

## R5/A2 European collaborative cross-border response tools to manage the cultural heritage disaster emergency



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## INTRODUCTION

The written heritage, comprising libraries, archives, and manuscripts, serves as both material cultural properties and carriers of intangible heritage, including ideas and identity. During the last years, several and growing risks have threatened this valuable European written heritage, ranging from environmental degradation, climate change, and natural disasters to the strains of global tourism, economic crises, and budget constraints. Effectively **safeguarding written heritage demands specialized skills and extensive collaboration across disciplines**. Interdisciplinary approaches are essential for training professionals, educating them, and fostering competition at national and international levels. **The SafeCult project seeks to develop key competences and intricate skills necessary for disaster prevention, mitigation, response, and recovery of written heritage**. SafeCult aims to equip conservators, archivists, and librarians with the readiness and coordination needed to confront emergencies. Despite existing knowledge on the physical damage mechanisms of cultural objects, this knowledge has limited practical application in cultural heritage protection. The project tried to overcome this limitation by constructing a framework for disaster risk management skills specifically tailored to European libraries, archives, and museums. Moreover, **the project tried to enhance competencies and fortify the skills essential for managing disaster risks in cultural heritage operators dealing with written heritage, supporting the capacity to deploy preventive and intervening measures, based on risk management**.

The cornerstone of effective disaster risk management is a comprehensive understanding of the risks inherent in preserving Written Cultural Heritage. SafeCult's framework acknowledges the dynamic interplay between external factors and the characteristics of the environment to be protected. It emphasizes the importance of characterizing the physical environment and its attributes, a fundamental aspect in evaluating vulnerabilities and potential impacts. At the same time, **the project identifies the main profiles involved in risk management organising into three distinct sections the training material and needed information to ensure an efficient management of the emergency response tailoring them to distinct roles as Supervisor, Expert and Volunteer**.

The aim of this document is to illustrate and promote the main project's results fostering the cross-border collaboration by sharing knowledge of procedures, practices and national frameworks of risk management based on the partner countries' legislation.

## 1. The disaster risk management inside the written cultural heritage

Safeguarding Written Cultural Heritage from the repercussions of disasters poses a significant challenge within the realm of disaster risk management planning. While some European countries have developed commendable practices in this regard, many others lack specific laws or recommendations pertaining to the management of cultural heritage in emergencies, or they lack proper enforcement processes. Losses and damage to heritage negatively impact communities' ability to respond and recover from disasters, yet preserving and protecting cultural heritage serves as a robust means of resilience for vulnerable communities.

**In the realm of disaster risk management, cultural heritage should receive the same level of attention and consideration as other critical or essential sectors and assets.**

Risk management primarily pertains to the organizational measures each institution must implement to ensure safety and security. It encompasses all the processes and procedures necessary to prevent and address risks. These include **allocating resources, systematically controlling cultural materials, implementing corrective actions, providing staff training, and appointing emergency managers.**

Essentially, risk management involves planning and managing unforeseen emergencies, aiming to control their progression and minimize impacts. Planning for emergencies entails developing an operational plan for their management. This plan goes beyond identifying expected scenarios, preparing resources, and defining various organizational emergency response processes or roles. **It also involves verifying the coherence and practicality of all actions to be activated at the moment the emergency occurs.** By necessary resources we mean resources like: 1) Legislative (regulatory, procedural). 2) Financial necessary both for investments in prevention terms and during the emergency. 3) Technical - regulatory (national and international technical regulations relating to risk management, health and safety).

Safety objectives primarily denote the fundamental purposes that every intervention must address in a focused and integrated manner: 1) Alleviating the "actions" within the context of the territorial ecosystem where settlements and buildings are situated, achieved through analysis, monitoring, and remediation measures. 2) Safeguarding, preserving, and reinforcing settlements and buildings ("containers") concerning the aforementioned "actions." 3) Ensuring the protection and preservation of the "contents" within settlements and buildings, even during emergency conditions. 4) Ensuring the safety of the "occupants" (both visitors and employees) even under emergency circumstances. 5) Ensuring the safety of rescuers during emergency situations.

The starting point for correct risk management is certainly to guarantee the availability of resources to start the necessary management process.

The second fundamental step is to carry out a correct and in-depth risk analysis. This has the objective of providing a formal representation of the probability of damage to a system and of providing the information necessary for a documented, motivated and justifiable verification of the compliance of

the choices of the risk management plan that will be formulated and which must guarantee the achievement of the "security objectives" set by the organization.

The risk analysis primarily involves the identification of the set of possible "dangers" and "actions" (limited to the "credible" ones), the object of the analysis itself, but also the "vulnerability" of the system considered and the "factor of exposure" towards said dangers and/or actions. This will then be followed by the production of the risk and emergency management plan which will contain processes and procedures for risk prevention.

To seamlessly integrate the protection of cultural heritage into emergency management, effective coordination between disaster risk managers and cultural heritage actors is crucial. This necessitates a clear definition of roles and competences, as well as the implementation of actions and measures to mitigate disaster risks. The preservation of cultural heritage is a part of a dynamic system and it needs to change and develop constantly to respond to the rising complexity of interrelations of different actors and elements of the system with which is in constant interaction.

## 2. The SafeCult results

The genesis of the SafeCult project lies in a profound understanding of the intricate interplay between cultural heritage and the vulnerabilities it faces. With a focus on written cultural treasures, the project seeks to transcend traditional paradigms, incorporating innovative approaches to ensure the resilience and continuity of our literary and archival legacies.

At its core, **SafeCult is a response to the pressing need for a standardised, comprehensive framework that addresses the multifaceted aspects of disaster risk management.** The project recognizes that the written word, encapsulated in manuscripts, archives, and historical documents, is not only a repository of knowledge but also a fragile entity susceptible to a myriad of threats.

### 2.1 R1 - Study the cases of disaster risk management approaches and the practices adopted for the first response to an emergency affecting the written cultural heritage

The overarching objective of **R1 Study the cases of disaster risk management approaches and the practices adopted for the first response to an emergency affecting the written cultural heritage** was to synergize knowledge, skills, and contemporary strategies into a cohesive approach. SafeCult endeavours to navigate the intricate landscape of disaster risk, drawing upon the wealth of experience and expertise ingrained in various European projects. One of the primary focuses is an examination of the state-of-the-art practices in managing risks and responding to emergencies concerning written cultural heritage. The result navigated through a panorama of projects, including RESCULT, HERACLES, STORM, I-REACT, SHELTER, STRENCH, CHEERS, ARCH, and PROCULTHER. While these projects may not be specifically tailored to written heritage, their outcomes and practices

offered valuable elements for SafeCult's developmental processes. Particular attention is given to the PROCULTHER project, which has outlined the "Key Elements of a European Methodology for Addressing the Protection of Cultural Heritage during Emergencies." This methodology provides a comprehensive framework, encompassing data on the structure, risk assessment, safety and context analysis, on-site analysis of cultural heritage assets, roles and responsibilities of personnel, emergency scenarios, and countermeasures.

During the R1 production, **a critical review of the existing knowledge on climate-change-related natural disasters was conducted analysing and assessing described technologies, tools, and systems for evaluating environmental/disaster impact on cultural heritage assets.**

This phase involved an in-depth study of significant EU projects, international studies/reports on disaster risk management, and national regulations/legal frameworks and provided a comprehensive catalog, presented in a structured form (excel sheets), summarizing useful information to serve as a foundation for subsequent activities and results. In this part, an overview of various types of information and some synthetic sheets is included.

Moreover, in R1 a critical review of current risk management approaches in the field, covering risk prevention, emergency intervention, and post-event actions was conducted as well. The aim was evaluating the state of emergency planning and disaster risk management adoption in public and private cultural organizations in the partnering countries and the broader European area. For this reason, during the result production, the consortium launched a survey based on a questionnaire with 27 open and multiple-choice questions. It was conducted in 83 cultural institutions possessing written heritage from 12 countries to understand the participants' internal organization concerning disaster risk management.

Findings from **our research revealed the existence of various projects, instruments, and courses for prevention and emergency response at the EU level. However, specific studies and actions dedicated to written heritage were lacking. Despite the wealth of information collected, including key lessons, examples of good practices, and useful recommendations, as well as a deeper understanding of implementation issues, there is a notable absence of focus on written heritage.**

**Moreover, despite the abundance of available online information, the survey conducted in cultural institutions revealed a low level of information among respondents. This underscores the urgent need to design a comprehensive, pan-professional disaster training program for heritage professionals.**

## 2.2 R2 - Dynamic knowledge-base on disaster risk management and cross-border first aid

The primary goal of R2 was to create and establish a platform with the function of a digital tool for storing and updating training courses and case studies intended for the project's target groups. Additionally, it aims to sustain a network of specialized first responders to incidents in Written

Cultural Heritage and related establishments, ensuring the ongoing availability of expertise in the mid- and long-term. This platform provides access to the learning materials developed during the SafeCult project. Its purpose is to assist European cultural institutions by facilitating the sharing and enhancement of protocols, standards, and procedures for mitigating disaster risks and managing emergency situations. After conducting a scouting and review activity focused on free-access educational platforms, the consortium has opted for **Google Classroom** as the platform possessing the most effective characteristics aligning with the project's requirements and specifications.

Google Classroom is a free blended learning platform developed by Google specifically for educational institutions. Its aim is to simplify the processes of creating, distributing, and grading assignments. **The primary function of Google Classroom is to streamline the sharing of files for educational purposes.**

The platform will provide study cases, materials, practices to support the cultural operators with long-lasting interactions and guidelines. It will also provide templates and guidelines for the elaboration of a disaster risk plan and a risk register. The platform will be a framework to enable other countries to participate in a wider cross-border first-aid network beyond the project. During the project several cultural institutions and professionals, from Germany, Italy, Romania, Slovakia and United Kingdom, **declared their interest in the project and in activities beyond it signing the SafeCult Manifestation of interest.**

### 2.3 R3 - Improved curricula of professionals

Before starting to work on the improvement of professionals' curricula, the consortium focused with **R3/A1 Key study based on the current knowledge**, skills, and approaches in Disaster Risk Management for written Cultural heritage. The R3/A1 aimed to serve as a starting point for developing skill cards, training courses, and other related activities in the project's second phase and beyond. At the beginning findings from relevant European projects analysed in RA/1 were considered useful in developing a disaster risk management model for the protection of written cultural heritage, the consortium focused on assessing the state of the art of continuous training courses on disaster risk management. During the progress of the activity, the emergency management framework of the participant countries was analysed to better understand the different strategies for facing an emergency and managing risk linked to the written cultural heritage. At the same time, this phase was important to comprehend what kind of processes and procedures are adopted in each project's participant country and to provide a reference for potential collaboration among European professionals in case of catastrophic events providing following information:

In **Slovakia**, the primary responsibility of state archives is to safeguard archival documents against damage, destruction, and degradation. This is achieved by storing them in suitable facilities and shielding them from external and internal factors, including the risk of theft. The legal framework governing the protection of archival documents in Slovakia is defined in Act No 395/2002 on Archives and Registries and the Amendments of Certain Acts, as well as in Regulation No 628/2002 Coll. The



comprehensive methodology for safeguarding archival documents in Slovakia is rooted in four principles: passive protection, active preservation, preventive protection, and manipulation protection.

Passive protection entails the use of modern storage spaces and systems to control temperature and humidity. Active preservation involves the restoration and conservation of archival documents through research and analysis of their chemical, microbiological, and physical properties, especially those at risk. Preventive protection employs mass protection technologies, such as sterilization and deacidification, and the creation of individual protective packaging. It also includes the systematic digitization of archival documents. Manipulation protection involves measures like digitization and the use of specialized gloves and protective clothing to minimize physical damage during handling.

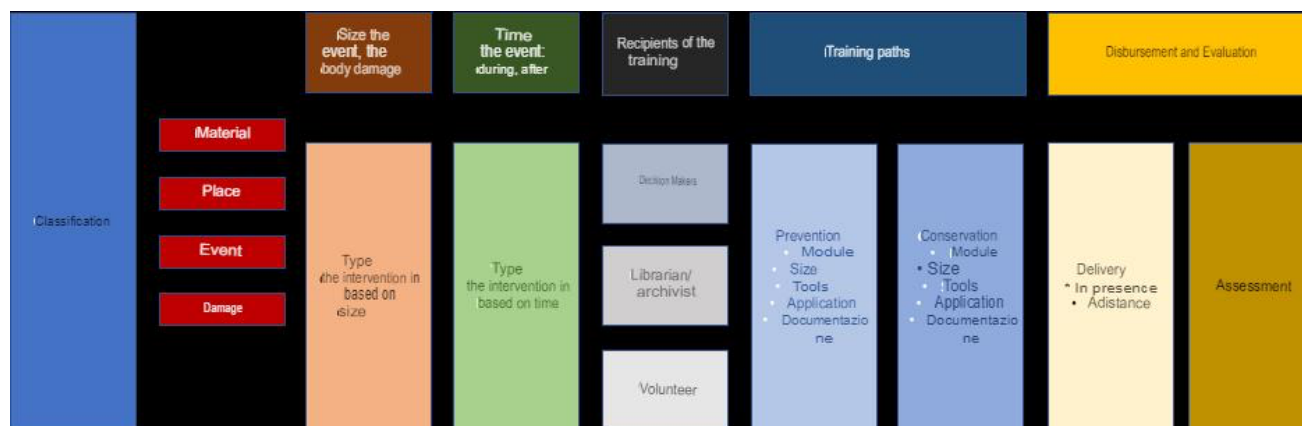
In **Italy**, specific laws and regulations exist to safeguard and conserve cultural heritage, even in emergency situations. These regulations outline the responsibilities of various government agencies and experts involved in the management and protection of cultural assets. For instance, any restoration or alteration work that could impact the integrity of a cultural asset requires prior authorization, ensuring careful oversight and protection of Italy's cultural heritage. In the case of an emergency, such as a natural disaster, only authorized personnel, particularly certified conservators, are permitted to handle cultural assets. The movement of these assets must be supervised by authorized personnel and safeguarded by the Carabinieri (Italian military police) for the Protection of Cultural Heritage. The Italian Ministry of Culture has established the National Coordination Crisis Unit (UCCN-MiBACT) and Regional Coordination Crisis Units (UCCR) to coordinate and manage emergency interventions related to cultural heritage.

**Romania** has implemented a system to manage disaster risks, regulated by various laws and government decisions. The National Platform for Disaster Risk Reduction, comprising the National Committee for Special Emergency Situations, technical-scientific support groups, and representatives of different organizations, develops strategies and programs for disaster risk reduction. The National Disaster Risk Management Plan, crafted by the National Committee for Emergency Situations, outlines measures to prevent and mitigate the impacts of disasters in Romania.

In the **United Kingdom**, specific legislation does not mandate cultural institutions to have disaster risk management procedures, but the implementation of the 1954 Hague Convention Act includes provisions for safeguarding cultural property during armed conflicts. Accreditation schemes for archives and museums, however, necessitate emergency planning. The National Archives (UK) offers guidance on protecting archives and manuscripts against disasters, covering flood, fire, and terrorist attacks. The guidance includes requirements for risk assessment, emergency event procedures, arrangements for the workforce, visitors, collections, business continuity, identification of priority areas, and the development, dissemination, and testing of plans. The National Archives also has a Collections Emergency Plan (CEP) for actions during an emergency and a Business Continuity Plan (BCP) for maintaining operations during a disaster.

The R3/A1 includes the identification and understanding of the fostering elements, drivers, and obstacles that influence the ability to manage emergencies, such as the availability of resources, level of awareness and understanding among staff and stakeholders, and the presence of relevant policies and procedures. It highlights that preventive measures are important, as they can be more cost-effective than damage repair efforts. It is also necessary to establish priorities, plan for evacuation and relocation of materials, and have effective communication and coordination among staff and other institutions.

Moreover, R3/A1 identified and classified risks related to written cultural heritage and the development of scenarios for emergency management in the context of the SafeCult project. A conceptual map has been created to identify and classify risks based on various criteria, such as the types and quantities of material, the size and type of affected organizations, and the preventive measures taken before, during, and after an emergency event.



The project team is focused on developing scenarios for the most likely events, such as floods, fires, and earthquakes, drawing on the experience of researchers and memory institutions. The conceptual map and accompanying Excel file serve as a tool for creating specific scenarios for different types of organizations and events.

	A	B	C	D	E	F	G	H	I
1	Medium Fire	Natural disaster flk	By the river	Papers,cardboard	Caused with water	Before even	Premisses security		Can manage risk with own employees
2									
3	Freshwa	Pipeline crush	Urban area	Papers,cardboard	Caused with water	During the e	Event managemen		Need to train v
4	Saltwater	Natural disaster flk	By the sea/oce	Mixed objects	Caused with water	After event	Management of re		Can manage ri
5	Volcanic	Fire	By the forest	Parchment	Caused with heat	During the e	Event managemen		Need to contra
6	Climate	Storm (rain, hail, s	Urban area	Papers,cardboard	Caused by water	During the e	Event managemen		Can manage ri
7	Earthquae	Earthquake	Urban area	Mixed objects	Mechanical damagi	After event	Management of re		Need to contra
8									

In times of emergency, various key individuals assume crucial roles in managing and responding to the situation. The emergency coordinator oversees the coordination of the emergency response team and makes decisions pertaining to emergency management. The organization's director or manager participates in decision-making that impacts the institution and its external relationships. The administrator/supplies coordinator is tasked with maintaining in-house disaster response supplies and coordinating the procurement of supplies, equipment, and services with other team members. The work crew coordinator ensures adherence to rules and coordinates the day-to-day recovery efforts of library staff and volunteers. The technology coordinator assesses damage to technology systems and orchestrates technology-related recovery endeavors. The building recovery coordinator assesses damage to the building and oversees building-related recovery initiatives. Clear communication and well-defined roles are essential to ensuring effective emergency management and the seamless operation of the recovery process. This was the premisses to build the **R3/A2: SafeCult skill card and curriculum on Risk Management for written Cultural Heritage**.

The **SafeCult** approach aimed to conceptualize competence as a comprehensive concept, signifying the capacity to effectively navigate complex work scenarios, particularly in disaster management. This involves drawing upon diverse resources that employees should bring to the workplace, encompassing specific knowledge and skills. In the current European labor market, with a focus on trans-national recognition of vocational qualifications and the enhancement of national VET systems through the European Qualifications Framework (EQF), the notion of competence is integrative. It relies on the amalgamation of occupational, social, and individual competence components in specific

work situations, emphasizing performance and the ability to act in intricate, often chaotic circumstances.

Competence development, within this context, hinges on the integration of theory and practice, involving the amalgamation of different resources applied to specific work situations. This integrative and holistic approach embraces the concepts of competence development and personal growth, facilitated through both VET and the employee's workplace experiences. The **SafeCult** philosophy on competency development in VET adopts this approach, starting from the premise that such competencies should be negotiated by social partners, incorporating the interests of both employers and employees.

For the development of appropriate competencies in disaster risk management for Written Cultural Heritage, the **SafeCult** consortium underwent a process to identify learner categories and the corresponding learning outcomes for each category. These categories encompassed management professionals, cultural heritage professionals, and volunteers. The learning outcomes were defined in alignment with the European Qualifications Framework and national legal frameworks.

Three distinct categories of "trainees/learners" were identified, along with the relevant EQF levels:

- **Emergency Supervisor for WCH** (target learners: management professionals, conservation scientists, other heritage professionals), EQF Level 6-9 Post-secondary qualification (professional specialisation)
- **Emergency Expert for WCH** (target learners: CH heritage professionals such as archivists, librarians, conservators and/or restorers), EQF Level 5 – Post-secondary qualification (professional specialisation)
- **Emergency/First aid Trained Volunteer (Mate) for WCH** (target learners: firefighters, civil protection professionals, university students, cultural NGOs, etc...).

To identify and describe the 3 main profiles the consortium focused on three activities. During the first one, it conducted 13 interviews addressed to cultural institutions in the partners' network on the main and necessary knowledge, skills and competences in the field of risk management for Written Cultural Heritage (WCH). The interviews added to the acquired knowledge from the previous results and the experiences of the cultural heritage institutions internal to the consortium built the foundations of the next step: defining what kind of knowledge, skills and competence requirements for the various categories of learners/trainees is necessary to prevent and face the emergency and build a concrete risk management.

The last activity consisted in elaborating coherent **learning outcomes** for each skill card (role), considering the **specific knowledge, skills and competences (responsibility and autonomy)** necessary to manage each phase of an emergency:

- Prevention and preparedness (Before the incident)
- Reaction and First aid (during the incident)
- Recovery (Post emergency intervention and business continuity).

## 2.4 R4 - Design and development of course materials (OER)

The Result 4 was designed starting from the learning outcomes related to the three profiles considered the main actors of risk management and the first aid in the written cultural heritage field. The consortium analysed the figures and the needs in terms of skills, knowledge, and competencies during the previous results, and starting from the outputs' conclusions defined a customized training path for each profile as it is possible to consult in the annexes.

Although there are three figures identified, the consortium still considers them to be connected to each other as it is in fact essential to know each role, related tasks, skills and responsibilities well in order to collaborate effectively during the emergency. Furthermore, it must be remembered that this collaboration begins when risk management is addressed, not only during the catastrophic event but well before, in the risk prevention phase. For this reason, it was deemed appropriate to divide the modules for each role but at the same time give all stakeholders the opportunity to be trained and informed on all the profiles identified. In the table below you can find the description of all the training modules intended for the Supervisor, the Expert and the volunteers.

SUPERVISOR
<b>Module I RISK MANAGEMENT FOR WRITTEN CULTURAL HERITAGE</b>
1.1 The risk: preliminary concept (Introductory Notes)
1.2 European and national frameworks
1.3 Risk identification, analysis and evaluation
<b>Module II EMERGENCY MANAGEMENT FOR WRITTEN CULTURAL HERITAGE</b>
2.1 Preparing and Facing the emergency
<b>Module III THE STRATEGY OF RECOVERY AND OPERATION CONTINUITY</b>
3.1 WCH Collections' assessment

<b>EXPERT</b>
<b>Module I RISK MANAGEMENT FOR WRITTEN CULTURAL HERITAGE</b>
1.1 The risk: preliminary concept (Introductory Notes)
1.2 Disaster Management Approaches
<b>1.3 Disaster Control Plan (DCP)</b>
1.4 Collection Risk Assessment and Mitigation
<b>Module II EMERGENCY MANAGEMENT FOR WRITTEN CULTURAL HERITAGE</b>
2.1 Scenario 1 (water damage)
2.2 Scenario 2 (fire damage)
2.3 Scenario 3 (mechanical damage)
2.4 Scenario 4 (complex damage)
<b>Module III THE STRATEGY OF RECOVERY AND OPERATION CONTINUITY</b>
3.1 WCH Collections' assessment

VOLUNTEER
<b>Module II EMERGENCY MANAGEMENT FOR WRITTEN CULTURAL HERITAGE</b>
1.1 Organisation aspects of the emergency
1.2 Health and safety during an emergency
1.3 Operational aspects of the emergency

### 3. Comparative assessment of the achievements and challenges of the programme in the partner countries

Disaster risk management in cultural heritage faces several challenges stemming from the need to protect and preserve cultural heritage from natural or human-induced events. Various critical factors must be considered, including internal deterioration factors. Additionally, further issues have emerged during the study and analysis conducted for the production of SafeCult project results. Among these, one can certainly enumerate challenges such as the Complexity in risk assessment: **Evaluating the risk for cultural heritage is complex due to its diversity and the variety of possible threats. Predicting all potential risk scenarios and establishing intervention priorities is challenging.** **Lack of awareness:** In many areas, awareness of the risks to which cultural heritage is exposed may be scarce. The lack of awareness can lead to inadequate preparedness and longer response times during a disaster. **Lack of financial resources:** Protecting cultural heritage requires significant investments in infrastructure, technology, and qualified personnel. Many cultural institutions may struggle with limited financial resources. The challenges arise from calamitous events or human activities, and, naturally, in the event of risk occurrence, extend to its management and initial response measures.

Upon the results analysed in R1, R2 and R3 phases it is obvious, that despite the common environment of the European legislation framework, approaches to disaster risk management in cultural institutions and especially in written heritage are unique and different in every single country. At the same time, the results demonstrate that the **disaster risk management information often is addressed to cultural heritage but there are really few specific materials focused on our written heritage.** Moreover, institutions have started to be more aware of risk and their management but still, they are not so prepared to face the emergency and very often they don't have a budget to support activities connected with risk management as well.

The aim of the SafeCult project was to highlight how this lack is still deep but, at the same time give cultural organizations, and specifically, organizations that care about the written cultural heritage, the opportunity to access relevant and useful free information to prepare them for the emergency.

Among the project objectives, in effect, was to diffuse knowledge on this topic, provide input to going deep on disaster risk management, aware institutions, and policymakers on it and build the first step of knowledge to facilitate cross-border collaboration, starting from the consortium partners. During the production of the results, and in particular, in the phase in which the SafeCult partners analysed the legislative framework and the measures adopted by their own governments they found different situations, more or less evolved. SafeCult represented in this case the possibility to exchange and share practices as well as the opportunity to evidence that, anyway, everywhere there is still a lot of work to do in terms of risk prevention and management. **The SafeCult material tried to represent the common denominator for different European countries, establishing a common approach and foundation upon which all countries could develop robust measures to protect written cultural heritage at risk.**

Thanks to the project, starting from the current situation in disaster risk management analysed in the previous results, all the consortium partners accepted the challenge to support and continue the SafeCult activity beyond the project to strengthen the proposal and the aims of the project. Below are initiatives undertaken during the project and further planned developments:

In **Italy** consideration is underway for collaborative efforts and training programs, drawing inspiration from successful models such as those implemented in Slovakia. The primary focus is on establishing a comprehensive, long-term training program involving key stakeholders identified through the project's outreach.

This program aims to equip representatives from relevant institutions in Italy with the necessary skills to formulate comprehensive disaster risk management plans tailored to address the specific challenges encountered by cultural heritage institutions. An existing agreement signals joint efforts by stakeholders to organize a sustained training program in heritage protection. The core objective is to disseminate pertinent information about the current state of the issue within the relevant institutional landscape. This training will encompass methods and procedures for various risks as outlined in materials provided by the project.

In Italy, considerable strides have been made in disaster risk management for the cultural heritage sector through the SafeCult project. Beyond the project's original timeline, consortium partners have actively expanded SafeCult initiatives. The knowledge distilled from the SafeCult project, translated into SafeCult training materials, will play a pivotal role in shaping this training initiative. A collective effort will culminate in a core group responsible for the development, implementation, and testing of disaster risk management plans within the cultural heritage sector. This endeavor will particularly emphasize the preservation of written heritage.

Thanks to the Safecult project capacity building meeting that yielded several promising outcomes, laying the foundation for impactful developments in the near future. Key stakeholders expressed a shared commitment to staff training, emphasizing the need to strengthen skills in disaster risk management for cultural heritage. The proposal to showcase project outcomes on the national library's platform reflects a strategic move towards broader dissemination, ensuring that the knowledge gained is accessible to a wider audience. Active involvement in international bodies such as ICOM and Aicrab association was endorsed, signaling a proactive approach to aligning with global



standards and best practices. The exploration of collaborations with Icom Italia and museum associations indicates a concerted effort to extend the project's influence beyond its immediate scope. Looking ahead, the participants discussed concrete actions for 2024, with a strong focus on preventive and emergency management strategies. These outcomes collectively underscore the SafeCult project's commitment to fostering a culture of safety and resilience in the preservation of cultural heritage.

In **Slovakia**, thanks to the project partners the Slovak Technical University and the Slovak National Archives, it was possible to open up this question on several levels, which was reflected in the real interest of responsible workers representing all relevant institutions (roughly 60 opinion-forming persons) in participating in the presentation and training activities of the project. Regardless of when the project ends, there is already an agreement today that STUBA, SNA and MINV will jointly organize a long-term cycle of training for workers in the field of heritage protection, the aim of which will primarily be to bring information about the current state of the issue in the environment of Slovak memory and fund institutions. In the next phase select representatives of these institutions for each region, who will undergo intensive two-week certified training, based on which they will be able and competent to compile disaster risk management plans for all affected institutions and will be able to train at regular intervals the workers of these institutions in methods and by the procedure for all relevant risks, described in the materials processed by the district authorities for each district based on the requirements defined by the Act on Civil Protection 47/2012 for emergency situations (natural disaster, accident, disaster, threat to public health of the II degree, or terrorist attack). Together with the knowledge summarized within the SafeCult project, translated into SafeCult training materials, these authorized persons will further train the employees of memory and fund institutions at different levels of disaster risk management (Supervisors, Experts, Trained Volunteers). Current students of Ing. are considered as potential future trainers. and PhD. study from STUBA, their teachers and selected trained persons representing the largest and most important memory and fund institutions. These will form a core group responsible for developing, implementing and testing disaster risk management plans for the area of cultural heritage with an emphasis on written heritage.

In **Romania**, the various dissemination activities performed by i-CON Association and Romanian Academy Library (BAR) have been addressed both to the professionals of Romanian cultural stakeholders and main centers for professional training of investigators, conservators and restorers. This approach has been decided as a result of the survey based on the SAFECULT questionnaire carried out among the stakeholders in Romania, which highlighted the lack of competences in dealing with disaster risk management for the majority of institutions managing written heritage. This adds to the lack of training courses on disaster risk management at the faculties currently training the heritage specialists. Discussions regarding the objectives of the project and how its outcomes could be implemented in Romania, for the benefit of heritage professionals, were initiated with representatives of Culturadata, the National Institute for Cultural Research and Training subordinated to the Ministry of Culture (<https://www.culturadata.ro/home/>). Considering the high seismic risk of

Bucharest and many areas in Romania, as well as the fact that many libraries and archives are housed within historical buildings, a resident course to support the education of heritage operators in both disaster risk management and first aid and response intervention is highly necessary. Culturadata showed a real interest in this event and in collaborating with I-CON Association and BAR for implementing the results of the project in Romania in the near future. This first approach of introducing of the SAFECULT training modules as a basis for a future course delivered to conservators and restorers by Culturadata was consolidated during the Round Table co-organized by Culturadata, Conservation and Restoration Training Center (CePCoR) and i-CON Association on the need to include the profession Conservation Scientist in the list of regulated professions in Romania, held in Sibiu on 29 Sept 2023. This was a hybrid event focusing on the conservation science and its professionals from a Romanian perspective in which i-CON Association advocated for the specific training on disaster risk management to improve the specialized curricula of conservation scientists and their capacity to face emergency and disaster management. In the same days and under the same umbrella of the Conference “Emerging Technology and Innovation for the Conservation of Cultural Heritage ETICCH 2023” with the theme: “Reducing Risk for Cultural Heritage Collections & Conservation-Restoration”, BAR organized a multiplier event with the theme “SafeCult Erasmus+ Project: Disaster risk management for written cultural heritage: current knowledge, skills and approaches”. The feedback obtained from the participants confirmed the need for training of professionals from cultural institutions. Consequently, i-CON Association organized a 4-day training event using some of the training modules elaborated within SAFECULT. This was run as a pilot program by firstly testing the practicality of the course modules in the real world (a group of beta testers) and the following were confirmed to us: the course solves real pains of the cultural institutions/professionals; most of the outcome(s) they expect at the end of the course were reached; people are interested in the topic, but it is difficult to find documents in Romanian and created specifically for WCH. Consequently, a collective effort of a core group from i-CON and BAR will culminate in preparing the translation into Romanian of the Guidelines elaborated as a as a corollary of the project results. BAR and i-CON will ensure the editing and publication of the Guidelines and its dissemination at national level through a multiplier event during next year. It is anticipated that the courses developed in the SAFECULT project will be the basis to provide training in libraries, archives and museums in Romania. Furthermore, the expertise and experience of Culturadata experts in providing training for heritage professionals will also be of great help for SAFECULT through advice on the organization and structure of the training modules, and by facilitating their acceptance in the current Romanian VET training system.

**United Kingdom**, information will be shared with colleagues in archives and museums in the UK and in Europe about the outcomes of the Safecult project. Our dissemination during the Safecult project has provided us with a number of contacts with people in heritage institutions (e.g English Heritage, National Archives) and contacts made at conferences e.g at the 20th Triennial ICOM-CC meeting in Valencia within the preventive conservation working group with Francoise Collanges from the Royal Insititute for Cultural Heritage (KIK-IRPA) who reported on “Early recovery after floods for large collections: Towards a toolbox for quicker resilience”. In her talk she concluded that “A major crisis,

such as floods due to climate change, with a simultaneous impact on many sites, calls for new methodologies to assess and respond to the emergency, but also to ensure that the following years will become a positive recovery period". It is anticipated that the courses we have developed in the Safecult project will help to provide training for response to such situations. The second conference organized by The European Research Centre (ERC) for Book and Paper Conservation-Restoration took place online in early November 2023 on "Written Heritage: new challenges and perspectives" In the section of this meeting on "first response to armed conflict and other disasters" this included presentations from the Safecult consortium: keynote lecture on "The Legacy of the Florence Flood of 1966 and Beyond – Lessons from the Past, Guidance for the Future" and the other on the outcomes of the Safecult project. The presentations provided the opportunity to disseminate information in the field of written heritage disaster management. A SafeCult team member who is also a board member of the ERC invited Emma Dadson as key speaker, representing Harwell Restoration to this meeting. She gave a presentation on "Emergency Planning and Response for Libraries, Archives, and Museums" which is also the title of her book on this topic. She provided insightful information and references to case studies and these have been included in reference material within SafeCult's training materials. A future outcome of the ERC meeting is to publish the presentations in book form and this will further disseminate information on outcomes of the Safecult project and the theme of disaster risk management with the view of expanding the network of experts in this field.

### **3.1 SafeCult European guidelines for the management of risks and emergencies for written cultural heritage: Standardizing Emergency Response Approaches**

The Safecult guidelines for the management of risks and emergencies for written cultural heritage play a relevant role in ensuring the protection and preservation of the testimony of our past and current history. They provide a standardized framework for risk management, promoting consistency in practices at the European level. The guidance offered directs preventive measures, offering clear recommendations for regular maintenance, structural safety, and the implementation of specific protective measures. Furthermore, the guidelines facilitate planning and preparation for emergency situations by outlining detailed plans, including rescue procedures in the event of disasters. They encourage the involvement of all stakeholders, including local governments, cultural institutions, non-governmental organizations, and the community, thereby enhancing awareness and collaboration in risk management. The resulting document also provides useful and accessible information for professionals and the public regarding best practices in risk management for cultural assets, contributing to more effective preparedness and quicker response times in emergencies. The guidelines clarify the responsibilities of various entities involved in risk management, facilitating coordination among government agencies, cultural institutions, and other key stakeholders. They are designed to be flexible and adaptable to different situations and types of cultural assets, allowing for more effective risk management in diverse cultural contexts.

Finally, they provide a system for continuous monitoring and updating of risk management strategies, ensuring the ongoing effectiveness of the measures adopted. In conclusion, these guidelines are

essential tools for preserving and protecting cultural heritage for future generations, offering an organized and practical framework to address challenges that may threaten these unique treasures.

They are essential tools for preserving and protecting cultural heritage for future generations, offering an organized and practical framework to address challenges that may threaten these unique treasures. With the aim to face the risk prevention and manage the emergency and the post event, the SafeCult guidelines are structured as follows:



### 3.2 The international network of cultural and disaster risk management operators

In the realm of cultural preservation and disaster risk management, a diverse array of key players collaborates to safeguard our shared heritage. This chapter embarks on an exploration of these pivotal actors, delving into the roles of public institutions, research centres, and reference organizations. Understanding their contributions is paramount to comprehending the intricate tapestry of efforts woven to protect cultural heritage worldwide.

**Public Institutions:** Public institutions stand as stalwarts in the realm of cultural preservation and disaster risk management. At the international level, entities such as UNESCO play a pivotal role in fostering cooperation among nations. UNESCO's initiatives extend beyond mere collaboration, actively promoting the protection of cultural heritage in times of emergency. For instance, the organization's involvement in the Second Protocol to the 1954 Hague Convention for the Protection of Cultural Property underscores its commitment to mitigating the impact of armed conflict on tangible and intangible heritage.

Beyond UNESCO, various national public institutions contribute significantly to this cause. For instance, Italy's Civil Protection Department spearheaded the ProCultHer initiative. This collaborative effort, co-funded by the Directorate-General for European Civil Protection and Humanitarian Aid Operations (DG-ECHO), exemplifies the proactive role that national institutions can play in developing and improving technical capacities for the safeguard of cultural heritage.

The European Union has a policy for cultural heritage that aims to safeguard and enhance Europe's cultural heritage. The policy recognizes that cultural heritage is a shared source of remembrance, understanding, identity, dialogue, cohesion, and creativity. It encompasses a broad spectrum of

resources inherited from the past in all forms and aspects, including tangible, intangible, and digital resources. The European Union has over 300,000 people employed in the cultural heritage sector, and 7.8 million jobs are indirectly linked to heritage. While policymaking in this area is primarily the responsibility of Member States, regional and local authorities, the EU is committed to safeguarding and enhancing Europe's cultural heritage. [It does so through a number of policy areas and programs, such as the Expert Group on cultural heritage, the European Year of Cultural Heritage 2018, and Participatory governance.](#)

The European Union has also established several projects to protect cultural heritage in emergency situations. One such project is Proculther-Net, which is coordinated by the Department of Civil Protection and co-financed by the DG ECHO within the framework of the Union Civil Protection Mechanism. The project aims to build a community dedicated to protecting cultural heritage in emergency situations and promote multidisciplinary exchange practices to support and integrate the efforts of the European Union in civil protection. [The project includes a course on the protection of cultural heritage at risk, newsletters, and technical bulletins.](#) The Union Civil Protection Mechanism (UCPM) offers a dynamic and comprehensive training program tailored to specific target groups. The program aims to enhance the coordination, compatibility, and complementarity of capacities and improve the competence of civil protection experts in EU Member States and UCPM Participating States. The UCPM Training Program helps to increase the UCPM response capability and better prepare for disasters, and supplements the national training offer provided to experts by their countries and organizations. The UCPM Training Program is open to civil protection and disaster management experts from EU Member States and UCPM Participating States. Some courses are also open to eligible third countries (EU candidate/potential candidate countries and Eastern and Southern Neighbourhood countries), as well as to representatives from the United Nations and other international organizations involved in international disaster management operations. Various courses are offered as part of the training program, ranging from introductory to advanced and refresher training. The core training program consists of courses that prepare different categories of experts – such as European Union Civil Protection Team (EUCPT) experts, Technical Assistance and Support Team (TAST) members, technical experts, and modules and other response capacities key personnel – for deployment on UCPM missions. Specialized European Commission-United Nations (EC-UN) joint training courses are designed as part of the deployable pathway to train participants for specific deployments, like environmental or medical emergency missions. Additional core components of the program train participants in their UCPM role linked to their national emergency management system. These courses target mainly civil protection and disaster management stakeholders who perform a UCPM coordination role at the national level and will be involved, in some form, with UCPM assistance. The UCPM Training Program also offers online modules on different disaster management topics, from stand-alone courses, such as cultural sensitivity and gender, to refresher and pre-learning for residential training courses. Some online modules are offered in French, Spanish, and Arabic in addition to English. [Finally, the UCPM provides flexible training to respond to emerging risks and needs in the form of ad-hoc training courses, training of trainers, and thematic workshops and seminars.](#)

**Research Centers:** Research centres emerge as dynamic hubs of innovation and knowledge in cultural and disaster risk management. These centres leverage their expertise to develop strategies that mitigate the impact of emergencies on cultural heritage. The International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) stands out as a testament to the influential role research centres play.

ICCROM, actively engaged in the ProCultHer initiative, contributed its extensive experience and competencies to the collaborative effort. The involvement of research centres in such initiatives highlights their crucial role in pooling knowledge and driving advancements in the field. Additionally, these centres often serve as repositories of best practices, offering valuable guidance to cultural institutions facing the challenges of disaster risk.

**Reference Organizations:** Reference organizations serve as guiding beacons, setting standards and providing crucial support to cultural institutions worldwide. The International Council on Monuments and Sites (ICOMOS) exemplifies the significance of such entities. As an international non-governmental organization dedicated to the conservation and protection of monuments and historic sites, ICOMOS plays a multifaceted role in disaster risk management.

ICOMOS's Disaster Risk Management Committee specifically focuses on assisting museums and cultural institutions in preparing for and responding to emergencies. By providing advice and technical support, reference organizations like ICOMOS become instrumental in fortifying the resilience of cultural heritage. The organization's commitment to the effective management of records further emphasizes its broader role in preserving the world's archival heritage.

## EU-Level Research and Network Structure

**EU-Level Research:** The European Union (EU) is a hub for collaborative efforts in cultural and disaster risk management. Understanding the landscape at the EU level is crucial to comprehending the collective strategies employed to safeguard cultural heritage. In this section, we embark on a reconnaissance mission to identify the major actors operating within the EU and explore how they contribute to the broader network.

Entities such as the Council of Europe, through initiatives like the EUR-OPA Major Hazards Agreement, foster cooperation among European countries. This agreement, with its focus on prevention, preparedness, and response to major disasters, plays a crucial role in shaping EU policies for the protection of cultural heritage in emergency situations. The Council's annual guidelines and recommendations further contribute to the formulation of a comprehensive EU-level approach.

Moreover, the Civil Protection Knowledge Network, both at the EU level and internationally, emerges as a nexus of shared knowledge and expertise. Collaborative initiatives, such as the ProCultHer project, showcase the power of EU-wide collaboration in enhancing technical and operational capacities. By actively involving cultural heritage and disaster risk management actors from EU Member States, these initiatives foster a sense of collective responsibility and promote a shared understanding of challenges and solutions.

**Structure of the Network:** The structure of the international network of cultural and disaster risk management operators is intricate and multifaceted. At its core, the network operates as a collaborative ecosystem where information flows seamlessly, and expertise is shared dynamically. The ProCultHer initiative serves as a microcosm of this interconnected network, bringing together institutions from Italy, France, Spain, Turkey, and beyond.

The involvement of organizations like ICCROM, alongside national institutions and international bodies, exemplifies the layered nature of collaboration. These entities function not in isolation but as integral components of a broader network. The structured collaboration, seen in the establishment of committees like ICOMOS's Disaster Risk Management Committee, ensures that the network is not merely a loose affiliation but a purposeful and organized effort.

**Blue Shield International:** The Blue Shield is an independent, neutral, non-governmental, and non-profit organization dedicated to the protection of cultural heritage during armed conflicts and disasters worldwide. [The organization is “committed to the protection of the world’s cultural heritage and is concerned with the protection of tangible and intangible, cultural and natural heritage in the event of armed conflict, natural or man-made disaster”](#). The Blue Shield is an advisory body to UNESCO for the protection of cultural heritage in the event of armed conflict with a legally mandated role under the Second Protocol to the 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict. [It was founded in 1996 by the four main international organizations of cultural heritage: the International Council on Archives \(ICA\), the International Council of Museums \(ICOM\), the International Federation of Library Associations and Institutions \(IFLA\), and the International Council on Monuments and Sites \(ICOMOS\)](#).

**ICOM (International Council of Museums):** ICOM, the International Council of Museums, plays a pivotal role in the international network of cultural and disaster risk management operators. As a standing committee dedicated to emergency response in the aftermath of natural and human-made disasters, ICOM brings together museum professionals committed to managing cultural heritage emergencies. Beyond immediate response, ICOM serves as a platform for the exchange of information and best practices. The establishment of the ICOM-Disaster Resilient Museums Committee (ICOM-DRMC) further enhances its impact, creating an interdisciplinary platform for effective emergency preparedness and disaster response. Through its initiatives, ICOM contributes significantly to raising awareness of the importance of disaster risk management in museums globally.

**ICOMOS (International Council on Monuments and Sites):** ICOMOS, the International Council on Monuments and Sites, stands as a crucial entity within the international network, focusing on the conservation and protection of monuments and historic sites. With a dedicated disaster risk management committee, ICOMOS provides essential support to museums and cultural institutions in preparing for and responding to emergencies. This organization goes beyond immediate responses, actively engaging in the development of international standards and guidelines for the conservation and management of cultural heritage. ICOMOS's commitment extends to fostering interdisciplinary

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collaboration, ensuring that cultural heritage is not only protected during crises but also preserved for future generations.

**ICA (International Council on Archives):** The International Council on Archives (ICA) plays a vital role in the management of archives globally. With a focus on the conservation, access, and use of archival documents, ICA's significance extends to emergency management and disaster preparedness. Through its group of experts on emergency management, ICA provides crucial advice and technical support to archival institutions during emergencies. This ensures that the wealth of archival heritage is safeguarded, and measures are in place to mitigate the impact of disasters. ICA's role in the international network underscores the importance of preserving the records that form the backbone of our cultural history.

**IFLA (International Federation of Library Associations and Institutions):** The International Federation of Library Associations and Institutions (IFLA) holds a prominent position in the international network's efforts to manage cultural and disaster risks. As an organization dedicated to the management of libraries, IFLA promotes the conservation, access, and use of library documents worldwide. IFLA's group of experts on emergency management activities contributes significantly by providing advice and technical support to ensure that libraries are resilient in the face of emergencies. By actively engaging in the international network, IFLA reinforces the importance of libraries as repositories of knowledge and cultural heritage, advocating for their protection during crises.

### **Blue Helmets of Culture**

The Blue Helmets of Culture is a task force established to protect the world's cultural heritage and counter illegal trafficking. The task force is a part of the counter-terrorism initiative that aims to safeguard cultural heritage. The Italian government signed an agreement with UNESCO to establish the Blue Helmets of Culture in 2016. The task force is composed of top specialized units, such as the Carabinieri for the Protection of Cultural Heritage, which has been recognized at the international level for its high level of qualification and skills. The Blue Helmets of Culture is a task force established by the Italian government in collaboration with UNESCO to protect the world's cultural heritage and counter illegal trafficking. The task force is a part of the counter-terrorism initiative that aims to safeguard cultural heritage. The Blue Helmets of Culture are composed of top specialized units, such as the Carabinieri for the Protection of Cultural Heritage, which has been recognized at the international level for its high level of qualification and skills. The task force is equipped to intervene within a legal framework wherever art and culture are threatened. [The Blue Helmets of Culture are responsible for securing cultural heritage sites and countering illegal trafficking of cultural property](#) . The Blue Helmets of Culture is the first heritage task force of its kind and includes Carabinieri from the Command for the Protection of Cultural Heritage, Italy's art crime police force. [Experts from the culture ministry, including art historians, restorers, and scholars, are also part of the team](#) . [The task force was established in 2016 after the Italian government signed an agreement with UNESCO to establish the Blue Helmets of Culture](#) .



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The Blue Helmets of Culture are equipped to intervene in areas of crisis and secure cultural heritage sites. The task force is also responsible for countering illegal trafficking of cultural property. [The Blue Helmets of Culture are able to work regardless of the locations where they are engaged in international missions . The task force is tasked with securing cultural heritage and countering illegal trafficking .](#)

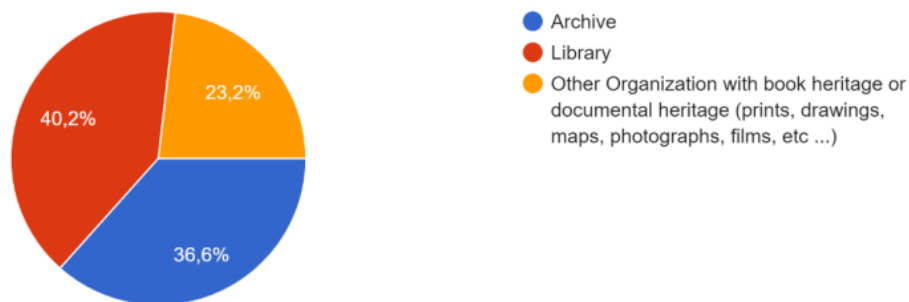
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**Conclusion:** In conclusion, the international network of cultural and disaster risk management operators functions as a dynamic and interconnected tapestry. Public institutions, research centres, and reference organizations collaborate both nationally and at the EU level, weaving a fabric of resilience and preparedness. As we navigate through the chapters that follow, we will delve deeper into specific initiatives, best practices, and challenges faced by these key players. Together, they form a collective force committed to safeguarding our cultural heritage in the face of emergencies.

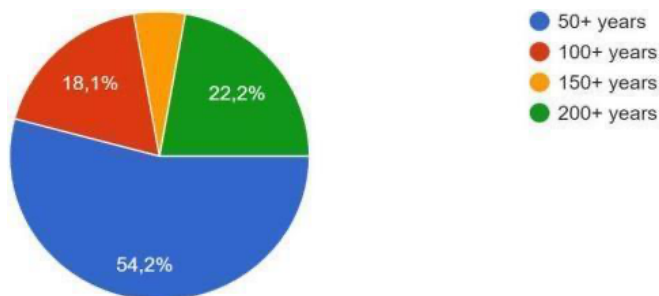
## 4. Annexes

### 4.1 R1 - Survey

Q1. Which category does your organization belong to?



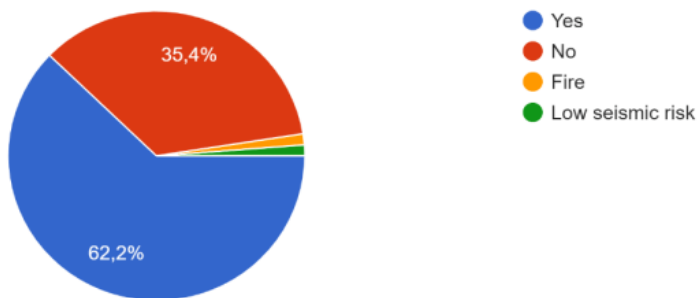
Q2. How long has your organization been in the building that currently houses it?



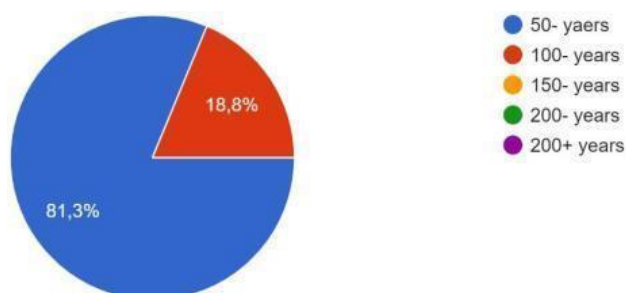
Q3. Is the city in which your organization is located within an area with hydrogeological and/or seismic risks?

DISASTER	%
Earthquake	46%
Flood	25%
Storms	18%
Landslide	4%
Fire	15%
War	4%

Q3\_a. If you answered “Yes” to Q3, which of the following risks is exposed to?



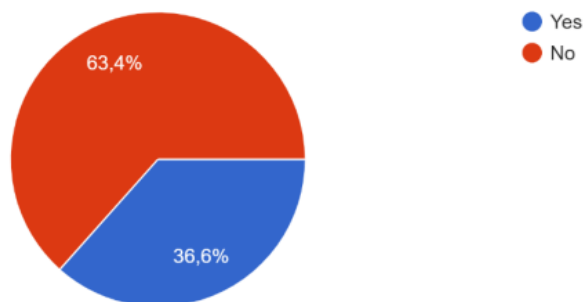
Q4. Has your organization suffered damages from one or more causes above, in the last?



**Q4\_a. Q4\_a. If more than one disaster has occurred, please specify when and which type (Ex. 50 years Floods, 100 years Fire)?**

PERIOD	DISASTER	%
Last 50 Years	Earthquake	33%
Last 50 Years	Floods	33%
Last 50 Years	Fire	11%
Last 50 Years	Storms	7%
Last 100 Years	War	18%
Last 100 Years	Floods	7%
Last 100 Years	Fire	3,5%

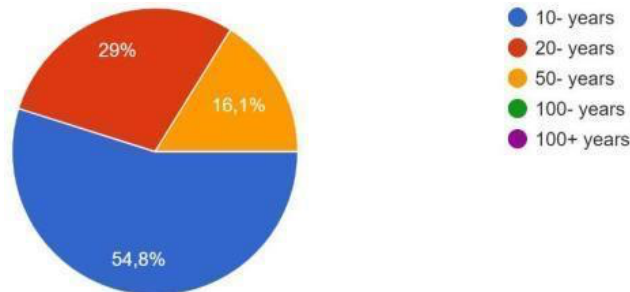
**Q5. Have you encountered problems (structural and installation) related to the building in which your organization is located that caused damages to the preserved documental heritage?**



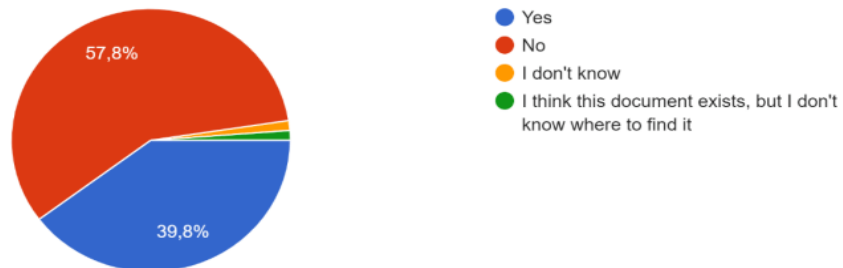
**Q5\_a. If you answered "Yes" to Q5, which kind?**

DISASTER	%	DISASTER	%
Floods	58%	Storms	7%
Humidity	13%	Damages caused by third parties	10%
Collapse	13%	Fire	3%

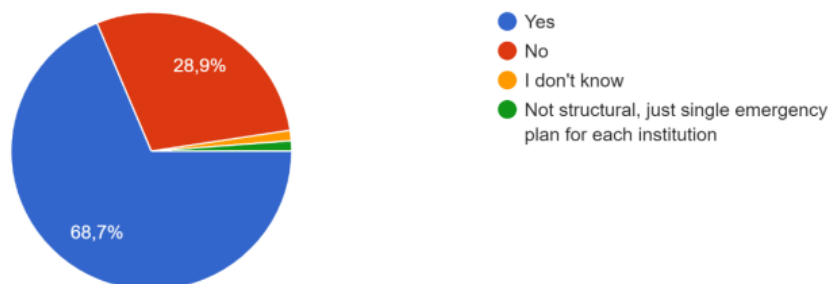
Q5\_b. If you answered “Yes” to Q5, in which period?



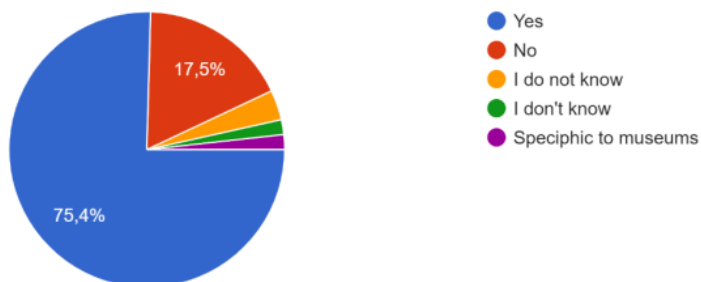
Q6. Are you aware of the existence of an official document or study that identifies the classification of hydrogeological risks (including floods) of the area in which your building is located??



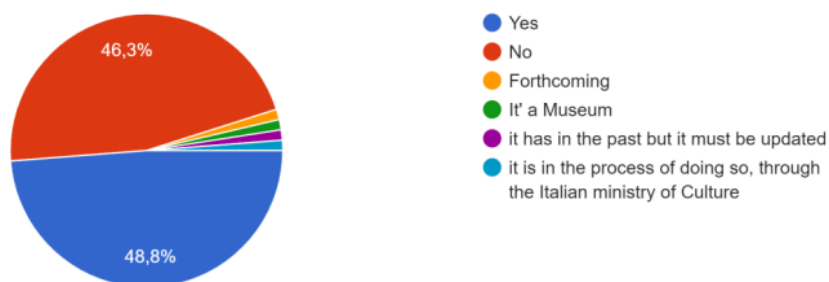
Q7. Are you aware of the existence, in your country, of a legislative standard, ministerial directive, or a structural plan concerning the prevention and management of emergencies for artistic-cultural heritage?



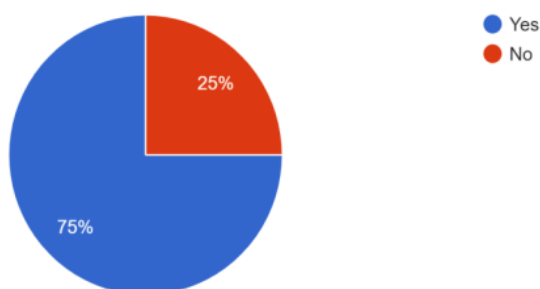
**Q7\_a. If you answered “Yes” to Q7, is there a part dedicated to archives and libraries, or more generally to documental/writing heritage, in the standard?**



**Q8. Has your organization equipped a plan for the prevention of damage to documental/writing heritage?**



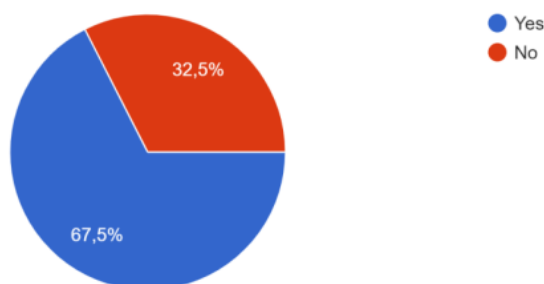
**Q8\_a. If you answered “Yes” to Q8, has the prevention plan been drafted taking into account a national/regional/provincial/municipal prevention plan?**



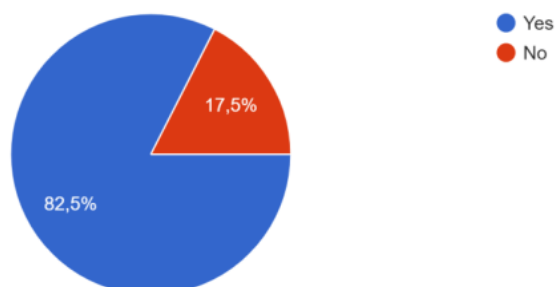
**Q8\_a.1.** If you answered “Yes” to Q8\_a, please specify the name of the national/regional/provincial/municipal prevention plan.

ORIGIN OF THE PREVENTION PLAN	%
Regulation on Fire hazard	55%
Regional	15%
National	10%
Municipal	10%
Public Institutes	10%

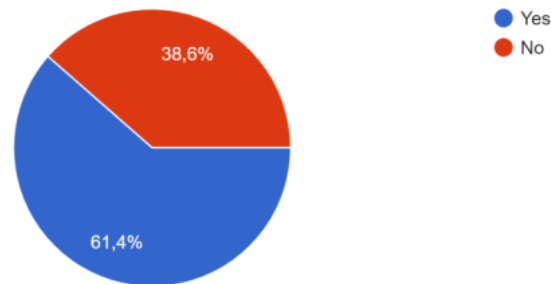
**Q9.** Has your organization equipped a specific plan for the management of emergencies?



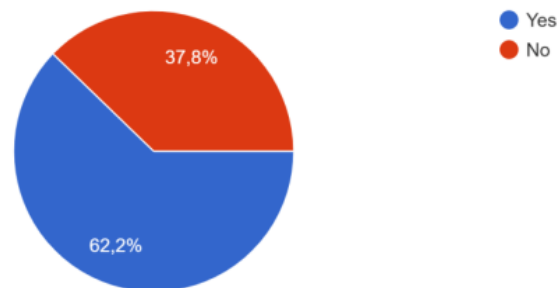
**Q9\_a.** If you answered “Yes” to Q9, has your organization equipped an organizational chart that assigns roles and duties of internal staff in case of emergencies?



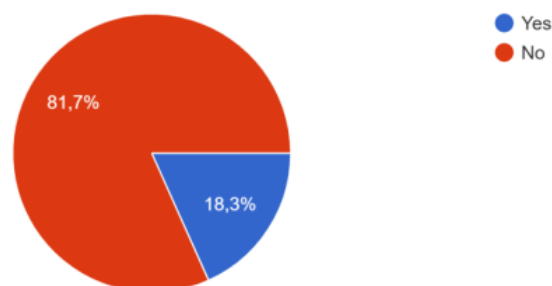
**Q10. Is your organization equipped with an internal team of operators for the management of emergencies?**



**Q11. Has your organization trained the personnel qualified to intervene in the event of an emergency?**

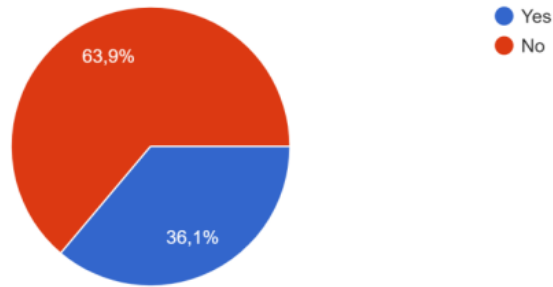


**Q12. Has your organization taken contacts or contributed to the training of teams of volunteers for the conservation of its heritage?**

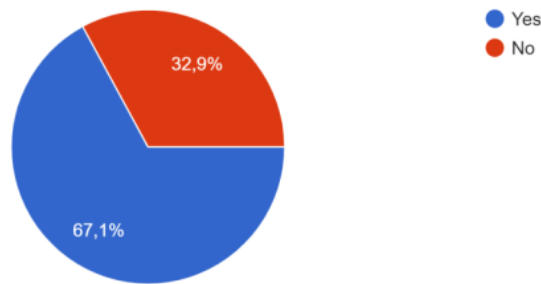




**Q13. Has your organization drafted a written map of the location of the priority collections to save in case of emergency?**



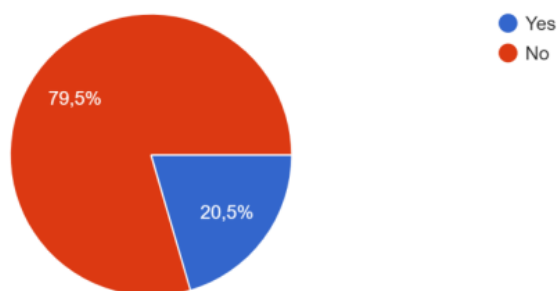
**Q14. Is your organization in possession of a minimum equipment of first intervention in the event of damage to the archive or library (fire, flooding, collapse, etc. ..)?**



**Q14\_a. If you answered “Yes” to Q14, please specify what kind of equipment?**

EQUIPMENT	%
Fire Extinguishers	65%
Transport Boxes	35%
Basic Drying Equipment	21%
Freeze Dryer	6%
Automatic Systems	3%

**Q15. Has your organization been involved in the saving of collections, library and archival heritage, photographic funds, etc... belonging to other institutes victims of damage or environmental disasters?**



**Q15\_a. If you answered "Yes" to Q15, please specify when, and what kind of damage**

EVENT	%
Floods occurred in the last 20 years	62%
Hearthquake occurred in the last 20 years	15%
Water damages occurred in the last 20 years	15%
Fire occurred in the last 20 years	8%

## 4.2 R3/A2 - SafeCult module's learning outcomes

<b>WCH Emergency Supervisor</b>		
<b>MODULE I - RISK MANAGEMENT FOR WRITTEN CULTURAL HERITAGE</b>		
<b>Knowledge</b>	<b>Skills</b>	<b>Responsibilities and Autonomy (Competencies)</b>
Physical characterization of environment to be protected and its characteristics	Capability to identify, evaluate risks of physical environment and to define mitigation actions, decision - making	set the risk register, set and implement the risk management process for the defined scenarios, set emergency procedures, know the legal framework, networking with emergency services and other institutions
The framework of applicable rules and practices	Capability to identify, and apply to the specific scenario in place, the framework of applicable rules and practices to mitigate risks and to put in place countermeasures	Set the risk register, Set and implement the risk management process for the defined scenarios, set emergency procedures, Know the legal framework
The basic concepts of risk management	- Risk identification, risk weighting, risk mitigation -Know which risks are related to the organization and how to reduce risks	-set risk assessment and risk management plans -sets the list of technical resources, requirements for emergency plan -sets priority guidelines, Budgeting, insurance, -organizes and keeps track of regular training courses/activities
Physical characterization of collections taking stock of practices for each type of material,	coordinating people and resources, mapping expertise with material characteristics	decision making, prioritize approaches

<b>MODULE II - EMERGENCY MANAGEMENT FOR WRITTEN CULTURAL HERITAGE</b>		
<b>Knowledge</b>	<b>Skills</b>	<b>Responsibilities and Autonomy (Competencies)</b>

Characterization of typical incidents	Managing skills, manage the necessary external contact	make available to the emergency coordinator all the resources and support needed, and that have not been already made available
Best practices in communication	ability to communicate, effective communication	delegation of tasks

<b>MODULE III - THE STRATEGY OF RECOVERY AND OPERATION CONTINUITY</b>		
<b>Knowledge</b>	<b>Skills</b>	<b>Responsibilities and Autonomy (Competencies)</b>
Specific strategy of recovery and recovery management	deployment planning, management of unforeseen occurrences	recovery administration (budgeting insurance, resource plan, damaged material, damaged structure)

<b>WCH Emergency Expert</b>		
<b>MODULE I - RISK MANAGEMENT FOR WRITTEN CULTURAL HERITAGE - Prevention and Preparedness</b>		
<b>Knowledge</b>	<b>Skills</b>	<b>Responsibilities and Autonomy (Competencies)</b>
<ul style="list-style-type: none"> <li>-extensive knowledge of the location (site plan - building structure, location of collections/objects, type of collections)</li> <li>- current state-of-the-art in emergency planning and risk management in libraries &amp; archive</li> <li>- extensive knowledge of emergency plan for the location</li> <li>- extensive knowledge of risk management procedures in terms of prevention</li> </ul>	<ul style="list-style-type: none"> <li>-liaising with emergency services</li> <li>-liaising with maintenance staff</li> <li>- implement part of the emergency plan if asked for</li> <li>-perform risk analysis related to scenarios and collections</li> <li>-read and understand the emergency plan in the specific organization</li> </ul>	<ul style="list-style-type: none"> <li>- contribute to the development of preventive measures</li> <li>- list, keep track and know location of emergency equipment and supplies</li> <li>- list external facilities for use in emergency</li> <li>-compiles emergency lists (keys, collections, materials, supplies, etc.)</li> <li>- list expertise to be called upon for advice in emergency</li> <li>- list useful names and numbers</li> <li>- they are part, or in charge of emergency team</li> <li>- manage risks by preventive measures and procedures</li> </ul>
-state-of-the-art information on the emergency training course	- dissemination	-leading training courses for staff -participate in running and updating courses

-all the other topics		
extensive knowledge of risks factors for materials present in collections	- assessment of damage in various scenarios	- set priority lists

**MODULE II - EMERGENCY MANAGEMENT FOR WRITTEN CULTURAL HERITAGE – Reaction and first aid**

<b>Knowledge</b>	<b>Skills</b>	<b>Responsibilities and Autonomy (Competencies)</b>
- extensive knowledge of risks factors for materials present in collections	- assessment of damage at incident site	- assist the emergency coordinator in the assessment of the severity of incident - separate affected objects
-knowledge of inventories and catalogues - data protection	- basic photography	-keep track and update movement of collections/objects during and after an emergency - keep track of treatments applied to collections /objects during and after emergency
- Knowledge of priority codes of collections/objects	-anticipate safe proxy locations for storing and treatment	- set safe proxy locations for storing and treatment/damage mitigation - check the labelling and moving of objects
- knowledge of causes of degradation	- dealing with sensitive materials	- selection of suitable recovery procedures for any object in the collection
- knows how to deal with sensitive information	- training & communication	- emergency communication
-safety for people	- training & communication	- supervise volunteers during the first aid

**MODULE III - THE STRATEGY OF RECOVERY AND OPERATION CONTINUITY**

<b>Knowledge</b>	<b>Skills</b>	<b>Responsibilities and Autonomy (Competencies)</b>
- current state-of-the-art in recovery procedures for collections	-handling objects/collections during an emergency -elaborate guidelines for prioritizing recovery	- writes and updates recovery procedures related to objects/collections - give suggestions for mitigation and recovery plan

		-performs recovery procedures according to the emergency plan
-knowledge of inventories and catalogues - data protection	- basic photography	-keep track and update movement of collections/objects during and after an emergency - keep track of treatments applied to collections /objects during and after emergency
- knows how to deal with sensitive information	-communication	- recovery communication

### WCH Emergency Trained Volunteer

#### MODULE I: EMERGENCY MANAGEMENT FOR WRITTEN CULTURAL HERITAGE - Reaction and first aid

Knowledge	Skills	Responsibilities and Autonomy (Competencies)
-knows how to handle damaged/endangered objects -understands the value of the objects and potential further damage	-careful and gentle handling of objects -acknowledges the importance of objects handled	-handles collection objects supervised by emergency teams leaders -performs recovery activities supervised by emergency teams leaders
-knows how to package different kinds of objects	-able to estimate necessary resources and equipment required for transport	-helps with packaging of damaged objects supervised by emergency teams leaders -clearly labels packaging and verifies that everything is clearly labelled -provides feedback on lack of materials
-familiar with incident scenarios -familiar with layout of the location -Familiar with operation in archives and libraries.	-able to follow steps defined in the disaster management plan -able to read and understand technical documentation and building plans	-performs activities defined in the disaster management plan

<ul style="list-style-type: none"> <li>-knows how to use personal protection equipment,</li> <li>-knows safety regulations</li> </ul>	<ul style="list-style-type: none"> <li>-recognizes unsafe actions and places and avoids unsafe conditions</li> <li>-able to perform basic first aid measures</li> </ul>	<ul style="list-style-type: none"> <li>-safely uses tools and equipment</li> <li>-protects themselves and the other people involved</li> <li>-enters and remains in areas/spaces only declared as safe</li> <li>-assesses the weight of each object/carrying unit and carries a safe amount</li> </ul>
<ul style="list-style-type: none"> <li>-understands the organizational hierarchy</li> <li>-understands tasks and priorities and takes actions accordingly</li> </ul>	<ul style="list-style-type: none"> <li>-ready to take strict indications</li> <li>-doesn't take any initiatives unless approved by supervisor/team leader</li> </ul>	<ul style="list-style-type: none"> <li>-fulfils the tasks received from supervisor/coordinator</li> <li>-doesn't act arbitrarily</li> </ul>
<ul style="list-style-type: none"> <li>-knows who is the supervisor/team leader</li> <li>-knows important contacts and information</li> <li>-Knows the communication plan</li> </ul>	<ul style="list-style-type: none"> <li>-able to communicate efficiently</li> <li>-recognizes important information and reports it to the relevant person</li> <li>-able to cooperate with the rest of the team/ Teamwork</li> </ul>	<ul style="list-style-type: none"> <li>-receives tasks and follows them</li> <li>-provides feedback to rest of team and supervisors/team leaders</li> <li>-does not share information to the public</li> </ul>