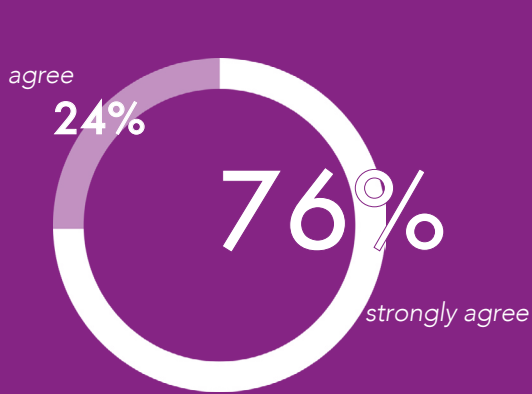
two-week course aimed to build the capacity of specialised police units to protect cultural heritage properties from the risk of further damage and looting during emergencies. In projects like this, conferences and working groups from the cluster working system, I have dedicated my efforts to promoting the key goals of the *Culture Cannot Wait: Heritage for Peace and Resilience* project, advocating for the better integration of cultural heritage in humanitarian and development fields to promote resilience, especially following complex emergencies. The cultural and humanitarian fields need each other in order to provide a holistic solution to affected people, and hence must be intertwined in a disaster risk management response plan in times of crises.



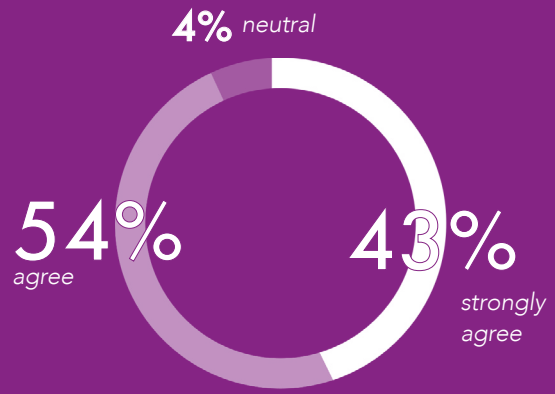
Rohingya camps in Sittwe, Myanmar, Danish Refugees Council, 2017 © Veronica Costarelli

MAINSTREAMING CULTURAL HERITAGE IN COMMUNITY

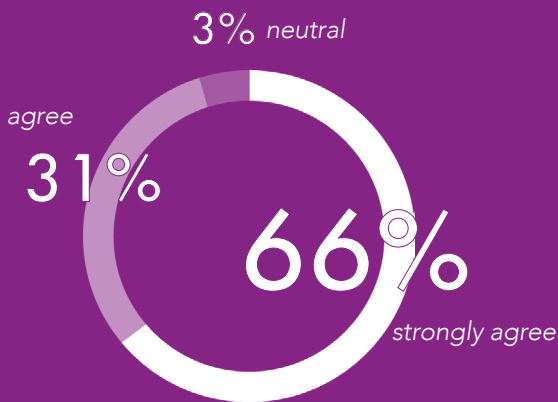
ENGAGEMENT - A survey conducted during the CCCM Annual Cluster Retreat, 2020



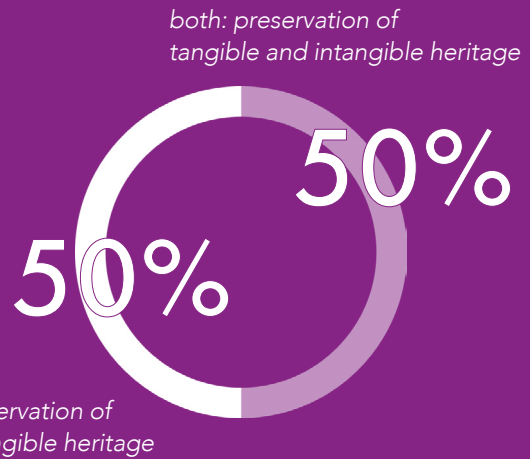
Do you think that mainstreaming cultural heritage in community engagement has a positive impact for the affected community?



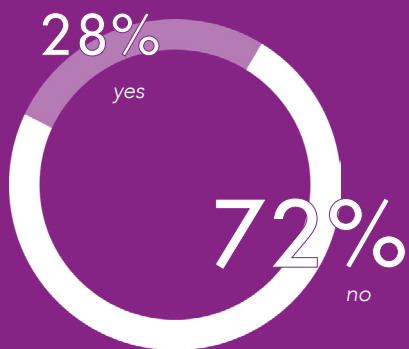
Should we assess the effect of a conflict/ natural hazard on the cultural heritage of the affected people?



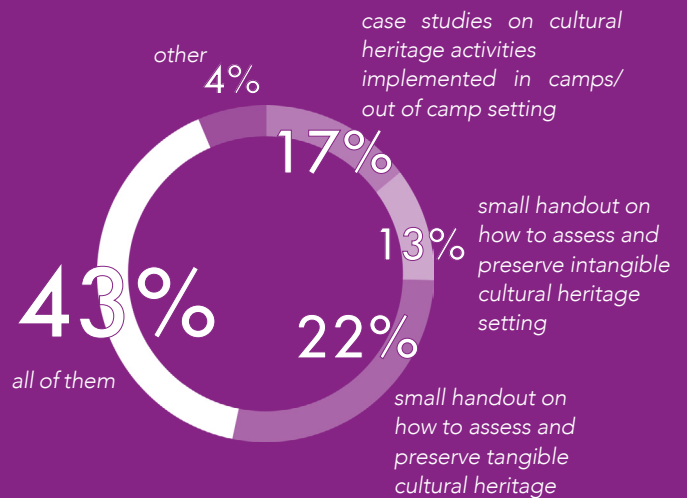
Should activities aiming at the preservation of memory and identity of the affected community be included in our community engagement approach?



Which one, if not both, do you believe is the most relevant and in alignment with the work conducted by the camp management?



Do you have any examples to share where cultural heritage has been included with activities or approaches in your work?



Which one of the following options do you think would be the most useful for carrying out your work?

MIKIKO HAYASHI

Research Fellow

Tokyo National Research Institute for Cultural Properties



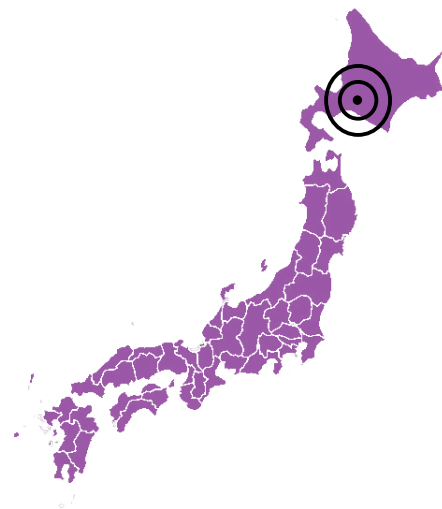
Mikiko is a research fellow in cultural heritage disaster risk management at the Tokyo National Research Institute for Cultural Properties. She is responsible for creating a network for disasters in the Northern Hokkaido and Tohoku region of Japan that conducts research for a simple and more effective stabilisation process for cultural properties and their temporary storage. Her networking activity aims to strengthen national and regional communication and promote information sharing. Her research activity is conducted closely with museums that have salvaged cultural properties affected by the 2011 Great East Japan Earthquake, off the Pacific Coast of Tohoku.

RISK PROFILE OF THE AREA HOKKAIDO, JAPAN

As a country, Japan experiences **frequent extreme hazard events**, making risk mitigation and **emergency preparedness a national priority**. Due to its geographical, topographical and meteorological conditions, the country is subject to typhoons, torrential rains and heavy snowfalls, as well as earthquakes, tsunamis and volcanic eruptions.

The cultural heritage in Hokkaido, the largest and the Northernmost prefecture, is highly vulnerable to these natural hazards. Known to have **biggest number of museums, 284** as of 2015, as well as multiple cultural institutions and archaeological sites, including important World Heritage Sites, the cultural sector in Hokkaido **has limited capacity and co-ordination to respond** to complex emergencies involving extensive damage to cultural heritage.

In the last 30 years, Hokkaido has experienced damage and destruction of cultural heritage on a national level on three occasions: the Great Hanshin earthquake in 1995, the Great East Japan earthquake in 2011 and the Kumamoto earthquake in 2016. Heritage practitioners who have helped to mount responses for these events, feel that within the disaster management sector, the role that cultural heritage could play to **alleviate human suffering and heal trauma is not recognised**.



Hokkaido is the second- largest island of Japan in the Northern prefecture and boasts of a unique history rich in culture from the Early Jomon period, dating from as early as 5,000 - 3,500 BCE.



Out of 47 prefectures, Hokkaido is known to have the highest number of museums, multiple cultural institutions and archaeological sites, including important world heritage sites.



The most recent large-scale disaster was the Hokkaido Eastern Iburi Earthquake, in September 2018, which resulted in loss of life and significant damage to the infrastructure, including cultural heritage sites.

NETWORKING AND TRAINING FOR DISASTER RISK MITIGATION IN HOKKAIDO, JAPAN



Professors training participants on salvaging cultural properties and psychosocial support, Japan, 2020 © Tokyo National Research Institute for Cultural Properties

This project aimed to develop a training that increased awareness of how the **act of safeguarding local heritage in the immediate aftermath of a disaster**, helps affected communities to renew social ties and overcome the sense of loss and displacement. The key objective was to **promote inter-agency collaboration for improving emergency response** and building capacity for the protection of cultural heritage among local government, cultural institutions and municipalities. Thus, in October 2020, a training programme, the first of its kind, was implemented by the National Institutes for Cultural Heritage and Tokyo National Research Institute for Cultural Properties, co-sponsored by the National Ainu Museum in collaboration with the Hokkaido Museum Association.



Training



Network and capacity building



Cultural first aiders



Psychosocial support

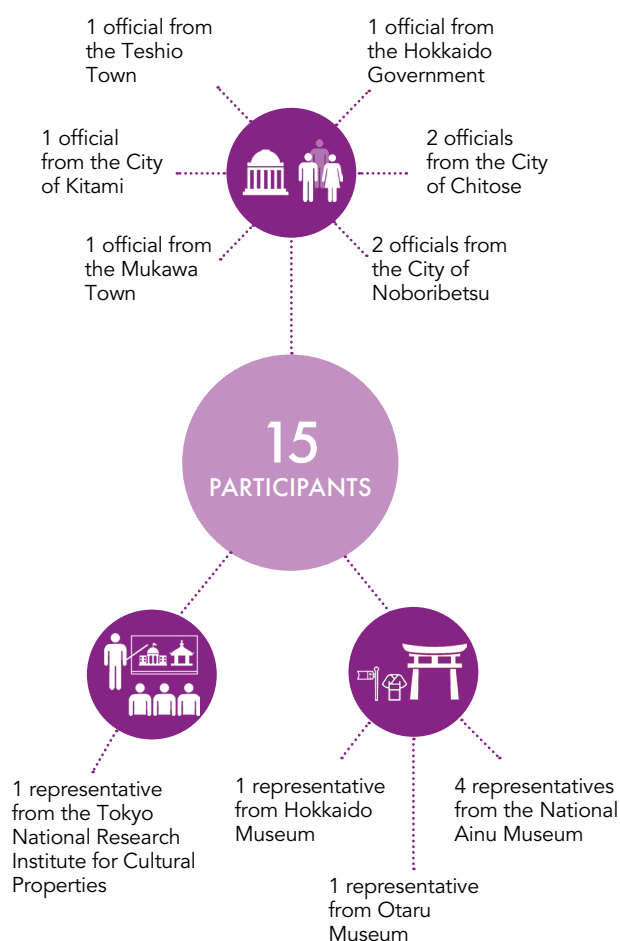
This training focused on the **psychosocial aspect** of providing first aid to cultural heritage in times of crisis, in the **form of lectures, games and simulations**. This highlighted how cultural heritage could be instrumentalised to provide psychosocial help following a disaster. The 15 participants that undertook this training came from different professional backgrounds such as curators, archaeologists and local government, representing multiple municipalities. The training was led by psychologists and cultural heritage experts who have direct experience of using heritage recovery to heal the trauma of affected communities in the immediate aftermath of the devastating earthquake and Tsunami in Sendai. Hence, awareness was raised with regard to the importance of cultural heritage and its vulnerability to natural hazards in the region, and a network of diverse stakeholders was created for a long-term impact.

IMPACTS AND OUTCOMES

Initially, this training programme expected to receive participation and interest from cultural heritage professionals belonging to the prefecture of Hokkaido. Instead, it expanded to municipalities outside the region and drew attention from wide-ranging institutions. The main objective of this training was **to establish a network of first aiders to cultural heritage**. Furthermore, the training aimed to highlight the importance of protecting community held heritage, which is a vital source of disaster resilience. Several cultural heritage practitioners and emergency responders came together to identify a communication platform that could be used in an emergency, and the possibilities of expanding the existing network in the near future. This network would ensure a more **integrated approach towards risk mitigation** for the better preservation of cultural heritage, while ensuring that local communities are fully engaged in protecting their heritage.

The course, based on the knowledge gained during the *Culture Cannot Wait* training component, was **adapted to the context of Japan**. The participants were trained to execute important roles in their local communities as core actors and first responders to cultural heritage and **collaborate with key stakeholders** in times of crises. This project highlighted the importance of recovering heritage in order to deal with the psychosocial aspect of a crisis.

The training programme was a successful inter-sectorial and multi-actor collaboration that aimed to instil **resilience and preparedness within local communities**. It was conducted in-person, well before any COVID-19 pandemic restrictions were set. This contributed to building a long-term and strong relationship, as well as engagement between the participants and the organizers. The success of this experience has led to a strong interest in **replicating this training** in other parts of the country.



PROJECT PARTNERS

- Cultural Heritage Disaster Risk Management Center, Japan
- Tokyo National Research Institute for Cultural Properties
- National Ainu Museum
- Hokkaido Museum Association
- Hokkaido Government
- Hokkaido Library
- Hokkaido Buried Cultural Property Centre

“ My advice to those wishing to organize a similar training workshop would be to start by finding a local key institution that supports the project so that everything else will follow smoothly. ”



AFTERLIFE

Active group discussion, Japan, 2020 © Tokyo National Research Institute for Cultural Properties

The project's success led to stakeholders and partner institutions working towards the incorporation of psychosocial aspects of disaster risk management of cultural heritage in Japan. On 1 October 2020, the National Institute for Cultural Heritage established the Cultural Heritage Disaster Risk Management Centre, Japan. With the establishment of the centre, it is hoped that such projects and initiatives will be further encouraged.

More workshops within the project framework, in other aspects of disaster risk management for cultural heritage in Hokkaido are to be conducted, although the widespread pandemic of COVID-19 has currently halted these proceedings. In the long-term, the project aims to set up an educational programme in Japan, developing packages, guidelines and textbooks based on ICCROM's FAC methodology.

TAMAR KAMKAMIDZE

Head of International Relations Department

Georgia Red Cross Society



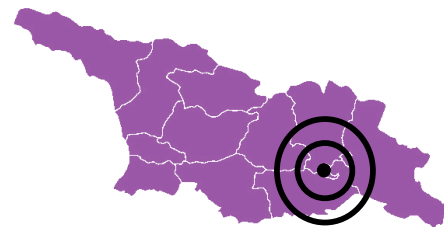
Tamar holds two masters degrees in Humanities and Social Sciences, and a PhD in Russian Philology. She was a full-time assistant professor and lecturer for the Tbilisi State University. 11 years ago, Tamar started working with the Georgia Red Cross Society (GRCS), a member of the Regional Disaster Response Team, enabling her to be deployed in any region within the country, or outside its borders, during emergencies. She has since established response teams in the regions, conducted vulnerability and capacity assessments, and implemented more than 100 mitigation projects co-funded by the government.

RISK PROFILE OF THE AREA GEORGIA

Georgia is regularly affected by **mudflows, landslides, heavy rains and flash floods**, as well as strong seismic activity. The municipalities of Racha-Lechkhumi and Kvemo Svaneti Region, as well as Ambrolauri and Lentekhi Municipalities are prone to these risks that severely affect local communities. **Inadequate planning and land use** has led to an increased exposure of homes and infrastructure to landslides and earthquakes. Although historic buildings survived the 1991 **earthquake** better than contemporary buildings, many medieval churches, wall paintings, towers and fortresses were damaged or completely destroyed.

The preservation of cultural heritage is crucial for the national identity of Georgia, but in times of crisis little attention is paid to its protection. **First aid to cultural heritage is not part of civil protection activities**, and places like museums, libraries, galleries and churches need to update emergency response plans in place.

Georgia faces a **scarcity of trained professionals for building resilience** and protecting cultural heritage in times of crisis. This has raised the need to strengthen and **enforce a dedicated policy framework for disaster risk reduction**, where institutions and multiple stakeholders come together to reinforce the existing coordination mechanisms in place.



In Georgia, 70% of the territory has experienced natural hazards of hydro-meteorological and geological origin over the last 40 years.²



Vernacular architecture in Georgia has been damaged or destroyed by multiple earthquakes and landslides.



The vulnerability to natural hazards and weak policies lead to a chain of impacts that also affect intangible heritage cultural practices, such as traditional Qvevri winemaking methods.

² <https://www.preventionweb.net/publications/view/46347>

BRINGING CULTURAL HERITAGE INTO THE HUMANITARIAN AGENDA OF GEORGIA



VCA training in Ambrolauri, Georgia, 2020 © Georgia Red Cross Society

The Georgia Red Cross Society (GRCS) is the biggest humanitarian organization in the country with an auxiliary role to public authorities. It has the **capacity to engage and build resilience** towards disasters through its large network of 500 disaster response volunteers countrywide, trained and equipped with relevant tools to provide humanitarian assistance in times of crises.

First aid to cultural heritage is a new concept in Georgia. Though the importance of safeguarding cultural heritage is secondary to humanitarian needs, the protection of **culture, identity and heritage contributes to providing psychosocial support** in times of crises. In order to expand on these foundational ideas, the project, in

cooperation with the Georgia Red Cross Society, aimed to create a **training programme** based on the knowledge gained during the *Culture Cannot Wait* training component. The primary objective was to build resilience and **integrate cultural heritage into the existing disaster risk reduction** framework during an emergency. This was achieved by involving the local community, local government and key partners to create a team of first responders that could provide first aid to cultural heritage in times of crises. Based on the **Vulnerability and Capacity Assessment (VCA) tool** developed by ICCROM, in coordination with Blue Shield Georgia, the Georgia Red Cross Society was able to train participants to identify the risks, needs, opportunities and vulnerabilities of cultural heritage, and to develop appropriate and context-specific response strategies for integrated disaster risk management. This form of analysis was received as one of the best **advocacy tools for decision-makers** to address challenges and gaps in the field of cultural heritage protection.



Training



Network and capacity building



Cultural first aiders



Integrate disaster risk management in legal framework

IMPACTS AND OUTCOMES

The Georgia Red Cross Society trained and mobilised two teams of **cultural first aiders to act as first responders during emergencies**. The teams were from two disaster-prone areas of Georgia: Ambrolauri and Lentekhi Municipalities. These teams consisted of Red Cross volunteers, local museum staff members and volunteers from the local community. The main reason for involving local community members in this training initiative was to **encourage effective disaster risk management capacity at a municipality level**. Round-table meetings were organized involving the local authorities, Red Cross staff, volunteers, fire and rescue brigades, and key stakeholders in the communities, to raise awareness of the importance of the protection of cultural heritage during the crisis and the need to **integrate cultural heritage into a wider disaster risk management plan**.

The VCA training was provided to 15 members in the Lentekhi Municipality who, in turn, conducted additional capacity building exercises in their institutes. This led the VCA report to be shared with local government and other key stakeholders in all 39 branches of the Red Cross, for the **development of cultural heritage response strategies** and for building capacity in at-risk municipalities. Coordinated preparedness and response activities were achieved among key governmental and non-governmental institutions through **enhanced sharing of resources, information and expertise** during the COVID-19 pandemic.



PROJECT PARTNERS

- Blue Shield Georgia
- Governors office, Ambrolauri and Lentekhi Municipalities
- Georgia Red Cross Society, Ambrolauri and Lentekhi branches
- Georgia Red Cross Volunteers



Participants training in Ambrolauri, Georgia, 2020
© Georgia Red Cross Society

“ After the course, I was able to consider cultural heritage to be part of a priority response in terms of providing psychosocial support in the humanitarian agenda during emergencies. ”



AFTERLIFE

VCA training based on ICCROM's FAC methodology in Ambrolauri, Georgia, 2020 © Georgia Red Cross Society

This project has helped train several volunteers in two highly disaster-prone areas, and it stimulated capacity building in the local communities. The Georgia Red Cross Society raised awareness among the key decision-makers and actors around the importance of first aid to cultural heritage in times of crisis. Through this project, ICCROM's VCA assessment tool was modified and adapted to the local context of Georgia, and disseminated to all 39 branches of the Georgia Red Cross Society to identify needs and challenges in the field of cultural heritage. This has led to a wide reach of the programme throughout the country, enabling communities to further adapt the tool within their context.

The outcomes of this project have encouraged other institutions and organizations to request such training workshops in the Western part of Georgia. The widespread awareness has emphasised the importance of establishing first aid to cultural heritage, as an integral part of the country's disaster risk management plan.



A TESTIMONY FROM THE GEORGIA
RED CROSS SOCIETY

I am pleased to hear about the successful implementation of the project Building Cultural Heritage Resilience into the Humanitarian Agenda of Georgia in the disaster-prone areas of our country.

The Georgia Red Cross Society, as the biggest humanitarian organization in Georgia, with the auxiliary role to public authorities through its 39 branches and network of trained volunteers all over the country, should be engaged in building resilience and reducing vulnerability of cultural heritage to disasters.

With the support of ICCROM, the Georgia Red Cross Society carried out a Vulnerability and Capacity Assessment (VCA) focusing on cultural heritage in one of the disaster-prone communities. Based on the VCA, the Georgia Red Cross identified the main risks and vulnerabilities of the cultural heritage.

The VCA analysis and report is one of the best advocacy tools for decision makers at national and international level to address the main challenges and gaps in the field of cultural heritage. The Georgia Red Cross used the VCA tools, focused on vulnerability of cultural heritage carried out by ICCROM, in coordination with the Blue Shield Georgia, in Ambrolauri and Oni Municipalities in 2019.

For the sustainability of the action, the findings and results of the pilot project were shared with the representatives of all 39 branches of the Georgia Red Cross, the local government, and with the local NGOs working in disaster management and cultural heritage fields to be replicated and adapted in the other regions of Georgia.

First aid to cultural heritage task forces have also been established and trained in two targeted locations in Georgia. Now, community leaders and members of the task force are able to meet the needs of cultural heritage during emergencies rapidly and efficiently.

Once again, I would like to express my sincere gratitude towards ICCROM for giving the Georgia Red Cross Society the opportunity to enhance the professional development of one of our representatives, but also for allowing us to further strengthen collaboration between our institutions for the benefit of cultural heritage in Georgia.

I am very much looking forward to further cooperation for building cultural heritage resilience into the humanitarian agenda in Georgia.

Natia Loladze

President

Georgia Red Cross Society

FAISAL JEBER

Director

Gilgamesh Centre for Antiquities and Heritage Protection (NGO)



Faisal pursued his PhD in Geomatics in Malaysia. In March 2015, he co-founded the Gilgamesh Centre for Antiquities and Heritage Protection in Baghdad. Since July 2014, his hometown Mosul suffered heavy destruction to heritage with severe damage to many religious buildings and archaeological sites. He has been involved in multiple heritage restoration projects in Iraq, firmly believing that protecting and restoring cultural heritage will help with the reconciliation of Iraq's communities and national identity, following years of turmoil in the country.

RISK PROFILE OF THE AREA MOSUL, IRAQ

Iraq is vulnerable to **risks of natural hazards**. These risks, along with a **weakened infrastructure** resulting from the recurring wars and conflicts, further affect the functionality of the response framework for disasters. The effects of war have led to **heavy damage to both tangible and intangible cultural heritage**.

Diverse religions, ethnicities and linguistic minorities have existed in Iraq for the last two millennia, including Christian, Islamic and Jewish communities. In the aftermath of the second Iraq war, negative impacts included the persecution of minorities, making it crucial to restore inter-communal harmony and rebuild trust between the different religious and ethnic population groups, in order to revive community resilience.

As the country goes into a **post-conflict rehabilitation** and recovery stage, there is an urgent need to include the risk management of heritage belonging to the minority communities in the ongoing conservation and restoration projects, while ensuring that such efforts are unbiased, and free of any outside pressures. Even though the interest in developing strategies for disaster risk reduction in Iraq has risen, including the drafting of laws related to disasters, concerns for cultural heritage have not been included.



Iraq is prone to natural hazards such as drought, sandstorm, heat waves, floods and desertification, as well as man-made ones.



Recurring conflicts have caused severe loss of the heritage and identity of all religious and ethnic communities in Iraq.



Iraq has faced four decades of wars and conflicts that have affected the functionality of the system to respond to disasters.

REVIVING THE MEMORY OF MOSUL, IRAQ



View of destruction in the city of Mosul, Iraq, 2020 © Faisal Jeber

The project aimed to revive the spirit and identity of Mosul, Iraq, through heritage, by proposing a **heritage walking tour** that encompassed 3000 years of Mosul's history. Spanning 1000 BCE to 1950 CE, the tour included Iraq's racial, religious and cultural diversity. The development of this project was divided into two phases.

In the first phase of the project, the self-guided tour path through the ancient city of Mosul was identified. A group of archaeologists and art historians were consulted to conceive this path that illustrated heritage from the **Assyrian period to modern architecture**. Starting from the Old Bridge of Mosul, also known as the Ancient Bridge, which connects the modern and ancient parts of the city, the tour continued through Al-Meydan area, West of the Tigris river bank and the oldest part of the city that encompasses architecture from the Assyrian, Persian and Ottoman period, passing through Haosh Albaya'a, visiting seven **churches** built in different historical periods, moving to al-Nuri **Mosque** and ending up in the **Jewish Ghetto** situated in the Northwestern part of the city.

The second phase of the project focused on **training local youth as tour guides**, enhancing their knowledge of the history and heritage of Mosul, in collaboration with the organization Noah's Ark for Heritage Resurrection (NAHR). This project was an opportunity for the local community and youth to **reconnect with their history and revive collective memories** of the diverse identities in Iraq, with the aim of promoting a **peaceful coexistence**.



Training



Network and capacity building



Build tourism



Revive identity of communities

IMPACTS AND OUTCOMES

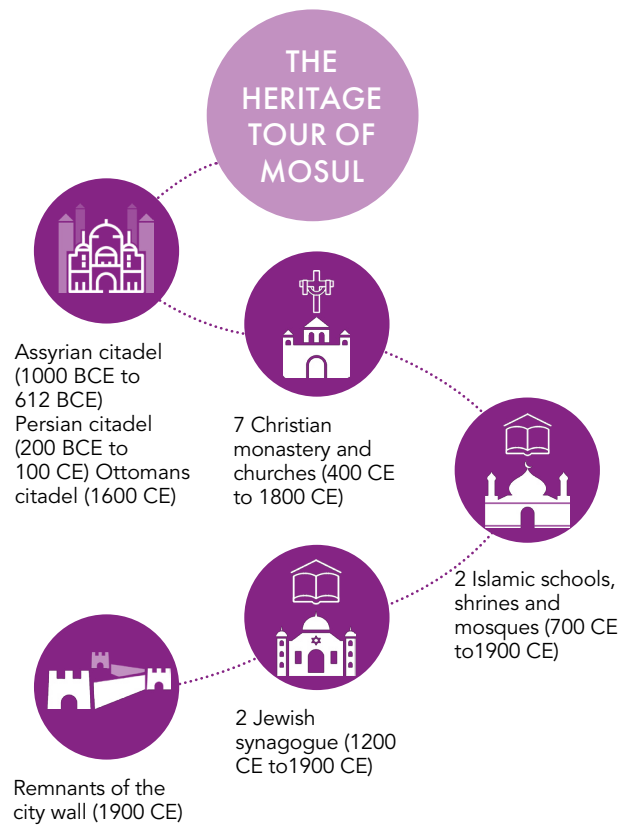
The goal of the project was to revive memories and identity within the local communities of Mosul, in order to contribute to the process of recovery and reconciliation. The project paved the way for **building community resilience** by creating a heritage-based walking tour, **guided by the local youth**. A public seminar was organized in collaboration with local historians, archaeologists and community representatives, in order to underline the conceptual and logistical framework of the walking tour. This encouraged community engagement in a public project, as a step to mitigate future risks regarding the heritage and highlight its significance.

The project not only generated **economic benefits through the tourism sector**, but also educated the locals about their history and heritage. Each of the seven chosen sites with multiple landmarks on this path was equipped with signboards carrying a brief description of the building's history and its cultural significance, in both English and Arabic. This ensured that tourists and locals would be able to take this self-guided tour. These **signboards were painted** on walls of private properties, local houses and offices, in the vicinity of the selected cultural sites. Local designers and painters were recruited to implement the design and theme of the signboards, **involving the local community in the painting process**.

Due to the simplicity and accessibility of this project, inhabitants from different parts of the city, representing different backgrounds and levels of education, were able to understand, acknowledge and **accept the diversity of their neighbourhoods**, recalling memories from their parents and grandparents. This started an inter-connected discourse focusing on the power of community resilience.



Hebrew verses from the Torah on the internal walls of the Sasson Synagogue, Mosul, Iraq, 2012 © Layla Salih



This unique project that captured the essence of the diverse cultural heritage in Mosul also managed to captivate a wider audience, resulting in a high interest from the **local media and press to further promote the walking tour**. This project gained more popularity through social media as it initiated a **dialogue of peaceful coexistence** within the local community through its inclusive approach to the various religions and ethnicities in the country.

// Diversity is an asset that empowers the community – Highlighting our diverse history through heritage should be the first priority for building community resilience. //

PROJECT PARTNERS

- Noah's Ark for Heritage Resurrection (NAHR)
- The Municipality of Mosul



AFTERLIFE

The praying hall in Sasson Synagogue, Mosul, Iraq, 2017
© Layla Salih

The threat posed by the COVID-19 pandemic, the security restrictions enforced, and the local community still in trauma from the aftermath of the conflict were but some of the challenges encountered during the implementation of this project.

To further this initiative of peacebuilding through a heritage walking tour, the afterlife of this project foresees the establishment of a local tourism centre next to al-Nuri Mosque, in partnership with The Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ). This will boost the local economy and contribute to the development of the infrastructure of cultural heritage in the city. This centre will also act as a museum and experiential centre documenting 3000 years of local history. As a public space and community centre, it will also bring locals together and host various cultural activities.

In 2019, the Der Zivile Friedensdienst (ZFD), under GIZ, conducted an intensive tour guide training programme for locals in Kurdistan-Iraq and planned a similar training in Ninewa Plain. This project will be collaborating with ZFD to further its training and integrate the youth in their programme and network, by involving local schools and universities.

Following the successful training of youth in the tourism sector through this project, UPP expressed an interest in implementing a similar training in the Marshlands of Southern Iraq, a UNESCO World Heritage Site.

Lastly, the heritage tour path identified for the project, along with the stories of its implementation, will be documented in the form of a booklet, available to visitors and local communities. The expansion of the tour path is foreseen, in order to include local markets and intangible and movable heritage, as well as to promote local arts and crafts within the local community and among tourists.

MATTHEW DAVID JACOBS

Education Program Manager

US National Park Service

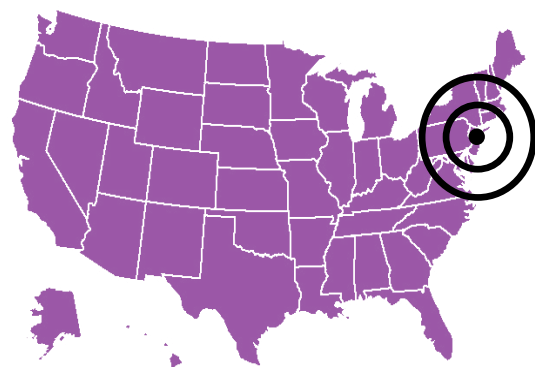


Matthew Jacobs is a heritage conservation practitioner, currently serving as Education Program Manager for the United States National Park Service (NPS) in New York City (NYC). At the NPS, he leads a programme with the New York City Department of Education that is educating a new generation of preservation experts, on their natural and cultural resources. He designs and manages education, training, employment and service opportunities for 400 students at the Stephen T. Mather Building Arts and Craftsmanship High School. Matthew has worked as a historic architect and preservation specialist, leading heritage conservation projects at national and World Heritage sites across the Eastern United States of America.

RISK PROFILE OF THE AREA UNITED STATES OF AMERICA (USA)

Cultural heritage today faces rapidly progressing threats from climate change, civil strife, poor governance and neglect, exposing it to risks. Meanwhile we remain on the verge of mass retirement of professionals, as well as a critical **loss of institutional knowledge and capacity** to address these issues in the USA. The **upcoming youth**, particularly those at the margins of society, will have to face effects of climate change and other disaster risks as a result of current human actions.

To combat existing and future inequalities, as well as day-to-day risks and hazards, greater resilience needs to be encouraged and it is essential to adopt **disaster risk mitigation strategies**. In the USA, the fundamental elements needed to **build youth resilience** are intertwined with those that are most threatened. Culture cannot wait any longer to **cultivate a new generation of heritage practitioners**. Young people need to be re-educated through heritage, enhancing their memory, identity and belonging in order to build capacity that will empower a new generation, giving them the technical skills, knowledge, social and emotional intelligence, and personal resilience needed to face the challenges they have inherited.



Key elements needed to build youth resilience:



Social cohesion



Identity and shared beliefs



Access to resources and basic life

THE RISK TO RESILIENCE (R2R) – BUILDING DISASTER RISK RESILIENCE WITH THE NYC YOUTH



Graffiti on the remains of the Albert Pike statue, Washington DC, USA, 2020 © Rebecca Kennedy

This project adapted ICCROM’s FAC methodology to a **youth development approach**, to address two separate yet intertwined challenges: the ever rising threat to culture and heritage that leads to a loss of identity and belonging, and the empowerment of youth – a currently ignored resource in a community. With the influence and support of the Federal Emergency Management Agency (FEMA), the project developed research and supplemented the nine existing units of the Youth Community Emergency Response Team (CERT) training. This was achieved by **adding three further modules** focusing on first aid to cultural heritage and the contribution of the youth in **disaster risk reduction** and management planning.

This project also supported the ongoing efforts by the NPS to inspire and cultivate a new generation of heritage stewards, advocates and practitioners. The objective of this training was to subject the youth volunteers to the realities of dealing with various kinds of disasters, and equip them with the right tools and methodologies to **build a stronger, resilient community**.

The training focuses on the **local context of the volunteers’ communities**, and an individual and familial level of preparedness for mainstreaming disaster risk reduction and providing humanitarian aid, even before the first responders arrive on site. Through this project the volunteers were trained to **identify, prioritise and salvage items of cultural importance** in times of crises, both tangible and intangible. While the implementation of the training was delayed due to the COVID-19 pandemic, an intensive course was developed in collaboration with the NPS and the New York City Department of Education (NYCDE), to be implemented in 2021. Before the pandemic, a survey was conducted by the partners to ascertain interest, and 15 young participants committed to 30 hours of training.



Training



Network and capacity building



Humanitarian Aid



Family and individual - focused

IMPACTS AND OUTCOMES

The primary outcome of this project, based on the ICCROM's FAC methodology, was the development of an intensive training that would be permanently implemented in FEMA's ongoing Youth CERT training to engage **young people in disaster risk management** for heritage. The modules alternated between phases of educational and theoretical framework training, based on current CERT standards on humanitarian aid post-disasters. **Simulation exercises** encouraged the young participants to work in teams and learn about working under pressure and self-care.

Since the training was tailored to the youth community of NYC, the young participants were guided to focus on developing a disaster risk management and **emergency evacuation plan for their own families**. The participants also had to consider integrating first aid to cultural heritage in their preparedness plan. This was facilitated by encouraging them to record family histories, create family trees, archive photos and videos into a digital cloud, create an **inventory of tangible heritage and family heirlooms**, and track family movements on a map.



Teams of young responders in every community to be trained in providing humanitarian aid, salvaging cultural heritage, and building capacity for a resilient community.



2 major actors and stakeholders from different sectors of disaster risk management, highly involved in the project development.



3 modules, based on ICCROM's FAC methodologies, added to the CERT training for youth empowerment.

“ If we do not want heritage to have to wait, we cannot wait to train and engage today's youth. ”

The training also provided education in dealing with **psychological trauma to mitigate risk reduction** in an emergency. Each module was based on situation analysis and damage assessment, as well as security and stabilisation. While the programme centred on training young volunteers to act as **immediate responders**, the course was developed to care for their psychological needs. After the implementation of the course, discussions took place regarding potential future collaborations with FEMA, around making the training available for broader use by other CERT/Teen CERT groups. This would facilitate countrywide, **community-based capacity building** in the field of disaster risk management.



Youth in training, USA, 2020 © Rebecca Kennedy

PROJECT PARTNERS

- NYC Department of Education
- National Park Service



AFTERLIFE

Youth training simulation in NYC, USA, 2020 © Matthew Jacobs

When disasters destroy heritage, they destroy part of our humanity and the things that bring people together, creating social cohesion and community understanding. With this integrated training, developed under the CERT framework, students gained knowledge in the technical, philosophical and safety aspects of heritage conservation. The success of this course highlighted the need to further equip the youth with the skills and knowledge needed to respond to natural and man-made hazards, so that in the event of a complex emergency they could ensure and promote the safety and security within their own families, communities and heritage. In April 2021, FEMA's CERT will implement the train-the-trainer course, preparing the mentors for future training activities of this project.

By Summer 2021, a full CERT training with the additional module on cultural heritage and disaster risk management will be implemented. Additionally, a module that includes and emphasises the role of heritage in building resilience is being developed for the orientation of NPS summer interns. The training delivery will bring together a wide group of local, state and federal disaster risk management actors. Each of the 12 units of the training will require a disaster risk management or humanitarian professional to teach in the course. The development and initial planning for this training have helped strengthen a connection between the NPS and FEMA in NYC.

Furthermore, the Science and Resilience Institute of Jamaica Bay, NYC, has shown interest in developing a college-level field course for interdisciplinary students within the City University of New York network, in order to collect data on community exposure to multiple climate-related hazards, for development projects and policies that promote resilience.

REPAUL KANJI

Research Scientist and Programme Manager

Gujarat Institute of Disaster Management (GIDM)



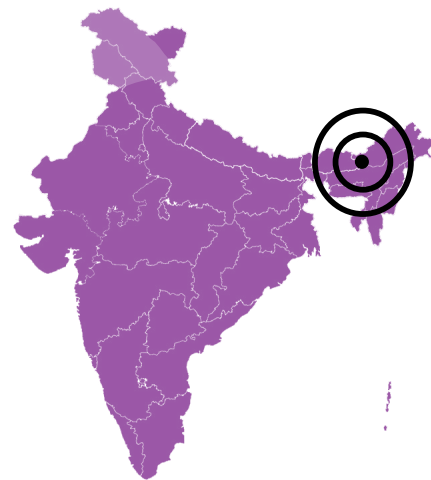
A computer scientist at heart and a disaster risk management professional, Repaul Kanji works at the Gujarat Institute of Disaster Management as a Research Scientist. He is associated as a 'Young Scientist' with the Integrated Research on Disaster Risk (IRDR), a trans-disciplinary research platform of the International Science Council (ISC) and United Nations Office for Disaster Risk Reduction (UNDRR). He is also the co-founder of the national platform of Youth and Young Professionals of India (YYP), known as the Confederation of Risk Reduction Professionals (CRRP), working in disaster risk management and climate change adaptation. He has a social entrepreneurial venture entitled Risk & Resilience Institute that works at the confluence of research and practice.

RISK PROFILE OF THE AREA ASSAM, INDIA

Indigenous traditions and practices in the Indian subcontinent have always been directed towards sustainable development, reduction of vulnerabilities, and, thereby, reduction of disaster risks. However, the contemporary interpretation of such community-based **disaster risk management practices overlooks the human dimension** in cultural heritage.

The Northeastern region of India, particularly the state of Assam, suffers from cyclic floods and in some ways, coping with this constant hazard has become a way of life. Assam is known to be a cultural hotspot with a rich transboundary history that needs to be re-assessed and documented, especially in times of crisis, where certain legislations pertaining to heritage and identity have fuelled **inter- and intra-community disputes**.

The National Disaster Management Act, Policy and Plan of India, places extreme importance on adopting and practising **community-based disaster risk management (CBDRM)** approaches. However, its interpretation is immensely limited to being used only for enhancing capacities of disaster response. It was therefore deemed necessary to direct decision makers in the government, along with young professionals working in disaster risk management or **climate change adaptation**, to the multifaceted advantages of CBDRM.



Frequented by hydro-meteorological hazards, stories of disaster risk reduction often go unheard and undocumented.



Communities in the Northeastern region tap into their traditional knowledge to construct houses called *chang ghar* to save livestock and food grains from the flood.



To reduce risks, communities of rural Bengal blow their conch shells as an early warning to impending cyclones.

RE-INVENTING COMMUNITY-BASED DISASTER RISK MANAGEMENT IN INDIA



The style of documentation of cases needs to be re-thought so that the learnings are not restricted to a certain section of society only, Guwahati, India, 2020 © Repaul Kanji

In India, there is an evident lapse in the understanding of how cultural heritage and disaster risk management can be integrated. With a pre-established network of young professionals and NGOs, the project aimed to incorporate cultural heritage in the present community-based **disaster risk management** approaches through the development of a handbook that tackled the incorporation of cultural heritage into the contemporary approaches of community-based disaster risk management.

The handbook addressed the misconceptions surrounding cultural heritage in order to inspire and motivate readers to engage in community-based disaster risk management, explaining how it is embedded within their collective cultural consciousness. This was achieved following multiple discussions and establishment of networks with the Confederation of Risk Reduction Professionals (CRRP) and Risk & Resilience Institute (RRI). A total of 23 members from the Youth and Young Professionals of India (YYP) were brought in to leverage a network in Assam and be trained in basic methodologies of disaster risk management of cultural heritage. The disaster risk reduction professionals in the team oriented other members from diverse backgrounds in the fundamentals of disaster risk management. **Multiple table-top exercises, e-meets and interviews** helped develop a narrative and theme for the handbook, which focused on community empowerment. Further research on disaster risk management was carried out based on local stories, which inspired the **interactive sketch-based story** in the handbook.

ICCROM's participatory game for enhancing disaster risk governance, *inSIGHT*, was used to implement a workshop called Talk Your Way, that engaged with the youth community in Guwahati, India. This activity was developed as a way to engage with communities where mobility and physical meet-and-greets are restricted. The disaster risk reduction professionals in the team developed a framework for capacity building based on the method and outcomes of the exercise.



Handbook on integrating cultural heritage in disaster risk management



Digital documentation



Training



Network and capacity building

IMPACTS AND OUTCOMES

Primary discussions and team-building exercises **empowered community engagement** and capacity building among the participants. Recognising that outbreaks and other unforeseen difficulties might occur due to the COVID-19 pandemic, this project developed a **guide to engagement** for disaster risk management in times of crises and pandemics, in the form of two handbooks.

The first handbook focused on the compilation of the stories of resilience, displayed using three relatable characters given common Northeastern names: Keneath, a doctoral student with a bias that science and technology is the answer to all problems; Lakhimi, a social worker and researcher who is well aware of the Assamese context; and Jibon, an entrepreneur with liberal ideologies. It was a unique way of representing a lesser-known community, their intrinsic activities and their response to community-based disaster risk management, while reaching a larger audience. The development of the handbook was in itself a procedural capacity building among team members, which had to be captured. The handbook was launched at the Understanding Risk Forum in 2020.

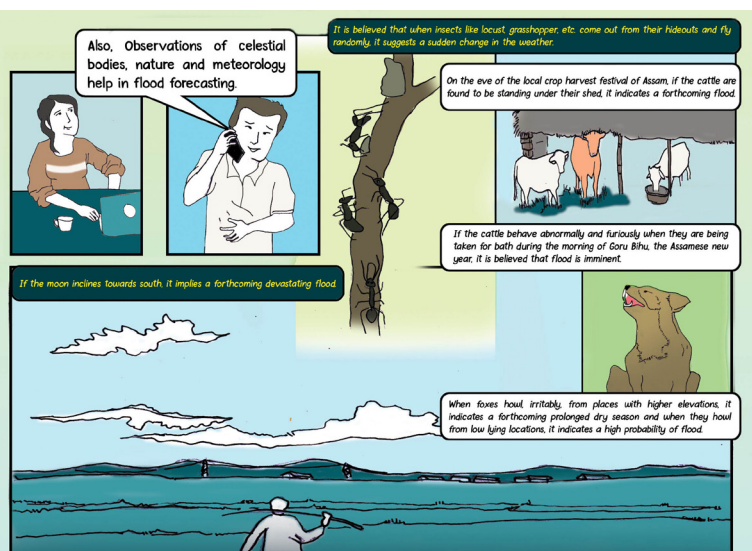
The second handbook was built on a modified version of ICCROM's resource tool, *inSIGHT*. It was called Talk Your Way and it aimed to empower the community to identify risks and their root causes, and design a strategy to find **context-specific solutions** in times of emergencies.

In addition to the handbook, two videos were created: one documenting the journey of the



Cultural heritage is not merely ancient sites and precincts, it is also the collective cultural consciousness of a community.

participants, and the other depicting the chosen stories of resilience. The project was able to cater to the objective, affirming that anyone can engage in community-based disaster risk management because it is intrinsic to our ways of life, knowledge and society.



Mili-Juli is a compilation of stories from Assam about the curious ways of resilient lifestyle, 2020 © Repaul Kanji

PROJECT PARTNERS

- Confederation of Risk Reduction Professionals (CRRP)
- Risk & Resilience Institute (RRI)
- Ambagan Girls' School, Ambagan
- Assam Cooperative Society, North Lakhimpur
- Ayang Trust (NGO), Kulamua
- Chandubi Jungle Camp, Chandubi
- Chandubi Jungle Resort, Chandubi
- Dihing Dohutia Mes Middle School, Kakopathar
- Royal Global University, Barpeta
- Upendra Nath Rabha, Community leader of Amguripara



AFTERLIFE

The community of youth and young professionals can bring about the much needed change towards designing risk-informed strategies to avert disasters like this, Majuli, India, 2019 © Ridip Borah/Alamy

The handbook developed through this project was the first step taken to raise awareness on how the cultural consciousness of a community can be applied in the pursuit of a resilient, sustainable development. Initial positive feedback encouraged the expansion of this project to incorporate multiple other activities.

Through this project, the RRI is reaching out to the vulnerable communities in some regions of Assam, Northeast India, to help them utilise their indigenous skills and knowledge to develop solutions to the risks they face.

Given that cultural heritage is an indispensable tool for building disaster resilience, a session has been permanently incorporated into training programmes for risk-informed urban planning. Furthermore, the Gujarat Institute of Disaster Management will be launching a two-credit course for universities on disaster risk management and the importance of cultural heritage, in collaboration with ICCROM. Additionally, a series of webinars will be conducted at established institutes, such as the Indian Institute of Technology (IIT) Roorkee, to motivate a wider audience to consider community-based disaster risk management as a fundamental tool to build resilience through sustainable development, with culture at its core.

In the aftermath of the super cyclone Amphan, the CRRP came together with relevant stakeholders and developed a situational analysis report on the loss of cultural heritage, which was made accessible to organizations involved in humanitarian response. This was discussed in one of the U-INSPIRE Alliance webinars: Global Platform of Youth and Young Professionals in Disaster Risk Management and Climate Change Adaptation.

A website will be created based on the experiences and outcomes of this project, to promote a community-based disaster risk management approach involving cultural heritage. Furthermore, when accepted, an article will be published in the Global Assessment Report 2022 regarding the implementation of ICCROM's resource tool *inSIGHT*, adapted to the context of Assam.



For the handbook

জান-জানি



COMMUNITY-BASED

DISASTER RISK MANAGEMENT

WAYS OF LIFE : LESSER KNOWN STORIES FROM ASSAM

Culture can be described as an entire spectrum of social behaviour and conventions evident in human societies. It encompasses the knowledge, beliefs, arts, laws, customs, capabilities and habits of individuals accumulated over generations through the learning processes of enculturation and socialisation which, with time, become core parts of individual identities.

From the earliest days of human history, civilisations have been shaped by disasters and, adhering to Darwin's principle of adaptability, humans have learnt to live with them. The learning involved in the process is the accumulation of traditional knowledge, indigenous practices and the ways of life of a community that have been carried out for years. Thus, when we talk about management of disaster risk at community level, we do not refer to anything Martian; it is something that people and communities have been doing in their own ways for ages and Community Based Disaster Risk Management (CBDRM) is inherently engraved within the very consciousness of a community.

Managing disaster risk is an inherent quality of almost all communities. There is a visible need to gather these pursuits and represent them in an appealing way so that they may inspire and motivate the public at large to take up similar activities. These endeavours have the capacity to become sensationally popular, as they don't require explicit technical or external interventions.

Accordingly, the project on Reinventing the Spirit of Community-Based Disaster Risk Management, that came out in the form of a handbook named *Mili Juli*, is a consortium of "stories of resilience" that the local communities understand – communities from Assam. Assam is a state in Northeastern India, situated in the Himalayas, and is a fine example of a place where prevailing and traditional disaster risk management systems have evolved through a long, assimilative process since time immemorial. The project was executed by a group of young, aspiring professionals and was guided by professionals coming from different backgrounds and sectors. Hence, it would not be out of place to opine that the project served as a procedural capacity building initiative for the people involved and, gave them experience of interconnecting the postulates of Disaster Risk Management (DRM) with long-established customary practices.

We hope that *Mili Juli* will highlight and underline the lesser-known traditional stories of disaster resilience, bring them onto the world stage, and inspire an entire cadre of disaster risk managers to explore traditional competencies for tackling modern disasters.

Ankur Srivastava

Co-Founder and Director,
Risk & Resilience Institute

EVA LILIA MARTÍNEZ ORDÓÑEZ

Chief of Cultural Heritage

The Honduran Institute of Anthropology and History (IHAH)



Eva is a Honduran archaeologist, university professor, and civil servant. She has been working in the field of cultural heritage since 2007, as chief of cultural heritage at the Honduran Institute of Anthropology and History (IHAH), and as a private consultant and lecturer. Her professional experience has broadened her academic understanding of archaeology and anthropology in terms of what cultural heritage means today. Eva plays an active role in inter- and multi-disciplinary working groups across several sectors.

RISK PROFILE OF THE AREA TEGUCIGALPA, HONDURAS

History demonstrates that cultural heritage, while fragile, is an essential aspect of the identity of human beings. Honduras has witnessed many disasters over the years that have deeply impacted its cultural properties and its communities. However, the country falls short in including **national disaster risk reduction** strategies and policies within its response framework.

When crises occur, institutions react without coordination or established protocols, leading to further conflict, such as the civil uprising movement in the capital of Honduras, Tegucigalpa. The Honduran Institute of Anthropology and History (IHAH) is in charge of the protection and preservation of Honduran cultural heritage, in **cooperation with the military and other national law enforcement agencies**. However, in terms of response, the coordination has been observed to be sporadic and non-systematic. While IHAH focuses on collaborations with governmental agencies, the need to include civil society actors and stakeholders in a first responder task force, such as the Citizens Commission of the Central District Historic Centre, has emerged. This would ensure the **strengthening of community capacities and building resilience**.



Honduras has witnessed many disasters over the years that have deeply impacted its cultural properties, as well as communities.



During the onset of civil uprising in the capital, several emblematic buildings located in the historic centre were unknowingly set on fire by the protesters, resulting in a huge loss of cultural heritage.



All actors and stakeholders identified for the task force are from governmental institutions related to cultural heritage, leading to a one-sided response.

BUILDING A FIRST AID TO CULTURAL HERITAGE TASK FORCE IN HONDURAS



Screenshot of a webinar session during the training programme, 2020 © Ministry of Culture of Perú

A training workshop was proposed to consolidate a multi-institutional, inter-governmental and community-integrated team of cultural first aiders. The project advocated for the cultural heritage sector to be inserted into the national emergency management system to achieve two major goals: **incorporate disaster risk management to emergency preparedness** plans in the various cultural institutions in Honduras, managed by IHAH, and **promote inter-institutional collaborations through capacity building programs** aimed at encouraging a risk management perspective to cultural heritage.

The first step taken in this project, was to **create a task force** that was able to provide first aid to

cultural heritage. This task force was to be composed by the police, through their recently formed cultural heritage protection unit; the military, through the Museum of Military History; civil society stakeholders such as the Permanent Contingency Commission of Honduras and the Honduran Commission for International Humanitarian Law, represented by the Red Cross; and other cultural heritage specialists.

Following the creation of the task force, a training workshop was conducted to build capacity among the 21 participants and representatives from the above mentioned institutions, covering **concepts of disaster risk management and first aid to cultural heritage**. The training workshop was divided into three two-day sessions, which introduced the participants to the methodologies for providing a coordinated and **integrated response**, as well as field terminology to strengthen intercommunication. The training workshop provided the space to establish synergies between different actors involved in the protection and safeguarding of cultural heritage, both directly and indirectly.



Training



Network and capacity building



Community engagement



Integrate disaster risk management in the legal framework

IMPACTS AND OUTCOMES

For the first time in Honduras, this one of a kind, inter-connected and inter-sectorial training workshop on the safeguard of cultural heritage in times of crises was implemented. This led to the establishment of a task force of cultural first aiders, which included participants from humanitarian, cultural sector and civil protection backgrounds, ensuring a highly integrated and coordinated response for future emergencies.

Participants were trained to conduct **risk assessment on vulnerable heritage**. To further understand the process, a detailed assessment, based on the 'before and during' phases of the disaster risk management cycle was implemented on Antigua Casa Presidencial, an important heritage site in the historic centre of Tegucigalpa. The updated plan, implementing further **preventive measures**, proved to be extremely useful in the safeguarding of the building when hurricane Iota struck Honduras in November 2020. The process of detailing these plans also helped enhance the **coping capacity** of the other institutions involved in the project.

The participation of Permanent Contingency Commission (COPECO) proved crucial to the incorporation of cultural heritage into existing national emergency management systems in Honduras. Overall, the participants evaluated the course positively and expressed a high interest in expanding the network of this first aid to cultural heritage task force throughout the country.



1 first aid to cultural heritage tasks force created, incorporating intergovernmental institutions and community.



21 participants from varied backgrounds trained in cultural heritage and disaster risk management.



1 cultural heritage site in Tegucigalpa get revised disaster risk management to increase coping capacities.



1 joint capacity building project proposed between Honduras and Guatemala.

PROJECT PARTNERS

- Permanent Contingency Commission (COPECO)
- Ministry of Defence
- Ministry of Protection
- Citizens Commission of the Central District Historic Centre
- Ministry of Foreign Affairs
- Honduran National Autonomous University (UNAH)
- Honduran Institute of Anthropology and History (IHAH)
- Honduran Commission for International Humanitarian Law (CHDIH)
- Red Cross, Colectivo (Re.H)



El Puente, Archaeological Park, Honduras 2020
© Honduran Institute of Anthropology and History

“ I was able to include local communities and humanitarian agencies within the field of cultural heritage – a missing piece in the puzzle of the disaster risk management framework. ”



AFTERLIFE

Maya Site of Copan (World Heritage Site) post hurricane Iota, Honduras, 2020 © Honduran Institute of Anthropology and History

During the training workshop, the participants realised that the limited coordination between institutions, various disaster risk management actors and stakeholders, along with outdated risk management strategies, could be considered a hazard to cultural heritage. From an institutional standpoint, this training workshop, particularly within the context in which it was held, prompted the need of cultural heritage as a priority sector in the disaster risk management framework.

The training workshop accomplished an inter-institutional collaboration through capacity building programmes, promoting risk management for cultural heritage. Steps to incorporate cultural heritage in the existing national emergency management system, SINAGER: National Risk Management System, have been taken.

The cultural first aiders expressed an interest in furthering the unique training put forth by this project. IHAH has agreed to provide sustainability to this capacity building programme continuing the initiative in the future.

The high interest received for this project resulted in an important alliance being forged in order to implement of a joint training activity between Honduras and Guatemala. This will result in the strengthening of the network of a trained task force that enhances the coping capacities of the region.

Furthermore, the Keepers of Cultural Resources project, recently approved within the funds by Cultural Antiquities Task Force, U.S. State Department (CAFT), in collaboration with IHAH, will train, over the next two years, over 150 stakeholders from indigenous and civil society groups, on the integration of a disaster risk management perspective to cultural heritage.

ALESSIA STROZZI

Conservation Officer

Soprintendenza Archeologia, Belle Arti e Paesaggio delle Marche,
Ministry of Cultural Heritage



Alessia works as a conservation officer for the Soprintendenza of the Marche region, and is responsible for the Education and Research Department. She was a consultant at ICCROM and for the Rara Books Project in the Hertziana Library, Max-Planck Institute, Rome. Alessia holds an MSc in Paper and Book Conservation, and studied International and European Disaster Law. She took part in a research project on the Italian Civil Protection on behalf of the International Federation of Red Cross (IFRC). As a Red Cross volunteer since 2001, she participated in Civil Protection exercises and helped people in emergencies. She also participated in the recovery of cultural heritage affected by the earthquakes that took place in Emilia-Romagna and Central Italy.

RISK PROFILE OF THE AREA MARCHE, ITALY

Italy is highly exposed to multiple natural hazards, including volcanic eruptions, earthquakes, landslides, flash floods and forest fires. Over the last 1000 years, the country has been affected by over **3000 earthquakes of medium to high intensity**, between 4.8 and 6.9 magnitude on the Richter scale. Italy is also facing an alarming rate of increase in disasters and climate change, leading to a **high number of casualties, displacement of people, loss of livelihood and loss of cultural heritage**³, along with the identity of the community.

The 2016 earthquake in Central Italy shook the country to its core. It spread across the borders of the Umbria, Lazio, Abruzzo and Marche regions, causing an impact on life, as well as cultural heritage, which held the community's memory and identity.

Although Italy has **cultural heritage embedded in the framework of the National Civil Protection**, there is a need to enhance preparedness for disasters. A team of cultural heritage professionals who can act as first responders would facilitate cooperation between cultural heritage institutions and emergency responders.



Following the 2016 earthquake, 952 immovable cultural heritage sites were secured, 20254 movable objects were rescued along with 9780 books, 4623 linear meters of archival books.



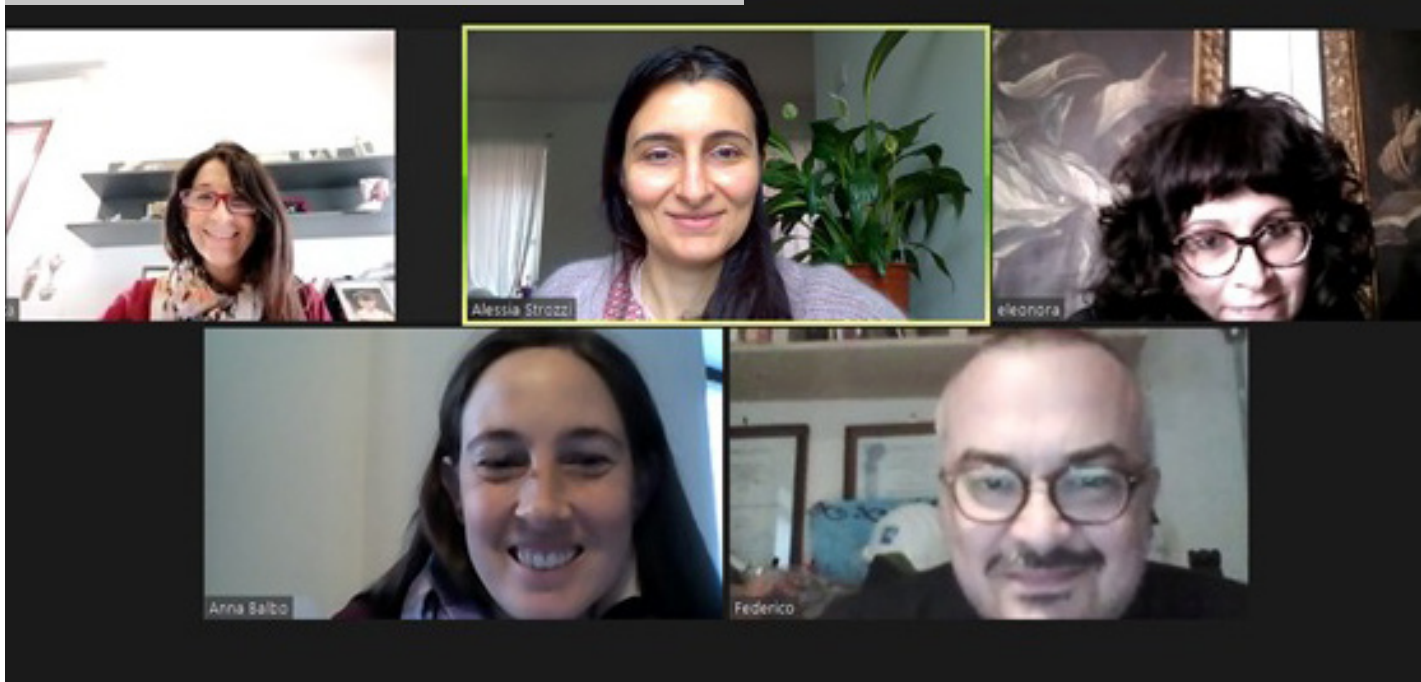
Alarming rate of increase in disasters and climate change leading to a high number of casualties.



There is a need to develop training for cultural heritage professionals to act as first responders in rescuing heritage in times of crisis.

³ <http://www.protezionecivile.gov.it/documents/20182/823803/Documento%2Bsulla%2BValutazione%2Bnazionale%2Bdei%2Brischi/57f337fd-a421-4cb0-b04c-234b61997a2f>

PREPARING CULTURAL FIRST AIDERS TEAMS IN CULTURAL INSTITUTIONS



Online training webinar for building capacity in Marche, Italy, 2020 © Alessia Strozzi

This project aimed to prepare a team of heritage **professionals to act as first responders to cultural heritage in times of crisis**, and facilitate rescue operations with the cultural heritage emergency responders. The training was based on the principles and methodologies taught during the *Culture Cannot Wait* training component. The project used the example of Marche, a region in Central Italy affected by the earthquake in 2016, as a case study. The professionals were trained to **work with cultural institutions and National Civil Protection**, recognising the existing framework while working in synergy. The participants of this training project were equipped with the knowledge and skills required for a team to prepare an emergency plan in their respective cultural institutions.



Training



Network and capacity building



Translation of emergency evacuation toolkit



Create booklet on cultural heritage in disaster risk management

The holistic goal of this project was to **raise awareness** of the preparedness and the importance of cultural heritage for the communities, while building capacity within communities and in the relevant cultural institutions to respond in an emergency. The project devised an intensive three-day online course, followed by a practical emergency simulation exercise. The workshop successfully trained 11 volunteers from different backgrounds, while sharing a step-by-step procedure on the process of performing accurate damage risk assessment, salvage of cultural heritage, and its **integration with the community-based humanitarian** fundamentals in a disaster risk management plan. Each lecture was followed by group activities and exercises, encouraging participants from diverse backgrounds to work together in a coordinated manner. The project highlighted the need and importance of resilience in risk reduction planning, and the necessity of an integrated approach that includes **peacebuilding and humanitarian aid within Italy's technical framework for the emergency rescue of cultural heritage**.

IMPACTS AND OUTCOMES

The course trained 11 participants from 20 institutions spanning public, private, cultural and humanitarian sectors, as well as the religious Catholic institutions. Based on ICCROM's FAC methodology, the course promoted comprehensive disaster risk management across territories and backgrounds. This training introduced the term '**community resilience**' within a disaster risk management plan to improve the identification of cultural heritage on-site and its **salvage during an emergency**. The group work and simulations that took place throughout the course focused on developing capacities, and providing local disaster risk reduction solutions for cultural heritage through community engagement.

Intricate exercises and activities of the training promoted inter-sectorial exchanges of best practices of coordination and cooperation, among the current stakeholders and the future first responders. This **strong network of stakeholders** encouraged the mainstreaming of cultural heritage in the field of disaster risk management. Furthermore, it expanded and strengthened ICCROM's FAR network of cultural first aiders across the world.

The project also produced an Italian translation of *Endangered Heritage: Emergency Evacuation of Heritage Collections*, produced by UNESCO and ICCROM in 2016, with the specific aim of having an **easy-to-follow tool for the evacuation of collections** in case of an emergency, in their local language. The project has also produced a booklet on how cultural heritage is embedded into the Italian Civil Protection System.



11 participants trained from different backgrounds to act as cultural first aiders in times of crisis.



20 institutions involved in the project.



Endangered Heritage: Emergency Evacuation of Heritage Collections translated into Italian.



1 booklet on how cultural heritage is embedded into the Italian Civil Protection System.

“ We need to focus on preparedness in order to build resilience. ”



Poster for the training activity implemented © Alessia Strozzi



PROJECT PARTNERS

- Soprintendenza Archeologia, Belle Arti e Paesaggio delle Marche
- ICOM Italy
- Carabinieri, Nucleo Tutela Patrimonio Culturale (TPC)
- Institute for Immaterial Heritage

Church of Saint Peter 'a Coppito', L'Aquila 2018 © Elham Abdolmohammad Arab



AFTERLIFE

Aftermath of earthquake in Amatrice, Italy, 2020 © Corpo Nazionale dei Vigili del Fuoco

This training project has been a huge success, despite the challenges faced along the way due to the COVID-19 pandemic. The project has expanded to incorporate a second phase that started in November 2020. Out of the 11 trained professionals and volunteers, four participants will be mentored to prepare a team of cultural heritage professionals that will develop a preparedness and response plan, to be used in the case of an emergency.

The course was positively covered by multiple local mass media. After training, with positive feedback and evaluation from the participants and stakeholders involved, the implementation of further such training programmes in other regions of Italy was requested.



THE COOPERATION BETWEEN THE ITALIAN

NATIONAL CIVIL PROTECTION SERVICE AND

ICCROM IN AN INTERNATIONAL TRAINING. A NEW STEP
TOWARDS A MORE EFFECTIVE SAFEGUARD OF CULTURAL
HERITAGE IN EMERGENCY.

The increasing exposure of cultural heritage assets to natural and man-made hazards, and the experience gained in recent emergencies and projects such as PROMEDHE¹ and PROCULTHER², have confirmed the importance of a coordinated approach to ensure comprehensive and effective disaster risk management (DRM) at national and international level to enhance the resilience of communities at risk and to reduce vulnerability of cultural heritage to disasters. The development of regulatory systems and the adoption of operating tools to better plan, manage and minimise the effects of adverse events that could irrevocably hit the inestimable value of cultural heritage are crucial. At the same time, the validity of these tools must be guaranteed by installing adequate capacity building processes, tested during civil protection exercises where exchanges of experiences and practices are ensured.

In this sense, the 8th International Course on First Aid to Cultural Heritage in Times of Crisis was a further resounding opportunity for the Italian Civil Protection Department (DPC) to coordinate actions with ICCROM to internationally support and advocate for increased expertise, and shared experiences and knowledge in the field of cultural heritage protection.

The Italian National Civil Protection Service, represented by DPC, the Ministry of Cultural Heritage and Activities and Tourism (MiBACT), National Fire Brigade Corps, and Carabinieri, gave solid support to the course through participation in pre-course meetings, in order to define the required content of the lectures and the operative details of the final exercise. Lectures about the activation of the Italian civil protection system for safeguarding cultural heritage were held in Rome, and on-site presentations and study visits were held in the city of Norcia (PG) to examine the real case study of the emergency management of cultural heritage during the earthquake that struck Central Italy.

Concrete support was also given by the Italian team to the full-scale exercise, which was a good opportunity to show how the Italian Di.COMA.C (Command and Coordination Centre) protects cultural heritage in an emergency, namely how the “Italian Safeguarding Cultural Heritage Cell” (Funzione in Italian) operates under the responsibility of the Italian DPC and MiBACT. During the course of the exercise, the coordination cell managed the response operations, distributed maps and delivered instructions, coordinated team leaders, and supplied material. Finally, the conclusive brainstorming, involving actors with different backgrounds and skills from the cultural heritage and the civil protection side, proved the perfect occasion to foster the international definition of strategies that can serve to sensitise and structurally reinforce institutional and community capacities to include the holistic protection of cultural heritage at risk of disaster in all phases of DRM. It also provided an opportunity to learn more about other methodologies and experiences available in other countries and institutions.

To this end, the course highlighted how essential it is to reinforce synergies among relevant actors at international level, so as to guarantee a fruitful capitalisation of existing best practices and lessons learnt whose scaling up can make our capacities more efficient in preventing and reducing risk of disasters related to cultural heritage assets, as well as being helpful in the identification of common methodologies and standard operating procedures to address their protection in an emergency in a comprehensive and universally recognised way.

In this sense, the 8th International Course on First Aid to Cultural Heritage in Times of Crisis resulted in a good training opportunity to build capacities and make disaster operators aware of the importance of preserving cultural heritage from the risk of disaster. Moreover, it was an excellent space in which to sustain and advocate for a constructive and operational dialogue among relevant civil protection and cultural heritage actors worldwide, building on the strengths of both communities to safeguard cultural heritage in emergencies in a more effective and coordinated way.

Italian Presidency of the Council of Ministers | Civil Protection Department

1 The project PROMEDHE, co-founded by the European Commission Directorate-General for European Civil Protection and Humanitarian Aid Operations (DG ECHO), aims to reinforce capacities and strengthen cooperation between civil protection and cultural heritage authorities of Cyprus, Israel, Italy, Jordan, Palestine, and other EU member states to optimize their response to disaster. For more details see: <http://www.montesca.eu/promedhe/>

2 The project PROCULTHER, co-founded by the DG ECHO, within the framework of the Union Civil Protection Mechanism (UCPM), aims to contribute to develop the capacities of UCPM Participating States to protect cultural heritage by establishing a UCPM-driven interdisciplinary capacity for the safeguard of cultural heritage in emergency based on the definition of a European common methodology and technical Standard Operating Procedures (SOPs) in this field. For more details see: <https://www.proculther.eu/>

MEGHNA GOYAL

Assistant Manager Humanitarian Operations

Save the Children, India



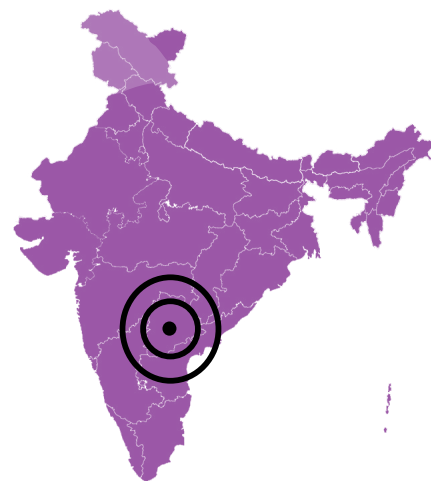
Meghna is presently working with the humanitarian team of Save the Children, India. She provides surge support during emergencies and works on preparedness and capacity building programmes during peacetime. She is currently responding to the COVID-19 crisis and working with the Rohingya refugees in India to document their cultural heritage. Her work with marginalised communities has led her to explore the connection between humanitarian relief and intangible heritage. She is a trained Cultural First Aider from ICCROM. Prior to this, Meghna worked at The Energy and Resources Institute (TERI) on Climate Change and Education for Sustainable Development. She has specialised in mathematics and disaster management.

RISK PROFILE OF A COMMUNITY ROHINGYAS IN INDIA

The Rohingya community has been displaced due to the violent conflict in Myanmar. This has forced over a million people to flee, in successive waves, to neighbouring countries such as India, Bangladesh, Thailand and Malaysia, as well as other parts of South and Southeast Asia. Escaping threats to personal security and abuses, they are **battling the daily challenges of life** in the closely packed, unsanitary and tightly monitored refugee settlements on the fringes of urban areas in India.

In August 2017, escalated violence against Rohingyas triggered a mass scale exodus of Rohingya children, women and men. By December, over 700,000 Rohingya people including at least 370,000 children became refugees. In humanitarian crises such as this, not only do **communities lose their lives and homes**, but also their identities and cultures.

The need to create a space and platform for the Rohingya refugees in India to **document, practice, perform, and transmit skills and knowledge of their intangible cultural heritage to their future generations**, has been highlighted.



There are over 40,000 Rohingya refugees in India.



Over 500 Rohingya families in reside Hyderabad.



Children between 0-10 years of age have no memory of their home in Myanmar.

MEMORIES OF ARAKAN - TRANSMITTING THE ROHINGYA CULTURE ACROSS GENERATIONS



Rohingya youth undergoing a film making workshop in Hyderabad, India, 2020 © Save the Children India

The primary objective of this project was to **document and archive**, in a short video, the **traditional intangible cultural wealth**, such as music, performing arts, language and culinary skills of the Rohingya community, currently based in Hyderabad, India. The young community members were mobilised to discuss and **identify community-based cultural heritage**, list intangible heritage independently, while being supported by the project facilitators, to comprehend their understanding of their culture and identity. The deep involvement, interest and insistence of the community youth and children was the highlight of this exercise.



Training



Network and capacity building



Humanitarian Aid



Digital documentation

As a part of this project, the **Rohingya language**, which was classified as a spoken only dialect until 2019, was identified as a cultural element **to revive and transmit to the younger generation** by providing the necessary tools and instruments that were lacking in the community. During the interview phase of the project, other members of the community also expressed their desire to learn their language and script, which had been discontinued in schools due to the violent conflict, and was only used while communicating privately within the community. A community space was provided by Save the Children, India, where classes could be held by community members, in order to provide higher education to their youth and promote their cultural identity. Although, this activity was postponed due to the COVID-19 pandemic and restrictions on mass gatherings, the project continued to **run on an alternate digital platform** where 10 young professionals were equipped with filmmaking skills to spread awareness and communicate with the world using digital platforms such as YouTube, which is currently a popular medium of content sharing within the community.

IMPACTS AND OUTCOMES

Save the Children India has been working with the Rohingya refugee community on various development and humanitarian aid programmes that include education, sanitation, nutrition and psychosocial counselling. While these activities were designed and implemented as part of their livelihoods, they were not a part of their traditional knowledge or culture. This project aimed to conduct **skill-based training programmes** familiar to the Rohingya community, such as bangle making and bamboo weaving, using **locally available raw materials**. With the community's indigenous knowledge at risk of being forgotten or discontinued due to migration from their homes, it was deemed necessary to share it through stories of resilience.

Prior to the project, the majority of the community members were unaware that the Rohingya language has its own script. To support their interest in studying, the organization printed 200 books for distribution among the community, **focusing on the nuances of the linguistic resources**. The classes for this study were held via telephone or face-to-face training in small groups, due to the restrictions on mass gathering resulting from the COVID-19 pandemic. Once lifted, Save the Children India plans on making their community centre available for in-person classes.

The 15-minute feature film **Memories of Arakan** captures some of the tangible and intangible aspects of their culture, identity and heritage. The filming process initiated a meaningful dialogue among the children and communities about their identity, culture and belonging to their homeland. Children who grew up in India listening to Bollywood music are now interested in traditional



Rohingya artisan creating traditional baskets and rain shields using bamboo weaving techniques, India, 2020 © Save the Children India



1 Documentary film produced.



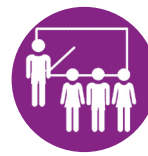
5 Short films developed.



200 Rohingya language textbooks printed.



FAC training to those involved.



10 youths trained in methodology of using a digital tool to spread awareness.



50 locals learned about their culture.



We often target the body, mind and the pockets during our humanitarian interventions but forget the hurt hearts, which need the most support and healing.



Rohingya music. One of the bigger impacts that this film had was on the children, stimulating their curiosity to **ask questions about their homeland in a meaningful way**.

As a result of the violent conflict they faced, all the children and youth have memories, experiences, stories and accounts of violence related to their identity and culture. The **youth, trained in the use of digital tools** as means of communication, are now taking the initiative to document their culture and the importance of education, gender equality and other social aspects via the medium of film-making. A group of five Rohingya youth have come together and launched their own Youtube Channel, called Rollywood Movies. To date, this group has produced 14 films produced in a span of 3 months, gathering 232,395 views.

During the filming, it came to light that some of the Rohingyas had remarkably interesting and important stories to share with the world. It was decided that these stories should be explored in depth through a new series of five short films. The two that are currently being developed are entitled 'Memories of Arakan' and 'Voices of Arakan'.

PROJECT PARTNERS

- Save the Children India



AFTERLIFE

Rohingya children enjoying dancing and music at a refugee camp in India, 2020 © Save the Children India

The view of a community in a crisis has the potential to be included in the peace curriculum for the communities in conflict, and possesses the power of healing through the medium of arts, crafts and music, along with a platform for providing a voice to the most oppressed. The envisaged impact of the project was the creation of products and the establishing of precedence of first aid to cultural heritage in humanitarian action. Six video products have been created, which will be available online for future generations.

The project will be used to highlight the important role of cultural elements in resilience-building and psychosocial support. Save the Children India intends to continue providing support to the literacy programme and train the community in their local handicrafts. The film will be shared among Save the Children humanitarian counterparts across the world, working with refugees and populations of concern, encouraging them to reach out to the India team if they wish to run a similar project. The team working with refugees in India is planning to prepare a peace education module centred on culture.

The post-training experience of this project was shared with members of Save the Children India, and they have been exploring new grant opportunities to include cultural heritage as part of their resilience-building work. They are currently exploring the possibility of a project that provides support to weavers in Kashmir, through supporting members and donors from Italy. Since all project durations are in some sense limited, a community at the centre of planning and implementation ensures longer-term sustainability and integration.

EYYAS ABRAS

WASH Subnational Sector Coordinator, WASH Officer

WASH Sector, UNICEF



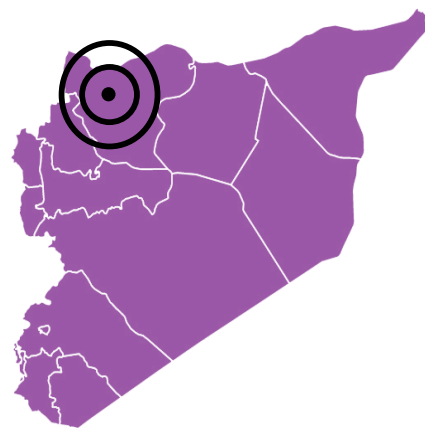
Eyyas holds a BSc in Civil Engineering, a MEng in Quality Engineering, a master certificate in Humanitarian Shelter Coordination, and other diplomas in engineering technologies. He is currently responsible for the WASH programme management, planning, development and execution of projects at UNICEF in Deir-ez-Zor, Syria. His experience also includes working at the Syrian Arab Red Crescent as Project Coordinator in the fields of WASH, shelter and disaster management. Eyyas also worked for many years in higher education facilities as a lecturer, and as an instructor in many local training institutes.

RISK PROFILE OF THE AREA SYRIA

Syria has a long history of natural hazard such as **dust storms and sand storms, floods, fires and seismic activities**. The country has also been exposed to multiple risks as a result of the ongoing armed conflict. Damage to Syria's cultural heritage, resulting from the outset of the **armed conflict** since 2011, has been widely reported in the news and social media worldwide.

In 2013, the World Heritage Committee took the significant step of placing six sites of cultural importance on the List of World Heritage in Danger. While several reports, summarising damage to Syria's cultural heritage, have been released, **limited documentation is available** to study the extent of damage to all of Syria's World Heritage Sites.

There is a need to raise awareness, understand and **acquire the relevant knowledge to reduce the risks, damages and potential hazards** the community faces today. The country has no updated data on statistics, damage assessment or losses of its cultural heritage. Syria is in dire need of an initiative to build active networks of stakeholders, as well as response actors to build capacity for better risk mitigation and preservation of heritage.



The Ancient City of Aleppo was inscribed on the World Heritage List in 1986.



In 2013, the World Heritage Committee cited six sites of cultural importance on the List of World Heritage in Danger.



Surviving remains of cultural heritage include medieval gates, 6 AD Christian structures, Roman period street plans, Ayyubid and Mamluk mosques and schools, as well as many Ottoman period homes and palaces.

HADAD - FIRST AID AND RECOVERY OF SYRIAN CULTURAL HERITAGE IN TIMES OF CRISIS



On-site session, Wall Restoration Project, Citadel of Aleppo, Syria, 2020 © Mohanad Mardoom

Since the liberation from the war in Aleppo on 7 November 2016, the city has been in a phase of recovery, maintenance and rehabilitation from its destruction. Limited resources to implement a **comprehensive, integrated disaster risk management plan** have influenced the recovery process. *HADAD* was established for the protection and restoration of cultural heritage and included training activities in a unified framework. It was established through the **coordination and cooperation of several governmental and non-governmental stakeholders**, as well as active actors and professionals in relevant fields. The objective of this project was to build a training programme that could develop coping capacities, promote strong networks and expand the core principles of ICCROM's FAC methodology adapted to the Syrian context. It focused on **developing a strong set of skills to produce high-tech documentation** of the undocumented and damaged Syrian heritage.



Training



Network and capacity building



Humanitarian Aid



Documentation techniques

This project was divided into three phases. The first phase consisted of **creating a multi-disciplinary team for first aid**, preservation, documentation and restoration of cultural heritage. The course received over 200 registration requests in less than 48 hours, out of which a diverse group of 16 participants were selected. This varied selection of people from different parts of Syria and multiple professional backgrounds led to an enhanced and developed learning experience.

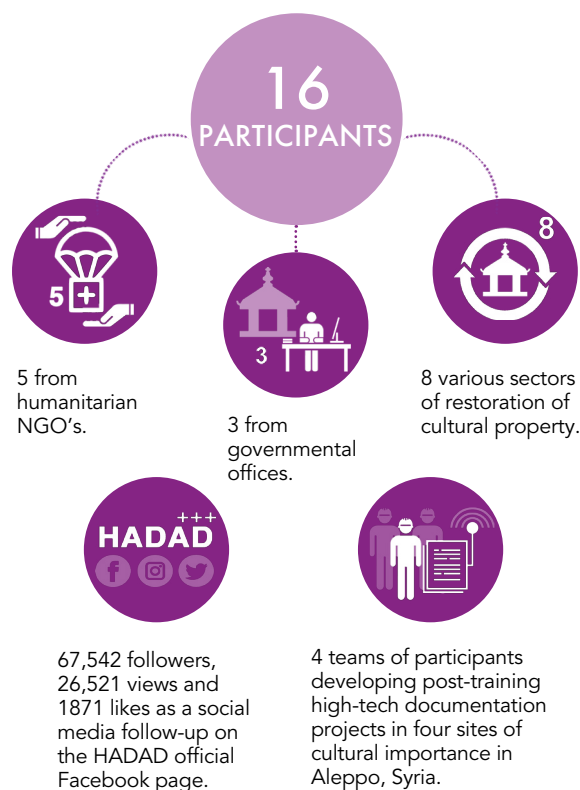
During the second phase, **in-person training** based on specific modules of ICCROM's FAC methodology was conducted over 16 days. The training was divided into practical and theoretical aspects, as well as site visits and documentation of the heritage sites used as a case study during the training. These sessions equipped the participants with the necessary knowledge to conduct an on-site damage risk assessment, perform surveys using 3D documentation models and provide resilient solutions for building restoration. Additionally, they were trained to provide basic humanitarian aid as a priority, as well as perform security and stabilisation processes on damaged cultural heritage. All field scenarios were conducted on heritage sites in the Old City of Aleppo.

The last phase of the project was dedicated to the strengthening and applying of the knowledge acquired in the training, through **post-training projects**. Four teams of four participants each were formed for a digital documentation project on various assigned sites in the Old City of Aleppo.

IMPACTS AND OUTCOMES

This project enhanced the communication between the relevant government authorities involved, emphasising the importance of cultural heritage during an emergency. The 16 participants trained to be **emergency responders to protect and provide first aid to cultural heritage in Syria** in times of crises built a strong network of alumni who have been encouraged to further the training received and raise awareness within their organizations. With the implementation of the post-training projects, four **sites of cultural importance in the Old City of Aleppo** were **digitally documented** in their current state: the Roman Orthodox Museum of the Dormition of the Virgin Mary, the Aslan Dada archaeological mosque, an Arabic style residence in the Mahleh Jadedda neighbourhood and the Khan Al-Saboun historical soap market. Each team was composed of four members from different backgrounds, to enhance coordination during the project implementation.

ICCROM's FAC methodology was promoted locally in Syria, in particular in the city of Aleppo, with a strong community-based approach. This helped enhance the prospects of a holistic emergency response to Syria's identity and heritage, and the ability to subsequently **multiply this training across the country**. Through the participation of cultural and humanitarian, rehabilitation and shelter sectors, the conditions for an integrated response for cultural heritage in times of crises were identified and put in place. This reinforced the principle of community engagement, and placed each actor in a clear role as a responder in emergencies, for the preservation of cultural heritage.



// **Culture is the main route to peoples' internal peace even in times of crisis.** //

The training course, the follow-up participant projects and the attention of the mass media surrounding it has helped the project increase the interest of professionals from various cultural heritage sectors. The training has also **reinforced the involvement of youth in disaster risk reduction** planning to build resilience in a community.

PROJECT PARTNERS

- The Tourism Directorate, Aleppo
- Projects SY
- The Syrian Arab Red Crescent
- AlReneh Contracting Company
- Basel Al-Zaher Restoration and Construction Company
- Geo-Plus group
- Halabia Group
- Mohammad Shiekh Omar, Project Coordinator
- Rahaf Jawhar, Project Administrator and Technical Specialist
- Loulwa Kharboutli, Technical Specialist and Trainer
- Dima Kabbani, Technical Specialist and Trainer
- Ahmad Badr Aldin Fattal, Technical Specialist and Trainer
- Abdul Hay Kadour, Tourist Guide and Lecturer
- Bassel Al-Zaher, Technical Specialist
- Helen Kilo, Project Consultant, Previous Head of Directorate of Antiquities and Museums
- Lama'an Hamdoun, Project Consultant, Deputy Head of Directorate of Tourism



AFTERLIFE

Salvage of cultural heritage exercise, Dar Al-Kanadil, Bab Antakeya, Old City of Aleppo, 2020 © Eyyas Abras

One of the unexpected outcomes of this project was the interest it spurred in the local press, leading to the promotion of the course and requests for its expansion. The afterlife of this project foresees eight research projects to be developed in fields related to cultural heritage preservation, in teams of two. The chosen subjects focus on architectural conservation, structural consolidation, urban mapping and digital documentation.

The participants of this project will act as facilitators and mentors to a group of volunteers, to be sought within and outside the Aleppo governorate, to increase local capacities. Discussions on the legal establishment of a foundation that promotes first aid to cultural heritage in times of crises have taken place. This foundation will provide technical assistance to heritage at risk and participates in projects restoring tangible heritage in the recovery phase of the country.

The success of this project spurred an interest in replicating this training across the country. This includes a request from the United Nations Development Program in Deir ez-Zor, and a request from the University of Berlin, to provide a joint training programme. Interest for future collaborations was also expressed by the American University of Beirut, following an online meeting presenting the project.



For Facebook page



THE CHURCH OF SANT'ANTONIO ABATE, ANCARANO
A **RECOVERY** MADE POSSIBLE
THANKS TO ICCROM

“Keep on sowing your seed, for you never know which will grow – perhaps it all will,” said the physicist Albert Einstein. In the aftermath of the devastation caused by the seismic events of 2016, this is what the entire community of Norcia did: it refused to give up. On the contrary, it kept sowing its seed, made up not only of commitment, tenacity, and hard work, but also of solidarity, memory and culture, as well as the protection of its own identity and roots.

This is why the proposal to host ICCROM’s 8th international training on First Aid to Cultural Heritage in Times of Crisis (FAC19), at the headquarters of the Special Reconstruction Office-Umbria in Norcia in November 2019 immediately appeared to be a mutually beneficial opportunity. On the one hand, the emergency context still in place became a real case study for the participants, making it possible for them to directly understand what was being taught; on the other hand, the course was like applying balm on the wounds opened by the earthquake and spurred the local community to react, tackling a traumatic event in a positive way.

ICCROM, with its international course, planted a seed in Norcia and its surrounding territory. From this seed, a little more than a year later, the first fruits are beginning to grow, despite the emergency of the earthquake overlapping with the health emergency resulting from COVID-19.

Ancarano, a hamlet in the Norcia territory, chosen as the site for one of the field exercises after being devastated by the 6.5 magnitude earthquake of 30 October 2016, whose epicentre it lies close to, stood at the centre of the world for a whole day thanks to ICCROM.

In Ancarano, the course’s participants were not only able to study how to safeguard cultural heritage at risk during emergencies in the field, but also to meet the local population, hear their stories, their hopes for the future, and their desire to remain, despite everything, anchored to a land that is fated to tremble once again sooner or later.

The enthusiasm the participants dedicated to the conservation and promotion of cultural heritage, the professionalism of ICCROM’s staff, and the tenacity shown by the inhabitants of the Norcia territory have spurred the community of Ancarano to take steps to restore the Church of Sant’Antonio Abate, rendered unusable by the earthquake but not included among those projects that were to be financed. The church, built up against the rock along the road that climbs up to the ruins of Castelfranco, is a small, 14th-century architectural gem with a completely frescoed facade.

The prestigious University of Ferrara promptly answered the call: the Church of Sant’Antonio Abate became the subject matter of a study in the development of a thesis for the second-level master’s degree course in Seismic Improvement, Restoration and Consolidation of Historical and Monumental Buildings at the University of Ferrara, Department of Architecture, with tutors including architects Professor Riccardo Della Negra and Professor Marco Zuppiroli, and engineer Professor Andrea Giannantoni, while students included architects Ms Luisa Pandolfi and Mr Alessandro Negro, and engineer Mr Luca Zani.

In a short time, their commitment made it possible to quickly draw up a project for securing the Church of Sant’Antonio Abate. This project has now been handed over to the community of Ancarano, which has already taken steps to submit it to the relevant institutions.

Everything that has happened is but a small example of the importance of the collaboration and coordination between all those working in the management of emergencies involving cultural heritage and local communities, but also of the importance of the training of those who are or who will be called upon to work in emergency situations to preserve and safeguard cultural heritage sites.

Rita Chiaverini

Tutor for the Ufficio Speciale Ricostruzione (USR)-Umbria in Norcia within the framework of ICCROM’s 8th International training on First Aid to Cultural Heritage in Times of Crisis (FAC19)





04

TOGETHER FOR
CHANGE

BUILDING A CASE FOR CULTURAL HERITAGE AS AN INSTRUMENT FOR PEACE AND RESILIENCE

Culture Cannot Wait: Heritage for Peace and Resilience set out to train proactive agents of change who would use the safeguarding of heritage to reduce the risk of disasters, as well as contribute to peacebuilding in areas negatively affected by cyclic conflicts and disasters. Over a period of nine months, 16 participants sought to develop context-specific projects in 14 countries, involving diverse actors and communities.

The stories of change of this initiative have been collected in this publication, as a testimony of the difficulties faced and successes achieved, tackling the gaps in the field. It records how far participants went within their communities to develop and implement context-specific solutions to meet local challenges, which organizations came forward to support their projects, and which new networks were built.

While a national team of cultural first aiders was prepared in South Sudan, a young nation still at war and whose unique history and cultures are yet to be fully documented, on the other side of the globe the participants from Honduras, Barbados and Chile did the same, integrating concerns for cultural heritage into wider risk reduction and climate action. All three countries experience frequent hydrometeorological events that result in cyclic floods, which are slowly but surely eroding local coping capacities.

The project has produced fresh evidence that culture cannot wait until normalcy is restored, and that culture is an integral element of psychosocial aid. This idea was further reinforced by the project in Hokkaido, Japan, where living with cyclic disasters has created a unique inheritance of knowledge and coping mechanisms that resides within local communities.

Those who are landless also have cultural heritage, which gives them a sense of identity and helps them overcome loss and displacement – a message that clearly came through in the project that documented the intangible cultural heritage of the Rohingyas, who fled violent conflict.

Engaging local communities and using their tangible and intangible heritage to inform disaster risk reduction is of utmost importance. Community-centred disaster risk reduction was also the main thread of the project in India that produced *Mili-Juli*, a handbook recording community-held traditional knowledge with the aim of improving local disaster risk governance.

In a similar vein, working with the youth to challenge, inspire and change, formed the core of the project in Aleppo, Syria. It engaged the local youth to document and secure the at-risk historic city. The project enjoyed the support of all sides, making it an inclusive initiative that has created the possibility of future projects.

Simulations with first responders, training of community groups, guidebooks, videos, learning resources, digital tools and spin-off projects are among the many diverse and purposeful outcomes of the project.

Despite the ongoing COVID-19 pandemic, which slowed things down considerably and forced the participants to 'think outside the box', *Culture Cannot Wait: Heritage for Peace and Resilience* succeeded in effecting positive change and breaking new ground.

The afterlives of these projects have yet to reveal the long-term impacts, but the community of practice that was built has already helped to change attitudes and behaviours, and enhance knowledge and skills, lighting a flame in those who participated in the projects.

The effected change was grounded in the idea that when disasters strike, concerns for cultural heritage cannot be pushed back. Thus, the linking of cultural heritage with disaster risk management and humanitarian assistance can ensure that the affected communities participate in their own cultural recovery, which in turn can become a driver for peace and holistic development.



Handbook/ publication

04

Handbooks
and guidelines
developed

Guidelines in conducting multi-agency simulations both in-person and on digital platforms.

Mili Jhuli, a guide of engagement for disaster risk management in times of crisis.

How cultural heritage is embedded into the Italian Protection System.

Operational guideline for the Sharjah Police Department (Arabic).

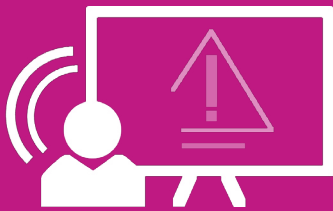
Endangered heritage. Emergency evacuation of heritage collections (Italian).

02

Books
translated

70

Institutions
reached by
involving
stakeholders
from different
backgrounds.



Trainings, conferences, awareness

06

Workshops and
trainings
conducted

Training based on ICCROM's FAC methodology.

02

Conferences/
webinars
organized

Conferences based on the principles of First Aid to Cultural Heritage in times of crises.

345

Trained

05

Countries

To include cultural heritage in their disaster risk management framework.

07

Videos/
short films

Depicting stories of Resilience and the journey of documentation of capacity building through the project.

01

Documentary

Rohingya culture for Rohingya refugee children and the world.

02

Websites

Created based on project outcomes, documenting capacity building for a reach out to larger audience.

05

Digital
Forms

Created and tested around the world for an efficient form of information management in times of crisis.



Digital documentation and awareness

EVALUATION OF THE CULTURAL CANNOT WAIT TRAINING INITIATIVE

"Cultural resilience changed my perception towards the necessity of community involvement for instigating a long-term resilience solution for the affected."

"Before the course, I failed to consider cultural heritage to be a priority for emergency response in terms of psychosocial support during a crisis. I now recognise that heritage is part of a person's life and when we safeguard their cultural heritage, we save the community and their way of life."

"It is important to train in the basic requirements of safety during a crisis to ensure the safety of all those involved in an emergency."

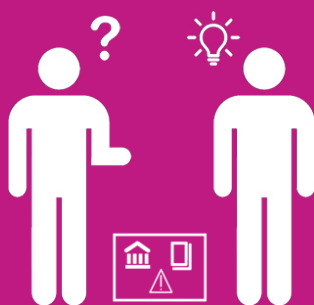
"The integrated approach of the training gave me a new perspective towards post-crisis recovery."

"This training enabled me to consider the importance of bringing cultural heritage into the humanitarian agenda."

"Looking at different approaches, ensuring the active participation from wider sectors of the disaster risk management and humanitarian fields, is necessary."

"Being flexible in a recovery project is crucial."

"The training has helped me recognise how national heritage can be viewed and valued differently by different people or groups, thus having multiple significance(s) and value(s). In protecting heritage, we have to understand these different values and not prioritise the values of one group over the other."



CHANGE IN BEHAVIOUR

"I am now able to identify several gaps in areas of our organizational programming that can be strengthened by introducing cultural heritage as an important aspect. This was a revelation for me when I visited tribal communities in my duty station, as I was able to identify several cultural elements in their way of living."

"Inter-sectorial work has also been in many ways creating a solid network for quicker response, assistance, and competence in rescue missions."

"One of our guiding principles as cultural first aiders is to have an inclusive attitude and respect for diversity."

"Culture is different in each region and community-based heritage is not always tangible cultural heritage."

"Following the lessons learnt from the pandemic, the need to develop skills for working remotely has become an imperative."

"Include humanitarian assistance and create an integrated disaster risk management framework by creating a strong network amongst actors and responders from different fields of cultural heritage."

"It became important to implement projects focusing on heritage disaster risk management at local and national levels."

"I adopted the concept of respect for diversity."

"As a person who works in the field of humanitarian assistance, after the training, I have been including cultural heritage aspects in any emergency

response plan, thinking about the tangible and intangible needs, and trying to focus on what can help a community regain its culture and identity."

"If we can make our tangible and intangible heritage resilient to disasters, we will have made ourselves, our families and our communities more resilient."



CHANGE IN ATTITUDE

"Raising awareness of cultural heritage must reach all levels of a local community."

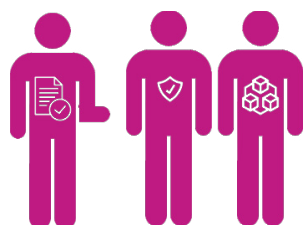
"It is important to prevent any harm to team members or the community at large."

"Inclusivity and respect for diversity cannot be ignored if one wants to be successful in getting through to people in promoting the need to raise awareness and preparedness for heritage safety and security. I was able to incorporate disaster risk management concepts in my lectures at university and among my colleagues, which will be strengthened in the development of the workshops contemplated in my project, as well as promote inter-sectorial coordination."

"The course guided me to prioritize a community-centered approach to strengthen the local community."

"I believe in keeping up with the time and that the field of cultural heritage needs an upgrade to digital technology."

"I was able to raise the issue of inclusion of concerns for heritage in local as well as national disaster risk management plans."



CONDITION OF A SUBJECT HAS CHANGED

"The project and its implementation has drawn attention to the need for a coordinated and prepared response for the protection of cultural heritage in emergencies."

"The importance of psychosocial support in the salvage of cultural heritage is rarely considered. However, after this course I have realised the highly significant role it plays. Thus, I have started to raise awareness within my institution to highlight the importance of psychosocial support for cultural bearers working in an emergency."

"What I learnt, while implementing the project, was that terminologies are a hindrance amongst professionals and interpretation of concepts are immensely fluid. The understanding of risk or resilience is immensely subjective, and no amount of computer aided modelling can adjust accordingly."

"I learned about the importance of stakeholder maps which are especially useful in getting a visual on the influence of an institution and its connection to the conflicts or disasters."

"It is always good to have alternative contingent plans and budget."



"I was able to approach a situation, with what I had in hand, maintaining quality and adherence to the fundamental principles of heritage protection."

"Providing first aid to culture in an active conflict can have several repercussions for the persecuted community."

"It is important to work with various stakeholders on all levels."

"I learnt how to handle archival material when damaged following a disaster."

NEW KNOWLEDGE HAS BEEN RETAINED

"Every action must involve the community."

"...recognition that disaster risk management helps achieve a resilient sustainable development."

"Youth plays a key role as culture bearers in their communities."

"The need to establish heritage disaster risk management within a wider framework."

"The ability to retain a "can do" attitude during a crisis."

"The importance of traditional knowledge, indigenous practices, ecosystem based disaster risk reduction, risk informed sustainable development has been taken into consideration and it reflects in our work and decisions..."

Response



05

GLOSSARY

GLOSSARY

3D Laser scanner

A non-contact, non-destructive device that uses laser light to digitally capture the physical form of an object by reflecting light off the object and triangulating it with a camera lens to create a data set or 'point cloud' based on the surface of an object. 3D laser scanning is a way to capture a physical object's exact size and shape into a digital, three-dimensional representation. It is best suited to the measurement and inspection of contoured surfaces and complex objects that require massive amounts of data for their accurate description, which would be difficult to obtain using traditional methods of measurement. (Historic England, 2018).

Read more: <https://perma.cc/YLM5-LQL2>

Actor

An organization, community or individual with agency, which directly interacts within a system. An actor is always a stakeholder, but not all stakeholders are actors, as they do not necessarily interact directly with the system but maintain an interest in the behaviour and outcomes achieved by actors. (Cockburn, 2001, p. 53).

Read more: <https://perma.cc/8LKF-RYNJ>

Capacities

The combination of all the strengths, attributes and resources available within an organization, community or society to manage and reduce disaster risks and strengthen resilience. (UNDRR, 2016)

Read more: <https://perma.cc/H3BR-UK4J>

Cluster

A group of humanitarian organizations, both UN and non-UN, responsible for coordinating the main sectors of humanitarian action, e.g. water, health and logistics. They are designated by the Inter-Agency Standing Committee. (Humanitarian Response, 2017).

Read more: <https://perma.cc/TRD5-YFMG>

Communication

The imparting or exchanging of information by speaking, writing, or using some other medium; the successful conveying or sharing of ideas and feelings. (Oxford Living Dictionary, 2017).

Read more: <https://en.oxforddictionaries.com/definition/communication>

Coordination

Coordination is the "collaboration between stakeholders or actors to improve results or performance, either during a collective endeavour, or in response to a common issue, event or context". (ICVA, n.d.).

Read more: <https://perma.cc/67A2-74YY>

Cultural heritage

Cultural heritage may be defined as the expression of the ways of living as developed by a community that are passed on from generation to generation, including customs, practices, places, objects and artistic expressions and values. Often, cultural heritage is characterized as either tangible or intangible. (ICOMOS, 2002).

Cultural heritage asset

A cultural heritage asset is an item or place whose value is based on its significance within a community or nation's society, knowledge and culture. Its significance is derived from its aesthetic, historic, scientific, social or spiritual value. A heritage asset may be tangible or intangible. (Resource Planning and Development Commission, 2003).

Read more: <https://perma.cc/CNS7-SZNA>

Damage

Physical harm that impairs the value, usefulness, or normal function of something. (Oxford Living Dictionary, 2017).

Read more: <https://perma.cc/5XGA-8SYQ>

Damage assessment

A damage assessment is a preliminary on-site evaluation and documentation of damage or loss caused by an accident or natural event. A damage assessment records the extent of damage, and what can be replaced, restored or salvaged. It can also be used to estimate the time needed for repair, replacement and recovery. It is integral to facilitating an effective and efficient response by emergency responders. (Office of Disaster Management and Preparedness, 2013).

Read more: <https://perma.cc/6PUJ-5Z4>

Disaster

A serious disruption of the functioning of a community or a society at any scale due to hazardous events interacting with conditions of exposure, vulnerability and capacity, leading to human, material, economic and environmental losses and impacts. (UNDRR, 2016)

Read more: <https://perma.cc/H3BR-UK4J>

Disaster Risk

Disaster risk is considered as the combination of the severity and frequency of a hazard, the numbers of people and assets exposed to the hazard, and their vulnerability to damage.

Read more: <https://perma.cc/TZ43-3ZVG>

Disaster Risk Reduction

Disaster risk reduction is aimed at preventing new and reducing existing disaster risks and managing residual risks, all of which contribute to strengthening resilience and therefore to the achievement of sustainable development. (UNDRR, 2016)

Read more: <https://perma.cc/H3BR-UK4J>

Documentation

Documentation is a descriptive text or visual aid used to define or describe an object, design, specification, instructions or procedure. As an activity, it stands for the systematic collection and archiving of records, in order to preserve them for future reference. (UNECE, 2000, p. 12; Letellier, 2007, p. xv).

Read more: UNECE, 2000: <https://perma.cc/NG4Z-V7YE>

Letellier, 2007: <https://perma.cc/QW3W-FA9U>

Emergency

A sudden and usually unforeseen event that calls for immediate measures to minimize its adverse consequences (UNDHA 1992). An emergency can be classified as major if it affects a large proportion of the population and is characterized by extensive losses. In such situations, the local government may require outside assistance involving multiple agencies. A major emergency may include wide scale damage to material and nonmaterial cultural heritage for example, the 2015 earthquake in Nepal. Complex emergency: Refers to a humanitarian crisis that is combined with security risks, political and civil disturbances, and hindrances to humanitarian assistance. Complex emergencies are multi-causal and require coordinated international responses, which go beyond the mandate or capacity of a single agency. Often, complex emergencies have a much longer cycle than sudden onset emergencies. Complex emergencies can involve the deliberate destruction of cultural heritage such as those witnessed in the recent conflicts in Iraq, Syria, Somalia and Mali. Within the UN system, a major or complex emergency is usually classified as a Level 3 emergency. Once this status has been declared, a mechanism activates that involves the UN system as a whole. A level 2 or L2 emergency is a less severe emergency, and may require some assistance from the UN, whereas level 1 is a localised emergency, which can be handled by a country without outside assistance.

Read more: IASC, 1994: <https://perma.cc/973S-7TEU>

IASC, 2012: <https://perma.cc/CQU7-FLK2>

ICDO, 2017: <http://www.icdo.org/en/disasters>

IFRC, 2017: <https://perma.cc/X8XD-HBC6>

UNDHA, 1992: <https://perma.cc/F5AP-ACVD>

Emergency response coordinator

'Emergency response coordinator' (ERC) refers to the person in charge of the coordination of all response and recovery activities during an emergency situation. (Dorge & Jones, 1999, p. 4).

Read more: <https://perma.cc/QZ7N-BRCK>

Emergency management system

A system put in place that enables the organization and management of resources and responsibilities for addressing all aspects of emergencies, in particular preparedness, response and rehabilitation. (UNISDR, 2009, p. 13).

Read more: <https://perma.cc/85M4-6TB9>

First responder

A person [...] who is among those responsible for going immediately to the scene of an accident or an emergency to provide assistance. (MerriamWebster.com, 2017).

Read more: <https://perma.cc/6CW4-VCTE>

Hazard

A process, phenomenon or human activity that is considered dangerous, and may cause loss of life, injury or other health impacts, property damage, social and economic disruption or environmental degradation. (UNDRR, 2016)

Read more:

IASC, 2011: <https://perma.cc/85SP-6HKW>

IFRC, 2017: <https://perma.cc/WP7R-ELK8>

UNDRR, 2016: <https://perma.cc/H3BR-UK4J>

Intangible cultural heritage

Intangible cultural heritage encompasses the practices, representations, expressions, knowledge, skills, instruments, objects, artefacts and cultural spaces that a given community, group or individuals recognize as part of their cultural heritage and express through oral tradition; customs; language; performing arts; ritual and festive events. (UNESCO, 2003)

Read more: <http://perma.cc/5ZXN-XCPV>

Peacebuilding

Activities by international or national actors to prevent violent conflict and institutionalize peace, understood as the absence of armed conflict and a modicum of participatory politics that can be sustained in the absence of an international peace operation. (Call & Couzens, 2007 cited in Bailey et al., 2009, p. 8).
Read more: <https://perma.cc/927F-UPE2>

Photogrammetry

Photogrammetry is a method of taking the precise measurements of an object, monument or landscape, through the use of digital photographic information. Reference markers in each frame are used as anchor points to align the images. When used with 3D laser scanning, photogrammetry allows for extremely accurate scanning data. (Cultural Heritage Imaging, 2018).
Read more: <https://perma.cc/Z4YF-WWSW>

Recovery

The restoring or improving of livelihoods and health, as well as economic, physical, social, cultural and environmental assets, systems and activities, of a disaster-affected community or society, aligning with the principles of sustainable development and 'build back better', to avoid or reduce future disaster risk. (UNISDR, 2017).
Read more: <https://perma.cc/L88V-8EBA>

Rehabilitation

The restoration of basic services and facilities for the functioning of a community or a society affected by a disaster. (UNISDR, 2017).
Read more: <https://perma.cc/L88V-8EBA>

Resilience

The ability of a system, community or society exposed to hazards to resist, absorb, accommodate, adapt to, transform and recover from the effects of a hazard in a timely and efficient manner, including through the preservation and restoration of its essential basic structures and functions through risk management. (UNDRR, 2016)
Read more: <https://perma.cc/H3BR-UK4J>

Response

The provision of emergency services and public assistance during or immediately after a disaster in order to save lives, reduce health impacts, ensure public safety and meet the basic subsistence needs of the people affected. (UNISDR, 2009, pp. 24-25).
Read more: <https://perma.cc/85M4-6TB9>

Risk

Risks in emergency situations are the potential negative impacts on people's lives, heritage components and associated values. Risks are identified by looking for the potential hazards and existing vulnerabilities of the site/museums and its movable and built heritage components. Risks are also defined as the combination of the probability of an event and its negative consequences. (UNIDSR, 2009, p. 25).
Read more: <https://perma.cc/85M4-6TB9>

Risk assessment

An informed judgement, based on a methodology to determine the nature and extent of risk to cultural heritage by analysing potential agents of deterioration and damage and evaluating existing conditions of vulnerability that, together, could potentially harm exposed people, property, services, livelihoods and the environment on which they depend, and the corresponding heritage values. (Abarquez & Murshed, 2004; UNISDR, 2015).
Read more: Abarquez & Murshed, 2004: <https://perma.cc/2PU2-V57Q>
UNISDR, 2015: <https://perma.cc/85M4-6TB9>

Risk management

The systematic approach and practice of managing uncertainty to minimise potential harm. (UNISDR, pp. 26–27).
Read more: <https://perma.cc/85M4-6TB9>

Sendai Framework for Disaster Risk Reduction 2015 – 2030

The Sendai Framework aims to achieve the substantial reduction of disaster risk and losses in lives, livelihoods and health and in the economic, physical, social, cultural and environmental assets of persons, businesses communities and countries by 2030. It has seven targets and four priorities of action, which include concerns for protecting cultural heritage from disasters.

Read more: <https://perma.cc/MDB6-G5VG>

Stakeholder

Stakeholders are the people who have a direct or indirect interest, or who affect, or are affected by, the implementation and outcome of intervention activities. Typically, they include individuals and representatives of communities, institutions and/or organizations and agencies invested in the project area. Stakeholders are usually divided into three main categories: primary, secondary and key. (IUCN, n.d.; IFRC, 2010, pp. 16-17).

a. Primary stakeholders: are those that are most dependent on or are connected most directly to the affected cultural heritage and are therefore likely to be affected positively or negatively by any intervention in the project area. Examples are religious communities associated with a particular site; indigenous groups with rights to property; and communities dependent on cultural heritage resources as part of their livelihood.

b. Secondary stakeholders: are not directly dependent on, or connected to the affected cultural heritage, but have a significant interest in the way that it is managed or utilised. They have an interest in the project but have limited influence and authorisation over resources. Examples of secondary stakeholders are NGOs, educational institutions and the private sector.

c. Key stakeholders: can significantly influence, or are vital to, the success of any chosen intervention to aid community recovery. Key stakeholders may include government departments and ministries, key resource holders and donors.

Read more: IFRC, 2010: <https://perma.cc/3Q8E-EU7M>

IUCN, n.d.: <https://perma.cc/EG6K-E3TQ>

Sustainable Development Goal 13

Take urgent action to combat climate change and its impacts. The goal puts forward the targets of the Paris Agreement, which aim to strengthen the global response to the threat of climate change by keeping a global temperature rise this century well below 2 degrees Celsius above pre-industrial levels. The agreement also aims to strengthen the ability of countries to deal with the impacts of climate change, through appropriate financial flows, a new technology framework and an enhanced capacity building framework. (United Nations, 2015)

Read more: <https://perma.cc/KV55-79BU>

Tangible Cultural Heritage

Tangible cultural heritage is composed of the physical manifestations of culture produced, maintained and transmitted within a society. It may refer to:

a. Immovable cultural heritage: places of human habitation including buildings; villages; towns and cities; and structures.

b. Movable cultural heritage: documents and archives; works of art; handicrafts; tools and machineries, etc. (UNESCO, 2003; UNESCO, 2012)

Read more:

UNESCO, 2003: <http://perma.cc/5ZXN-XCPV>

UNESCO, 2009: <https://perma.cc/7PRG-8SMV>

Vulnerabilities

The conditions determined by physical, social, economic and environmental factors or processes which increase the susceptibility of an individual, a community, assets or systems to the impacts of hazards. (UNDRR, 2016)

Read more: <https://perma.cc/H3BR-UK4J>

ALSO AVAILABLE FROM THE FAR PROGRAMME



First Aid to Cultural Heritage in Times of Crisis Handbook 1

Author: Apama Tandon, ICCROM
Year of publication: 2018

Also available in:
English | French | Turkish | Arabic



First Aid to Cultural Heritage in Times of Crisis Toolkit 2

Author: Apama Tandon, ICCROM
Year of publication: 2018

Also available in:
English | French | Turkish | Arabic



Endangered Heritage Emergency Evacuation of Heritage Collections

Author: Apama Tandon, ICCROM
Year of publication: 2016

Also available in:
Arabic | English | French | Georgian | Japanese |
Nepali | Portuguese | Russian | Spanish | Turkish



inSIGHT: A Participatory Game for Enhancing Disaster Risk Governance

Author: Aparna Tandon, ICCROM

Year of publication: 2020

Also available in:

English | Georgian | Arabic | French | Spanish



PATH: Peace building Assessment Tool for Heritage Recovery and Rehabilitation Toolkit

Author: Aparna Tandon, ICCROM

Year of publication: 2021

Also available in:

English | French | Arabic



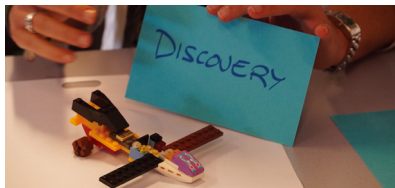
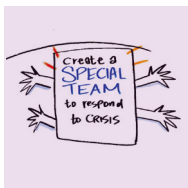
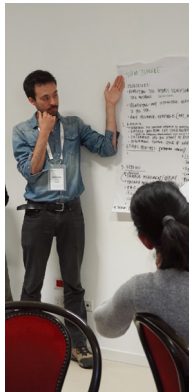
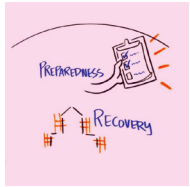
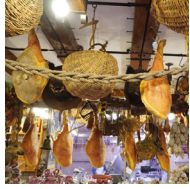
#culturecannotwait



First Aid and Resilience for Cultural Heritage in Times of Crisis (FAR) is a flagship programme of ICCROM. It trains, builds knowledge, creates networks, increases awareness and informs policy with an overall aim to reduce disaster risk for tangible and intangible heritage and associated communities.

The Programme motto – culture cannot wait – is grounded in the belief that by integrating heritage into the wider programmes for Disaster Risk Reduction (DRR), Humanitarian Aid, Peacebuilding and Climate Action, we can build peaceful and disaster-resilient communities.

Today, the FAR network of cultural first aiders spans 83 countries. The Programme serves ICCROM's Member States by offering advisory services for protecting cultural heritage before, during and after a disaster or a conflict.



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