

Research Report on International Cooperation
in the Recovery Process
of Disaster-affected Cultural Heritage
- National Frameworks for International Aid -

March 2011

Japan Consortium for International Cooperation in Cultural Heritage

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Published by

Japan Consortium for International Cooperation in Cultural Heritage

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Foreword

As part of the Japan Consortium for International Cooperation in Cultural Heritage's "Research on International Cooperation" initiative, the Consortium conducted a study entitled "Research on International Cooperation in the Recovery Process of Disaster-affected Cultural Heritage" from 2009 to 2010. In 2009, the Consortium selected a number of countries recently affected by natural disasters (China, Thailand, Indonesia, Iran, and Greece) and surveyed the organizations involved with cultural heritage protection in those countries. Cultural heritage protection efforts included damage prevention, disaster and recovery support, and foreign assistance. Our survey findings were documented in reports available in Japanese and English. Our research provided us with the information needed to provide expedient and appropriate support. Moreover, it helped us realize both the importance of building international relationships through peacetime collaboration and the potential of Japan to provide cultural heritage assistance based on our experience and skills.

In 2010 the Consortium conducted a predominately interview-based survey of support frameworks, focusing on countries and international organizations with proven experience in recovering disaster-affected cultural heritage. We selected four countries to serve as case studies: France, Italy, the Netherlands, and the United States. We also surveyed six international organizations, such as UNESCO. This report summarizes our findings and outlines the support frameworks employed by our interview subjects. We hope that this report will lead to the improvement of Japan's and other countries' international aid framework for disaster-affected cultural heritage.

We would also like to once again express our gratitude to the experts who carried out the field surveys and created this report. We would also like to thank the organizations who kindly agreed to take part in our interviews. We hope that our research will promote the development of international cultural heritage support networks.

Shin'ichi Shimizu
Director
Japan Center for International
Cooperation in Conservation,
National Research Institute for
Cultural Properties, Tokyo

Preface

1. This report is published as a part of a project carried out by the Japan Consortium for International Cooperation in Cultural Heritage, which was commissioned by Japan Agency of Cultural Affairs.

2. Those responsible for editing and writing this report are listed as follows.

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I Introduction

I Introduction

1. The Role of this Study

In recent years, international cooperative relief efforts for cultural heritage affected by natural disasters have increased. As the number of requests from abroad for aid continues to increase, it is crucial that Japan provide more effective international cooperation in such recovery efforts. Identifying measures to ensure timely and appropriate international aid for disaster-affected cultural heritage is a significant challenge. It has therefore become necessary to identify what types of contributions are feasible and to collaborate with disaster-stricken countries, other countries providing aid, and international organizations. Accordingly, it became apparent that a comprehensive study on the current state of international cooperative efforts in cultural heritage and issues facing those efforts was required. This study is part of a larger study to examine the role of international cooperation in cultural heritage. It was assigned to the Japan Consortium for International Cooperation in Cultural Heritage by the Agency for Cultural Affairs, and represents the second part of our two-year program began in 2009.

In our 2009 study, we presented case studies of disaster-affected cultural heritage recovery. The countries focused on in that study were mainly located in Asia. We selected five countries whose cultural heritage had been badly damaged over the past ten years and to whom Japan had provided aid (China, Thailand, Indonesia, Iran, and Greece). The study included an overview of previous natural disasters in those countries and the damage inflicted on cultural heritage; cultural heritage disaster prevention and recovery frameworks; and cultural heritage recovery activities and international support. The case studies included the Sichuan earthquake in China; the Chian Saen earthquake in Thailand; Tsunami Disaster Triggered by the Sumatra Earthquake, the Central Java earthquake, and the West Sumatra earthquake in Indonesia; the Bam earthquake in Iran; the earthquake near the Daphni Monastery, and a mountain fire at the outskirts of the Archaeological Site of Olympia in Greece. Although the case studies were not restricted to earthquakes, ultimately the number of them that featured earthquakes and earthquake-related disasters was considerable. Asia has been affected by a wide range of disasters including flooding, landslides, and mountain fires; this seems to indicate that disasters caused by earthquakes have been particularly extensive over the past decade. Further, we were able to study cultural heritage recovery efforts from multiple perspectives because earthquakes are comprehensive disasters simultaneously accompanied by other disasters such as fires, landslides, and tsunamis. The study included interviews and surveys at the selected sites. Incidentally, surveys and reports on Iran and Greece were re-assigned to Kokushikan University and the Ritsumeikan-Global Innovation Research Organization by the Japan Consortium for International Cooperation in Cultural Heritage. The 2009 report assembled the foreign case studies into one document. For more details on this study, please refer to the report. Below is a table summarizing the state of damage and recovery of cultural heritage in the five case studies and the related international cooperative effort.

Table 1 Overview of “Research Report on International Cooperation in the Recovery Process of Disaster-affected Cultural Heritage”⁷¹

		Status of disaster affecting cultural heritage	Response to disaster-affected cultural heritage	International support
China		The buildings around the seismic center of the Sichuan earthquake were heavily damaged. People from home and abroad were concerned about the damage of watchtowers (Qiang’ s traditional structures) in the mountain area, the World Heritage buildings in Dujiangyan.	Due to its system of vertical communication in cultural properties division, disaster information was swiftly disseminated, and the Director of the State Administration of Cultural Heritage entered the damaged site within one week of the earthquake. Within one month of the earthquake, the State Administration of Cultural Heritage held a conference and started recovery work. After the earthquake, the construction of central storages for the protection of cultural properties was accelerated. Restoration work is aimed to be completed within two years.	<ul style="list-style-type: none"> • UNESCO (financial aid) UNESCO contributed 1.5 million yuan RMB for the restoration of the World Heritage site, Qingcheng-shan hill. Recovery work has started. • The French government (technical advice) Inspected Lingbaoxiu-yuan in Pengzhou three times. Advice provided by French experts. • Japan (technological exchange) The “ Japan-China Workshop on Earthquake Resistance Measures for Cultural Heritage” which focused on protection, restoration and earthquake resistance of buildings and earthquake resistance measures for museums and their collections, was held on February, 2009.”
Thailand		Chom Kitti Pagoda is the sole example in Thailand of cultural heritage implementing earthquake countermeasures. However, during this disaster, it was affected by damage such as a cracked building base and a fallen finial, but there were no other major damage. Damage to other cultural heritage apart from pagoda structures was not reported.	On the day of the earthquake, the 8 th Regional Office of Fine Arts, Fine Arts Department, Ministry of Culture, which is in charge of this region, inspected the site, and asked supports of Headquarter of Fine Arts Department, Ministry of Culture in Bangkok. Couple of days later, charged person made the replacement of a fallen finial, did construction work to the main part for this replacement, and grouted cracks. Monitoring surveys are currently being carried out once a year to check the leaning status of the building.	No international cooperation has been carried in connection with the presented case studies.
Indonesia	Aceh	The Aceh manuscript archive building collapsed and documents were swept away by the tsunami.	A number of activities are being carried out such as the construction of new buildings, collection of materials, digitization of manuscripts, review of archive facilities and restoration of manuscripts.	<ul style="list-style-type: none"> • Aceh is the only province where international organizations can contract with the provincial government and non governmental organizations without having to pass through the central government. • Japan (financial and technical support) The Tokyo University of Foreign Studies provides support for Acehese literary cultural property. This university has a history of carrying out surveys and research in Indonesia dating back to before the disaster in 2002, and this support continues today. • Germany (2007 to 2009) Digitization of manuscripts by Leipzig University. Digitization was not completed. • France École Française d’ Extrême Orient (EFEO) donated books. • The Netherlands The Royal Netherlands Institute of Southeast Asian and Caribbean Studies in Leiden (KITLV) digitized books and uploaded them on the website. • International Centre for Aceh and Indian Ocean Studies (multinational organization) Established in 2009. Aims to revitalize academic activities in Aceh.
	Central Java	There was no damage to the Borobudur site. The Prambanan Temple Compounds and surrounding stone cultural heritage were damaged. A wooden structure within the Royal palace complex in central Yogyakarta was completely destroyed. Brick masonry buildings were also damaged.	On the day following the earthquake, President Yudhoyono visited the Prambanan Temple Compounds. Damage survey and restoration work has been carried out.	<ul style="list-style-type: none"> • Japan (technical and material support) Conducted study of disaster-affected cultural heritage for National Research Institute for Cultural Properties, Tokyo as a project commissioned by the Cultural Affairs Agency (total of 3 missions). This was subsequently taken over by the University of Tskuba and continues today. Scaffolding was awarded at no cost by a grass-roots grant from the Ministry of Foreign Affairs. • UNESCO (technical and material support; technological exchange) A study of disaster-affected cultural heritage was carried out ten days after the earthquake; scaffolding was provided; and an international conference was held. • Saudi Arabia (financial aid) Financial support provided via UNESCO. • The Netherlands (financial aid) Financial aid received from the Prince Claus Fund to reconstruct a factory for the manufacture and sale of traditional crafts.
	West Sumatra	Historical buildings in central Padang city were damaged. Damage was concentrated in large-scale public facilities in the city center and museums and archives collapsed. The library was totally destroyed two months later.	Recovery plans have been formulated chiefly by central government and the provincial government of West Sumatra. Reconstruction and Rehabilitation Authority was also established.	<ul style="list-style-type: none"> • UNESCO (technical support) Request was made to Great Britain to carry out a survey of the status of disaster-affected museums. A request was made to Japan to study historical buildings and city planning, based on consultation with the Consortium for International Cooperation in Cultural Heritage. • The Netherlands (financial aid) Financial aid received from the Prince Claus Fund to support the Indonesian Heritage Trust.
Iran		80% or more of buildings in the old urban district of Bam City collapsed including catastrophic damage to Arg-e Bam. The qanat (underground waterway) which Bam City needs to exist was also damaged. “ Bam and its Cultural Landscape” was inscribed on the List of World Heritage in Danger after the earthquake.	Restoration work was carried out at the fort straight after the earthquake.	<p>The “ International Conference on Earthen Architecture” was held just before the earthquake and many experts visited Bam so this disaster occurred while all eyes were focused on Bam. Due to this, international support provided chiefly by the UNESCO Tehran Cluster Office was swift.</p> <ul style="list-style-type: none"> • Italy and France (technical assistance and restoration cooperation) Italy and France (CRATerre) experts were taken by the UNESCO inspection team to carry out an on-site study soon after the earthquake. Italy was responsible for the outer fort wall restoration while France oversaw the inner fort wall. • Japan (financial aid and technological exchange) Held international conference and provided financial aid to an experimental restoration project undertaken by Dresden University of Germany. A joint experimental project between Mie University and Isfahan University was carried out but there have been no on-site project developments.
Greece	Monasteries of Daphni	Due to the earthquake, steel frame support and a vast amount of restoration work was necessary.	As a measure to prevent excessive cracking of masonry walls and to prevent the falling of mosaic pieces, work to inject hydraulic lime grout is ongoing.	For the case studies presented, there was no support provided by a specific foreign country.
	Archaeological Site of Olympia	Affected by the forest fire of 2007, its stone materials narrowly escaped damage. Its surroundings including the sacred mountain behind the site were totally burnt out.	A number of activities are being carried out such as reforestation work, the establishment of check dams in the channel, securing water resources, strengthening disaster response training.	<ul style="list-style-type: none"> • EU

In addition to our three point recommendation on peacetime cooperation, the importance of information sharing, and long-term support plans, our 2009 report advocated strengthening collaboration among support-providing countries. This is because the survey findings did not reveal any apparent collaboration among support-providing countries, and information detailing international cooperation policy in those countries was limited. However, it is necessary to gather information on the type of support implemented by countries providing aid in order to identify what kind of contribution Japan can make to the international community in the future. It is therefore crucial to obtain information from international conferences and other sources to better understand previous international support efforts. It is hoped that more effective international cooperation can be achieved by conducting studies on support-providing as well as disaster-stricken countries.

Based on this idea, this year's study focused on western countries' support for the recovery of disaster-affected cultural heritage. We targeted four countries that have actively provided international support for cultural heritage damaged by disasters over the past ten years, focusing on a number of countries identified as in the 2009 report (France, Italy, the Netherlands, and the United States of America). Topics covered include international cooperation frameworks and organizations responsible for cultural heritage in each country; international cooperation frameworks for the recovery of disaster-affected cultural heritage abroad; collaboration and coordination between organizations; and case studies. The study again included interviews and surveys at the selected sites. Field studies provided us with the opportunity to interview a large number of international organizations about the activities and issues faced in the recovery of disaster-affected cultural heritage, as well as about the possibility of cooperation with Japan. When considering what kind of international support Japan could provide, we included the details of our interviews with each country.

The structure of the report is as follows. Details of the studies conducted at each of the four countries we visited are summed up in "II. Case Studies." The findings of the studies about international organizations are detailed in "III. International Organizations." In "IV. Assignments for the Future," the role of international cooperation in the recovery of disaster-affected cultural heritage, and the roles of Japan and the Japan Consortium for International Cooperation in Cultural Heritage in this area are discussed.

2. The Current Situation and Issues Japan is Facing

The international cooperation frameworks for the recovery of disaster-affected cultural heritage employed by the above-mentioned nations are summed up in "II. Case Studies." Japanese international cooperation frameworks can be seen in the support for Prambanan Temple Compounds world heritage site, which was damaged by the Central Java earthquake of 2006. The Prambanan Temple Compounds efforts represent the first aid project undertaken by the Japan Consortium for International Cooperation in Cultural Heritage. In 2006, the "Law on the Promotion of International Cooperation for Protection of Cultural Heritage Abroad" was enacted and the Japan Consortium for International Cooperation in Cultural Heritage was established. That same year, a new framework was established to promote effective international cooperation through the collaboration of related organizations and experts. Support for the Prambanan Temple Compounds continues today.

2-1. An Overview of Disasters and the State of Damage to Cultural Heritage

A 6.3 magnitude earthquake occurred at Java, Indonesia on May 27, 2006. The epicenter was 25 kilometers south-southwest of Yogyakarta. As a result of the earthquake, more than 3,000 people died, over 50,000 people were injured, and many houses were destroyed. Within ten days of the earthquake, UNESCO asked Italian experts to conduct a survey with the Indonesian government to ascertain the state of damage to the Borobudur and Prambanan Temple Compounds (both UNESCO world heritage sites), located on the outskirts of Yogyakarta near the epicenter. The survey revealed that the Prambanan Temple

¹ Based on the figure on page 151 of "Research Report on International Cooperation in the Recovery Process of Disaster-affected Cultural Heritage" (2010) by the Japan Consortium for International Cooperation in Cultural Heritage

Compounds had sustained damage.

2-2. Overview of Support by Japan²

Following the disaster, a request from the Indonesian government prompted Japan to provide international support. Information generated by Japan's Ministry of Foreign Affairs was passed onto the Agency for Cultural Affairs, the Japan Foundation, and various organizations and experts by the Japan Consortium for International Cooperation in Cultural Heritage. The type of support to be provided by the Japan Consortium for International Cooperation in Cultural Heritage was discussed and planned, and based on that the Agency for Cultural Affairs devised the project. The project was then assigned to the National Research Institute for Cultural Properties, Tokyo. Travel costs were borne by the Agency for Cultural Affairs and the Japan Foundation, and the Ministry of Foreign Affairs provided access to the facilities of the local embassy. The project included three surveys between 2006 and 2007 on the state of damage to cultural heritage, structural and geotechnical analysis, and a literature review. Repair plans incorporating antiseismic measures were drawn up following discussions with relevant Indonesian organizations. The survey findings were compiled in a report and submitted to the Indonesian government and UNESCO. In 2007, the Ministry of Foreign Affairs' "Grant Assistance for Cultural Grassroots Projects" provided scaffolding for restoration work, following a request from the Indonesian government. Further, research by Tsukuba University has been ongoing since 2008 with a grant obtained from the Grants-in-Aid for Scientific Research provided by the Ministry of Education, Culture, Sports, Science, and Technology. Tsukuba University accepted a grant from the Networking Core Centers for International Cooperation on Conservation of Cultural Heritage program to train people involved in cultural heritage protection. Training and research exchange concerning disaster prevention structures, heritage management, and material deterioration has been provided from 2009 to present. The above information is managed by the Japan Consortium for International Cooperation in Cultural Heritage, and it is provided so that more detailed information can be found if desired, including grant amounts, project managers, project goals, and so on.

2-3. Support for Disaster-affected Cultural Heritage by Other Countries

Support provided by countries other than Japan included UNESCO's disaster surveys and scaffoldings, and expert meetings that announced newly-discovered knowledge and research. Saudi Arabia provided financial support via UNESCO, and the Prince Claus Fund, a Netherlands' NGO, provided aid to an Indonesian NGO to reconstruct the Batik factory.

2-4. Issues Japan is Facing

The Japan Consortium for International Cooperation in Cultural Heritage has actively supported and researched international cooperation in the recovery of disaster-affected cultural heritage since it was established in 2006. In addition to the above described project to support cultural heritage affected by the Central Java earthquake, the Consortium held a seminar in July 2007 entitled "Emergency Support for Cultural Heritage Affected by Natural Disasters," conducted a survey on the state of damage to cultural heritage caused by flooding in the Hadramawt region of Yemen in October 2008, and gathered information in February 2009, to consider the role of Japanese government cooperation. More detail on the Hadramawt flooding can be found in "Flood Damage Assessment Report on the Cultural Heritage in Hadramawt, Yemen." Further, information sharing methods used during the Central Java earthquake were again utilized in support efforts for other disasters, such as flooding in the Hadramawt Region of Yemen and the West Sumatra earthquake in Indonesia.

Thus, the Japan Consortium for International Cooperation in Cultural Heritage has consistently placed importance on problems concerning the recovery of disaster-affected cultural heritage since its inauguration. Five years have since passed, and

² Japan Consortium for International Cooperation in Cultural Heritage, "Research Report on International Cooperation in the Recovery Process of Disaster-affected Cultural Heritage", 2010, pp. 84-89

the time has come to once again investigate ways to provide more effective international cooperation. This study, conducted over two years, aimed to comprehensively study the current state of and issues concerning international cooperation in the recovery of disaster-affected cultural heritage in order to identify in advance what kind of contribution Japan could make. Through a series of interviews, this study also placed emphasis on encouraging cooperation among partner countries, other countries providing aid, and international organizations.

During the course of these interviews, we discovered that large expectations are placed on Japan's disaster prevention and risk preparedness skills due to its active seismic history. As such, many foreign nations believe that Japan can and should play an important role in the recovery of disaster-affected cultural heritage. The dangers of natural disasters are real and unpredictable, and in recent years the size and frequency of such disasters has increased, occurring in all corners of the world. As a result, protecting cultural heritage from natural disasters is increasingly urgent, and it is vital for the international community to come together and act. Given that there are no institutionalized solutions, the only legitimate way to respond is to first consider the role that Japan should play in the international community. Together with last year's report, we hope that this report will be widely used as a reference guide for providing international cooperation in cultural heritage.

II Case Studies

II Case Studies

1 France

1. Overview of the Study

1-1. Overview of the Study

A variety of initiatives are currently being undertaken worldwide to address how we should protect cultural heritage from global climate change and unexpected natural disasters. In particular, because human rescue operations are first priority following a natural disaster, it is necessary for relevant parties to plan in advance, thoroughly discussing and reviewing methods to save cultural heritage sites affected by these disasters, and to undertake preventive measures. Because, just like human life, once cultural heritage is lost, it is gone forever. Beginning last year, the Japan Consortium for International Cooperation in Cultural Heritage has been commissioned by the Agency for Cultural Affairs to gather case studies on the recovery of cultural heritage sites affected by disasters, in particular focusing on how international cooperation played a role. The Consortium carries on the intentions of Mr. Ikuo Hirayama, who called for a “Red Cross Spirit for Cultural Heritage,” and advocated for cultural heritage protection in the event of natural disasters and conflict. As part of this study, we conducted interviews with and gathered information about the policies of countries providing cultural resource aid abroad. The subject of this chapter is France.

France is a highly culturally-aware country, and considering that UNESCO headquarters are located in Paris, it holds an important position in worldwide cultural administration. A detailed survey of France’s cultural heritage protection system was conducted by the Japan Center for International Cooperation in Conservation from 2003 to 2004, and “La protection du patrimoine immobilier en France –Le régime, l’organisation et les actualités” was published as a report in 2005.¹ So, what types of policies and framework make up France’s support initiatives for cultural heritage abroad? This study interviewed relevant ministries and NGOs as well as the U.N. agency UNESCO about peacetime assistance and, particularly, about the nation’s post-disaster emergency support of cultural heritage recovery abroad. (Photo 1 and Photo 2).

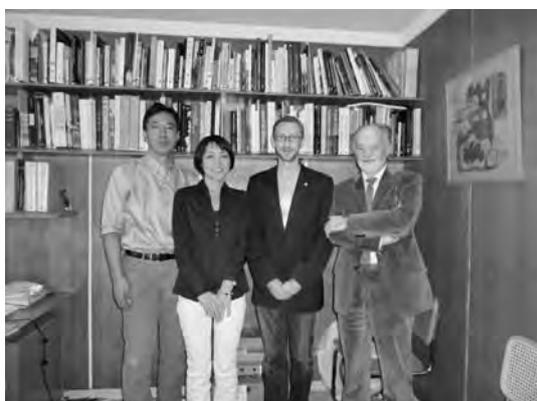


Photo 1 Interview at the National Committee of Blue Shield



Photo 2 Interview at Patrimoine sans frontières

¹ National Research Institute for Cultural Property, Tokyo and Japan Center for International Cooperation in Conservation, “Conservation of the Historical Environment in France - Multilayered System and Multitiered Organizations and the Current Situation”, “La protection du patrimoine immobilier en France –Le régime, l’organisation et les actualités” (English Translation: “Study of Cultural Property Protection - Cultural Property Protection Frameworks in Europe and Case Studies [France Edition]”), Tokyo, 2005.

1-2. Study Schedule

Study Period: Sunday, October 3rd –Saturday, October 8th

Date	Meeting Schedule
October 3 rd , 2010	PM : Meeting
October 4 th , 2010	PM : Ministère des Affaires Etrangères et Européennes (MAEE)
October 5 th , 2010	AM: Institut National du Patrimoine (INP) PM : UNESCO Secteur de la Culture
October 6 th , 2010	PM : International Council of Museums (ICOM)
October 7 th , 2010	AM: Comité Français du Bouclier Bleu (CFBB) PM : Patrimoine Sans Frontières (PSF)
October 8 th , 2010	AM: UNESCO World Heritage Centre

1-3. Study Members

Name	Title	Affiliation	Assignment
Daijiro Kitagawa	Project Manager	ICCROM	Interview and document research
Katsura Sato	Junior Researcher/ Visiting Researcher	Waseda University/Japan Consortium for International Cooperation in Cultural Heritage	Interview and document research
Rei Harada	Research Fellow	Japan Consortium for International Cooperation in Cultural Heritage	Interview and document research

2. National Framework for International Cooperation in Cultural Heritage

2-1. International Cooperation in Cultural Heritage

2-1-1. Basic Policy Relating to International Cooperation in Cultural Heritage

A self-proclaimed cultural superpower, France has actively developed cultural activities by placing culture at the cornerstone of its foreign policies. It is believed that in doing this, France's role as a cultural leader is elevated. However, it also helps deepen dialogue and exchange with diverse cultures across the world.² Cultural initiatives implemented by France internationally have developed via a multi-organization network³ including Instituts français, Centres culturels, and Alliances françaises. The programs range “from modern music to cultural heritage protection, and from the diffusion of French thought to theater.”⁴ However, before providing a summary of these activities, we will first discuss France's basic policy relating to international cooperation.

Nicolas Sarközy, the sixth President of the Fifth Republic (inaugurated May 16th, 2007), stated that “it is important to give renewed impetus to Aide Publique au Développement (APD) (Official Development Assistance)” in an August 27th letter

2 The “Politique française et européenne pour le développement” page of the French Ministry of Foreign and European Affairs website (written in French) http://www.diplomatie.gouv.fr/fr/actions-france_830/aide-au-developpement_1060/aide-au-developpement_20515/index.html

3 According to the “Un réseau à l'étranger” page of the French Ministry of Foreign and European Affairs website (written in French), there are currently 161 cooperation and cultural action departments, 16 departments for science and technology, 209 cultural centres and institutes in 130 countries, 459 subsidized Alliances Françaises, 5 Franco-national centres, 27 French research institutes abroad, close to 1,000 technical assistants and, altogether, close to 10,000 people engaged in French activities abroad. http://www.diplomatie.gouv.fr/fr/actions-france_830/cooperation-culturelle_1031/un-reseau-etranger_11309/index.html#sommaire_1

4 The “Coopération culturelle et médias” page of the French Ministry of Foreign and European Affairs website (written in French) http://www.diplomatie.gouv.fr/fr/actions-france_830/cooperation-culturelle_1031/index.html

to the *Ministre des Affaires Etrangères et Européennes* (Minister of Foreign and European Affairs (MAEE), hereafter referred to by its English name). In the same letter he emphasized the necessity of effective and clear strategic aid with concrete, visible results. France's APD to Gross National Product ratio has gradually increased over the years. In 2000, it was 0.30%; 0.41% in 2004; and it reached 0.47% in 2006. It reduced slightly to 0.38% in 2008 (7 billion, 562 million euros), but remained the fourth highest amount in the world.⁵

There is no basic law concerning international aid policy in France, but the *Comité Interministériel de la Coopération Internationale et du Développement* (CICID) (The Interministerial Committee for International Cooperation and Development), chaired by the Prime Minister, is responsible for coordinating and unifying relevant ministries, including the overall policy and the strategic direction of APD and selection of the *Zone de Solidarité Prioritaire* (ZSP) (Priority Solidarity Zone). At its June 5th, 2009 meeting, the CICID developed comprehensive measures relating to aid efficacy and assessed areas needing improvement. At this meeting, four tenants of basic aid policy for building sustainable relationships with developing countries were determined. These were: 1) aid for impoverished countries; 2) cooperation with developing countries; 3) contributing to European and multilateral activities; and 4) risk preparedness and risk aversion.⁶ The goals of the fourth tenant, described as "aiding countries affected by disaster due to natural disaster, or political or military conflict," were more specifically described as 1) to show French solidarity for people affected by natural disasters; 2) to aid social democracy weakened by ethnic, religious, and political conflict; 3) to participate in the reconstruction of countries and regions that have lost the economic and social infrastructure needed to prevent and eradicate risk. Special emphasis was placed on humanitarian aid in emergencies, such as providing support for organized elections conducted in Afghanistan in 2008 and 2009, and support for the African Union (AU) in Darfur, Sudan.⁷

2-1-2. National Administrative Organizations

There is no particular mention of cultural heritage in CICID's tenants, but in the current age of globalization, cultural heritage plays an important political and economic role. Most obviously, cultural heritage becomes part of a cultural identity, helping to differentiate among countries, regions and social institutions. More specifically, cultural heritage can be a political tool for territorial and cultural self-expression that is associated with economic resources and development.⁸ Influenced by the work of the CICID, the *Direction Générale de la Mondialisation, du Développement et des Partenariats* (DGM) (Directorate General of Global Affairs, Development and Partnerships) was created in March 2009, and the *Sous-direction de la Diversité Culturelle et du Patrimoine Mondial* (Cultural Diversity and World Heritage Department), under the *Direction de la politique Culturelle et du Français* (Culture and French Language Policy Directorate, part of the DGM), exercises jurisdiction over all activities relating to tangible and intangible cultural heritage.

In addition to agencies dedicated to foreign cultural aid, there is evidence of a cooperative framework that has internationally developed as part of the cultural property protection initiatives of the *Ministère de la Culture et de la*

5 Source: CAD/OCDE. "L'Aide Publique au Développement" page of the French Ministry of Foreign and European Affairs website (written in French): http://www.diplomatie.gouv.fr/fr/actions-france_830/aide-au-developpement_1060/aide-au-developpement_20515/aide-publique-au-developpement-apd_19762/index.html

6 At the same CICID meeting, the following four foundations were presented to support the sustainable development of developing countries.

- To support impoverished countries by improving the reach of activities and applying methods suited to each partner
- To focus on the economic and strategic interests of France by cooperating with emerging countries from Brazil to China
- To deal with global problems by contributing to European and multilateral funding
- To aid countries affected by natural disasters, or political and military conflict

The "Politique française et européenne pour le développement" page of the French Ministry of Foreign and European Affairs website (written in French) http://www.diplomatie.gouv.fr/fr/actions-france_830/aide-au-developpement_1060/aide-au-developpement_20515/index.html

7 The "Action humanitaire d'urgence" page of the French Ministry of Foreign and European Affairs website (written in French) http://www.diplomatie.gouv.fr/fr/actions-france_830/action-humanitaire_1039/index.html

8 The "Patrimoine mondial" page of the French Ministry of Foreign and European Affairs website (written in French) http://www.diplomatie.gouv.fr/fr/actions-france_830/cooperation-culturelle_1031/patrimoine-mondial_20120/index.html

Communication (MCC) (Ministry of Culture and Communication, hereafter referred to by its English name). Thus, in order to identify how France provides international cooperation relating to cultural heritage issues, it is necessary to focus on the dual administrative framework made up of both the Ministry of Foreign and European Affairs and the Ministry of Culture and Communication. Our interviews found that the international initiatives of the Foreign and Culture Ministries are fundamentally different due to their differing historical backgrounds.⁹ However, in recent years, an international cooperation project operated by both ministries called Culturesfrance¹⁰ has emerged, suggesting that the existing complex national bureaucratic frameworks are gradually being simplified and unified. Be that as it may, under present circumstances, we believe it is necessary to outline both agencies. An overview of the ministries and their policies is provided below.

(1) National Framework Headed by the Ministry of Foreign and European Affairs

The first organization to administer international cultural cooperation in France was the Direction Générale des Relations Culturelles (DGRC) (General Directorate of Cultural Relations), established within the Foreign Ministry in 1945 after the Second World War. It was renamed the Direction Générale des Affaires Culturelles et Techniques (DGACT) (General Directorate of Cultural Affairs and Technology) in 1956 and then the Direction Générale des Relations Culturelles, Scientifiques et Techniques (DGRCSST) (General Directorate of Cultural, Scientific, and Technical Services) in 1969. In addition, general activities in former French territories administered by the Ministry of Cooperation were integrated into the Ministry of Foreign Affairs, resulting in an unification of aid and diplomacy. The DGRCSST was reorganized as the Direction Générale de la Coopération Internationale et du Développement (DGCID) (Directorate General of International Co-operation and Development) in February 1998, in accordance with aid reform¹¹ carried out by the Jospin regime based on an “Aid Reform Proposal” submitted under the joint name of the then Minister of Foreign Affairs and Minister of Cooperation. This meant that former French territories were no longer prioritized, and the Minister of International Cooperation and Francophone Affairs was established in the Ministry of Foreign Affairs to continue the duties of the former Minister of Cooperation while at the same time trying to develop wide-ranging aid.

Due to these reforms, two Prime Minister-led coordinating committees on international participation projects were established; one of these was the above-mentioned CICID. The CICID is made up of ministers from 12 ministries most concerned about development issues, such as the Ministère de l'Écologie, de l'Énergie, du Développement Durable, et de la Mer (The Ministry of Ecology, Energy, Sustainable Development, and the Sea), and partners and coordinates national ministries. The other committee was the Haut Conseil de la Coopération Internationale (HCCI) (High Council for International Cooperation), which coordinated the participation of NGOs, civil groups, local governments, and academic society officials until it was abolished by a government ordinance on March 20th, 2008. In its place, the Conférence d'Orientation Stratégique et de Programmation (COSP) (Conference on Strategic Orientation and Planning) was formed.

Furthermore, the Caisse Centrale de Coopération Économique (Central Fund for Economic Cooperation), which exercised jurisdiction over former colony countries, became the Caisse Française du Développement (CFD) (French Fund for Development) in 1992; it was later renamed the Agence Française du Développement (AFD) (French Agency for Development). This organization serves as a development bank for a wide range of international initiatives. Combined with umbrella

⁹ According to the interview with the Ministry of Foreign and European Affairs.

¹⁰ Culturesfrance is an organization formed in 2006 by consolidating the L'Association pour la diffusion de la pensée française (ADPF) (Association for the Dissemination of French Thought) and the Association Française d'Action Artistique (AFAA) (French Association for Artistic Action). It is administered by the Ministry of Foreign and European Affairs and the Ministry of Culture and Communication. Aiming to popularize artistic activities abroad, establish dialogue with cultures across the world, and develop networks between French cultural institutions; Culturesfrance publishes a periodical as well as introducing new artists' works, exhibitions and performing arts to French cultural institutions all over the world. This is due to be reorganized as an Institut français (French institute) from January, 2011 in accordance with the law dated July 12th, 2010. <http://www.culturesfrance.com/bienvenue.htm>

¹¹ The main points of this 1998 reform were to further develop and coordinate aid provided to developing countries; improve aid efficacy; encourage partnership; promote public understanding of development aid; and promote civil society participation. Cf. JBIC Institute, JBICI Working Paper, No. 22, 2006. http://www.jica.go.jp/jica-ri/publication/archives/jbic/report/working/pdf/wp22_1.pdf

organizations such as PROPARCO, it is now collectively called the AFD Group, and finances international cooperation projects.¹² Since 2008, AFD administrative committee members have been selected from the Ministère de l'Immigration, de l'Intégration, de l'Identité Nationale et du Développement Solidaire (MIIDS) (Ministry of Immigration, Integration, National Identity, and Co-development) in addition to the Ministry of Foreign and European Affairs and the Ministère de l'Economie, des Finances et de l'Industrie (Ministry of the Economy, Finance, and Industry).

In addition, a Groupement d'Intérêt Public (GIP) (Public Interest Group) named France Coopération Internationale (FCI)¹³ (French International Cooperation) was established in 2002 by the Ministère du Budget, des Comptes publics, de la Fonction publique et de la Réforme de l'État (Ministry of Foreign and European Affairs and Ministry for the Budget, Public Accounts, the Civil Service, and State Reform) to disseminate information to foreign countries with expertise in coordinating such activities.

As stated above, DGCID was reformed as the Direction Générale de la Mondialisation, du Développement et des Partenariats (DGM) (Directorate General for Global Affairs, Development and Partnerships) in accordance with 2009 reforms to achieve more effective aid for developing countries. It is a large department that accounts for 86% of the actual budget, excluding operational costs. Its mission is to expand French development projects abroad amid globalization trends. The current DGM organization chart is shown in Figure 1 (current as of September, 2010).¹⁴ There organization has five departments: the Direction de l'Economie Globale et des Strategies du Developpement (Global Economy and Development Strategies Directorate); Direction des Biens Publics Mondiaux (Global Public Goods Directorate); Direction de la Politique Culturelle et du Francais (Cultural Policy and French Language Directorate); Direction des Politiques de Mobilite et d'Attractivite

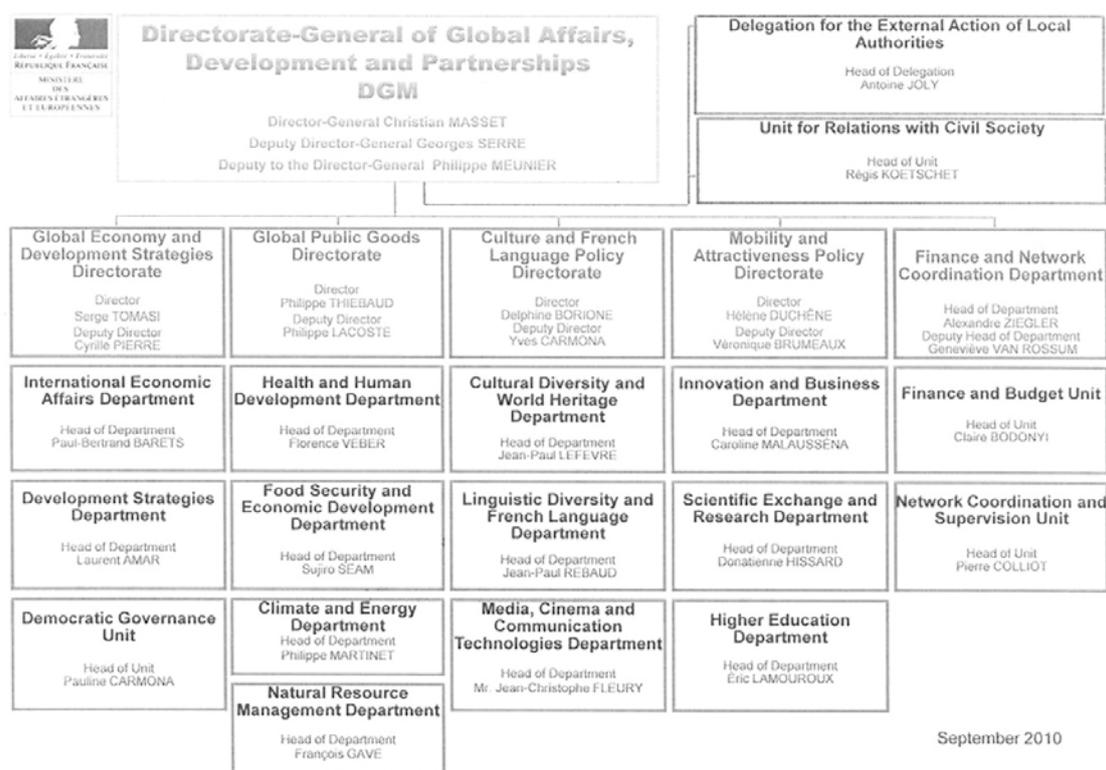


Figure 1 Organization chart of the Directorate General of Global Affairs, Development, and Partnerships (DGM) (September, 2010)

12 While the budget relating to social sector support and voluntary support is reducing, there are signs that domestic industrial support and development aid are being linked together. The French government sometimes finances domestic company projects that are not via the AFD (Agence française de développement) route. These projects are mainly to improve the public transport infrastructure, such as construction of a high-speed railway in Morocco, and subway in Hanoi.

13 <http://www.france-expertise-internationale.eu/>

14 Obtained during the interview with DGM, Ministry of Foreign and European Affairs.

(Mobility and Attractiveness Directorate); and one other department called the Service des Programmes et du Réseau (Programs and Network Department). In addition, two committees—Délégation pour l'Action Extérieure des Collectivités Territoriales (DAECT) (Delegation for the External Action of Local Authorities) and the Mission des Relations avec la Société Civiles (MRSC) (Civil Society Relations Unit)—were established to link up local governments' external operations and NGOs. As we will discuss later, collaboration among NGOs, local government, and public and private enterprises plays a central role in government activities.

The Pôle Patrimoine Mondial (World Heritage Center), one of this study's interview subjects, is a department that acts as a mediator in the implementation of cooperative activities in foreign countries, strives to assess local operations, and promotes dialogue with local and French experts and key figures. Its focus—the "patrimoine mondial" (world heritage) mentioned here—is not restricted to world heritage registered with UNESCO, but refers to world heritage across-the-board. Rather than working with heritage sites already recognized by the World Heritage List, it focuses particularly on heritage exposed to serious danger.¹⁵ International cooperation activities by DGM concerning cultural heritage are fundamentally carried out in cooperation with the below partner organizations.¹⁶

① Foreign Diplomatic Missions

Foreign diplomatic missions under direct control of the Ministry of Foreign Affairs are closely tied to the Cultural Offices of embassies in various countries and form the nation's cultural information networks. Applications for cooperation in the conservation of cultural heritage have particularly increased in recent years; projects are currently in progress at the Cultural Property Center in Yemen, the Wat Phou temple in Laos, the sacred forests in Rabai, Kenya, and a future museum in Vietnam. Other activities include training cultural heritage experts, legal assistance for the protection of tangible and intangible cultural property, and information-exchange for sustained and ethical tourism development.

② Local Government, NGOs and Companies

Local government, NGOs (Patrimoine Sans Frontières, etc.), and associations (Association Nationale des Villes et Pays d'Art et d'Histoire à Secteur Sauvegarde et Protégé, etc.) are providing policy-based support for the conservation, restoration, and utilization of cultural heritage as well as information exchange. NGO support activities often target conflict regions, such as the Balkan countries, and loan long-term funds.

Mécénat (patron) companies are valuable contributors; for example, private companies such as Total¹⁷ and Vinci¹⁸ collaborate on a project-specific basis.

③ Experts in Various Fields

International cooperation in cultural heritage is a multidisciplinary effort, pulling together experts from archaeology, restoration, architecture, conservation, science, physics, anthropology, geology, climatology, biology, botany, and ruins management, among others. Furthermore, sharing France's expertise with the international community is also seen as important. The nation's masons, carpenters, furniture upholsterers, gilders, and on-site restoration experts promote cutting-edge technology (3D, digitalization, conservation and restoration skills, satellite images, etc.) and exchange information about the management of significant sites in France, including museums, national, and regional parks. Examples of this multidisciplinary practice include support for the African Cultural Property School in Porto-Novo, Benin and the Cultural Property School in Siem Reap, Cambodia.

15 According to an interview with DGM.

16 http://www.diplomatie.gouv.fr/fr/actions-france_830/culture_1031/patrimoine-mondial_20120/cooperation-francaise-etranger_20122/index.html

17 <http://www.total.com/>

18 <http://www.vinci.com/>

④ Archaeological Excavation Expeditions

The Commission des Fouilles (Excavations Committee) supports archaeological excavations conducted by France in various countries. Those elected to the Commission represent the best in their respective academic fields. In 2010, the Commission awarded 2.8 million euros (approximately 336 million yen) to approximately 160 expeditions, covering their survey and publishing costs. Members are registered in a list called Carnets d'Archéologie (Archaeological Notebooks) that is published on the Internet. The archaeological excavations cooperate closely on site (previous sites include Saudi Arabia, Oman, Laos, Guatemala, Peru, Romania, Tunisia, Croatia, Syria, and Kazakhstan) while being a valuable source of information on international aid.

Further, a joint project between the CNRS and the German Archeological Institute entitled "Archéologie et changement climatique : un patrimoine menacé" (Archaeology and Climate Change: Heritage Under Threat) was established in 2009. A series of lectures sponsored by the group took place in December 2010 at the Cité des Sciences et de l'Industrie (City of Science and Industry) located in the Parc de la Villette.¹⁹

⑤ The Fonds de Solidarité Prioritaire (FSP) (Priority Solidarity Fund)

The CICID names specified Zones de Solidarité Prioritaire (ZSP) (Priority Solidarity Zones), which are high-priority regions for international cooperation in cultural heritage. These zones are shown in Figure 2. In addition to providing training support for those working in cultural heritage policy, the CICID develops methods to assess the economic value of cultural property based on sustained development. Specific examples include Benin, Mali, Chad, Cambodia, Vietnam, and Palestinian Territories.



Figure 2 Current Priority Solidarity Zones (defined by CICID on February 14th, 2002)²⁰

(2) National Framework Headed by the Ministry of Culture and Communication

International cooperation in cultural heritage headed by the Ministry of Culture and Communication came about as a result of the French cultural property protection administration,²¹ which was originally a part of the Service des Monuments Historiques (Historic Monuments Service), established within the Ministère de l'Instruction Publique (Ministry of Public Education) in 1830. The first Ministry of Culture was founded after the Art and Culture Department in the Ministère de

19 A lecture titled "Le climat: menaces sur le patrimoine" (The Climate: Threats to Heritage) was conducted on December 7th, 2010.

http://www.diplomatie.gouv.fr/fr/actions-france_830/changement-climatique_2496/actualites_19825/2010_20182/conference-sur-climat-menaces-sur-patrimoine-07.12.10_87907.html

20 http://www.diplomatie.gouv.fr/fr/actions-france_830/aide-au-developpement_1060/zone-solidarite-prioritaire_6119.html

21 In regard to cultural property protection administration by the French Ministry of Culture and Communication, refer particularly to Motoki Toriumi, "Ministry of Culture and Communication / Architecture and Cultural Property Office" National Research Institute for Cultural Property, Tokyo and Japan Center for International Cooperation in Conservation; "Conservation of the Historical Environment in France - Multilayered System and Multitiered Organizations and the Current Situation"; "La Protection du patrimoine immobilier en France - Le régime, l'organisation et les actualités" ("Study of Cultural Property Protection - Cultural Property Protection Frameworks in Europe and Case Studies [France Edition]"), Tokyo, 2005, pp. 221-234.

l'Éducation Nationale (Ministry of National Education) became independent in 1959. André Malraux, the first Minister of Culture, was known for his unique cultural diplomacy methods. International cultural cooperation was further developed as a program in the Ministry following the establishment of the Département des Affaires Internationales (DAI) (Department of International Affairs) in 1982. It is now known as the Département des Affaires Européennes et Internationales (DAEI) (Department of European and International Affairs), and it exercises jurisdiction over various international activities while working simultaneously with the Ministry of Foreign Affairs, the Direction de l'Administration Centrale (DAC) (Office for Central Management), and the Direction Régionales des Affaires Culturelles (DRAC) (Regional Office for Cultural Affairs).

DAEI represents the Ministry of Culture and Communication when engaging in bilateral cooperation or the activities of international organizations such as the EU, UNESCO, the International Network on Cultural Policy, the Council of Europe, the World Trade Organization, and the Organisation Internationale de la Francophonie (International Organization of the Francophonie). The objectives are to promote cultural diversity and develop international cultural cooperation. It achieves this through the following four activities,²² which are carried out in partnerships with organizations such as Pôles Régionaux Culture Europe (Regional Hubs of European Culture), Maison des Cultures du Monde (MCM) (House of World Cultures), Culturesfrance, and the Association des Centres Culturels de Rencontre (ACCR) (European Network of Cultural Centres-Historic Monuments):

- 1) accepting foreign artists and experts (Les rencontres Malraux);
- 2) supporting French cultural industry (film, music, publishing, architecture, etc.);
- 3) promoting European cooperation; and
- 4) promoting foreign culture in France.

The following examples of international cooperation in cultural heritage conducted by DAEI are particularly noteworthy: conservation management, training archival experts, and supporting digitization in Romania; the restoration of churches in Albania; supporting the André Malraux Cultural Centre in Sarajevo; providing conservation work and training for the Angkor ruins in Cambodia; and supporting the African Cultural Property School in Porto-Novo, Benin.

Those actually responsible for on-site international cooperation in cultural heritage include the Institut National du Patrimoine (INP) (National Institute of Cultural Heritage), also under the control of the Ministry of Culture and Communication. Other parties include the professional association Architecte des Batiments de France (ABF)²³ (National Association of Building Architects of France) and the Architecte en Chef des Monuments Historiques (ACMH)²⁴ (Head Architect of Historic Monuments), a public official. The Ministry of Culture and Communication charges these experts with support activities relating to on-site inspection, consultancy, conservation, and supervision. Founded in 1887, the Cité de l'Architecture et du Patrimoine (City of Architecture and Heritage) has been in charge of the educational department since 2004. Additionally, the Ecole de Chaillot (School of Architecture) offers specialized education on historic buildings, along with urban and landscape conservation. Each year it educates approximately 200 architects, who graduate with nationally-recognized qualifications. Making use of its international networks, the school conducts training courses abroad. Past locations have included Greece, Romania, India, Syria, Russia, Morocco, Cambodia, and China.

The INP, also interviewed for this study, can be traced back to the Tangible Cultural Property Conservation and Restoration Research Institute, which was originally part of the Institut Minini (Minini Institute) established within the Louvre Museum in 1931.²⁵ The INP got its current name in 2001 following the 1996 merger between the Institut Français de Restauration des Oeuvres d'Art (IFROA) (French Institute for Restoration of Works of Art), founded in 1977, and the Ecole Nationale du Patrimoine (ENP) (National Heritage School), founded in 1990. Similar to the National Research Institute for

22 The Ministry of Culture and Communication website:<http://www.culture.gouv.fr/>

23 Refer to pp.179-201 of the Toriumi publication described above for more details.

24 Refer to pp.203-220 of the Toriumi publication described above for more details.

25 La Recherche au Ministère de la Culture, *Culture et Recherche*, No 122-123, 2010.

Cultural Property, Tokyo in Japan, the INP is a higher education institution in charge of research and education relating to cultural property conservation. As a member of the Pôle de Recherche et d'Enseignement Supérieur Hautes Études, Sorbonne, Arts et Métiers (PRES HESAM) (Centre for Research and Higher Education Advanced Studies, Sorbonne, Arts and Crafts) the INP is currently carrying out research studies on conservation, personnel training, and is involved in international exchange via training courses and lectures.

The INP recruits new students every year and has provided training courses for professional experts since 2003. It has also implemented projects in partnership with relevant worldwide institutions to train personnel. Working partners include the Ecole du Patrimoine Africain (EPA) (School of African Heritage) in Africa; the State Administration of Cultural Heritage and the Académie des Beaux-Arts (Academy of Fine Arts) in China; the Musée Guimet (Guimet Museum) in Bangladesh; and the National Museum in Morocco. Further, after agreeing to an intergovernmental exchange with Chile, the INP is providing support to a network of 27 museums. A variety of programs have also been carried out in Egypt, Russia, and Albania, etc.

The INP does not necessarily take the initiative itself when cultivating new regions for international cooperation and support activities. Rather, it appears that its work is mainly decided by either government instruction or by referrals from its international graduates. Regarding the former, the government is particularly concentrating its efforts on the Mediterranean region, which is a priority region. Graduate referrals are carried out on a case-by-case basis. However, it was said that personal networks connecting individuals and the Research Institute work better than alumni networks.²⁶

Specific cases of international support provided by the INP include the Palais de la Reine in Madagascar, which caught fire in 1995; l'Aquila earthquake in central Italy; and disaster mitigation projects carried out in Morocco and Albania. In each case, the recovery process was coordinated by the Chantiers-école (On-site School) and doubled as on-the-spot training for fourth-year students of the Research Institute. More detailed information about the "On-Site School's" recovery support activities following l'Aquila earthquake are in Section 3-2 of the next chapter.

3. Framework for International Cooperation in the Recovery Process of Disaster-affected Cultural Heritage

3-1. National Framework to Support Disaster-Stricken Countries

3-1-1. International Cooperation by Government Organizations

So far, we have provided an overview of international cooperation in cultural heritage conducted by France during peacetime. In this chapter, we will provide an overview of how France cooperates with other nations to preserve cultural heritage affected by natural disasters.

France is a latecomer compared to other European countries, such as the United Kingdom, in developing an emergency support framework for disaster-stricken countries. However, a mindset of "supporting disaster-affected countries" has been incorporated into basic development aid policy in recent years. Accordingly, preparations are underway to strengthen and improve the efficiency of emergency relief. Recommendations announced by the HCCI on November 23rd, 2000, stated a need to incorporate conflict-caused risk prevention into development cooperation; to create an administrative framework to reduce the debt of disaster-affected countries; and to provide continuous support for development and damage caused by conflict. Further, a post was established within the DGCID in 2003 to take charge of post-conflict development aid. A task force to discuss and review post-conflict support was also set up in November of the same year. This task force made the following observations:

- 1) While short-term emergency relief provided by France is strong, when it comes to post-conflict activities it cannot achieve a consistent and flexible response because it is difficult to determine where authority and responsibility lies within administrative organizations as they are often unclear or overlap;
- 2) Building international partnerships is necessary because France cannot carry out activities alone;

²⁶ According to an interview with INP.

- 3) France must gather and organize information about previous emergency relief experiences (including the Kosovo and Afghan Wars) from organizations such as the Department for International Development (DFID) in the United Kingdom; and
- 4) Developing flexible budget schemes is required for post-conflict support.²⁷

Additionally, as per the “Action Humanitaire d’Urgence”²⁸ (Emergency Humanitarian Action), strategic and effective “post-crisis” support activities are now pursued in addition to post-conflict activities to support countries and regions stricken by a natural disaster. Such activities do not take place in emergencies, but focus instead on gradual recovery after a disaster. They are carried out on a project-specific basis with experts, NGOs, and companies. As stated in the last chapter, the INP trains conservation experts in-house or as part of its joint programs with research institutes and foreign organizations. It then cultivates networks with those experts abroad, providing a vital source of information that can lead to actual international support projects.²⁹

Be that as it may, there are no organizations in France equivalent to our Japan Consortium for International Cooperation in Cultural Heritage. Currently, relevant organizations are developing support activities for cultural heritage abroad by making use of their individual networks. While the lack of direct collaboration between the Ministry of Foreign and European Affairs and the Ministry of Culture and Communication in carrying out international cooperation in cultural heritage could be seen as a sign of the complex administrative structure of the French government, it could also be said that both parties cooperate indirectly by supporting NGO activities, as will be discussed next. In particular, we will look at NGOs that provide important recovery services to areas containing disaster-affected cultural heritage.

3-1-2. International Cooperation by NGOs

Prior to the above mentioned recent government trends, recovery activities for disaster-affected cultural heritage abroad had been carried out by multiple NGOs. The main NGOs include “Architectes Sans Frontière (ASF)”³⁰ (Architects without Borders), founded by the architect Mr. Pierre Allard in 1979; “Patrimoine Sans Frontière (PSF)” (Cultural Heritage without Borders), founded in 1992 with the support of the Culture Minister, Jack Lang, and the person in charge of cultural heritage, Christian Dupavillon; and “Architectes de l’Urgence”³¹ (Emergency Architects), founded in response to the Somme river floods in the Picardie region in 2001. When these organizations were formed, it opened up new job opportunities for architects and those interested in cultural heritage management issues worldwide.

Training “Architectes de l’Urgence” is achieved two ways. An architect can take a class entitled “Enseigner l’Urgence aux Architectes: Risques Majeurs et Gestion des Catastrophes” (Teaching Emergency Architects: Major Risks and Disaster Management) at the beginning of his/her fourth year at the Ecole d’Architecture (School of Architecture), or he/she can take a six-day concentrated “L’Architecte et l’Urgence” course (Architects and Emergencies), provided by the Fondation Architectes de l’Urgence (Emergency Architects Foundation). Unlike the previously mentioned ABF and ACMH, Architectes d’Urgence are required to accurately evaluate the state of damage to buildings amid the chaos following a disaster; decide whether evacuation is necessary; take safety measures and temporarily reinforce buildings; and join fallen members in the building. Afterwards, they are required to organize restoration work that emphasizes regional characteristics in partnership with local experts.

These NGOs are one form of civil groups specified in the French “Loi du 1^{er} juillet 1901 relative au contrat d’association”

27 JBIC Institute, JBICI Working Paper, No. 22, 2006.

28 http://www.diplomatie.gouv.fr/fr/actions-france_830/action-humanitaire_1039/index.html

29 According to an interview with INP.

30 Architectes sans frontière - France (ASF-F), <http://www.asf-international.org/>

31 Fondation architectes de l’urgence (Emergency Architects Foundation): commissioned by the UN, its activities are financially aided by the Red Cross, Fondation de France, and the Fondation Abbé Pierre. In addition, prominent NGO activities include unique activities developed by CRA Terre, which specializes in earth architecture.

(Law of July 1st, 1901 relating to the contract of association, commonly known as the “Association loi 1901”; “Association Law 1901”), which are equivalent to Japanese NPOs. Historically, such civil organizations have been central to European society. The concept of the “modern citizen” was borne by the French Revolution of 1789, and after freedom of assembly and association was recognized in the 1791 constitution, approximately 800 civil organizations formed the following year. In addition, charitable work transcending national borders began in the 19th century, while the World Wars of the 20th century highlighted a need for international solidarity and emergency humanitarian aid. A global approach is now crucial due to the deteriorating natural environment, the population-food problem, and the spread of AIDS; civil action has contributed significantly to development aid in the fields of health, the environment, education, and culture, etc.

However, the percentage of the budget allocated to NGOs from official government development assistance is low in France compared to other European countries, and administering the budget at the current time is by no means easy. DGM evaluates hundreds of projects submitted by NGOs and offers a subsidy to those projects that pass the evaluation. Those that pass are not fully funded, however; the subsidy amount does not exceed 50% of the total amount and projects must be co-funded. At the CICID meeting in June 2009, the Prime Minister talked about the important role of civil society in official development assistance, and budget increases for NGOs were raised as a result. On September 17th of the same year, the Prime Minister held the first “Conseil Stratégique pour la Coopération Non Gouvernementale” (Nongovernmental Cooperation Strategic Council) for nongovernmental cooperation and the “Mission des Relations avec la Société Civile” (Civil Society Relations Unit) was established within the DGM. Due to these efforts, France is now beginning to focus on incorporating NGO activities into policy and developing swift and effective support activities.

From the large number of NGOs contributing to the recovery of disaster-affected cultural heritage, this study interviewed the National Committee of the Blue Shield, and Patrimoine Sans Frontières (PSF), which was restoring the Holy Trinity Cathedral at the time of the Haiti earthquake. An overview of these organizations follows.

(1) International Cooperation by Patrimoine Sans Frontières (PSF)

Working hand-in-hand with society, Patrimoine Sans Frontières (PSF) has proactively carried out relief operations for endangered “living cultural heritage.” Its activities bear resemblance to the scope of international humanitarian aid activities originated by Médecins Sans Frontières³² (formed in 1971). Accordingly, its goals are to warn society about the problems facing cultural heritage, and to readapt disaster-affected cultural heritage for society. However, rather than restoring cultural heritage itself, PSF focuses on restoring the relationship between cultural heritage and people.

Its activities are aimed at all cultural heritage, whether they are tangible or intangible. Experts that actually perform restoration work do not belong to the organization and the restoration work itself is not carried out directly by the PSF. For example, PSF collaborated with the Bibliothèque Nationale d’Haïti (Haiti National Library), the Institut de Sauvegarde du Patrimoine National-Haïti (ISPAN) (National Institute for Heritage Preservation), ICOMOS, the French National Blue Shield Committee, and the French Ambassador of Port-au-Prince following the Haiti earthquake. Conservation work was mainly handled by ISPAN.

PSF support activities are mainly carried out when emergency recovery efforts are finished and the disaster-stricken region is in a state of extreme poverty. The aim of their activities is to support sustainable development and tourism by reviving cultural heritage. The meaning of “post-disaster” differs according to place, region and the state of damage. However, supposing that a new generation can take 20 years or longer to grow, one should take into account the CORE program carried out in Chernobyl, of which PSF was a project partner. The Coopération pour la Réhabilitation des Conditions de Vie dans

32 One of the NGOs established by the former Minister of Foreign and European Affairs, Bernard Kouchner.

<http://www.msf.org/> A variety of NGOs were subsequently formed bearing the name “...sans frontières” (“Vétérinaires Sans Frontières” (Veterinarians Without Borders) and “Reporters Sans Frontières” (Reporters Without Borders))

les Territoires Contaminés (Cooperation for Rehabilitation) (CORE) program was carried out from 2002 to 2007 to establish sustainable living conditions and a safe environment for the population affected by the Chernobyl nuclear accident. Two projects were undertaken as part of this program. This included the “Villages Perdus” (Lost villages) project which gathered information (evidence, documents, photos, etc.) concerning the lost homes and neighborhoods of former residents. The other project was “Dis-moi, nuage...” (Tell me a story, Mr. Cloud...), a ten-minute video incorporating children’s drawings of clouds. Participants ranged in age from seven to fifteen years old.

In addition, PSF is involved in authoring a cultural heritage humanitarian charter; rousing public opinion about cultural heritage in Albania; restoring the musical instruments and equipment of an orchestra in Haiti; and providing apprenticeship training courses in collaboration with local communities.

While PSF’s activities do not prioritize any particular region, it performs a large amount of work in the Balkan countries. In principle, the PSF carries out activities as requested, but in practice PSF often re-examines applications and provides support above and beyond that requested. Five to ten percent of its operating budget is obtained from the Ministry of Culture and Communication and approximately 15% is from mécénat companies. In addition, sponsors are recruited on a project-specific basis. PSF also has networks with Sweden’s “Cultural Heritage without Borders” and Italy’s “Intersos”.

(2) International Cooperation by National Committees of the Blue Shield

The National Committees of the Blue Shield are the International Committee of the Blue Shield (ICBS; founded in 1996)³³ and the Association of National Committees of the Blue Shield (ANCBS). These organizations bear the “Blue Shield” emblem used in the “Convention for the Protection of Cultural Property in the Event of Armed Conflict” (The Hague Convention) adopted in 1954. The Comité Français du Bouclier Bleu (CFBB) (French National Blue Shield Committee) was established in 2001 as a national level NGO with similar philosophies to other National Blue Shield Committees. Examples of its international cooperation activities include providing support when the City Archive of Cologne in Germany collapsed in March 2009, and when the Haiti earthquake struck in January 2010.

Its missions particularly focus on the following five points:³⁴

- Prevention and elaboration of preventive measures to protect cultural heritage from the consequences of disasters, whether natural or not
- Exchange of savoir-faire among emergency specialists, conservators, and heritage specialists in charge of the physical protection of cultural heritage, as they know the fragility and composition of buildings, items and artifacts
- Cross-cooperation between cultural specialists whose individual expertise must come after a disaster-affected area has been stabilized
- Raising awareness of the fragility of cultural heritage by emergency or heritage professionals, the government and decision makers, as well as the public at large
- Training

Among these objectives, CFBB activities mainly to provide on-site aid to cultural heritage immediately after a disaster; covered regions are mainly confined to France; and areas of involvement are principally document-related. CFBB is apparently able to recruit large numbers of volunteers when a disaster strikes by disseminating information via the Internet, making use of

³³ It is composed of the International Federation of Library Associations (IFLA), the International Council of Museums (ICOM), the International Council on Monuments and Sites (ICOMOS), and the Co-ordinating Council of Audiovisual Archives Associations (CCAAA) which joined in 2005.

³⁴ Taken from: <http://www.bouclier-bleu.fr/cfbb/missions-2.htm> According to the CFBB pamphlet, its activities focus mainly on the following six items.

- To gather and disseminate information concerning risks to cultural heritage
- To identify resources needed to prevent disasters and enable a speedy response to emergencies
- To teach disaster management to various managers in charge of cultural heritage
- To summon decision-makers and experts needed to formulate rescue plans and intervene at times of disaster and recovery
- To widely inform the general public about damage to cultural heritage
- To promote the establishment of regional Blue Shield offices

Facebook and Twitter. Based on their experiences, CFBB has now created national and regional level lists of volunteers able to respond to emergencies.

Aside from on-site activities, it holds working groups on disaster prevention and seminars once every two years. Participants are said to include fire service and disaster prevention representatives, as well as the Red Cross. CFBB is also concentrating efforts on creating a manual and database for libraries and archives (IFLA), and providing training about man-made disasters.

When the Historisches Archiv der Stadt Köln (City Archive of Cologne) in Germany collapsed on March 3rd, 2009, the City of Cologne requested emergency support from ANCBS. The ANCBS then played a central role in dispatching Blue Shield National Committee members from the Netherlands, Denmark, and France, etc. Cooperation was also provided by ICCO,³⁵ the Prince Claus Fund,³⁶ the Maltese Cross, the local fire company, and the military. CFBB recruited volunteers using Facebook and conducted a one-week training course on-site for people not used to handling archival documents. For more details about these activities, refer to “3-2-2. An Aid Project by Blue Shield Organizations” in the Netherlands section of this report.

3-2. Case Study: L’Aquila Earthquake

3-2-1. Overview of the Disaster

Date	Events
April 6 th , 2009	L’Aquila earthquake strikes
April 10 th	The French Minister of Culture orders two cultural heritage experts to conduct a field survey
April 15 th	The two French experts conduct a field survey at l’Aquila
April 23 rd	The Italian government publishes a list of 44 historic buildings (one more was added at a later date) in the city of l’Aquila that require emergency support
May 1 st	The Italian government appoints the Government Extraordinary Vice-Commissioner of the Reconstruction of l’Aquila for Cultural Heritage to sum up items such as the management and restoration of the disaster-affected cultural heritage
October 23 rd	Both the Italian and French governments make a joint statement about the restoration of the Santa Maria del Suffragio church
October 25 th -31 st	The first on-site school is held at the Santa Maria del Suffragio church
April 9 th , 2010	Both the Italian and French governments finalize an agreement about the restoration of the Santa Maria del Suffragio church
June	The second on-site school is held

Table 1 France’s response to cultural heritage damaged by l’Aquila earthquake

An earthquake (M6.3) occurred at 3.32 a.m. on the morning of April 6th, 2009 in the Abruzzo region of central Italy causing human suffering³⁷ and serious damage to cultural heritage, including a large number of historical monuments located in the Abruzzo capital of l’Aquila (Photo 3). Following this, emergency measures were taken after the earthquake to recover damaged cultural heritage at the disaster sites, along with lifesaving activities.³⁸

The international community was quick to focus on disaster-affected cultural heritage in l’Aquila. For example, only four days after the earthquake, the French Minister of Culture Christine Albanel called on Mr. Roch Payet, the Academic Director

35 <http://www.icco.nl/en/home>

36 <http://www.princeclausfund.org/>

37 There were 308 deaths, approximately 1,500 people were injured, and up to 65,000 people were left homeless by the earthquake.

38 Comparing it to France, Mr. Payet of the INP assesses the Italian response to L’Aquila as follows.

- While the Ministry of the Interior exercises jurisdiction over land-based risk management in France, in Italy it is overseen by the Cabinet, so collaboration between ministries was smoother.
- Large numbers of volunteers from religious and environmental groups (especially Legambiente) carried out organized activities at the disaster site soon after the earthquake.
- In addition to lifesaving, high priority was given to recovering cultural property soon after the earthquake.



Photo 3 The state of L'Aquila straight after the earthquake (source: ICCROM)

of the Department of Restorers of Cultural Heritage at the INP, and Mr. Didier Repellin, an *Architecte en chef des monuments historiques*, to conduct a field survey of L'Aquila. The aim of this survey was to assess the necessity of French cooperation. After both experts had traveled to the disaster site on April 15th and completed their field survey, they drew up a plan for French assistance in the restoration of the Santa Maria del Suffragio church, located in the city center.

The Santa Maria del Suffragio church is a baroque building built in the 18th century, and it is particularly known for its cupola designed by Giuseppe Valadier,³⁹ who also designed the Piazza del Popolo and was in charge of the restoration of the Colosseum and the Arch of Titus. However, this cupola section had collapsed (Photo 4) and a large number of art and craft works within the church were badly damaged.

This church is one example of the 44 cultural heritage sites (later amended to 45) that required emergency support as published by the Italian government on April 23rd.⁴⁰



Photo 4 Santa Maria del Suffragio church - pre-disaster (left), post-disaster (right) (source: Mibac)⁴¹

3-2-2. Overview of Support

The Italian and French governments released a joint statement on October 23rd, 2009 concerning the restoration of the Santa Maria del Suffragio church. Following that, they finalized an agreement⁴² on the restoration of the damaged cultural

39 Giuseppe VALADIER (1762-1839). A representative of the Italian neoclassical era through his activities in a wide-range of fields, such as architecture, urban planning, archaeology, and crafts.

40 From the cultural property described in this list, Japan is scheduled to provide cooperation for structural reinforcement work in the restoration of the St. Agostino Church. The Italian Ministry of Cultural Heritage and Activities published information about all cultural property described in the list via the Internet. The web address is as follows. http://www.beniculturali.it/mibac/export/MiBAC/sito-MiBAC/Contenuti/Ministero/UfficioStampa/News/visualizza_asset.html_2136611015.html

41 http://151.12.58.154/mbac/pdf/terremoto/7%20S.Maria%20del%20Suffragio_anime%20sante-Model.pdf

sites on April 9th, 2010. The agreement stipulates that the French government is to cooperate technically and financially in the restoration of affected cultural heritage, and that the countries will form a 50-50 partnership. More specifically, it fundamentally stipulates that technical work will be conducted in such a way to better develop and reinforce informational exchange between the countries' experts. Financially, France will bear a maximum cost of 3,250,000 euros, or half the amount of the restoration costs.

Specific projects include the following:

1. Creating restoration implementation/design proposals, and creating specifications
2. Surveying components, and creating analytically-based technical documents
3. Monitoring work
4. Holding "Chantiers-école" (On-site schools) to train experts

Further, the work schedule is largely divided into the following three stages.

- Stage 1: Creating implementation/design proposals by September 2010
- Stage 2: Finalizing the work agreement by March 2011
- Stage 3: Completing the work by December 2012

3-2-3. Project Characteristics

The L'Aquila Earthquake recovery project is a good example of true international cooperation. Rather than France providing one-sided support for Italy, mutual technological exchange and development will be promoted through this project, and the restoration will provide educational opportunities for young French students majoring in cultural heritage; in fact, there have already been two "On-site School" sessions.⁴³

The first school was conducted over a period of approximately one week after the October 25th joint government statement. It included Mr. Payet and five students from France; Ms. di Matteo, a cultural heritage official of the Abruzzo region as well as an art historian, who was in charge of the disaster site, and a team of approximately ten cultural heritage experts and ten firefighters/environmental group volunteers. The school's main objective was to collect, sort, and analyze scattered cultural heritage. It was housed within temporary wooden structures set up in the church.

The second school was carried out in June 2010. Led by two INP instructors, nine French students majoring in painting conservation relocated endangered paintings to an art museum and reviewed a restoration program in collaboration with experts from the Istituto Superiore per la Conservazione ed il Restauro (ISCR) (Italian Superior Institute for Conservation and Restoration). There are future plans to move various art and craft works left behind at the disaster site and finish all conservation work as an "On-site School" session,

Further, the INP is planning to gather its experiences of running a "Disaster Site School" at L'Aquila and publish a book on the methodology of restoring disaster-affected cultural heritage. In conjunction with this, the INP plans to hold a European-level seminar on training staff in the cultural heritage sector.

42 «Accord entre le Gouvernement de la République Française et le Gouvernement de la République Italienne relatif à la restauration de l' église Sainte Marie du Suffrage ; dite des Âmes Saintes, à L' Aquila». This Agreement was signed by the Ministers of Foreign Affairs and the Ministers of Culture of both countries at the 28th Italy-France Summit.

43 PAYET, Roch, 'L'intervention de l'Institut national du patrimoine dans les Abruzzes', texte de l'intervention au séminaire *Il Restauro nella Ricostruzione post sisma 2009*, le 9/7/2010 au Musée de Célano.

3-2-4. Support by Other Countries and Organizations

According to the Italian Agency for the Protection of Civilians, support is currently being implemented and planned by other countries and organizations for 12 of the 45 cultural property buildings described in the government's list. The overall financial amount of this support is up to 27,077,000 euros. Substantial projects include the Palazzo Ardinghelli (4,800,000 euros) and the Chiesa di San Gregorio Magno (San Gregorio Church) (2,400,000 euros) for which the Russian government bore the cost. Unlike the French examples, the Russian government fully funded the restoration of these two buildings. Although not on the official list, the German government financed the restoration of the Chiesa di San Pietro (San Pietro Church) (3,500,000 euros).

In addition to building restoration, the Italian government has also been recruiting people to individually support the conservation of important art works. At the present time, a number of companies from local banks to Italian restaurants located in Kyoto are either providing or planning to provide support.

4. Conclusion

4-1. Conclusion

When it comes to international cooperation in cultural heritage equivalent to that provided by the Japan Consortium, there are no organizations in France that establish a collaborative relationship among ministries or among industry, government, and academia. Ministry of Foreign and European Affairs-led development aid activities have promoted cultural diplomacy, while Ministry of Culture and Communication-led conservation activities have accumulated specialist skills relating to cultural heritage. Although there are indirect ties between these activities, the reality is that they have been developed through separate bureaucracies. Still, the activities of these two Ministries form important pillars of French cooperation in the cultural heritage sector.

Furthermore, this study confirmed that these Ministries support the civil activities of NGOs while collaborating with international organizations, and that NGOs are developing proactive and complementary support activities, particularly for cultural heritage in countries and regions stricken by conflict and natural disasters. In particular, the National Committee of the Blue Shield rushes to post-disaster sites, organizes the site and implements emergency measures in cooperation with local fire services and the military. Patrimoine Sans Frontières, helps coordinate the restoration of damaged buildings, but it also provides emotional support for disaster victims and recovers intangible cultural property. It was also confirmed that, in recent years, the activities of the Fondation Architectes de l'Urgence, have been legitimized and popularized, extending the reach of France's cultural heritage recovery initiatives worldwide. Finally, by supporting such activities, the French government is deepening its collaboration with these organizations.

While France has a tradition of nationally-led cultural heritage protection, this study revealed an emphasis on diverse voluntary and participatory support, including NGO-affiliated volunteers and cultural heritage conservation experts and trainees, when putting into practice international support for disaster-affected cultural heritage based on national policy. Cultural heritage professional ethics was frequently mentioned in this interview, maybe because of a concern about people from differing backgrounds working together at the site of a disaster-affected cultural heritage.

Further, this study also provided a glimpse into France's basic stance towards support, which is not simply to provide one-sided support to disaster-stricken countries, but to connect support activities with the improved protection of cultural heritage in France (e.g. dispatching trainees to a disaster site as part of its educational activities).

4-2. Recommendations

In this study, we were able to exchange opinions with the interviewed organizations, not only about general topics such as their operating policy, framework and achievements, but also about what they expect from Japan in the future, and the possibilities and prospects of cooperation with the Japan Consortium for International Cooperation in Cultural Heritage. We

would like to conclude by summing up those opinions.

Improving Activities as an Information Hub

When it comes to international cooperation in cultural heritage, we share the opinion of the interviewed organizations that sharing information is crucial. This is not simply because it contributes to reviews of new aid targets. Rather, information-sharing has a significant meaning because it allows us to coordinate international cultural heritage international support projects so that projects do not overlap or interfere with one another. For example, when a cultural heritage conservation and tourist development project was undertaken at the Vat Phu Temple in Champasak Province, Laos, there was a lack of information-sharing between the Laos side and the other countries taking part in the project. As a result, the Ministry of Foreign and European Affairs suggested that those involved with the project should get together and exchange opinions.

It was also pointed out that information-sharing should not only be among organizations, but widened to include the general public. Making use of extensive networks not limited to experts is required to enable large amounts of information to be more speedily obtained. This especially applies in pressing situations following a disaster. As a specific example, the proactive use of Facebook and Twitter has helped disaster-recovery efforts in recent years.

It is thus considered that it would be useful to aim for more proactive information-sharing among support-providing countries, as well as countries requesting support, at an organizational and individual level during peacetime. In addition, devising methods in advance to effectively gather and exchange information for post-disaster emergency response and recovery would help to improve and streamline Japanese international support activities in the future. It could be argued that the Consortium needs to further improve its activities as an information hub to achieve such goals.

Promoting Scientific Exchange between Support-Providing Countries

Another significant proposal made in the interview was the promotion of scientific exchange via training courses, lectures, and seminars. The objectives and contents of these courses, lectures and seminars vary. For example, the Ministry of Foreign and European Affairs proposes to hold a working-level seminar on post-disaster emergency response with the Consortium from 2011 to 2012 in order to explore ways to deepen collaboration between both countries in the future. Further, the INP and ICOM stated that it is possible to re-examine their already created Code de l'Éthique (Code of Ethics) based on Japanese findings. Other proposals made by INP were to create a joint course to train experts dealing with cultural heritage emergencies; carry out an exchange project between teachers and students for both countries' existing training courses; and to conduct collaborative research on topics (philosophies, professional ethics, material science, etc.) to complement both countries' areas of expertise. Specifically, INP proposed to participate in a symposium to compare Eastern and Western cultural property protection philosophies and techniques scheduled to take place at Suzhou in 2011.

We believe that it would be worthwhile for the Consortium to examine these proposals one-by-one and put them into action. Developing such activities and improving the Consortium's role as an information hub would not only help us gain insight into other countries' cultural heritage restoration initiatives, such as France, but also enable us to more accurately identify and analyze worldwide needs for international cooperation in cultural heritage, and, consequently, help us make decisions about our future strategies in this field. Japan has accumulated skills and knowledge relating to earthquake-resistance and the restoration of paper, lacquer, and wooden buildings over many years. We are now tailoring our skills and knowledge to suit the needs of diverse cultural needs around the globe. Through discussions and research with other support-providing nations, it is hoped that we will begin to discover new methods of international support that will lead to the improved protection of our own cultural heritage.

II Case Studies

2 Italy

1. Overview of the Study

1-1. Overview of the Study

This report represents the second year of the Japan Consortium for International Cooperation in Cultural Heritage's study entitled "Research on International Cooperation in the Recovery Process of Disaster-affected Cultural Heritage." Because numerous countries have shown a growing interest in cultural heritage affected by natural disasters and conflict, this study examines the recovery processes and methods of different nations, as well how Japan can be an effective partner in international disaster prevention efforts. Given the recent frequency of large-scale natural disasters like earthquakes and typhoons and Japan's own history with these types of events, it is necessary for Japan use its experience to provide assistance to other nations or regions also affected by these calamities. Providing effective international cooperation in cultural heritage disaster recovery efforts will strengthen Japanese diplomacy and its role in the global community.

Last year's study focused on five countries suffering from damaged cultural heritage sites (China, Thailand, Indonesia, Iran, and Greece) and examined domestic and international frameworks concerned with cultural heritage protection, as well as case studies of specific disasters that employed cultural heritage protection and disaster prevention methods. This year's study examines international cooperation efforts concerned with disaster prevention and cultural heritage recovery abroad, focusing on how countries are proactively involved in providing this type of international aid.

The nation of Italy features many cultural sites, including 45 world heritage items. As a result, here are many Italian experts involved in the conservation of this heritage. The Ministero Affari Esteri (Ministry of Foreign Affairs, hereinafter referred to by its English name), the Ministero per i Beni e le Attività Culturali (Ministry of Cultural Heritage and Activities, hereinafter also referred to by its English name) and the national research institutions under its control, and universities all work together to provide technical advice and instruction for cultural heritage conservation projects abroad. Recently, Italian municipalities, or provinces, have also provided culture-related international aid. Italy's high mountain ranges and active volcanoes cause frequent natural disasters, including earthquakes, landslides, volcanic eruptions, and floods. These disasters date back many centuries. For example, the renowned ruins of the city of Pompeii were buried following the eruption of Mount Vesuvius in 79 AD. A flood in Florence in 1966 resulted in the restoration of damaged paintings and documents, but this project is still not complete some 40 years after the disaster. Earthquakes have caused cultural heritage damage in Assisi (1997) and L'Aquila (2009). Given this history, Italy maintains an active interest in disaster prevention, as demonstrated by the Carta del Rischio del Patrimonio Culturale (cultural heritage risk map, hereinafter referred to by its English name), officially created by the Istituto Superiore per la Conservazione ed il Restauro (ISCR) (Superior Institute for Conservation and Restoration, hereinafter referred to by its English name) in the 1990s. In light of the above facts, Italy was selected as a case study for this year's report.

This chapter provides a summary of our research, consisting of interviews with and materials published by parties concerned with Italian international cooperation in cultural heritage disaster prevention and recovery. Specifically, we interviewed people engaged in cultural heritage recovery efforts following the L'Aquila earthquake of April 6th, 2009. The International Center for the Study of the Preservation and Restoration of Cultural Property (ICCROM), which is headquartered in Rome, was also surveyed but is discussed in a separate chapter.

Yoko Futagami, Daijiro Kitagawa, and Akiko Nishimura took part in this study as shown below. Futagami was responsible for compiling the chapter's research and interviews with the Ministry of Foreign Affairs; Nishimura outlined the interviews with the Superior Institute for Conservation and Restoration; and Kitagawa was in charge of the ICCROM interview, summarized in a separate chapter.

1-2. Study Schedule

Date	Meeting Schedule
October 26 th , 2010	International Center for the Study of the Preservation and Restoration of Cultural Property (ICCROM) Via di San Michele, 13 I-00153, Rome, Italy
October 27 th , 2010	Istituto Superiore per la Conservazione ed il Restauro (ISCR) Via di San Michele, 23 - 00153 Rome, Italy
October 29 th , 2010	Ministry of Foreign Affairs (Ministero Affari Esteri) 25 Via Salvatore Contarini - 00194 Rome, Italy

1-3. Study Members

Name	Title	Affiliation	Assignment
Yoko Futagami	Senior Researcher	Japan Center for International Cooperation in Conservation, National Research Institute for Cultural Properties, Tokyo	On-site study, data acquisition
Daijiro Kitagawa	Project Manager, Sites Unit	International Center for the Study of the Preservation and Restoration of Cultural Property (ICCROM)	On-site study
Akiko Nishimura	Restorer		On-site study, Italian-Japanese Interpretation

2. National Framework for International Cooperation in the Protection of Italian Cultural Heritage

2-1. Organizations Involved with Cultural Heritage Protection

The Ministry of Cultural Heritage and Activities exercises jurisdiction over the protection of cultural heritage in Italy, as specified in Article 4, Clause 1 of Codice dei beni culturali e del paesaggio, ai sensi dell'articolo 10 della legge 6 luglio 2002, n. 137 (Code of the Cultural and Landscape Heritage, pursuant to article 10 of law no. 137 of 6 July 2002).¹ A ministry administering cultural heritage protection was first established in 1975 as the Ministero per i Beni Culturali e Ambientali (Ministry of Cultural Heritage and Environmental Conservation). This ministry changed its name to the Ministry of Cultural Heritage and Activities in 1998 and remains in place today.

The organizational diagram (Figure 1) is as of 2010.

The Secretary General is under the control of the Ministry, and eight General Directorates and Direzioni Regionali per i Beni Culturali e Paesaggistici (Regional Directorates for Cultural Heritage and Landscape, hereinafter referred to by their English name) are under the control of the Secretary General. There are also four national research institutions independent of the General and Regional Directorates. They are the Istituto Centrale per il Catalogo e la Documentazione (ICCD) (Central Institute for Cataloguing and Documentation), responsible for cataloging cultural heritage and creating GIS databases; the Istituto Centrale per il Restauro e la Conservazione del Patrimonio Archivistico e Librario (ICPAL) (Central Institute for the Restoration and Preservation of Archival and Book Heritage), responsible for book and archival preservation; the Opificio delle Pietre Dure e Laboratori di Restauro (OPD) (Workshop of Semi-precious Stones and Laboratories of Restoration, hereinafter

¹ Article 4 - "Functions of the State in the Protection of Cultural Heritage"

1. In order to ensure the unified exercise of the functions of protection, under article 118 of the Constitution, the same functions are attributed to the Ministry for Cultural Heritage and Activities, hereinafter referred to as "Ministry", which shall exercise the aforesaid functions directly. (omitting the rest)

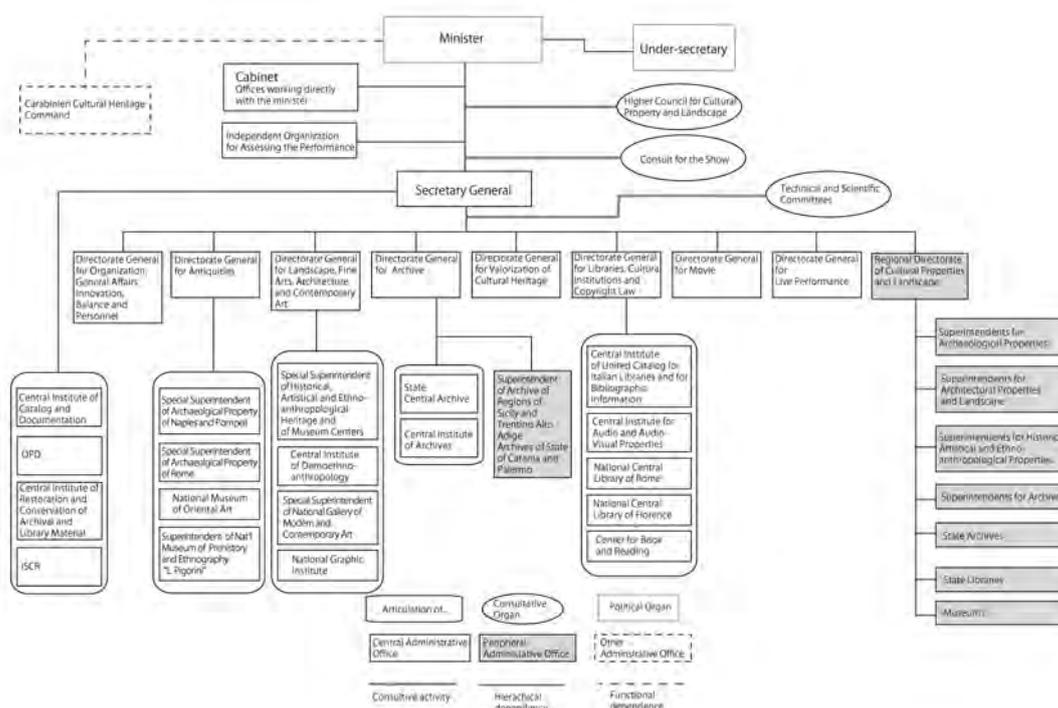


Figure 1 Organizational diagram of the Ministry of Cultural Heritage and Activities (as of June 23rd, 2010)
<http://www.beniculturali.it/mibac/export/MIBAC/sito-MIBAC/MenuPrincipale/Ministero/La-struttura-organizzativa/index.html> (written in Italian)

referred to by its English name); and the Superior Institute for Conservation and Restoration (ISCR) (formerly called the Istituto Centrale per il Restauro (ICR) (Central Institute for Restoration)).

Soprintendenza (superintendents), or government field agencies, conduct hands-on cultural property protection work. They are divided into the Soprintendenza per i Beni Archeologici (Superintendent for Archaeological Heritage), the Soprintendenza per i Beni Storici, Artistici ed Etnoantropologici (Superintendent for Artistic, Historical, and Ethno-anthropological Heritage), and the Soprintendenza per i Beni Architettonici e Paesaggistici (Superintendent for Architecture and Heritage). These regular superintendents for cultural heritage are under the control of Regional Directorates for Cultural Heritage and Landscape. However, the Soprintendenza Speciale per i Beni Archeologici (Special Superintendent for Cultural Heritage) of Pompeii, Naples, and Rome is under the control of the Direzione Generale per le Antichità (General Directorate for Antiquities), and the Soprintendenza Speciale per il Patrimonio Storici, Artistici ed Etnoantropologico e per i Poli Museali (Superintendent for Artistic, Historical, and Ethno-anthropological Heritage and Museum Centers) is under the control of the Soprintendenza al Museo Nazionale Preistorico Etnografico “Luigi Pigorini” (Superintendent for the Luigi Pigorini National Museum of Prehistory and Ethnography) and Direzione Generale per il Paesaggio le Belle Arti, l’Architettura e l’Arte Contemporanee (General Directorate for Landscape, Fine Arts, Architecture, and Contemporary Art).

Other national cultural heritage organizations include the Workshop of Semi-precious Stones and Laboratories of Restoration (OPD), established in Florence in 1975 to research and provide education on the conservation of art works mainly from the Renaissance period. The Superior Institute for Conservation and Restoration (ISCR), established in 1939, is located in Rome and was designated an istituti dotati di autonomia speciale (institutions with special autonomy) by the Ministry of Cultural Heritage and Activities in 2007. The ISCR does more than just hands-on conservation of Italy’s heritage. It also undertakes research, creates cultural property records, and provides conservation education and advice. Further, ISCR provides international assistance in conservation and trains international experts. It has worked in Algeria, Argentina, Afghanistan,



Figure 2 Atelier at the Workshop of Semi-precious Stones and Laboratories of Restoration



Figure 3 “Cultural Heritage Complex” along the Tiber River. Some departments of the Ministry of Cultural Heritage and Activities, the Superior Institute for Conservation and Restoration, Central Institute for Cataloguing and Documentation and ICCROM are located in the building.

China, Egypt, India, Iraq, Kosovo, Malta, Morocco, Tunisia, Mexico, Portugal, Serbia, Syria, and Turkey.

2-2. International Cooperation in Cultural Heritage Protection

Cultural heritage protection and enhancement is one of the central components of Italy’s international assistance policy, as described in Article 1, Clause 2 of the Law on Italian “aid for economic development and peace reinforcement.” Further, the protection and utilization of cultural heritage for sustainable development and providing related training courses are vital elements of Italy’s *Cooperazione Italiana allo Sviluppo nel Triennio 2010–2012 Linee – guida e indirizzi di programmazione* (Three Year Program relating to Italian Development Cooperation, 2010–2012) created by the Italian Ministry of Foreign Affairs in light of the nation’s expert knowledge in heritage management. Collectively, these policies prove that international cooperation in cultural heritage protection is one of the main elements of Italian diplomatic policy. In other words, the idea that cultural heritage is a vehicle for sustainable and economic development forms the basis of Italy’s diplomatic decisions.

Specifically, this chapter will outline Italian efforts in this field and the *Compendium of Cultural Policies and Trends in Europe* (<http://www.culturalpolicies.net/web/index.php>), the “Three Year Program relating to Italian Development Cooperation, 2010–2012,” and interviews with the Ministry of Foreign Affairs to better understand Italy’s international cooperation policies

concerning cultural heritage.

An Overview of Italian International Cooperation in Cultural Heritage

Together with an increased understanding that internationally promoting cultural heritage can enhance Italian diplomacy, Italy has also realized the political and social necessity of international assistance abroad, beginning in the early 2000s. However, while Italian cultural initiatives abroad have rapidly increased, they are conducted under a disjointed organizational framework. Once carried out under the Direzione Generale per la Promozione e la Cooperazione Culturale (General Directorate for Cultural Promotion and Cooperation, hereinafter referred to by its English name), these initiatives are now carried out by various organizations.

The Direzione Generale per la Cooperazione allo Sviluppo (General Directorate for Development Cooperation, hereinafter referred to by its English name) was established in the Ministry of Foreign Affairs as per the Legge 26 febbraio 1987, N. 49 'nuova disciplina della cooperazione dell'Italia con i paesi in via di sviluppo' (February 26, 1987 (No. 49) Law concerning new rules on Italian cooperation in developing countries). After carrying out several archaeological campaigns, the General Directorate for Development Cooperation developed its own archeological initiatives based on a bilateral consensus with Syria, Egypt, Iran, Lebanon, and Albania concerning the reorganization of the departments for antiquities in those countries. However, the Ministry of Foreign Affairs' General Directorate for Cultural Promotion and Cooperation has provided long-term support for archaeology, anthropology, and ethnology in Italy, and it is said to have a larger budget for these fields than the General Directorate for Development Cooperation. Total, there were 157 Italian archaeological, anthropological, and ethnological missions abroad in 2010 (according to: http://www.esteri.it/mae/doc_politica_estera/Cultura/ArcheologiaPatrimonioCulturale/20100507_TABELLA_GENERALE_2010_ARCHEO_WEB.pdf (written in Italian)).

Italian international technical support and training has flourished thanks to its forward-thinking approach in this field beginning in the late 1990s. Technical support and training are the purview of the General Directorate for Development Cooperation and the General Directorate for Cultural Promotion and Cooperation, with support from the Ministry of Cultural Heritage and Activities and funding from UNESCO and the World Bank. Independent projects executed by the Ministry of Cultural Heritage and Activities are carried out under EU program frameworks, particularly those involving Mediterranean countries such as EUROMED. Examples of Italian cooperative projects have included technical support for emergency surveys of archaeological ruins and historic urban districts. In addition to supporting technical development, these projects help promote dialogue between different cultures. Italy prefers to provide close assistance in the conservation and reassessment of other countries' cultural heritage; this method has helped it establish a greater mutual understanding with many nations.

While early Italian aid activities targeted the Mediterranean region, the scope was soon expanded to Latin American countries such as Cuba and Ecuador, and conflict regions in the Middle East such as Iran, and post-war Afghanistan and Iraq. Italian archaeological missions and restoration teams are actively engaged in the rescue of scattered and damaged relics and the recovery of violated cultural identity worldwide. In 2009, Italy named three priority strategic regions in need of international cultural assistance: Europe, the United States, and the Middle East and Persian Gulf region.

The Ministry of Foreign Affairs established new General Directorate departments based on region rather than in accordance with a reorganization law enacted in 2000. Although the General Directorate for Cultural Promotion and Cooperation survived, despite its potential dissolution, it lost authority over many cultural programs and activities connected with various international cultural organizations, whose monitoring and financial support functions are presently assigned to other DGs on a territorial basis. For example, the Direzione Generale per l'Unione Europea (General Directorate for the European Union) is in charge of monitoring the expanding cultural activities of the EU; the General Directorate for Europe is in charge of the Council of Europe; the General Directorate for Latin America is in charge of the Istituto Latino Americano (Institute for Latin America); and the General Directorates for Africa and Asia are in charge of the Istituto per l'Africa e l'Oriente (Institute for Africa and the Orient). However, regional General Directorates apart from the General Directorate for Europe were not

listed by name in the Ministry of Foreign Affairs’ organizational diagram for 2010, instead designated as “in aggiornamento” (“a work in progress”). Also, while the name of the General Directorate for Cultural Promotion and Cooperation is included in the description of the Ministry of Foreign Affairs’ diplomatic policy on its website, it is not part of the organizational diagram. The Unita Tecnica Centrale (Central Technical Unit), one of this study’s interview subjects, is under the control of the General Directorate for Development Cooperation. It appears that this General Directorate administers all international cooperation projects. While It could be said that the General Directorate for Development Cooperation and the General Directorate for Cultural Promotion and Cooperation are currently in charge of international cooperation in culture and cultural heritage within the Ministry of Foreign Affairs, it appears that the Ministry’s organizational structure is going to change in the near future. International cooperation organizations (apart from Foreign Ministries), such as the JICA, do not currently exist in Italy.

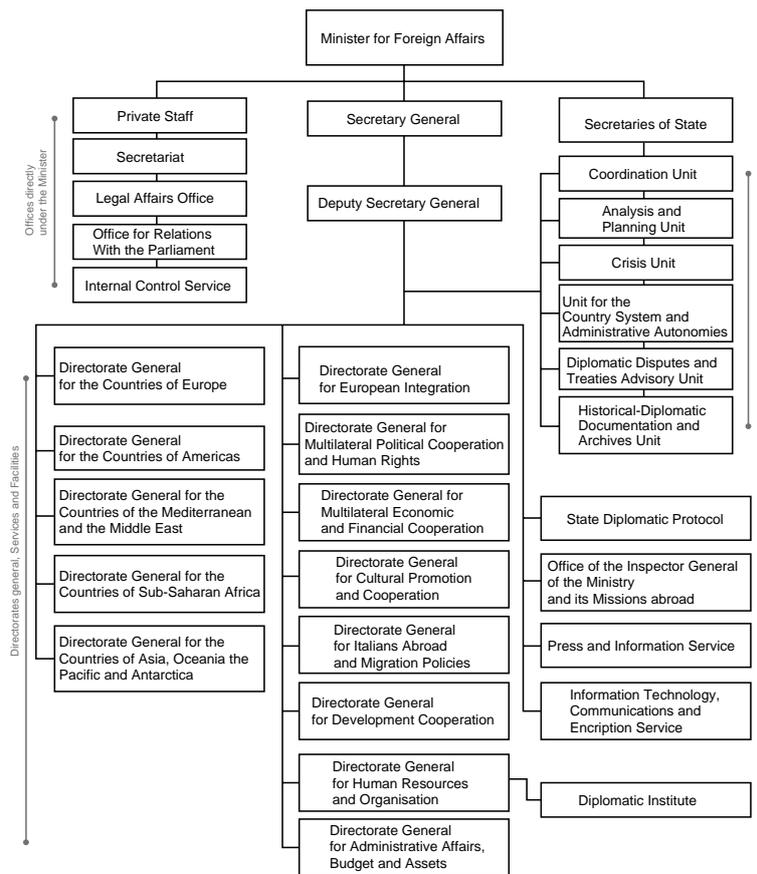


Figure 4 Organizational diagram of the Ministry of Foreign Affairs (from: The Ministry of Foreign Affairs of Italy in Numbers - statistical Yearbook 2010)

The Ministry of Cultural Heritage and Activities has been fully responsible for foreign cultural affairs since the beginning of the 2000s. As this Ministry’s role has strengthened, that of the General Directorate for Cultural Promotion and Cooperation has relatively weakened. The reason behind the strengthened international role of the Ministry of Cultural Heritage and Activities is the result of new responsibilities such as the promotion of music, theatre, and films abroad; the increased international cooperation capabilities of the European Council of the Cultural Ministers of the Union; and the rapid expansion of Italian cultural heritage consulting work and technical and financial support in developing countries. The widely acknowledged scientific excellence of the Ministry of Cultural Heritage and Activities’ archaeologists, art historians and restorers, and the utilization of new technology in the field of cultural heritage have increased confidence in Italian cooperation-based diplomacy. However, there are no special departments dealing with international relations in the Ministry; the Diplomatic Attaché of the Cabinet and related departments instead handle these affairs.

In recent years, the Ministry of Cultural Heritage and Activities has established a close cooperative relationship with

China. Activities carried out with China include launching a new museum in Xi'an; restoring part of the Great Wall; and a restoration project at the Hall of Supreme Harmony within the Forbidden City. Further, a program to develop new research partnerships in cutting-edge technology is in progress, and there are also plans for a pilot project using satellite technology in digital cataloging and archaeological surveys.

The third amendment to the Constitution in 2001 reinforced the federal structure of Italy and strengthened the roles provinces have in cultural cooperation abroad. Although provinces had previously promoted a distinct cultural image to foreign countries, their role in developing cultural initiatives abroad only became legally recognized after the Constitutional amendments. In other words, provinces now have the same capacity as the national government to engage in cultural heritage activities. Provinces are currently conducting a variety of initiatives, including province-level artistic events, artist exchanges, and performing arts exchanges. The activities are voluntary and sometimes conducted in collaboration with the General Directorate for Cultural Promotion and Cooperation of the Ministry of Foreign Affairs. In addition, most major Italian cities promote cultural exchange in accordance with bilateral agreements like "sister-cities." EU cultural programs such as Culture 2000 are also an effective catalyst for international cultural cooperation at regional and local levels.

Implementation Policy and Background

Italy provides international aid after receiving requests from other countries. However, Italian embassies abroad also play an important role in developing cultural aid initiatives; interestingly, such initiatives are more often offered than requested. For example, Italy helped repair the Old Bridge in Mostar, Bosnia-Herzegovina, following discussions with local concerned parties and diplomats in charge of culture at the embassy. Thus foreign diplomatic missions operate as contact points for international cooperation; publicity is also provided via websites. The Istituto Italiano di Cultura (Italian Cultural Institute), located in 90 cities worldwide, also helps popularize Italian culture. While the previously mentioned General Directorate for Development Cooperation and the General Directorate for Cultural Promotion and Cooperation are formally in charge of Italian international cooperation, Italian foreign missions and websites also act as contact points for cultural aid, as demonstrated by repairs to historic buildings following the L'Aquila earthquake.

According to reciprocity regulations in Italian international cooperation law, Italy can only provide funding to international cooperation projects undertaken by Italy. Therefore, Italian organizations must conduct projects based on bilateral agreements between Italy and another country, even in if UNESCO trust funds are present. In other words, it is impossible for third-party countries to carry out projects in Italy with funds contributed by Japan, such as the UNESCO/Japan trust fund.

Parties carrying out international cooperation projects are controlled by the Ministry of Foreign Affairs and are normally decided by public bidding. Universities (even national universities) are financially independent, so the Ministry of Foreign Affairs cannot name specific universities to head certain projects. However, it is possible for the Ministry of Foreign Affairs to "financially contribute" to existing projects. More specifically, the Ministry can fund projects begun by universities up to 70% of the total project costs. Funding for international cooperation projects conducted by regional governments can be split with the national government, 70% to 30%, respectively. For example, the Università degli Studi di Palermo (University of Palermo) carried out restoration work at Angkor sites in Cambodia in collaboration with the Università Iuav di Venezia (University IUAV of Venice) and the Workshop of Semi-precious Stones and Laboratories of Restoration (OPD). The Ministry of Foreign Affairs' General Directorate for Development Cooperation contributed 519,000 euros (<http://portale.unipa.it/home/News/notizie/cambogia.html> (written in Italian)).

Italy's proactive role in international cultural heritage protection and cooperation are due to an increased awareness of the importance of diplomatic strategy and the growth of organizations undertaking this role, as well as the nation's large number of researchers in this field. However, Italian universities looking for research opportunities abroad also helps explain Italy's stronger presence in international cultural initiatives. The Ministry of Foreign Affairs funding has helped support university researchers, and public offerings to fund research abroad can be found in the Ministry of Foreign Affairs' website.

3. Case Studies

3-1. Examples of Italian Support for the Recovery of Cultural Heritage

Italian activities conducted abroad to rescue cultural heritage threatened by conflict or natural disasters include the dismantlement and relocation of the Ellesyia temple and monuments on the Island of Philae, which were in danger of submerging due to construction of the Aswan High Dam in Egypt. More recent activities include installing anti-seismic devices in the Bastan museum after the Arg-e Bam earthquake in Iran; restoring the collection of the Baghdad Museum in Iraq and creating a database of these items; reinforcing the but Sudan of the Great Buddha in the Bamiyan Caves of Afghanistan; and reconstructing the Old Bridge in Mostar, Bosnia-Herzegovina. Technically, such activities are planned and implemented by the Ministry of Cultural Heritage and Activities and national research institutions, universities, and companies, using funding from the Ministry of Foreign Affairs and the Ministry of Cultural Heritage and Activities. Funds from foreign and international organizations such as the World Bank, the EU and the UNESCO/Japan Trust Fund are also used for projects. Italy implements disaster-related cultural aid essentially the same way it does for non-disaster related international projects, but a conflict-specific response could be seen in the case of the Baghdad Museum. For example, Ministry of Defense police officers (Carabinieri) underwent training to create a database of ruins.²

The Saqqara Case Study

The Saqqara site, a burial ground in Egypt, was used for an extremely long period, from the First Dynasty (approximately 3,000 years ago) up to the Coptic Apa Jeremias monastery in the year 960. Approximately 600 tombs have been excavated; 800 remain unexcavated. Several of the tombs are already damaged. The hieroglyphs inscribed on the tomb of Pharaoh Unas (deciphered by Jean-Francois Champollion) are the oldest on record. However, due to its present condition, it is impossible to see the star drawn on the ceiling of the tomb and the lapis lazuli used for the wall paintings has turned gray. On top of post-discovery environmental changes, Saqqara is faced with a variety of problems. Previous inappropriate preservation treatments using cement have caused damage and water seepage has eroded reliefs. Additionally, 600,000 tourists³ annually have caused wear and tear. These issues are reflective of those typically experienced by principal sites in the Mediterranean region.

The issues faced by Saqqara prompted Italy to carry out joint research on the site with Egypt. Research specifically focused on identifying the deterioration process of these remains, producing an environmental and archaeological study that constructed a theoretical and practical model for conservation and protection. The study also wanted to incorporate the Superior Institute for Conservation and Restoration's "cultural heritage risk maps." As it is the topic of this report, the creation of risk maps for extensive disaster prevention will be discussed.

The Egyptian Environmental Agency and the Egyptian Supreme Council of Antiquities operated with the support of the Dipartimento di Scienze Storiche del Mondo Antico, Università di Pisa (Department of History of the Ancient World, University of Pisa). Italy's Ministry of Foreign Affairs' General Directorate for Development Cooperation allocated 800,000 euros for the first phase and then contributed an additional 3,500,000 euros.

The Egyptian Supreme Council of Antiquities established a new department engaged in site management and environmental monitoring called the TOEMMSS (Technical Office for Environmental Monitoring and Management of Archaeological Sites) in accordance with Ordinance No. 1124 of May 15th, 2002. The Egyptian Supreme Council of Antiquities then requested technical support from Italy to strengthen the role of this organization, incorporating the latest systems and procedures relating to site management, environmental monitoring, and environmental control.

Unlike a crisis caused by large-scale natural disasters such as floods or earthquakes, the Saqqara site has been gradual

² There is a division of the Command of the Ministry of Defense Police (Carabinieri) called the "Defense Carabinieri per la Tutela del Patrimonio Culturale" (Command of the Carabinieri in charge of safeguarding cultural heritage), which is responsible for protecting cultural heritage, such as responding to cultural heritage looting and theft, and illegal exporting and importing.

³ Since only nine remains are open for display, they are visited by large numbers of tourists.

deteriorating due to a changing environment, water seepage, and over a half million tourists a year. However by the time it was noticed, much damage was already done. The Superior Institute for Conservation and Restoration, therefore, used a risk map to create a GIS (Geographic Information System) composed of a database of site information and a base map. The Institute then conducted a risk assessment of the site by standardizing weaknesses and environmental and man-made dangers. To assess the level of risk, data was gathered by monitoring the environment for 3 years, including temperature, humidity, and the level of carbon dioxide inside the tombs. The purpose of this exercise was not simply to make a map but to use it as site management tool (for example, to decide the appropriate timeframe for a tomb to be opened for display).

While the Saqqara project was carried out with funding from the Ministry of Foreign Affairs, other Egyptian projects were conducted in cooperation with the Ministry of Cultural Heritage and Activities. For example, the master plan for the Midan El Tahrir museum in Cairo was drawn up in partnership with the Ministry of Cultural Heritage and Activities.

Thanks in part to the 20 years of experience of the Italian Ministry of Foreign Affairs' General Directorate for Development Cooperation, Italian and Egyptian experts worked together to successfully manage the Saqqara site. Project details have been assembled in a 417-page wide-format book called "The North Saqqara Archaeological Site - Handbook for the Environmental Risk Analysis." The handbook is divided into three sections: a summary of the study by the University of Pisa, a section on the technical aspects of management by both Italian and Egyptian experts, and a section covering site management problems according to experts from both countries. The book is more than a report about this site; it is also expected to be used as a basic framework for the conservation and protection of sites in the Mediterranean region. Details about the project's risk map activities are displayed in "Enhancement of the organisation and Capabilities to preserve Cultural Heritage Assets of Egypt - Risk Map for North Saqqara Site" at <http://www.saqqarariskmap.org/>.



Figure 5 Handbook published by the Italian Ministry of Foreign Affairs et al: "The North Saqqara Archaeological Site - Handbook for the Environmental Risk Analysis"

The Old Bridge in Mostar Case Study

Built from 1557 to 1566 during the Ottoman Empire, the Old Bridge in Mostar, Bosnia-Herzegovina was bombed in 1993. UNESCO pledged to rebuild the bridge and carried out a fact-finding mission soon after the disaster. UNESCO, the World Bank, and local organizations such as the Commission for the Preservation of National Monuments made a joint statement about the bridge's reconstruction in 1998, and five countries (Croatia, France, Italy, the Netherlands, and Turkey)

offered to provide help. Technically and scientifically coordinated by UNESCO, an International Commission of Experts was formed to rebuild the bridge and revive the old city center, and to monitor the implementation and quality of the project. The project was completed in 2003 and cost approximately 16.5 million dollars.

Italy was involved in the reconstruction of the Old Bridge in Mostar from 2000 to 2001. A Florentine company called “General Engineering” and the civil engineering department of the University of Florence shared responsibilities associated with designing the reconstructed bridge. General Engineering surveyed the actual state of the bridge and provided architectural plans, while the civil engineering department carried out structural design. Organizations from other countries included the German company, LGA, which conducted laboratory tests of building materials; a Bosnian-Turkish joint venture, CONEX, which conducted a geological survey; and a Croatian company, OMEGA Eng. which was in charge of plans to recover the tower. A Turkish company was in charge of foundation repairs and bridge reconstruction work.

The Iraq National Museum Case Study

In 2000, the Centro Ricerche Archeologiche e Scavi di Torino per il Medio Oriente e l’Asia (Turin Centre for Archaeological Excavation and Research in Asia and Middle East)⁴ reconstructed the Iraq National Museum in Baghdad. This project benefitted from technical assistance from the Ministry of Cultural Heritage and Activities and funds from that ministry, the Ministry of Foreign Affairs, and the Fondazione Banca Nazionale delle Comunicazioni (Foundation National Bank of Communication). The Carabinieri participated in the B.R.I.L.A. (Bureau for Recovering and Investigating Iraqi Looted Antiquities) project, creating a database of the museum’s collection. Several military personnel were selected for training for the project.⁵

(The Baghdad Museum. Centro Ricerche Archeologiche e Scavi di Torino: http://www.centroscavitorino.it/en/progetti/iraq/baghdad_museo.html)

3-2. Case Studies of Responses to Disaster-affected Cultural Heritage in Italy

Details of the recovery efforts concerning damaged cultural heritage following the 2009 L’Aquila earthquake are discussed in this section. Case studies involving responses to other disasters in Italy will also be introduced, some of which may be of benefit to Japan, such as the development of rescue activities and accepting support from abroad.

The L’Aquila earthquake (Mw 6.3) occurred at 3:32 a.m. (local time) on April 6th, 2009, causing over 300 deaths and approximately 1,500 injuries. Due to this earthquake, historical buildings and works of art were severely damaged. The Ministry of Cultural Heritage created a list of 45 monuments requiring restoration and domestic and foreign cooperation was called upon to restore them. Detailed information including photos and records on the state of damage is published as Schede di valutazione e censimento dei danni (Forms to evaluate and survey damage) (http://www.beniculturali.it/mibac/multimedia/MiBAC/documents/1241078603853_SchedeMonumenti.pdf (written in Italian)).

4 Established by the city of Turin and the University of Turin in 1963 to develop the IsMEO Centre of Archaeological Studies and Excavations in Asia. Funding sources include the Ministry of Foreign Affairs, the Ministry of Cultural Heritage and Activities, a fund called the Compagnia di San Paolo (San Paolo Company), and a bank-affiliated fund by the Banca Nazionale delle Comunicazioni (National Bank of Communication) called Fondazione BNC (BNC Foundation).

5 According to an interview with the Ministry of Foreign Affairs on October 29th, 2010.

Table 1 Terremoto Abruzzo: Lista dei 45 monumenti da restaurare con schede di valutazione e censimento dei danni (Abruzzo earthquake: List of 45 monuments requiring restoration) (as of March 25th, 2009)

1 . Cattedrale e Palazzo Arcivescovile (Piazza Duomo)
2 . Complesso monumentale e Basilica di Santa Maria di Collemaggio
3 . Complesso monumentale e chiesa di Santa Giusta (Piazza S. Giusta, L'Aquila)
4 . Complesso monumentale e chiesa di San Pietro a Coppito (Piazza S. Pietro, L'Aquila)
5 . Complesso monumentale e chiesa di Santa Maria Paganica (L'Aquila)
6 . Complesso monumentale e chiesa di San Marciano (Piazza San Marciano, L'Aquila)
7 . Complesso monumentale e chiesa di Santa Maria del Suffraggio, detta delle Anime Sante (Piazza Duomo, L'Aquila)
8 . Complesso monumentale e chiesa di San Biagio d'Amiternum (Via Sassa, L'Aquila)
9 . Complesso monumentale e chiesa di San Marco (Piazza della Prefettura, L'Aquila)
10. Complesso monumentale e monastero della Beata Antonia
11. Complesso monumentale e chiesa di San Silvestro (L'Aquila, Piazza S. Silvestro)
12. Complesso monumentale e chiesa di San Domenico (L'Aquila, Piazza S. Domenico)
13. Complesso monumentale e chiesa di Sant'Agostino
14. Fortezza Spagnola
15. Complesso monumentale e chiesa di San Bernardino
16. Convento agostiniano o Palazzo della Prefettura
17. Palazzo Ardinghelli
18. Palazzo Branconi
19. Palazzo e torre di Madama Margherita (sede municipale)
20. Palazzo della biblioteca (4 cantoni)
21. Palazzetto dei Nobili
22. Teatro Comunale
23. Palazzo Carli (rettorato dell'Università dell'Aquila)
24. Museo di Santa Maria dei Raccomandati
25. Palazzo Persichetti
26. Oratorio di Sant'Antonio da Padova
27. Chiesa di Santa Maria del Soccorso
28. Chiesa di Santa Maria di Roio
29. Palazzo Quinzi
30. Area archeologica di Amiternum
31. Chiesa e catacombe di San Michele a San Vittorino
32. Chiesa di Santa Maria della Misericordia
33. Palazzo Alfieri (via Forte Braccio) - scheda mancante
34. Chiesa e Oratorio di San Filippo
35. Complesso monumentale e chiesa di San Gregorio Magno
36. Chiesa della Concezione a Paganica
37. Chiesa di Santa Giusta (Bazzano)
38. Complesso monumentale e chiesa di Santa Maria della Croce (santuario di Roio)
39. Chiesa di Santa Maria ad Cryptas (Fossa)
40. Abbazia di Santa Lucia (Rocca di Cambio)
41. Torre Civica di Santo Stefano (Santo Stefano di Sessanio)
42. Complesso monumentale e chiesa di San Clemente a Casauria (Castiglione a Casauria)
43. Badia Morrone (Sulmona)
44. Chiesa di Sant'Eusanio a Sant'Eusanio Forconese
45. Convento di San Giuliano (L'Aquila)

Table 2 List of the monuments and works of art which will be funded for their restoration (as of July 2010)

EMERGENZA TERREMOTO ABRUZZO				
MONUMENTI ADOTTATI NELL'AMBITO DEI 45 Monuments adopted from the 45				
Locality LOCALITA'	MONUMENTO Monument	SOGGETTI FINANZIATORI Contributor	CIFRE ADOZIONI	Amount of adoption
L'AQUILA	COMPLESSO MONUMENTALE DI COLLEMAGGIO	CD "DOMANI 21.04.09" (restauro Conservatorio)	800.000,00	
	BASILICA S.MARIA DI COLLEMAGGIO	CASSA RISPARMIO - FONDAZIONI (paralela messa in sicurezza)	200.000,00	
		INIZIATIVA EDITORIALE "MEMENTO AQUILA" (restauro Cappella dell'Abate)	200.000,00	
		ASSOCIAZIONE "PANTA REI" (restauro)	27.000,00	
		SUB TOTALE	427.000,00	
	COMPLESSO MONUMENTALE E CHIESA SANTA MARIA DEL SUFFRAGIO DETTA DELLE ANIME SANTE	GOVERNO FRANCESE (50% dell'importo complessivo dei restauri)	3.250.000,00	
	COMPLESSO MONUMENTALE E CHIESA DI SAN GIUGO D'AMITERNUM e SAN GIUSEPPE DEI MINIMI	GOVERNO KAZAKO	1.700.000,00	
		FONDAZIONE ROMA - (restauro dell'intero complesso)	3.000.000,00	
		SUB TOTALE	4.700.000,00	
	COMPLESSO MONUMENTALE E CHIESA SAN MARCO	REGIONE VENETO - (messi in sicurezza esterni - restauro in opere)	300.000,00	
	PALAZZO ARONCHELLI	GOVERNO RUSSO - (restauro totale) (FINO A 1.000.000.00 IN PIU' SE NECESSARIO)	4.800.000,00	
	PALAZZO BRANCONIO	CARISPAQ - (messi in sicurezza)	200.000,00	
	PALAZZO E TORRE DI MADAMA MARGHERITA	B.C.C. - FEDERCASSE - restauro	3.000.000,00	
	PALAZZETTO DEI NOBILI	CAMERA DEI DEPUTATI - restauro	1.000.000,00	
	TEATRO COMUNALE DELL'AQUILA	UNIONE CAVALIERI DEL LAVORO	1.000.000,00	
TRASMISSIONE "PORTA A PORTA"		1.800.000,00		
SUB TOTALE		2.800.000,00		
COMPLESSO MONUMENTALE E CHIESA DI SAN GREGORIO MAGNO	GOVERNO RUSSO - (restauro totale)	3.400.000,00		
COMPLESSO MONUMENTALE E CHIESA DI SAN CLEMENTE	WORLD MONUMENT FUND E FONDAZIONE PESCARABRUZZO - restauro	1.500.000,00		
TOTALE ENTRATE Total Income			27.077.000,00	
MONUMENTI ADOTTATI AL DI FUORI DEI 45 Monuments adopted outside of the 45				
LOCALITA'	MONUMENTO	SOGGETTI FINANZIATORI	CIFRE ADOZIONI	
CHINA	SAN PIETRO APOSTOLO	GERMANIA (restauro totale)	3.500.000,00	
L'AQUILA	FONTANA 99 CANNELLE PORTA RIVERA	FAI (restauro totale)	500.000,00	
	PORTA NAPOLI	FONDAZIONE CARISPAQ (restauro totale)	250.000,00	
	PORTA CASTELLO	LIONS CLUB L'AQUILA (restauro totale)	25.000,00	
	EX MATTatoio	MISAC	3.000.000,00	
TOTALE ENTRATE			9.275.000,00	

EMERGENZA TERREMOTO ABRUZZO				
OPERE D'ARTE adottate Works of Art adopted				
Comune	Provenance	Work of Art	SOGGI CONTRIBUTATORE	Amount of adoption
L'Aquila	BASILICA DI S.MARIA DI COLLEMAGGIO	CROCIFFISSO LIGNEO POLICROMO - Sec. XIV-XV	ASSOCIAZIONE "CIVITA" - ROMA	Restauro totale
L'Aquila	BASILICA DI S.MARIA DI COLLEMAGGIO	DIPINTO SU TELA "S.PIETRO CELESTINO CHE LEGGE LA BOLLIA" - Sec. XVII	COMUNE DI SPILIMBERGO (PN)	€ 15.000
L'Aquila	BASILICA DI S.MARIA DI COLLEMAGGIO	DIPINTO SU TELA "MONACO CELESTINIANO CHE AMMANGISCIE I BUOI" - Sec. XVII	FONDAZIONE CITTAITALIA	Restauro totale
L'Aquila	CHIESA DI S. MARIA ASSUNTA - PAGANICA	DIPINTO SU TELA "GRUPPO DI SANI MARTIRI SPONTINI"	FONDAZIONE CITTAITALIA	Restauro totale
L'Aquila	CHIESA DI S.MARCO	DIPINTO SU TELA "MADONNA DEL POPOLO AQUILANO" - Sec. XIX	ONE GROUP EDIZIONI	Restauro totale
L'Aquila	MUSEO NAZIONALE D'ABRUZZO	DIPINTO SU TELA "TRANSITO DI S. GIUSEPPE" - Sec. XVIII	BORSA DI STUDIO PRESSO ISCR	Restauro totale
L'Aquila	DUOMO	DIPINTO SU TELA "FINTE CUPOLA IN PROSPETTIVA" di VENANZO MASCITELLI - Anno 1828	ACCADEMIA DELLE BELLE ARTI - ISCR ROMA	Restauro totale
L'Aquila	CHIESA DI S.GIUSTA	DIPINTO SU TELA "TOBIOLO E L'ANGELO" - Sec. XVI	BANCA DI TERAMO DI CREDITO COOPERATIVO S.C.	Restauro totale
L'Aquila	CHIESA DI S.GIUSTA	DIPINTO SU TELA "ANGELO CUSTODE" - Sec. XVII	BANCA DI TERAMO DI CREDITO COOPERATIVO S.C.	Restauro totale
L'Aquila	CHIESA DI S.GIUSTA	DIPINTO SU TELA "MARTIRIO DI S.STEFANO" - Sec. XVIII	BANCA DI TERAMO DI CREDITO COOPERATIVO S.C.	Restauro totale
L'Aquila	CHIESA DI S.GIUSTA	DIPINTO SU TELA "ASSUNZIONE DELLA VERGINE" - Sec. XVIII	BANCA DI TERAMO DI CREDITO COOPERATIVO S.C.	Restauro totale
L'Aquila	CHIESA DI S.MARIA DELLA MISERICORDIA	DIPINTO SU TELA "L'ETERNO" - Sec. XVIII	BANCA DI TERAMO DI CREDITO COOPERATIVO S.C.	Restauro totale
L'Aquila	CHIESA DI S.MARIA DELLA MISERICORDIA	DIPINTO SU TELA "S.ROSA" - Sec. XVIII	BANCA DI TERAMO DI CREDITO COOPERATIVO S.C.	Restauro totale
L'Aquila	MUSEO DI S.GIULIANO	DIPINTO SU TELA "SPOSALIZIO DELLA VERGINE" - Sec. XVII	BANCA DI TERAMO DI CREDITO COOPERATIVO S.C.	Restauro totale
L'Aquila	MUSEO DI S.GIULIANO	SCULTURA LIGNEA "S.ANTONIO DA PADOVA" - Sec. XVIII	BANCA DI TERAMO DI CREDITO COOPERATIVO S.C.	Restauro totale

Table 2 Continued

EMERGENZA TERREMOTO ABRUZZO				
OPERE D'ARTE adottate Works of Art adopted				
Comune	Provenance	Work of Art	SOGGERITORI Contributor/TORRE	Amount of adoption
L'Aquila	CHIESA DI S. MARIA ASSUNTA - PAGANICA	SCULTURA LIGNEA "S.BARTOLOMEO" - Sec. XIX	BANCA DI TERAMO DI CREDITO COOPERATIVO S.C.	Restauro totale
L'Aquila	CHIESA DI S. MARIA ASSUNTA - PAGANICA	SCULTURA LIGNEA "S.ROCCO" - Sec. XIX	BANCA DI TERAMO DI CREDITO COOPERATIVO S.C.	Restauro totale
L'Aquila	CONVENTO DI S.CHARA	DIPINTO SU TELA "NOI ME TANGERE" - Sec. XVII	BANCA DI TERAMO DI CREDITO COOPERATIVO S.C.	Restauro totale
L'Aquila	CONVENTO DI S.CHARA	DIPINTO SU TELA "RESURREZIONE" - Sec. XVI	BANCA DI TERAMO DI CREDITO COOPERATIVO S.C.	Restauro totale
L'Aquila	CONVENTO DI S.CHARA	DIPINTO SU TELA "S.PIETRO"	BANCA DI TERAMO DI CREDITO COOPERATIVO S.C.	Restauro totale
L'Aquila	CHIESA DI S.FLAVIANO	DIPINTO SU TELA "S.ANTONIO DA PADOVA" - Sec. XVI	ANCI MARCHE	Restauro totale
L'Aquila	CHIESA DI S.GIUSTA	DIPINTO SU TELA "MARTIRO DI S.GIUSTA" - Sec. XVII	RISTORANTI ITALIANI A KYOTO	€ 18.000
L'Aquila	CHIESA DI S.PIETRO APOSTOLO - FRAZ. ONNA	CROCFISSO LIGNEO POLICROMO DORATO - Sec. XVII-XX	CARITAS - ROMA	Restauro totale
L'Aquila	CHIESA DI S.NICOLA - FRAZ. MONTICCHIO	DIPINTO SU TELA "LA SAMARITANA AL POZZO" - Sec. XVIII	CENTRO CULTURALE PEGUY - ALTA BRIANZA (MI)	15.000
L'Aquila	CHIESA DI S.NICOLA - FRAZ. MONTICCHIO	DIPINTI SU TELA N. 14 STAZIONI VIA CRUCIS - Sec. XVIII	CENTRO CULTURALE PEGUY - ALTA BRIANZA (MI)	
L'Aquila	CHIESA DI S.RANIERO - FRAZ. CIVITA DI BAGNO	PALA D'ALTARE "MADONNA COL BAMBINO TRA S.RANIERO E S.MASSIMO" - Sec. XVIII	LIONI CLUB PONTEDERA VALDERA	€ 10.000
Pietranico (PE)	MUSEO NAZIONALE D'ABRUZZO	SCULTURA FITILE "MADONNA IN TRONO" - Sec. XV	ITALIANI RESIDENTI NEGLI USA	\$ 110.000
Calascio (AQ)	CHIESA DI S.NICOLA DI BARI	DIPINTO SU TELA "ADORAZIONE DEI PASTORI" - Anno 1741	ANCI MARCHE	Restauro totale
Calascio (AQ)	CHIESA DI S.MARIA DELLE GRAZIE	DIPINTO SU TELA "INCORONAZIONE DELLA VERGINE"	ANCI MARCHE	Restauro totale
Popoli (PE)	CHIESA DI S.FRANCESCO	TRITTICO SU TAVOLA "LA PIETA' FRA S.SEBASTIANO E S. CRISTOFORO" - Sec. XVII	ANCI MARCHE	Restauro totale

EMERGENZA TERREMOTO ABRUZZO				
OPERE D'ARTE adottate Works of Art adopted				
Comune	Provenance	Work of Art	SOGGERITORI Contributor/TORRE	Amount of adoption
Popoli (PE)	CHIESA DI S.FRANCESCO	GRUPPO DI TRE SCULTURE LIGNEE POLICROME "CRISTO GROCIFISSO FRA I DOLENTI"	ANCI MARCHE	Restauro totale
Bussi (PE)	CHIESA DI S.BIAGIO	SCULTURA LIGNEA POLICROMA S.FILORENA - Sec. XVIII	ANCI MARCHE	Restauro totale
Carapelle Calvisio (AQ)	CHIESA DI S.FRANCESCO	DIPINTO SU TELA "S.MICHELE ARCANGELO, S.CARLO BORROMEO E S.FILIPPO NERI"	ANCI MARCHE	Restauro totale
Carapelle Calvisio (AQ)	CHIESA DI S.FRANCESCO	DIPINTO SU TELA "MADONNA CON ANIME PURGANTI" - Sec. XVIII	REGIONE MARCHE	Restauro totale
Collepietra (AQ)	CHIESA DI S.GIOVANNI BATTISTA	DIPINTO SU TELA "S.MICHELE E S.LUCIA" - Sec. XVII-XVIII	ANCI MARCHE	Restauro totale
Navelli (AQ)	CHIESA DI S.SEBASTIANO	DIPINTO SU TELA "STRAGE DEGLI INNOCENTI"	ANCI MARCHE	Restauro totale
Ofena (AQ)	CHIESA DI S.GIOVANNI BATTISTA	DIPINTO SU TELA "EDUCAZIONE DELLA VERGINE" - Sec. XIX	ANCI MARCHE	Restauro totale
S.Benedetto in Perillis (AQ)	DEPOSITO	DIPINTO SU TELA "LA MADONNA DI CASALUCE"	ANCI MARCHE	Restauro totale
S.Stefano di Sessanio (AQ)	CHIESA DI S.ROCCO	CICLO DI AFFRESCHI "EPISODI DELLA VITA DI S.FRANCESCO"	ANCI MARCHE	Restauro totale
Villa S.Lucia degli Abruzzi (AQ)	TORRE CIVICA	OPOLOGIO METALLICO - Anno 1915	ANCI MARCHE	Restauro totale
Castelvecchio Calvisio (AQ)	CHIESA DI S.GIOVANNI BATTISTA	SCULTURA LIGNEA POLICROMA "S.FRANCESCO STIGMATIZZATO" - Sec. XVII	ANCI MARCHE	Restauro totale
Capestrano (AQ)	CHIESA E CONVENTO DI S.GIOVANNI	DIPINTO SU TELA "VISIONE DI S.GIOVANNI DA CAPESTRANO" - Sec. XVII	ANCI MARCHE	Restauro totale
Caporciano (AQ)	CHIESA DI S.PELLEGRINO	AFFRESCO STACCATO	ANCI MARCHE	Restauro totale
Castel del Monte (AQ)	CHIESA DI S.DOMENICO	DIPINTO SU TELA "MADONNA CON SANI DOMENICANI E ANGELI" - Sec. XVII	ANCI MARCHE	Restauro totale
L'Aquila	SANTUARIO MADONNA DI APPARIZIONE - PAGANICA	TUTTI GLI AFFRESCHI	BANCA DI CREDITO COOPERATIVO DI ANAGNI (FR)	€ 100.000 ?

For this study we spoke to the art supervisor at the Soprintendenza ai Beni Architettonici e Paesaggistici per l'Abruzzo (Superintendent for Architectural Heritage and Landscape in Abruzzo, hereafter referred to by its English name), and experts from the Superior Institute for Conservation and Restoration (ISCR) about efforts to rescue cultural heritage damaged by the L'Aquila earthquake. Ms. Francesca Cappana, the general manager of the ISCR's painting restoration laboratory, participated in emergency measures and the management of art works damaged by the earthquake, helping relocate damaged works to safety or to laboratories for assessment. Mr. Carlo Cacace, also of the ISCR, specializes in controlling storage environments and has helped create cultural heritage risk maps since 1990. Following the earthquake, Mr. Cacace cooperated with restorers to control storage environments while making use of cultural heritage risk maps. He also supervised the management of art works. Ms. Antonella Lopardi of the Superintendent for Architectural Heritage and Landscape in Abruzzo, an art supervisor with 30 years of experience, was appointed a senior official in charge of protecting cultural heritage following the earthquake. Based on interviews with these three experts, we have compiled a summary of cultural heritage rescue efforts following the L'Aquila earthquake and outlined how cultural heritage risk maps were employed in such efforts.

3-2-1. Cultural Heritage Risk Maps and Their Utilization

The emergence of cultural heritage risk maps can be traced back to ISCR's early history as a research institute. Risk maps reflect Cesare Brandi's theory of restoration, where "improving storage conditions and keeping art works in good condition, thus, minimizing restoration work, is more important than performing restoration work itself." Brandi's theory was triggered by extensive damage to cultural heritage in the 1960s caused by successive natural disasters, including the Florence flood.

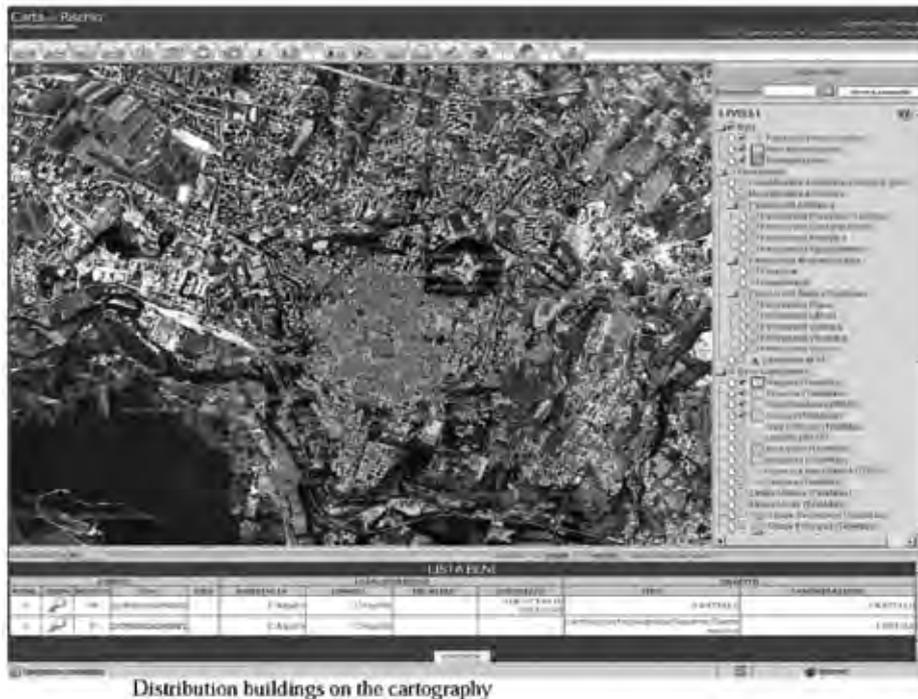
The creation of cultural heritage risk maps can be largely divided into two stages. The first stage identifies the functions and locations of buildings. These distribution maps enables users to envision a particular type of damage and develop countermeasures based on the possibility of all different risks (earthquakes, floods, landslides, tourists, etc.). Thus, these risk maps identify the characteristics of regions where cultural heritage sites are located.

The second stage creates a list called the "Conservation Condition List" for buildings. This not only lists the condition of buildings, but includes environmental information such as the buildings' surroundings. This is because the condition of buildings is largely affected by environmental conditions. The "Conservation Condition List" is created by a team of architects, engineers, and restorers (and if necessary, archaeologists and geologists). In addition to detailed information on the buildings themselves, the list also contains the buildings' history—or in other words, the history of restoration and renovation work—whether the remains are underground, and the buildings' previous uses. Ideally, a "Conservation Condition List" should be created for all buildings; however, it has only been created for 20,000 of the 100,000 buildings listed in the distribution map as cultural property due to economic restrictions.

After the risks and necessity of restoration are ascertained during a survey, provincial officers administering cultural property protection determine the order of repair. Thus, Conservation Condition Lists can act as a record of investigation; if the problem is serious, repair work is prioritized and restoration work may be initiated to prevent further damage. The Ministry of Cultural Heritage and Activities also sometimes refers to the Conservation Condition List when authorizing restorations and determining priorities. When deciding the budget, the Ministry of Cultural Heritage and Activities creates an annual plan based on similar lists and then submits a budget proposal for the next three years. For example, the 2011-2013 budget proposal was submitted in the autumn of 2010. Information on buildings requiring restoration or the conservation of art works was listed and submitted to the ministry by the cultural property protection officers of each province. Based on this information, sites or objects building need of restoration from around the country are selected and approved. This is announced as a national-level annual plan that includes the scheduled restoration period and costs for the next three years. Needless to say, an emergency budget is drawn up as well. The budget period is frequently extended in the case of large-scale restoration due to the amount of time required for such projects. Incidentally, private enterprises like banks often sponsor restoration work, but banks often select projects with well-known art works or buildings with high publicity value. Such thinking is completely different to

budget proposals made by the government, which are based on the necessities.

To create documents that clearly show topographical characteristics, high-risk regions, and immovable cultural property (fresco paintings, stone statues, bronze sculptures, churches, etc.), cultural heritage risk maps are color-coded according to damage type (districts vulnerable to floods and earthquakes, tourist regions, etc.). Relevant information such as cultural property data is added to the database and imported into the map. If you think of the map as a file cabinet, the cabinet has many drawers (information) that can be opened whenever necessary.



Distribution buildings on the cartography

Figure 6 Cultural Heritage Risk Map : Distribution Buildings on the Cartography in L'Aquila (ISCR)

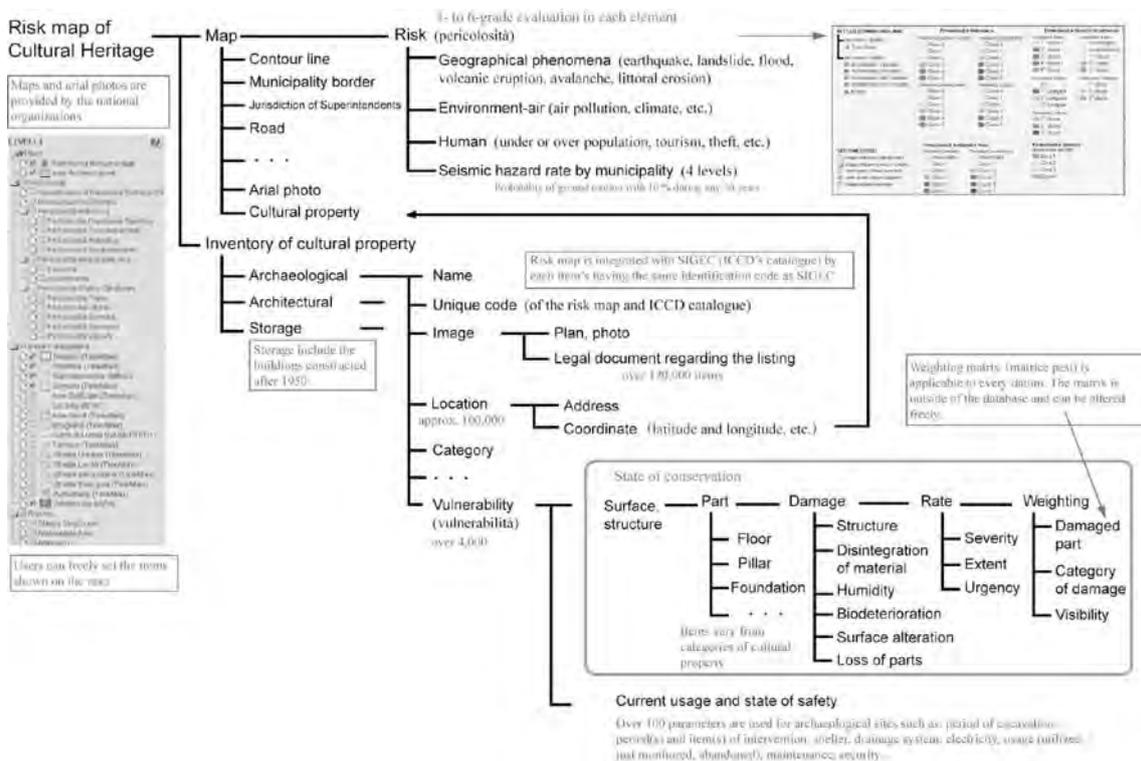


Figure 7 Structure of Cultural Heritage Risk Map

Improvements to the cultural heritage risk map of southern Italy were made in 2007 and 2008 prior to the L'Aquila earthquake. The map included Sicily and Calabria, where up to 3000 buildings designated as important cultural properties were predicted to be vulnerable to earthquake damage. The items indicated by circles in the distribution map are buildings designated as cultural properties; they are color-coded according to building type (churches, art museums, historic buildings, remains, etc.). This cultural heritage risk map works together with GIS to attach information on the conservation condition of all buildings.

It is also possible to browse information on inventory stored inside buildings by clicking on the cultural risk map's individual buildings. For example, the room number where movable cultural property (canvas paintings, sculptures, etc.) is stored and the inventory number of these works is contained in the map's database. This enables inventory within art museums to be cross-checked. Inventory numbers are only shown in the cultural heritage risk map as a list, but this is considered to be adequate. If the condition of a specific artwork is desired, one would have to refer to the condition assessment performed by the art museum housing the piece. However, identifying the number of stored works is a sufficient disaster measure.

At least 100,000 buildings are listed in the cultural heritage risk map. While the conservation condition of movable art works inside each building should ideally be added to the database, there is a lack of time and finances to create such a level of detail. More detailed cultural heritage risk maps are being created at larger art museums depending on the importance of their collections. People can browse this cultural heritage map after applying online. However, restricted access is necessary because of security and information concerns. Only basic information is displayed for public use.

About 5,000 designated cultural buildings are found in L'Aquila, and the cultural heritage risk map proved invaluable when the earthquake occurred. The map was used when the Protezione Civile (Civil Protection Department, hereafter referred to by its English name—an organization under the direct control of the Italian government. Separate from the Carabinieri (Command of the Ministry of Defence Police), it performs rescue operations following disasters and carries out emergency drills) carried out initial rescue activities. The cultural heritage risk map proved extremely useful when the disaster struck because it showed the number of works stored inside the most damaged sites and provided addresses, room numbers of works, and conservation condition details. Information on buildings that were already in a poor condition could also be obtained from this map. For example, a multidisciplinary staff helped recover cultural property buried under rubble at three large churches, including the Santa Maria di Collemaggio church, by using the cultural heritage risk map to identify what works they could expect to find. Fragments of art objects were carefully checked and sorted on a conveyor belt. Even old nails, for example, were allocated inventory numbers. The walls of old buildings generally have a double-layered structure with a hollow center. Part of the old church damaged by a 1703 earthquake was discovered within the walls, as well as fragments of a medieval rose window. Archaeologists and volunteers cooperated to carefully sort the various fragments from the different periods. A recent exhibition displayed these discovered objects.

The first thing ISCR did when the L'Aquila earthquake occurred was to control the environment of the damaged art museum. Whether or not the damaged site was suitable was confirmed by monitoring its temperature, humidity, and the ventilating air speed. This evaluation was necessary because secondary damage from dust and rainwater leaking through collapsed ceiling and walls was anticipated. ISCR's greatest concern was to minimize the possibility of subsequent restoration by preventing further deterioration.

When we asked about past and future cultural aid efforts abroad utilizing cultural heritage risk maps and databases, we were told that the map was introduced at various European and international symposiums and conferences held in Mediterranean and Adriatic countries in 2000. However, the presentations only introduced the system; actual cooperation in the creation of cultural heritage risk maps and databases has not yet been provided. Similarly, an explanation of cultural heritage risk map procedures was given in Spain in 2000, and apparently there has been talk of a similar system being created there. Although it was not touched on in this interview, a record of information on cultural heritage risk maps provided to Japan's Commissioner of the Agency for Cultural Affairs at conference presentations is available.

Lastly, it was stated that ideally such maps could meet a variety of demands through cooperation among other regulating authorities in the future.

3-2-2. L'Aquila Earthquake Cultural Heritage Rescue Activities

Ms. Lopardi talked about what kind of measures the government took after the earthquake. Ms. Lopardi herself was evacuated on the day of the earthquake to a military camp in a town called "Castello" where people could temporarily live following the disaster. An emergency meeting was held in the gymnasium in the military facility on the day after the earthquake. Ms. Lopardi participated in the cultural property supervisors' meeting, where they discussed necessary emergency activities with the Civil Protection Department, architectural officials, movable cultural property supervisors, Ministry of Defence police officers (carabiniere), and firefighters. Using a cultural heritage risk map provided by the Commissioner of the Agency for Cultural Affairs, they formed a team to schedule tasks and aid threatened cultural property. A large number of volunteers gathered in one night from organizations all across Italy, including environmental protection groups. As an emergency measure, the Ministry of Cultural Heritage and Activities dispatched staff to L'Aquila every two weeks so that restorers, architects, librarians, and archaeologists would constantly be at the disaster site. The evacuation of disaster-affected cultural property was carried out by the previously-mentioned workers, as well as firefighters and the Civil Protection Department.

The Ministry of Cultural Heritage and Activities issued an edict in May, 2009. In one of these edicts, Ms. Lopaldi was appointed a senior official in charge of protecting cultural property in emergencies, meaning that cultural property protection officers organized by the Province of L'Aquila were directly controlled by the Ministry of Cultural Heritage and Activities. Additionally, due to the emergency situation, processes that normally take a long time were simplified. For example, the use of heavy machinery usually requires the approval of Provinces or Ministries, but in this case the cultural property protection officers were able to approve such requests. Thanks to this edict, cranes were organized promptly.

Disaster-affected cultural property was managed in accordance with the conservation status details for each cultural property. An additional checklist was also created for three types of cultural property (public buildings, religious buildings, and movable cultural property) (Figure 8). Details including the property type and the extent of damage in terms of percentages and measurements were inserted in this checklist by teams of architects, restorers, engineers and cultural property protection officers. Estimated costs required for the first stage of restoration were inserted at the end of the checklist.



SISMA

EMERGENZA POST-SISMA

SCHEDA PER IL RILIEVO DEL DANNO AI BENI CULTURALI - CHIESE

MODELLO A - DC
Prima sezione

A₁

Data	N° progressivo	N° Scheda	<small>(a cura dell'ufficio)</small>
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A₂ - RIFERIMENTO VERTICALE

Bene complesso <input type="radio"/>	Bene Individuo <input type="radio"/>
Denominazione bene complesso: _____	
Numero schede beni componenti _____	Codice livello superiore _____
Tipologia <input type="checkbox"/> chiesa <input type="checkbox"/> canonica <input type="checkbox"/> palazzo <input type="checkbox"/> castello <input type="checkbox"/> torre <input type="checkbox"/> bene archeologico <input type="checkbox"/> altro	
Pianta <input type="radio"/> regolare <input type="radio"/> con cortili <input type="radio"/> ad ali aperte <input type="radio"/> lineare <input type="radio"/> altro _____	

A₃ - LOCALIZZAZIONE GEOGRAFICO AMMINISTRATIVA

Regione _____	Codice Istat comune _____	Indirizzo
Provincia _____	_____	1 <input type="radio"/> via _____
Comune _____	_____	2 <input type="radio"/> corso _____
Località _____	_____	3 <input type="radio"/> vicolo _____
_____	_____	4 <input type="radio"/> piazza _____
_____	_____	5 <input type="radio"/> località _____
Sezione censuaria _____	N° complesso o aggregato _____	N° edificio _____
Foglio _____	Data _____	Particelle _____
_____	_____	Sub. _____

A₄ - COORDINATE UTM

Quadrante _____	Longitudine Est (x) _____° _____'	Latitudine Nord (y) _____° _____'	<input type="radio"/> Lettura GPS
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A₅ - OGGETTO

Denominazione bene: _____
Denominazione storica: _____
Datazione: anno _____ secolo _____ epoca _____ Ultima trasformazione _____
Proprietà: _____  _____
Utilizzatore: _____  _____

Figure 8-1 Schede di valutazione e censimento dei danno ai beni culturali-Chiese (Evaluation checklist of damage to cultural property (churches)) - Civil Protection Department and Ministry of Cultural Heritage and Activities header Documents handed over on the day of the interview A similar checklist can also be found at: http://www.beniculturali.it/mibac/multimedia/MiBAC/documents/1241078603853_SchedeMonumenti.pdf (written in Italian)

A₆ - DESTINAZIONE D'USO ATTUALE

Uso	Utilizzazione temporale			Affollamento
	Continuo	Saltuario	Non utilizzato	
Cattedrale / Duomo <input type="checkbox"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="checkbox"/>
Chiesa parrocchiale <input type="checkbox"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="checkbox"/>
Oratorio <input type="checkbox"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="checkbox"/>
Santuario <input type="checkbox"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="checkbox"/>
Museo <input type="checkbox"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="checkbox"/>
Auditorium <input type="checkbox"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="checkbox"/>
Servizi <input type="checkbox"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="checkbox"/>
Altro <input type="checkbox"/> _____	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="checkbox"/>

A₇ - CARATTERISTICHE DEL SITO

In piano Su rilievo / su cresta / su vetta Su riporto In pendio / su versante Avvallamento

A₈ - CONTESTO URBANO E POSIZIONE

Centro urbano Periferia urbana Area industriale - commerciale Area agricola Centro storico

Isolata Connessa con altri edifici su _____ lati Altro

A₉ - INFRASTRUTTURE

Accesso pedonale <input type="checkbox"/>	<input type="radio"/>	Rete viaria idonea in relazione al rischio	<input type="checkbox"/>
Accesso carrabile <input type="checkbox"/>	<input type="radio"/>	Parcheggio nelle vicinanze	<input type="checkbox"/>
Accesso con altezza inferiore a 4 metri <input type="checkbox"/>	<input type="radio"/>	Spazi aperti a disposizione	<input type="checkbox"/>
Accesso con mezzi pesanti <input type="checkbox"/>	<input type="radio"/>	Altro <input type="checkbox"/> _____	

A₁₀ - PRESENZA DI RISCHIO

		RILEVAZIONE DIRETTA	INFORMAZIONI ACQUISITE
Insedimento minacciato da frana <input type="checkbox"/>	<input type="checkbox"/>	<input type="radio"/>	<input type="radio"/>
Insedimento in zona alluvionabile <input type="checkbox"/>	<input type="checkbox"/>	<input type="radio"/>	<input type="radio"/>
Insedimento soggetto a minacce di tipo industriale <input type="checkbox"/>	<input type="checkbox"/>	<input type="radio"/>	<input type="radio"/>
Insedimento soggetto ad altre minacce naturali <input type="checkbox"/>	<input type="checkbox"/>	<input type="radio"/>	<input type="radio"/>

A₁₁ - TIPOLOGIA DEI BENI ARTISTICI PRESENTI

TIPOLOGIA	Num.	superficie	TIPOLOGIA	Num.	superficie
Affreschi <input type="checkbox"/>	__	__	Dipinti mobili su vario supporto <input type="checkbox"/>	__	__
Mosaici <input type="checkbox"/>	__	__	Arredi (soffitti, amboni, pulpito, stalli corali) <input type="checkbox"/>	__	__
Stucchi <input type="checkbox"/>	__	__	Decorazioni plastiche mobili <input type="checkbox"/>	__	__
Arazzi <input type="checkbox"/>	__	__	Manufatti in carta e pergamena <input type="checkbox"/>	__	__
Altari / statue <input type="checkbox"/>	__	__	Reperti archeologici <input type="checkbox"/>	__	__
Libri / Stampe <input type="checkbox"/>	__	__	Altri <input type="checkbox"/> _____	__	__

A₁₂ - DOCUMENTAZIONE FOTOGRAFICA - Realizzata da _____

SI NO

A₁₃ - COMPILATORE SCHEDA

Cognome _____	Nome _____
Ente/ufficio di appartenenza _____	
_____	E-Mail: _____

14	CUPOLA - TAMBURIO/TIBURIO	<input type="checkbox"/>
danno	LESIONI NELLA CUPOLA (AD ARCO) CON EVENTUALE PROSECUZIONE NEL TAMBURIO	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
15	LANTERNA	<input type="checkbox"/>
danno	LESIONI NEL CUPOLINO DELLA LANTERNA - ROTAZIONI O SCORRIMENTI DEI PIEDRITTI	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
16	RIBALTAMENTO DELL'ABSIDE	<input type="checkbox"/>
danno	LESIONI VERTICALI O ARCUATE NELLE PARETI DELL'ABSIDE - LESIONI VERTICALI NEGLI ABSIDI POLIGONALI - LESIONE AD U NEGLI ABSIDI SEMICIRCOLARI	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
17	MECCANISMI DI TAGLIO NEL PRESBITERIO O NELL'ABSIDE	<input type="checkbox"/>
danno	LESIONI INCLINATE (SINGOLE O INCROCIATE) - LESIONI IN CORRISPONDENZA DI DISCONTINUITÀ MURARIE	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
18	VOLTE DEL PRESBITERIO O DELL'ABSIDE	<input type="checkbox"/>
danno	LESIONI NELLE VOLTE O SCONNESSIONI DAGLI ARCONI O DALLE PARETI LATERALI	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
19	MECCANISMI NEGLI ELEMENTI DI COPERTURA - PARETI LATERALI DELL'AULA	<input type="checkbox"/>
danno	LESIONI VICINE ALLE TESTE DELLE TRAVI LIGNEE, SCORRIMENTO DELLE STESSE - SCONNESSIONI TRA CORDOLI E MURATURA - MOVIMENTI SIGNIFICATIVI DEL MANTO DI COPERTURA	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
20	MECCANISMI NEGLI ELEMENTI DI COPERTURA - TRANSETTO	<input type="checkbox"/>
danno	LESIONI VICINE ALLE TESTE DELLE TRAVI LIGNEE, SCORRIMENTO DELLE STESSE - SCONNESSIONI TRA CORDOLI E MURATURA - MOVIMENTI SIGNIFICATIVI DEL MANTO DI COPERTURA	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
21	MECCANISMI NEGLI ELEMENTI DI COPERTURA - ABSIDE E PRESBITERIO	<input type="checkbox"/>
danno	LESIONI VICINE ALLE TESTE DELLE TRAVI LIGNEE, SCORRIMENTO DELLE STESSE - SCONNESSIONI TRA CORDOLI E MURATURA - MOVIMENTI SIGNIFICATIVI DEL MANTO DI COPERTURA	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
22	RIBALTAMENTO DELLE CAPPELLE	<input type="checkbox"/>
danno	DISTACCO DELLA PARETE FRONTALE DALLE PARETI LATERALI	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
23	MECCANISMI DI TAGLIO NELLE PARETI DELLE CAPPELLE	<input type="checkbox"/>
danno	LESIONI INCLINATE (SINGOLE O INCROCIATE) - LESIONI IN CORRISPONDENZA DI DISCONTINUITÀ MURARIE	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
24	VOLTE DELLE CAPPELLE	<input type="checkbox"/>
danno	LESIONI NELLE VOLTE O SCONNESSIONI DALLE PARETI LATERALI	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
25	INTERAZIONI IN PROSSIMITÀ DI IRREGOLARITÀ PLANO-ALTIMETRICHE (CORPI ADIACENTI, ARCHI RAMPANTI)	<input type="checkbox"/>
danno	MOVIMENTO IN CORRISPONDENZA DI DISCONTINUITÀ COSTRUTTIVE - LESIONI NELLA MURATURA PER MARTELLAMENTO	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
26	AGGETTI (VELA, GUGLIE, PINNACOLI, STATUE)	<input type="checkbox"/>
danno	EVIDENZA DI ROTAZIONI PERMANENTI O SCORRIMENTO - LESIONI	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
27	TORRE CAMPANARIA	<input type="checkbox"/>
danno	LESIONI VICINO ALLO STACCO DAL CORPO DELLA CHIESA - LESIONI A TAGLIO O SCORRIMENTO - LESIONI VERTICALI O ARCUATE (ESPULSIONE DI UNO O PIÙ ANGOLI)	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
28	CELLA CAMPANARIA	<input type="checkbox"/>
danno	LESIONI NEGLI ARCHI - ROTAZIONI O SCORRIMENTI DEI PIEDRITTI	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>

A₁₇ - INDICE DI DANNO

$n =$ <input type="text"/>	(numero dei meccanismi possibili)	$d =$ <input type="text"/>	(punteggio totale di danno)	$i_d = d / 5n =$ <input type="text"/>
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Figure 8-4 Continued

A₂₅ - ELABORATI GRAFICI (piante, sezioni, prospetti, illustrazione di dissesti particolari, allegare eventualmente fotocopie)

A₂₆ - DOCUMENTAZIONE ALLEGATA

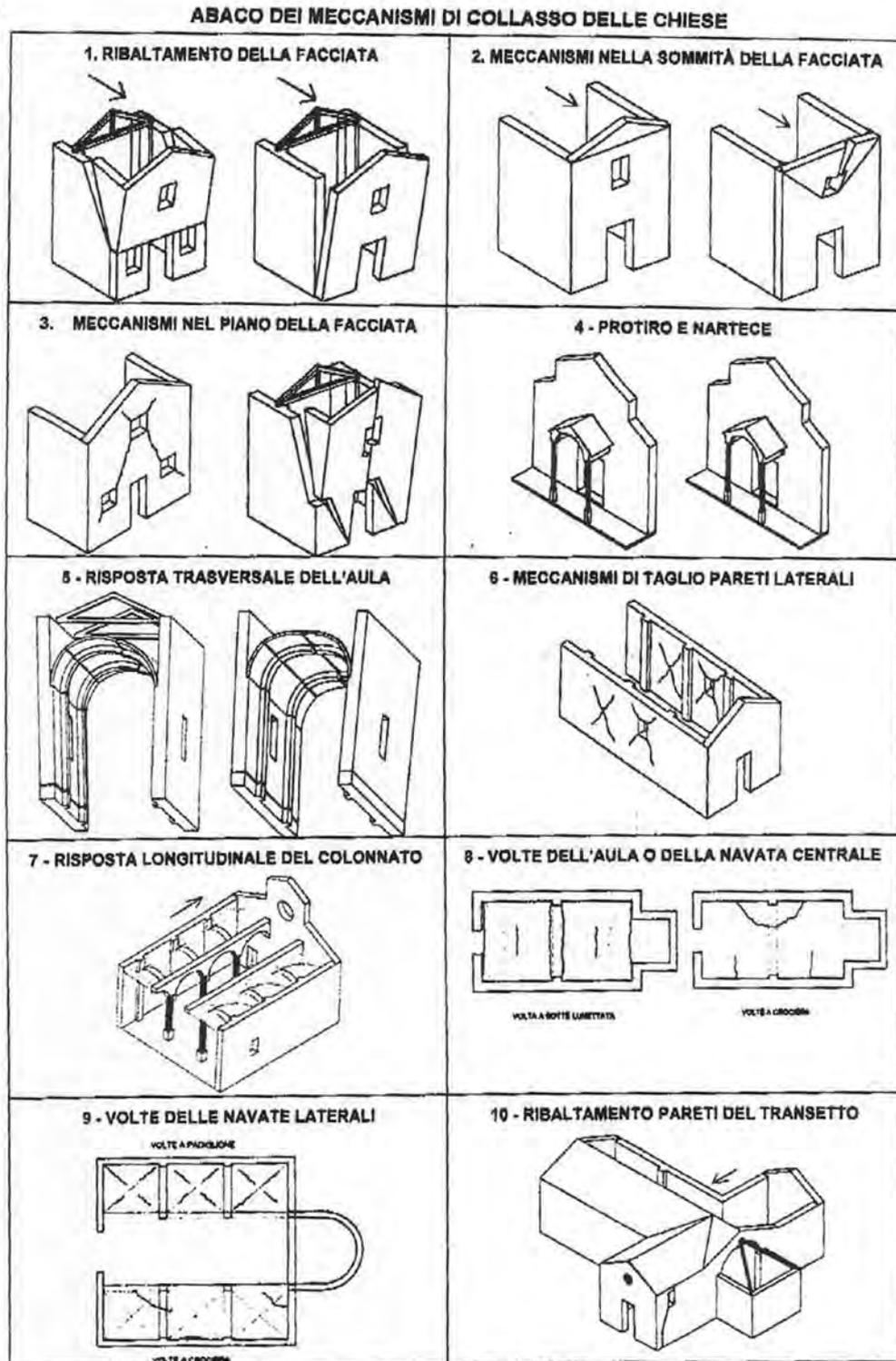
SI NO

A₂₇ - SQUADRA CHE HA ESEGUITO IL RILIEVO

SISMA	C.O.M.	SQUADRA N.	
<i>Componenti della squadra</i>			
Cognome e nome	Qualifica	Ente appartenenza	Firma

Modello A-DC PCM-DPC MIBAC 2008

Figure 8-7 Continued



8

Figure 8-8 Continued

International Cooperation

A list of damage-affected cultural property for which there is a restoration plan was brought to the interview. There are two lists: a building list and a movable cultural property list, both of which contained estimated restoration timeframes and costs. The Italian government urged various countries to sponsor aid programs during the G8 Summit. Financial assistance for buildings was provided through several international cooperation projects. For example, France is supporting a church complex while Kazakhstan and Russia are supporting a church. Spain has already decided to aid the recovery of a church.

Part of the music conservatory restoration was funded through a charity concert held by an Italian singer. Movable cultural property received support from private groups and the publication of a book. An Italian restaurant in Japan provided economic support via the embassy by holding held a charity dinner whose proceeds went towards restoration efforts. Ms. Lopardi stated that the guests of the dinner sent them a Japanese flag with written messages of support, which they would like to exhibit in the museum after it is restored. There was also an offer from Japan to build a new concert hall, made via the Japanese embassy in Italy. Ms. Lopardi stated that because cellulose was used in the concert hall's walls, they called it the "paper theatre."⁶

Decisions about aid are mainly made through negotiations between Foreign Ministries. Of course, organizations may sometimes specifically name aid recipients. The Ministry of Foreign Affairs decides who can be a sponsor, taking into consideration the period and costs required for the restoration.

Generating awareness and support for international cooperation is usually the responsibility of a special organization within the Civil Protection Department; it negotiates with embassies in Italy when searching for sponsors. Currently, lawyers familiar with international law work closely with the Ministry of Foreign Affairs in the search for international assistance. A list of 45 monuments that required urgent restoration was announced by the Minister of Cultural Heritage and Activities on the ministry's website to raise publicity. Details about the foreign governments and organizations that provided aid for these 45 monuments and the contribution amount is also available via the website (http://www.beniculturali.it/mibac/export/MiBAC/sito-MiBAC/Contenuti/Ministero/UfficioStampa/News/visualizza_asset.html_1177880048.html (written in Italian)).

While cooperation is received from abroad, restoration providers must comply with Italian regulations since restoration work is based on Italian law. In the case of French aid, however, 500,000 of approximately 3,000,000 euros in aid was to be used for the living costs of Institut National du Patrimoine (National Heritage Institute) students who came to study in Italy. In this case, French and Italian architects, engineers, and students worked together. Additionally, if the financial amount needed for a restoration project exceeded the original fixed amount, building company bids are solicited from all over Europe. While the technicians may not be Italian, the work is often carried out by head architects and engineers with Italian qualifications. However, agreements on various concerns are often made between two countries, so non-Italian architects or engineers may be used if such are agreements are part of the proposed bids.

Mr. Roch Payet of the French National Heritage Institute was impressed with how expertly the Italian firefighters and the Civil Protection Department cleared the rubble and removed the cultural property from disaster-stricken areas.⁷ Although they are not given any special guidance by the Ministry of Cultural Heritage and Activities, one could say that Ministry of Defence police officers, firefighters, and Civil Protection Department members have abundant experience due to the richness in cultural property in Italy, despite not being cultural property experts.

Numerous countries visited the disaster site to study and research affected cultural property, including a large number of

⁶ 500,000 euros was funded to realize the paper hall (1,000 people capacity, total construction costs of approximately 1.07 million euros) construction plan made by the Japanese architect, Shigeru Ban. The national conservatory of music in L'Aquila, which is known as a city of music, was severely damaged by the earthquake. Speedily building a paper concert hall that was easy to assemble and highly durable triggered the restart of musical activities to emotionally support the afflicted population. (Prime Minister Aso - Japanese support for the L'Aquila earthquake (Factsheet) - http://www.mofa.go.jp/mofaj/kaidan/s_aso/g8_09/shien_fs.html (written in Japanese))

⁷ A statement made by Mr. Roch Payet when interviewed about disaster-affected cultural heritage in France.

universities came from Europe. A large number of earthquake experts came from Japan to conduct surveys. Teams also came from the US and Canada, but to conduct surveys rather than to participate in technological exchange. Mr. (Shin'ichi) Shimizu from Japan came to Italy soon after the earthquake. The Japanese university team continued to monitor damaged buildings after the earthquake.

In Japan, we install isolators under the floor of historic buildings to reduce tremors during an earthquake. When we asked whether Italian restorations included a similar device, Mr. Marchetti⁸ repeatedly stated that anti-seismic measures are the most desirable disaster prevention method. He said that while cracks in buildings can be tolerated, it is imperative to prevent the collapse of inhabited buildings. Interestingly, during the L'Aquila earthquake, buildings that had been previously restored suffered the worst collapses. For example, buildings reinforced with frames and cement or buildings reinforced with metal beams in the 1950s (such types of reinforcement are no longer practiced) collapsed violently, almost exploding due to large differences in structural intensity. New structural reinforcement methods are being actively researched. A project to install an isolator under the floor of the Palazzo Margherita (Margherita Palace) to absorb tremors is in its final stages. While there are examples in Italy of isolators in the foundations of newly-built buildings, this is the first time it has been tried in a historic building, leading to careful study and analysis. The project has incurred costs of 5 million euros in development alone. A rigorous survey about the effect on underground remains was conducted prior to the isolator's installation. Ms. Lopardi said that provided the existence of remains is confirmed prior to installation, there will not be a problem.

We will turn to an example of rescue activities carried out by ISCR, as told to us in our interview with Ms. Francesca Capanna. Ms. Capanna said that artworks for which ISCR provided emergency restoration work included a canvas art installation in the cupola of the San Massimo church. The trompe-l'œil installation depicted the inside of the cupola and was a 19th century reproduction of a 16th century painting of the San Ignacio Church of Rome. The cupola was completely destroyed by the earthquake. While the artwork is a replica, it remained an extremely interesting project for the restorers because there were a variety of problems over the storage of both the support and canvas painting.

Originally 120 m², the piece had broken into pieces due to the collapse of the cupola. Each piece was approximately 4 m square with a weight of 1,000 to 1,500 kg. The biggest problem was moving the artwork. Because of its weight and size moving the piece was no easy matter, and it took a long time to secure a suitable storage facility. Removing the artwork from the church rubble was carried out in cooperation with the Civil Protection Department. The piece was covered with plastic sheeting and temporarily placed outdoors, but it suffered secondary rainwater damage before a tent could arrive. The canvas surface deteriorated and the wooden frame became more warped from excess moisture. After the large tent arrived, work was carried out inside it. The canvas had curled because of the moisture and tears and missing parts caused by the impact of the fall were discovered. The canvas had also become brittle and dirty from dust and rainwater. The back surface was composed of a panel of heavy boards, whose wood was severely damaged and damaged by the fall.

While closely observing the piece, the bonded surface of the cloth and a cut circa 1970 were discovered. Because it was necessary to complete the restoration in a short period of time and at a low budget, a condition check was swiftly carried out, an inventory created, and after installing a temporary support, a cut along the existing cut was made to enable the painting to be more easily carried. A special cutting board was designed to cut the severely cracked artwork. Following these steps, the piece was transferred from the large tent to a temporary restoration laboratory in the school of fine arts.

At this point it became clear that the original wooden support could continue to be used if it was cleaned and reinforced. However, because several of the fragments were damaged it was believed that restoring the artwork to its original form when it was installed inside the cupola would be difficult. In other words, it would be difficult to provide the complete image for visitors considering that the dirtiness of fragments differed from piece-to-piece. To address this problem, it was necessary for

8 Mr. Luciano Marchetti, Government Extraordinary Vice-Commissioner of the Reconstruction of L'Aquila for Cultural Heritage

cultural property supervisors and church officials to discuss whether to install the artwork in a new place or return it to the cupola after fully analyzing the extent of cleaning.

Most of the damaged movable cultural property was stored in the archive of the art museum in Celano, a region with relatively low earthquake potential, despite being in the same province of L'Aquila. When the cultural property was moved, it was packed by restorers, cultural property supervisors, and artwork storage experts. Artworks brought in were all unpacked and their condition was added to the condition checklist. A major advantage of this archive was that most of the damaged cultural property could be housed there together.

Two types of inventory information were attached to all damaged cultural property: the original inventory information and a new "damage inventory." Environmental control conditions were constantly monitored at the new storage facility.

Repair costs are decided according to Italian cultural property laws and regulations. For example, the storage of all publicly displayed cultural property is guaranteed by the government even if it is privately owned. On the other hand, the country does not guarantee privately-owned cultural property if it is not publicly displayed, despite having an obligation to display it. An obligation to declare ownership of cultural property means cultural property supervisors must obtain information about cultural heritage owned privately. Therefore, artworks from churches stored temporarily in the Celano art museum after the earthquake were restored under the protection of the government.

4. Conclusion

4-1. Conclusion

Providing international cooperation that makes use of Italy's abundance of knowledge about cultural heritage sites is clearly identified as a basic diplomatic policy. In reality, cultural property-related projects have become a pillar of the country's international cooperation initiatives.

International cooperation projects to protect cultural property are conducted by the Ministry of Foreign Affairs and the Ministry of Cultural Heritage and Activities in collaboration with national research institutes, universities and local government, or are implemented independently by one of these organizations. In addition, when it comes to activities in risk areas, the Italian military organization, the Command of the Ministry of Defense Police, not only protects on site experts but also executes cultural property tasks, as demonstrated by its involvement in developing heritage databases. While the Ministry of Foreign Affairs once played a central role in international cultural heritage efforts, the roles of the Ministry of Cultural Heritage and Activities and regional governments have strengthened since 2000. The Ministry of Foreign Affairs still assumes major responsibilities, acting as a point of contact for project proposals, launching projects, and financially funding existing projects. Italian embassies also make culturally-related project appeals to other countries.

One could argue that Italian international cooperation activities are more comprehensive than simply researching and restoring cultural property, ranging from the formulation of subsequent conservation plans and the establishment of organizations involved with cultural property conservation. Examples of responses to natural and man-made disasters do not only include post-disaster rescue but also include preventative initiatives like the creation of risk maps.

As previously mentioned, regions receiving Italian cultural heritage assistance have expanded and the organizations involved have diversified since the latter half of the 1990s. Internally, this is attributable to an increased awareness of the importance of improving the country's cultural image abroad. Externally, it is due to increased requests for support based on the global recognition of Italy's forward-thinking approach to cultural heritage issues. Another factor is that decentralization across the whole of Europe, including Italy, has allowed regional governments to gain more power and conduct activities independently. Finally, since the cultural property budget has been cut in Italy, it has become increasingly necessary for the large number of Italian cultural property conservation experts to carry out activities abroad as a way to secure work opportunities.

4-2. Recommendations

In Italy, organizations with differing diplomatic, cultural property administration, and research roles work together to provide international assistance in cultural property protection. We believe it would be beneficial for Japan to also develop a role-sharing system that makes use of different organizations' fields of expertise at the following stages of international cooperation: identifying needs, launching projects, implementing projects, and making assessments. Moreover, the Italian Ministry of Foreign Affairs expressed interest in the Japan Consortium for International Cooperation in Cultural Heritage's methods of efficient international cooperation, because unlike the Consortium it does not possess a database of domestic cultural property organizations and experts. They believe that developing support activities that make use of the Consortium's framework will help increase opportunities for expert activities and strengthen diplomatic ties.

Italy's international cooperation regulations specify that Italian organizations must undertake projects with Italian funding. However, the implementing organization is usually decided through international project bidding when more than the originally budgeted amount is required for a project, such as in the case of UNESCO fund projects. We believe it is necessary to study and examine which systems enable the successful implementation of projects and what the implementing organizations actually achieve. It is also necessary to examine the effects of enacting domestic laws, further strengthening bilateral agreements, and appealing to international organizations. These steps may be necessary for the international community to more correctly acknowledge the contribution Japan has made in this field.

We were able to hear detailed accounts of cultural property rescue efforts following the 2009 L'Aquila earthquake by meeting with experts actually involved in those activities. During one interview, we learned that it is possible to effectively use "cultural heritage risk maps" to help identify, locate, and rescue threatened cultural property, and to record the existing state of the site or object. Since there was no data clearly identifying the location of cultural property when the 1995 southern Hyogo Prefecture earthquake struck, rescue activities were hampered. A storage facility could not be secured and the location of damaged cultural property that was unknown. This study revealed that GIS data of cultural property was effective in its rescue after a large earthquake. Cultural heritage risk maps are used in the daily management of cultural property and in formulating standard repair plans; moreover, they are necessary for both disaster prevention and post-disaster rescue efforts. Incidentally, this chapter's author converted the location information of national treasures and important cultural properties to a GIS database in 2002 to assess earthquake risk; the National Research Institute for Cultural Property, Tokyo has used this information in cultural property risk prevention research. The Commissioner of the Agency for Cultural Affairs has also built a GIS database including location information for designated and registered cultural properties and is currently examining additional uses. Examining how to incorporate Japan's disaster prevention knowledge into a database, such as building assessments, evacuation routes, and disaster prevention plans could contribute to disaster prevention and the efficient rescue of cultural property abroad and in Japan.

Our interviews also cited the role Japanese building, earthquake, and cultural heritage experts played at L'Aquila, going beyond simple research to provide damage response and disaster prevention assistance. While they could have said this because we are Japanese, one could also argue that it was because our experts are held in high esteem thanks to our experience as an earthquake-prone country. There are a number of problems when it comes to planning and implementing post-disaster rescue efforts, including timing, scale, and the type of possible activities. As a result, greater emphasis should be placed on the necessity of cooperation in disaster prevention. Japan possesses world-leading knowledge in the seismic strengthening of historic buildings and the introduction of anti-seismic devices, knowledge that would have help reduce the damage done in L'Aquila. However, the L'Aquila earthquake also serves as a useful reference for the kind of international cooperation activities that should be carried out soon after an earthquake has damaged cultural heritage.

When it comes to international cooperation, Japan should not simply try to increase the number of target regions. Drawing up suitable project plans or strategies based on Japan's areas of expertise is not only important for international diplomacy, it is also necessary because it will increase international trust and opportunities for Japanese experts abroad. This

will help to expand Japan's pool of cultural property protection experts and, thus, contribute to cultural property protection at home.

We would like to express our gratitude to the Italian specialists who agreed to be interviewed for this report. We would also like to express our appreciation to the officers of the Office for the International Cooperation on Cultural Properties, Traditional Culture Division, Cultural Properties Department, Agency for Cultural Affairs, and Ms. Sumiko Osugi, Cultural Attaché at the Embassy of Japan in Italy who kindly arranged our visits in Rome.

II Case Studies

3 The Netherlands

1. Overview of the Study

1-1. Overview of the Study

Large-scale natural disasters have caused serious damage to cultural heritage all over the world. Cultural heritage has strong links with the history, traditions, and religion of both local communities and mankind; as such, it plays an extremely significant role in maintaining and developing a sense of identity. Due to this, international interest in disaster-affected cultural heritage relief is increasing to include a not only conventional concerns like life-saving procedures, but to better understand the wider implications such disasters have on a global scale.

In recent years, as the frequency of natural disasters has increased and the extent of damage becomes more widespread, the number of appeals to Japan for cultural heritage-related aid and the number of examples of Japan providing such aid have increased. However, a framework for international cooperation has yet to be formally established; problems are currently being handled on a case-by-case basis. In order to take swift and appropriate action, developing a national framework detailing how Japan will cooperate with international parties in recovering disaster-affected cultural heritage is urgently required.

With this in mind, the Japan Consortium for International Cooperation in Cultural Heritage was commissioned by the Agency for Cultural Affairs to conduct a “Research on International Cooperation in the Recovery Process of Disaster-affected Cultural Heritage.” In 2009, the Consortium conducted case study research of nations receiving aid, and in 2010, it conducted case study research of nations providing aid. As a part of this research, a study group was commissioned to research how the Netherlands provides international aid for damaged or threatened cultural heritage. The study methodology mainly consisted of conducting interviews and compiling materials.

The Netherlands has been actively promoting international cultural policies as part of its foreign policy. In particular, it plays a leading role in the international community in protecting cultural heritage during emergencies such as armed conflict or natural disasters. It has consistently made active contributions to the Convention for the Protection of Cultural Property in the Event of Armed Conflict (The Hague Convention) since it was adopted in 1954. In addition, the international NGO “Association of National Committees of the Blue Shield (ANCBS),” which also aims to protect endangered world cultural heritage, is headquartered in The Hague, Netherlands. Five Dutch experts also participated as trainers in the “International Course on First Aid to Cultural Heritage in Times of Conflict (FAC 10)” conducted by ICCROM from September 17 to October 29, 2010.¹ Studies conducted by the Consortium for International Cooperation in Cultural Heritage in 2009 detailing cultural heritage aid report several examples of Dutch assistance in Indonesia, India, and China.

Focusing on international aid provided to cultural heritage affected by natural disasters and conflict, this study interviewed the following Dutch ministries and organizations: Ministry of Foreign Affairs; Cultural Heritage Agency, Ministry of Education, Culture and Sciences; Ministry of Defense; Netherlands National Commission for UNESCO; the Prince Claus Fund (PCF) and Blue Shield Netherlands; ANCBS, the international NGO which has located its office in the Netherlands; and

¹ Three people from this group were interviewed for this study. The interviewees were Mr. de Bruin and Ms. Dellebeke, who are both members of the Blue Shield Netherlands and employees of the National Archives, and Ms. Westrik, who is a member of the Netherlands National Commission for UNESCO. In that training course, Mr. de Bruin and Ms. Dellebeke explained about giving “first aid” to cultural heritage, while Ms. Westrik explained the achievements of expert meetings attended by various associated organizations within the Netherlands.

the Culture in Development consultancy engaged in cultural heritage protection. These groups regularly participate in the “Expert Meeting on The Role of Culture in Post-Conflict and Post-Disaster Situations”² held periodically by the Netherlands National Commission for UNESCO and are the nation’s leading authorities in disaster-affected cultural heritage issues. (Photo 1 and Photo 2).



Photo 1 Interviews at the Cultural Heritage Agency



Photo 2 Interviews at the Prince Claus Fund

1-2. Study Schedule

Date	Meeting Schedule
September 27 th , 2010	Association of National Committees of the Blue Shield (ANCBS)
September 28 th , 2010	Blue Shield Netherlands/Cultural Affairs & Information (CAI), Support Group Army Command, Royal Netherlands Army
September 29 th , 2010	Safety & Security Centre, Cultural Heritage Agency, Ministry of Education, Culture and Sciences/ International Cultural Policy Unit, Ministry of Foreign Affairs
September 30 th , 2010	Netherlands National Commission for UNESCO/Cultural Emergency Response Program, Prince Claus Fund
October 1 st , 2010	“Culture in Development” consultancy

1-3. Study Members

Name	Title	Affiliation	Assignment
Dr. Mariko Fujioka	Postdoctoral Fellow	Graduate School of Comprehensive Human Sciences, University of Tsukuba	On site research Information gathering
Dr. Nozomi Tamura	Architect	TAKENAKA Corporation	On site research Information gathering
Rei Harada	Research Fellow	Japan Consortium for International Cooperation in Cultural Heritage	On site research Information gathering

2. National Framework for International Cooperation in Cultural Heritage

2-1. Basic Policy Relating to International Cooperation in Cultural Heritage

2-1-1. National Framework for Cultural Heritage Protection

Prior to outlining the Netherland’s role in international cooperation in cultural heritage protection, its domestic cultural

² The meeting’s final report details the meeting’s program, achievements, a list of participants, and related reference literature. (Netherlands National Commission for UNESCO, 2007, 2010)

property protection policy will be briefly described.

Cultural heritage protection policy in the Netherlands is principally carried out by the Ministry of Education, Culture, and Sciences and its associated organizations and the Ministry of Housing, Spatial Planning, and the Environment. An important characteristic of the Netherlands' approach to cultural heritage protection is that its policies are collaboratively formulated and promoted by several different ministries. For example, based on the belief that cultural heritage is socially and individually significant, the "Belvedere Policy"³ was enacted to make use of the nation's cultural values and history. This policy is based on the 1999 Belvedere Memorandum, created jointly by four ministries—those listed above and the Ministry of Agriculture, Nature and Food, and the Ministry of Transport and Water Management. An action plan relating to this policy was created in 2005, and this was carried out under the co-management of seven ministries, including the four ministries mentioned above and the Ministry of Economy, Ministry of Defense, and Ministry of Foreign Affairs. Another characteristic of cultural heritage protection in the Netherlands is a high awareness of risk preparedness. As a lowland country, the Netherlands has a long history of suffering water damage and as a result has developed a framework over many years to deal with such damage.

Cultural heritage protection in the Netherlands is discussed in detail by the "Study of Cultural Property Protection - Cultural Property Protection Frameworks in Europe and the Case Studies [the Netherlands]" (2006), issued by the Japan Center for International Cooperation in Conservation, National Research Institute for Cultural Properties, Tokyo. Changes since that report are detailed below.

In 2006, Rijksdienst voor de Monumentenzorg (Netherlands Department for Conservation) and Rijksdienst voor het Oudheidkundig Bodemonderzoek (National Service for Archaeological Heritage), two internal divisions of the Ministry of Education, Culture and Sciences, merged to become De Rijksdienst voor Archeologie, Cultuurlandschap en Monumenten (the National Service for Archaeology, Cultural Landscape, and Built Heritage (RACM)). The department was renamed De Rijksdienst voor het Cultureel Erfgoed (the Cultural Heritage Agency) in May 2009; it is comprised of sections responsible for the specialized fields of built heritage, archaeology, cultural landscape, and underwater cultural heritage (Figure 1). On January 1, 2011, Instituut Collectie Nederland (the Netherlands Institute for Cultural Heritage), which is responsible for movable cultural property, is due to be integrated into the Cultural Heritage Agency.⁴ Kenniscentrum Veiligheid (the Safety & Security Center) which was interviewed for this study, is also a division of the Cultural Heritage Agency and belongs to the Conservation and Maintenance section of the Expertise Center. This Center is responsible for the protection of cultural heritage against disasters in the Netherlands. It provides advice and raises cultural heritage protection awareness within relevant organizations, such as police and fire services, helping them incorporate such concerns into their local disaster plans. It also raises cultural property awareness among Dutch citizens.

2-1-2. Basic Policy Relating to International Cooperation

The Ministry of Foreign Affairs and Ministry of Education, Culture, and Sciences jointly play a central role in international cooperation in cultural heritage protection. While there are no domestic laws focusing solely on such international cooperation, the Netherlands has been pursuing national initiatives based on cultural heritage policies that UNESCO has ratified, such as The Hague Convention, and policies founded on other relevant international laws concerning this issue.

(1) International Cooperation Policy Concerning Cultural Heritage Protection in Peacetime

In the Netherlands international cooperation for cultural heritage carried out in peacetime falls under a different policy from international aid to disaster-affected heritage. The Gemeenschappelijk Cultureel Erfgoedbeleid ("Common Cultural Heritage Policy")⁵ is one example of national policy relating to international cooperation for cultural heritage in peacetime.

³ "Belvedere" means "beautiful view" in Italian.

⁴ Information is as of 30 November 2010.

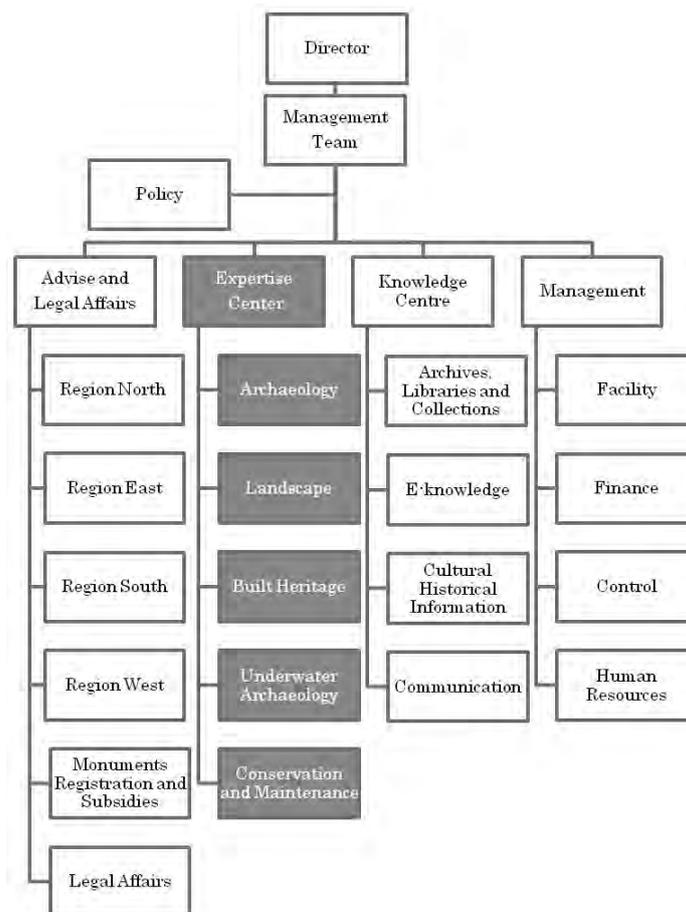


Figure 1 The organization chart of the Cultural Heritage Agency

(English translation of the organization chart in its official Website, <http://www.cultureelerfgoed.nl/>)

*Cultural Heritage Agency is an organization belonging to the Ministry of Education, Culture and Sciences. The Ministry is also the competent authorities of Erfgoedinspectie (Cultural Heritage Inspectorate), Nationaal Archief (National Archives), and Instituut Collectie Nederland (Netherlands Institute for Cultural Heritage).

This policy promotes projects that protect cultural heritage. It is chiefly promoted by the Ministry of Foreign Affairs and Ministry of Education, Culture, and Sciences in collaboration with domestic and overseas research institutions, museums, NGOs, and partners in the target countries. “Common cultural heritage” refers to cultural heritage originating in Dutch colonies in Asia, Africa, and South America; cultural heritage that was constructed or introduced by Dutch people in various nations; and cultural heritage that originated in other countries but was strongly influenced by Dutch culture. Countries targeted by this policy are limited to nations that have a deep, historical relationship with the Netherlands. It currently applies to eight nations: Brazil, Ghana, India, Indonesia, Russia, South Africa, Surinam, and Sri Lanka.

The primary aim of the “Common Cultural Heritage Policy” is to promote political and expert-based collaboration between the Netherlands and partner countries in the sustainable maintenance and management of cultural heritage. The following four points are the policy’s goals:⁶

- Help strengthen the cultural identity of countries
- Magnify their symbolic significance and create spin-off effects

5 “Footsteps and Fingerprints -The Legacy of Shared History” (Uitgeverij Waanders, National Archives of the Netherlands, Netherlands Institute of Cultural Heritage, Netherlands Cultural Heritage Agency, 2010) – a book published by the Ministry of Education, Culture and Sciences summarizing activities conducted under this policy.

6 Ministry of Foreign Affairs, Common Cultural Heritage Policy Framework 2009-2012, AVT09/BZ93771, 2009

- Impact other sectors such as employment, tourism and education
- Ensure the future preservation of heritage

In 2009, the ministers in charge of the Ministry of Foreign Affairs and the Ministry of Education, Culture, and Sciences decided to adopt a modified policy framework for 2009 to 2012.⁷

(2) International Cooperation Policy Concerning Cultural Heritage Protection in Emergencies

Emergency response systems differ according to the situation, such as armed conflict, natural disasters, or other man-made disasters. Cooperation in the protection and rescue of cultural heritage during armed conflict relies solely on governmental decisions due to the situation's sensitive political nature. Actual operations are conducted under the management and supervision of the Cultural Affairs and Information Section and the CIMC (civil-military cooperation) of the Royal Netherlands Army.

However, governmental organizations are not the main parties involved when international aid is provided to natural disaster-affected cultural heritage. Organizations making proactive contributions are NGOs such as the PCF and the Blue Shield Netherlands. Relevant government ministries instead make an indirect contribution by providing advice and funding the activities of these NGOs.

The PCF, in particular, has been the main partner of the government since 2008.⁸ Since 2008, the Ministry of Foreign Affairs has granted a yearly average of 500,000 euros to the "Cultural Emergency Response (CER)" program and completely delegated activities from the formulation of action policy to the planning and implementation of all projects.⁹ The National Postcode Lottery also funds the PCF; the city of The Hague used to provide funding.

This study revealed that in addition to its own budget, Blue Shield Netherlands has previously obtained operational funds and received requests for relief operations from the Ministry of Foreign Affairs. Further, the international NGO, the Association of National Committees of the Blue Shield (ANCBS) received funding from the city of The Hague to establish its offices there.¹⁰ It could be said that the relationship between government agencies and private groups like NGOs in the Netherlands is closer than that seen in Japan. This leads us to believe that such relations have made a significant impact on the Dutch international cooperation framework.

2-2. International Cooperation in Cultural Heritage Supported by National Administration and Private Group Activities

As stated above, in the case of international cooperation relating to cultural heritage in the Netherlands, different systems are used to respond to emergency and peacetime situations. The Ministry of Foreign Affairs and the Ministry of Education, Culture, and Sciences formulates peacetime aid and government agencies implement activities. Aid provided to cultural heritage affected by natural disasters, as targeted by this study, is instead carried out by NGOs. The role of the organizations involved in disaster-affected cultural heritage recovery is detailed below.

7 The budget for the four-year period from 2009 to 2012 is two million euros per annum. One million euros is entrusted to the embassy of the relevant country, enabling organizations in each country to apply to their embassies for project funding. The remaining one million euros is distributed among Ministry of Education, Culture, and Sciences-associated and affiliated organizations, such as the National Archives; the National Service for Archeology, Cultural Landscape and Built Heritage (the present Cultural Heritage Agency); and the Netherlands Institute for Cultural Heritage.

Databases relating to the "Common Cultural Heritage Policy" up to recently had been built by the NPO, the Centre for International Heritage Activities, but from 2010, they were inherited by Erfgoed Nederland (the Netherlands Institute for Heritage), which is a foundation established in 2007.

8 Founded in 1996, the PCF is a foundation that specializes in international cultural exchange and cultural emergency response. Refer to the next chapter for more details.

9 The CER program focuses entirely on providing rapid aid straight after a disaster has struck. It provides funding for cultural heritage protection projects applied for by disaster-stricken regions or organizations and experts having closely involved with these regions. Refer to the next chapter for more details.

10 ANCBS received financial aid because its philosophy matches that of the city of the Hague as an "International City of Peace and Justice". One of the conditions of this aid is that if the ANCBS ever moves its office from the Hague, then it will have refund the full amount.

2-2-1. National Administration

The Ministry of Foreign Affairs fully delegates international cooperation to the PCF's CER program and provides funding for such activities. While activity reports are received from CER, the Ministry of Foreign Affairs never interferes with actual activities, and leaves policy and aid recipient decisions completely to PCF. Therefore, even though the PCF receives governmental funds, it is able to operate independently as an NGO.

The Royal Netherlands Army has established the Cultural Affairs & Information (CAI) Section to conduct its cultural heritage protection duties, but it has yet to become involved in international disaster-affected cultural heritage rescue activities. When asked about cultural heritage emergencies not caused by armed conflict, Lieutenant Colonel Dr. Robert H.E. Gooren of the CAI expressed the opinion that mobilizing the army should be avoided if possible. Instead, he argued that it would be more effective if such work was carried out by organizations with closer ties to the region such as police or fire services, or other local organizations or NGOs. However, the CAI is providing cultural education to military personnel on duty in areas with a different culture than the Netherlands. This education includes protection of and respect for local heritage. Based on this experience, Dr. Gooren argued that such education could also be provided to NGOs engaged in international activities as well as other nonmilitary agencies.

In addition, Blue Shield Netherlands has named the Ministry of Justice as a stakeholder; it could be said that such government agencies play an indirect role in international cooperation by supporting the NGOs that carry out the actual international relief operations.

While the Netherlands National Commission for UNESCO does not provide actual aid, the protection of disaster-affected cultural heritage is one of the main themes of its 2010-2011 action plan. Further, the Commission is a key member of cultural heritage networks in the Netherlands, helping to raise awareness and promote the development of inter-organizational cooperation. For example, in 2007 and 2010, "Expert Meetings Relating to the Role of Culture after Conflict and Disaster" were held; attendants included representatives and experts from the Ministry of Foreign Affairs; Ministry of Defense; Ministry of Education, Culture and Sciences; Erfgoedinspectie (Cultural Heritage Inspectorate); and cultural heritage-related NGOs including PCF and Blue Shield Netherlands.

2-2-2. NGOs

Blue Shield Netherlands is a highly specialized organization made up of cultural heritage experts. When it receives a request, the organization searches for available experts with the relevant knowledge and experience and then dispatches them to the disaster-stricken region. By supplying expert knowledge and technical support, this NGO provides direct support for disaster-affected cultural heritage. There is no permanent staff, and members take part in the NGO's activities as volunteers. For example, although Mr. de Bruin and Ms. Dellebeke were interviewed for this study as Blue Shield Netherlands' members, they both work for the National Archives as a restoration expert and consultant, respectively.

PCF, on the other hand, is an NGO that specializes in providing aid for cultural activities. It has an office and exhibition space in Amsterdam, and it has a full-time professional staff. Its CER program has two permanent staff members and several interns. Aid is limited to preliminary stage projects that can be swiftly carried out immediately after the disaster, and financial assistance is the only means of providing aid.

Since PCF's CER program and Blue Shield Netherlands differ in terms of organizational structure and operational policy objectives, there is no competition between them. Although this was not confirmed by this study, it would seem feasible that both NGOs could combine resources and roles in relief operations for large-scale disasters.

Finally, while the main NGOs dealing with cultural heritage protection are PCF and Blue Shield Netherlands, there are also a small number of individual experts operating as disaster management consultants.

3. International Cooperation in the Recovery Process of Disaster-affected Cultural Heritage

3-1. National Framework to Support Disaster-affected Cultural Heritage

This survey revealed that organizations proactively supporting disaster-affected cultural heritage are NGOs such as the Prince Claus Fund and Blue Shield Netherlands. The Dutch government itself does not provide cultural heritage aid in the form of government negotiations with the disaster-stricken country. Instead, government agencies including the Ministry of Foreign Affairs, Ministry of Defense, and Ministry of Education, Culture, and Sciences provide international cooperation by supporting these NGOs or by participating in their activities.

3-1-1. International Cooperation Provided by the Prince Claus Fund

(1) Prince Claus Fund

Another NGO that assists with coordinating international cooperation for cultural heritage in times of natural disasters is the Prince Claus Fund (PCF). The Dutch Ministry of Foreign Affairs delegates all responsibilities to this group.

The PCF was established in 1996 to commemorate Prince Claus' 70th birthday (he passed away in 2002). The NGO honors the legacy of Prince Claus, as he advocated for development aid and stressed the important role of culture plays in human development. The NGO principally collaborates with individuals and organizations in Africa, Asia, Latin America, and the Caribbean, and supports projects in theater, art, film, sports, literature, and music. It aims to deepen insight into world cultures, and promotes a correlative relationship between culture and development.

The PCF program is divided into the following five sectors:

- Prince Claus Awards

A program that awards money to artists, intellectuals, and cultural organizations that have made a distinct contribution to the fields of culture and development.

- Network Partnership

A partnership program through which PCF and its partner organizations build strong connections via shared experiences, mutual support, and collaboration in cultural activities. Each year, PCF invites two cultural organizations to develop a three-year project with them, and then has the organizations submit a plan to execute these projects. PCF contributes financially to the projects. Following the completion of the three-year period, PCF hopes that participating organizations will continue to be network partners, even though they are no longer receiving direct financial aid.

- Cultural Emergency Response

This program provides swift and effective aid for cultural heritage destroyed or damaged by man-made or natural disasters. International cooperation in the recovery process of disaster-affected cultural heritage—the theme of this study—is conducted within this program.

- Applications

A subsidy program for creative, expressive cultural activities, events that contribute to cultural exchange, and publications relating to these activities.

- Knowledge Center

A program that seeks to universally share experience, knowledge, and networks accumulated by PCF in the fields of culture and development. The information center and gallery is located in PCF's Amsterdam office and is open to the public.

PCF holds a firm belief that culture is a “basic human need” similar to food, shelter, and safety. Based on this belief, PCF actively contributes to international cooperation efforts that protect cultural resources and support sustainable cultural development.

The majority of PCF's funds are subsidized by the Dutch Ministry of Foreign Affairs. In the 2009 fiscal year, total

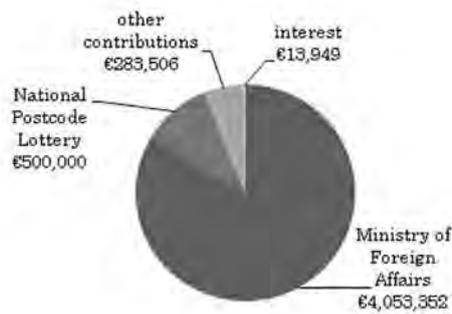


Figure 2 Revenue of Prince Claus Fund in 2009 (4,850,807€ in total)

income was 4,850,807 euros, which was composed of the following: a 4,053,352 euro subsidy from the Ministry of Foreign Affairs; a 500,000 euro donation from the National Postcode Lottery; 283,506 euros raised from other funds; and 13,949 euros in interest (Figure 2).

(2) CER Program

As stated above, the Cultural Emergency Response (CER) program within PCF organizes international cooperation efforts relating to disaster-affected cultural heritage.

The CER program was established on September 26, 2003 in response to the looting and destruction of works of art in the National Museum of Iraq in Baghdad that April. Before the CER was established, the PCF was carrying out support activities concerned with cultural heritage preservation, albeit a small number. However, confronted with the dreadful circumstances in Iraq, the PCF recognized the need to establish a program specifically dedicated to assisting conflict stricken heritage.

The CER program is based on the belief that it will provide hope and consolation to disaster-stricken communities, thus contributing to the recovery of human dignity, continuity, and a sense of identity. In line with the PCF’s message that “culture is a basic need,” CER recognizes that emergency relief for cultural heritage is a vital element of humanitarian aid. Based on this, the CER established four policies: “First Aid,” “Timely Action,” “Risk,” and “Role of Indicator.” These are defined as:

- First Aid: Initial stage financial support that aims to stabilize the situation, prevent further damage, and carry out basic repairs
- Timely Action: Starting relief operations within six months of the disaster
- Risk: Depending on the situation, starting relief operations under conditions that are “relatively” safe, although absolute safety is still not secured
- Role of Indicator: Providing aid for cultural heritage emergencies that may be neglected by the international community for their scale, geography, or other reasons

In implementing these policies, the CER program is carrying out emergency relief to protect and restore cultural heritage at the early stages following a disaster. It is also promoting damage assessment in order to identify protection and restoration needs and to confirm priorities. Most importantly, it is working towards the promotion of cultural heritage emergency relief as a vital element of humanitarian aid.

Contributing to the overall reconstruction of the region is a viewpoint that should be considered when providing aid. It is believed that recovery construction work can create job opportunities for locals, and that it plays a crucial role in the recovery of people’s self-respect and sense of community. Therefore, when aid applications are deliberated, the possibility of local

community participation is an important consideration.

(3) The CER Program System

① Definition of “Cultural Heritage”

“Cultural heritage” is defined by CER in a tangible sense as modern and historical objects, buildings, and sites that have a great significance to mankind. It also refers to buildings and facilities that aim to manufacture, conserve, and exhibit the items listed above. The definition of “cultural property” in The Hague Convention is also used as guidance. The definitions of “cultural heritage” in the Convention concerning the Protection of the World Cultural and Natural Heritage and the Convention for the Safeguarding of Intangible Cultural Heritage are also helpful. The definition of “intangible cultural heritage” in the Convention for the Safeguarding of Intangible Cultural Heritage includes “practices, representations, expressions, knowledge, and skills”. While the objectives of the CER program exclude intangible objects from emergency relief targets, tangible elements such as “instruments, objects, artifacts, and cultural spaces” may apply.¹¹

② Definition of “Disaster”

CER defines a disaster as “a calamitous event resulting in loss of life, great human suffering and distress, and large scale material damage.” This echoes the definition of “disaster” in the Code of Conduct for The International Red Cross and Red Crescent Movements and NGOs in disaster relief. The Code of Conduct was created by the International Red Cross in 1994 to document principles of action as agreed to by eight humanitarian aid organizations.

CER’s areas of activity include long-term crises, such as prolonged wars, serious emergency situations, such as intensifying disasters and conflicts, and outbreaks of violence. Additionally, emphasis is also placed on disasters arising from climate change.

③ Target Regions

Deciding where to provide aid is limited only by the accessibility and safety of the disaster-stricken region, and any region worldwide may be chosen to receive aid. However, only project proposals in the countries contained in the DAC list¹² compiled by the Development Assistance Committee (DAC) of the Organization for Economic Co-operation and Development (OECD) are considered eligible for CER aid. Based on an understanding that politically and economically unstable countries and regions should be prioritized, priority is given to emergencies in least developed countries,¹³ low-income countries,¹⁴ or countries recently affected by armed conflict. PCF is particularly involved with “Zones of Silence” areas where people and activities are suppressed by exclusionary practices, war, or unjust governments. One of its policies is to provide an international platform for oppressed groups to publicly air their views or engage in expressive activities. This policy is also reflected in the CER program.

Whether or not the needy country was once a colony of the Netherlands is not taken into consideration when examining and deciding whether to provide aid (as frequently pointed out in regard to the Netherlands’ relationship with Indonesia).

11 According to Article 2, Clause 1 of the Convention for the Safeguarding of Intangible Cultural Heritage, “‘intangible cultural heritage’ means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage.”

12 This is a list of ODA recipients. It is produced by the Development Assistance Committee (DAC) of the OECD every three years.

13 Based on the accreditation standards created by the United Nations Committee for Development Policy (CDP), this refers to countries whose development is particularly slow compared to other developing countries. This accreditation is decided by the U.N. General Assembly via deliberations at United Nations Economic and Social Council (ECOSOC).

14 These are shown in the OECD’s DAC list.

④ Types of Aid

To ensure that its cultural heritage protection, conservation, and restoration work has a real impact, the CER program provides funds for activities that directly affect cultural heritage after reaching an agreement among all concerned parties. Its emergency relief operations stabilize the situation, prevent further damage, carry out basic repairs, and conduct surveys to identify operational needs. Financial subsidies are limited to 35,000 euros.¹⁵ However, in exceptional circumstances, larger allocations may be approved by the Board of the Prince Claus Fund in accordance with the recommendations of the Steering Committee (refer to ⑤ (a)).

⑤ Organizational Structure of CER

(a) CER Steering Committee

The role of the Steering Committee is to make decisions about providing aid and to provide funding up to 35,000 euros for proposed projects. The Committee is composed of a maximum of seven members, and each member is nominated by the Board of the Prince Claus Fund. The term of office is two years, and members may serve up to two terms. Committee members are selected to ensure that a wide variety of specialties are covered, such as culture, architecture, armed conflict, security, development, and economics.

The PCF Director is not a member of the Steering Committee, but is required to attend Steering Committee meetings. Further, Blue Shield network representatives are allowed to attend meetings as observers.

(b) CER Bureau

The CER Bureau employs specialists to execute its projects. In short, the workflow of the bureau consists of a sequence of operations directly related to relief activities, such as determining the status of damaged sites following a disaster; drafting CER relief project proposals; creating and preparing materials for the CER Steering Committee; and managing ongoing projects. In addition, the Bureau runs the CER program within the PCF organization, such as disseminating information, fund-raising, drawing up financial plans and annual plans, producing reports and evaluations, and holding meetings and events.

(c) Advisers

The CER program belongs to networks both at home and abroad and is organized to seek advice from various fields. These networks play an essential role in gathering information after a disaster, drawing up projects, and reviewing submitted project proposals.

⑥ Networks

The CER program makes the most of existing networks to develop its activities. A good example of this are the networks possessed by PCF. PCF's networks, which strive to improve cultural development in the international community, and particularly in developing countries, are extremely useful to CER. CER is able to access experts belonging to PCF's network partners including ICBS and its constituent organization, ICOM; ICOMOS; IFLA; ICA; CCAAA; Blue Shield Netherlands; ICCROM; World Monuments Fund; and the UNESCO World Heritage Centre. Further, personal networks between cultural heritage experts are also utilized.

One of the objectives of the CER program is to promote awareness of the value of cultural heritage as well as the serious nature of cultural heritage emergencies. Rather than working solely on large-scale disasters or disasters receiving media attention, the CER program supports small-scale disasters, disasters for which it is difficult to generate interest, or low-profile disasters. It supports such disasters by swiftly providing local bodies with funds at the early stage of rescue activities. To that

¹⁵ When the CER program was launched in 2003, the amount was limited to 25,000 euros.

end, the grass-roots networks accumulated by PCF through its work over the past 15 years are an extremely valuable resource. Further, possessing extensive networks means that CER program does not have to rely on other humanitarian aid groups during times of chaos. This allows information to be gathered chiefly through channels within the cultural heritage fields, and enables “First Aid” to be put into practice.

Networks are also vital from a logistical perspective. For example, advice relating to the accessibility and safety of disaster-stricken regions is needed for emergency activities. CER has relationships with several organizations: the Ministries of Foreign Affairs and Ministries of Defense in the Netherlands and various foreign countries; troops participating in international peace support operations; intergovernmental organizations, such as the United Nations and UNESCO; humanitarian aid organizations, such as the Red Cross; Médecins Sans Frontières; and other private individuals and groups.

⑦ Budget

Most of CER’s funds are allocated from within PCF. From the PCF budget, 100,000 euros a year go towards the CER program (as per budget figures from 2003-2009). PCF’s main sources of income are subsidies from the Ministry of Foreign Affairs, individual donations from the National Postcode Lottery, private donations for each project, and interest.¹⁶ Total income for the 2008 fiscal year was 4,573,420 euros, and 4,850,807 euros for the 2009 fiscal year (Figure 2).

Direct subsidies to CER from the Ministry of Foreign Affairs started from 2008 after CER petitioned the agency. At first, one million euros was granted; it was to be used over two years, from 2008 to 2009. The Ministry of Foreign Affairs then delegated all international cooperation initiatives relating to disaster-affected cultural heritage to CER. After the Ministry of Foreign Affairs received an activity report from CER on June 11, 2009, it decided to continue subsidizing the group. One million euros was again granted to CER for 2010 and 2011. The Ministry of Foreign Affairs only provides financial support and never interferes with the CER program itself.

In the case of the National Postcode Lottery, 200,000 euros was donated to be used between 2007 and 2011; this amounts to 40,000 euros a year.

CER also takes donations from all individuals and groups that sympathize with its causes. Under CER’s regulatory framework, contributors are able to request that their contributions be used for a specific region or purpose. The “Torchbearers’ Guarantee Fund” program was started in 2008 to organize this system. This program strives to obtain promised donations from individuals and organizations of at least 10,000 euros for cultural heritage protection as part of their responsibility as international citizens. In 2008, the Torchbearers’ program received 40,000 euros from a combined total of four organizations and individuals (the Torchbearers).

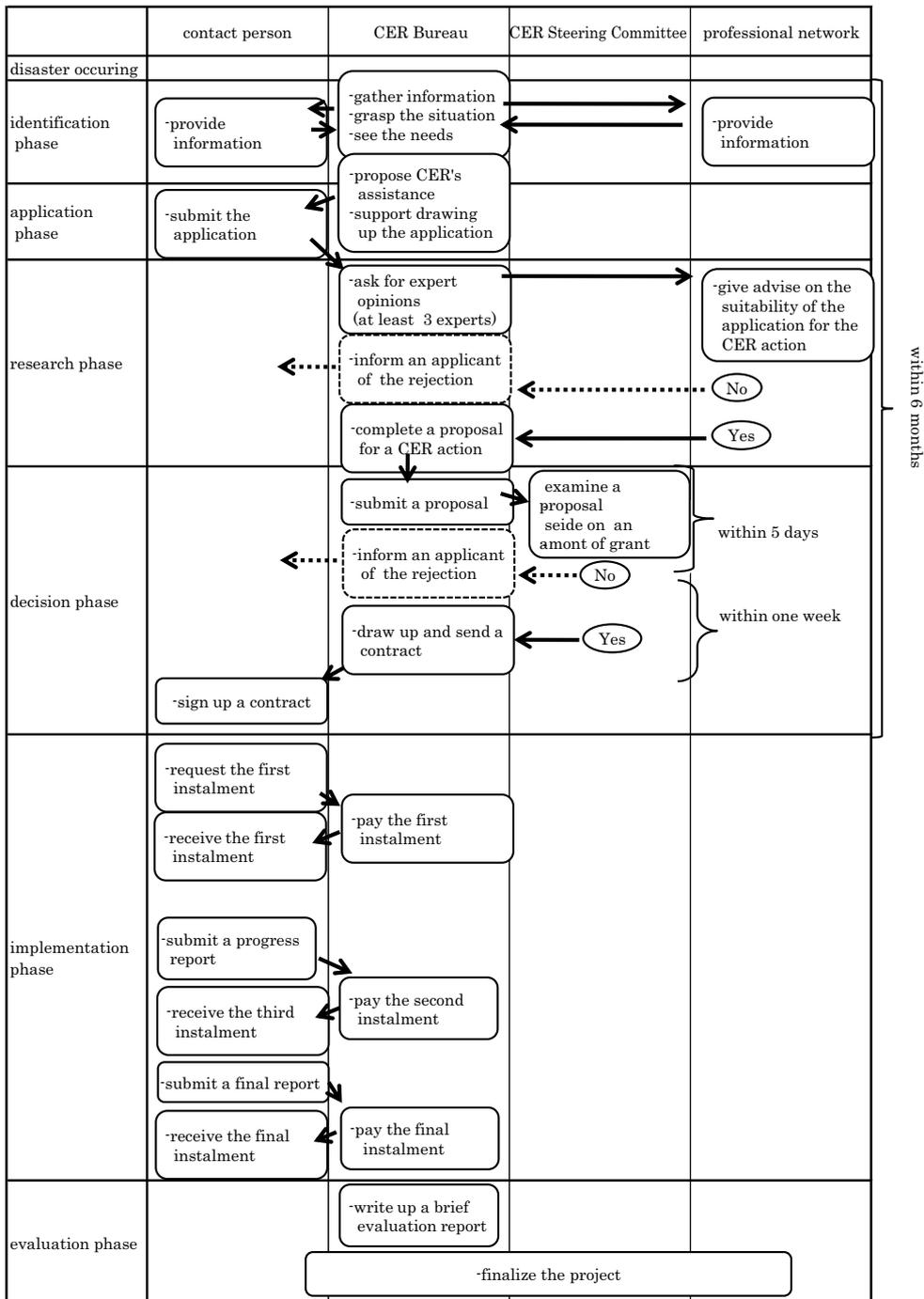
CER plans to develop and strengthen its fund-raising programs in the future. Future plans include the following initiatives:

- Maintain subsidies from the Ministry of Foreign Affairs
- Gain the support of the EU through funding programs related to development, humanitarian aid, and civil protection
- Develop and expand guaranteed funds by attracting more private individuals and private groups to join as donors (the Torchbearers’ Guarantee Fund)
- Cooperate with other organizations operating in the cultural and humanitarian aid when providing relief actions and raising funds
- Seek donations for specific cases

¹⁶ The Ministry of Foreign Affairs contributed a subsidy of 34,033,516 euros for the ten year period between 2002 and 2011, budgeted at 3,403,352 euros per annum. The National Postcode Lottery donates 500,000 euros per annum.

⑧ Aid Provision Process (Figure 3)

The process of providing aid following the outbreak of a disaster or armed conflict goes through the following six stages. Incidentally, because regions targeted for CER aid are often less developed countries, it is sometimes technically difficult for them to apply for aid themselves. However, while CER explained the application process during our interview as outlined below, it is also possible for disaster-stricken regions to take the initiative and submit aid applications themselves.



* Produced from the 'Procedure "Cultural Emergency Response" (CER) Programme, Draft version' (Prince Claus Fund, 10.02.2010)

Figure 3 Procedure for CER activities

Identifying the Cultural Heritage Emergency

The CER Bureau is responsible for determining the status of a cultural heritage emergency. The Bureau gets operations underway by contacting the disaster-stricken region's cultural organizations, groups involved with cultural heritage, and culture and cultural heritage experts via PCF networks and other specialist networks. CER requests that the organizations and individuals provide information about the emergency status of affected sites, tells them about the CER mission, and proposes how CER will provide the aid. CER also requests that they pass on information concerning CER programs to other relevant groups. In addition to actively gathering information from relevant parties, CER responds to information, advice, and suggestions submitted by those parties.

Applying for Aid

When the cultural heritage emergency is confirmed and it is identified as eligible for CER aid, the project manager submits detailed project proposals or secures the most suitable people for the assignment. Those who have provided on-the-spot information to CER or those within the PCF network who are acquainted with the disaster-stricken region are assumed to be suitable as contact people.

Application forms are in English, French or Spanish. Information necessary for submission include:

- information about the applicant and other related organizations
- information about the project
 - cultural heritage affected by the disaster
(name, location, owner, managing representative/organization)
 - cultural value of the cultural heritage
 - significance of the cultural heritage to the disaster-stricken region
 - overview of the disaster
 - damage inflicted on the cultural heritage
 - the urgency of the situation (danger of not taking immediate action, etc.)
 - activities and measures proposed to protect the cultural heritage
 - predicted period needed to accomplish these activities
 - the amount of the subsidy applied for
- Detailed budget
- Photographs

Referring to Opinions of the Application Form

The CER bureau must submit the opinions of at least three experts to the CER Steering Committee. It is believed that these specialist opinions are essential to help the Steering Committee make good decisions. However, sometimes specialist opinions are not sought when swift action is needed, like when reviewing applications for damage assessment.

If the experts' opinions are mainly positive, a project proposal based on the application form is created and sent to the CER Steering Committee. If, however, they are negative, a proposal is not submitted and the applicant is notified by letter.

Reviewing and Making a Decision about Project Proposals

CER project proposals are published in English by the Bureau and submitted to the Steering Committee. In light of the inherently urgent nature of the CER program, the Steering Committee decides whether to provide financial aid within five days (excluding holidays) of receiving the project proposal. When a decision is made to grant assistance, the finance department is notified and procedures get underway. If the proposal is rejected, the applicants are notified by letter within one week. The project proposal consists of the following information.

- Applicant contact information
- Overview of the project
 - Information about the disaster that has caused the emergency situation
 - Information about the cultural heritage affected by the disaster
 - Extent of damage to the cultural heritage
 - Planned emergency measures (including time frame and budget)
 - Continued management required after the completion of the contract period
- Recommendations by the Bureau
 - Amount of subsidy applied for
 - Reason for recommending the project
- Whether the evaluation criteria are satisfied
 - Artistic, architectural and/or historical value of the object
 - Significance of the cultural heritage to the disaster-stricken region
 - Severity of the disaster
 - Urgency of action
 - Appropriateness/validity of intervention
 - Validity of budget
 - Reliability of contract partner
 - Sustainability of intervention
 - Connection to regional development
 - Accompanying risks
 - Added value and effect of CER activities
 - Validity from a “Zones of Silence” perspective
 - Involvement of local communities, experts, and government authorities

Implementing the Project

Within one week of the Steering Committee’s decision, the contract is drawn up and sent to the contract partner. Taking into consideration possible financial risk, the grant is allocated in at least three installments, paid out as follows: first installment - 25%; second installment - 50%; and third installment - 25%. If the project is assessing and inspecting the state of damage, the installments are split 75% - 25%.

The first payment is made in accordance with the contract terms once they are finalized. Second and subsequent payments are paid out after receiving progress reports. The final payment is made after receipt and approval of the final detailed report. The final report includes the work report together with detailed financial reports and high-quality photographs.

Evaluating the Project

When the project is completed, a brief evaluation report is produced by the CER Bureau. This evaluation report is used to improve the CER program and incorporates the following points:

- Were all planned measures carried out?
- Did the project achieve the expected results? If it didn’t, why not?
- Was the project brought to a successful conclusion within the scheduled period? If it wasn’t, why not?
- Was the project completed within the budget? If it wasn’t, why not?
- Were there any particular problems or difficulties? If there were, how will they be prevented in the future?
- How sustainable is the project?

Country, Area	Category	Focused Cultral Heritage	Disaster	Date	Fund (Euro)	Contract Partner
Afghanistan, Kabul	restoration	The Milima Pal Mosque	flooding	spring 2009	26000	Aga Khan Trust for Culture
Bhutan, Trashigang District	restoration	Trashigang Dzong fortress	earthquake	29 September 2009	35000	Bhutan Foundation
Bhutan, Mongar District	restoration	Drametse Lhakan monastery	earthquake	29 September 2009	35000	Bhutan Foundation
Burkina Faso	stabilization, restoration, digitalization	The film archives of the Cinéma-thèque Africaine de Ouagadougou	heavy rainfall and flooding	1 September 2009	35000	FESPACO, Cinéma-thèque Africaine de Ouagadougou
Ghana, Volta region	restoration	The old cemetery in Santrokofi-Bume	heavy rainfall and flooding	March-August 2009	26000	Shape Lives Foundation
Ghana, Cape Coast	restoration	The European 'Garrison Cemetery' in Mampong	heavy rainfall and flooding	June-July 2009	30000	ICOMOS Ghana
Haiti, Croix-des-Bouquets	restoration	Four Vodou sanctuaries and wall-paintings in Noailles	hurricanes	August-September 2008	25000	Foundatirion AfricAmerica
Honduras, Comayagua	emergency stabilization	Episcopal Palace of Comayagua	fire	15 April 2009	25000	Monseñor Robert Camilleri, Bishop of Comayagua
India, Srinigar, Kashmir	restoration	The Shrine of Thag Baba Sahib	earthquake	20 February 2009	24000	Indian National Trust for Arts and Culture (INTACH)-Jammu & Kashmir Chapter
India, Jaisalmer Fort, Rajasthan	emergency restoration	The Raja ka Maha (King's Palace)	earthquake	9 April 2009	35000	Indian National Trust for Arts and Culture (INTACH)
Indonesia, West Smatra	damage assessment	Heritage in Padang and pariaman	earthquake	30 September 2009	5000	Indonesia Heritage Trust
Jamaica	preliminary research	The Ward Theatre	hurricanes	August-September 2008	17500	*No specialist knowledge in historic theatre conservation is available in Jamaica. The necessary expertise has to be brought in from abroad.
Georgia	emergency stabilization	The Nikozi monastery complex	armed conflict	7-11 August 2008	35000	Georgian Arts and Culture Centre (GACC)
Palestinian Territories, old city of Gaza	restoration of the local capacity	Computer equipment and furniture of the CAH	military offensive	27 December 2008 - 18 January 2009	23000	Center for Architectural Heritage (CAH)
Palestinian Territories, old city of Gaza	emergency stabilization	Five historic houses	military offensive	27 December 2008 - 18 January 2009	12000	Dr. Nihad Almughany (expert in architectural conservation)
Palestinian Territories, Jenin, West Bank	rehabilitations	Al Kamandjati Music Centre	fire	14 March 2009	35000	Celine Dagher (Director of Al Kamandjati Music)
Philippines	restoration, consolidation	The Church of San Raymundo de Peñaforte	typhoons and hurricanes	2008	35000	The National Museum of the Philippines
Turkey, Çatalca, Istanbul	rehabilitation	The Library and digitalization of the archive of the Nesin Foundation	heavy rainfall and flooding	9 September 2009	35000	Nesin Foundation
Yemen, The Wadi Hadramut region	restoration	The Mosque in Aynat	heavy rainfall and flooding	24-25 October 2008	14000	Ms Salma Smar Damluji (architect)
Yemen, nearby town of Sah	restoration	The Mosque & Dome of Shaykh Umar Bawazir, the nearby ancient water well and several smaller domes	heavy rainfall and flooding	24-25 October 2008	25000	

* Created by the information from CER Newsletter March 2010 and the Prince Claus Fund website (as of November 30, 2010)
 * 20 projects were determined by the newsletter and the website. According to the newsletter, 23 projects started in 2009, but 3 out of 23 projects were not determined.

Table 1 A list of CER activities initiated in 2009

- Was the PCF able to contribute to the project by methods other than providing funds?
- What kind of benefits were there from activities or cooperation between CER and the contract partner in relation to networking, communication, and fund-raising?
- Will the project be succeeded by other projects?

⑨ Recent Activities

Since the Ministry of Foreign Affairs decided to financially support the CER program in 2008, its operating budget has increased. As a result, the number of its projects has increased threefold. In 2009, 23 projects took place in 15 countries (Table 1).

In addition to expanded operations, program activities are also expanding. One example of this is the launch in 2008 of the “Torchbearers” fund program, which asks groups and individuals sympathetic to CER’s activities to donate at least 10,000 euros. In addition to being a new fund-raising route, it widely encourages participation in cultural heritage protection activities. It is also seen as a way to put the “Role of Indicator” policy of the CER into practice. Cooperation with other organizations is also progressing. At the beginning of 2010, an agreement for a pilot partnership project was finalized with the World Monuments Fund, and joint projects have started in Pakistan, Bhutan, West Sumatra, and Haiti.

Public relations activities are also ramping up. According to CER regulations, aid will not be provided if a disaster-stricken region does not submit an aid application. However, because it is often working on emergencies that do not generate lots of international interest (i.e., in developing countries), CER is conducting “a niche business.” CER has been putting a lot of effort into identifying the state of cultural heritage damage itself, since developing countries often lack the necessary administrative capacities to do so. It is unlikely that developing nations would be able to submit a complete application following a disaster. In order to focus on the implementation and coordination of increased support projects, the CER is actively participating in international conferences on cultural heritage, humanitarian aid, and development aid. It is striving to raise its profile among all parties concerned with these issues by making presentations at these conferences.

3-1-2. International Cooperation by Blue Shield Organizations

(1) Blue Shield Netherlands and ANCBS

Some international cooperation is done on a national scale via the Blue Shield network instead of the Dutch government. Blue Shield Netherlands was established on June 28, 2000, after obtaining the signatures of representatives from ICOMOS Netherlands, ICOM Netherlands, the Royal Association of Archivists in the Netherlands, and the Royal Library.

Blue Shield Netherlands is an NGO. However, the Ministry of Defense, Ministry of Foreign Affairs, Ministry of Education, Culture and Sciences and Ministry of Justice contribute to its activities as Advisory Board members, and it has a cooperative relationship with all national organizations involved with emergency response to cultural heritage issues, such as PCF and the Netherlands National Commission for UNESCO. In addition, it also has connections with a variety of other NGOs, including other nations’ Blue Shields organizations and UNESCO Headquarters. Thus, Blue Shield Netherlands is very important in discussing how the Netherlands coordinates its international cooperation efforts. As demonstrated by the fact that the founding conference of the Association of National Committees of the Blue Shield (ANCBS) was held at The Hague, and that the ANCBS office is also located there, Blue Shield Netherlands is one of the most active Blue Shield organizations worldwide.

Blue Shield Netherlands attempts to connect disaster-stricken regions with supporters and aid organizations. This is demonstrated by its objectives and missions. The objectives of Blue Shield Netherlands are to protect Dutch cultural heritage from threats of natural disasters, military actions, or other man-made actions, and to prepare and plan domestic and international support in case of such threats. Based on these objectives, Blue Shield Netherlands strives to raise awareness, disseminate knowledge, share firsthand experiences, provide advice at time of disaster, familiarize others with The Hague Convention, and gather and share information. While PCF provides financial aid to disaster-affected cultural heritage, Blue

Shield Netherlands provides aid by offering expertise.

The process leading to the dispensation of aid is as follows. First, information about disasters worldwide and the state of damage of affected cultural heritage is generated by aid applications directly received from ANCBS networks or the disaster-stricken region. Decisions about whether Blue Shield Netherlands will provide aid to such parties are governed by the local situation. In other words, the region's safety, accessibility, and the possibility of overlapping work with other efforts are taken into consideration.

When a decision is made to provide aid, volunteer teams possessing the expertise needed within the stricken region are organized and dispatched to manage operations. During peacetime, Blue Shield Netherlands keeps and updates a list of experts that can be dispatched in emergencies, and this list is utilized in the event of an emergency.

(2) Risk Preparedness Framework for Cultural Heritage in the Netherlands

Relatively new organizations like Blue Shield Netherlands possess effective networks at home and are actively involved in international cooperation. It is believed that the risk preparedness framework for cultural heritage, which has been developed and improved for many years in the Netherlands, has had a large effect on their central position. A historical overview of the risk preparedness activities carried out to date in relation to the domestic cultural heritage is detailed below.

In the Netherlands, networks to prevent damage to cultural heritage have been in place since 2002. Started by 19 organizations and facilities involved with cultural heritage jointly taking part in activities in The Hague, approximately 40 networks to date have been established across the Netherlands.

The main principle of these networks is integrated safety management for citizens, art collections, and buildings. Final goals are the development of cooperative frameworks between the concerned parties in preparation for a disaster, and the creation of a disaster plan. Each network receives a grant from the government via the Mondriaan Stichting foundation,¹⁷ and art museum advisers from each province provide practical advice. Participants come from a wide range of cultural heritage related fields such as museums, archives, libraries, churches, windmill managers/managing organizations, monument managers, and archaeological services. Long-lasting cooperation with police and fire services was also explored.

In 2004, cultural heritage disaster protection was nationally codified in the Disaster Response Act, and heritage disaster protection has also been stipulated in programs established by local authorities, determined by each province.

In 2008, "Expertise Center on Safety and Security for Heritage Institutions," a cultural heritage safety information center subsidized by the Ministry of Education, Culture, and Sciences, was established in the Royal Library to gather specialized information on risk preparedness. This information can be accessed by various groups involved with cultural heritage. This Center was transferred to the Cultural Heritage Agency in the Ministry of Education, Culture, and Sciences, and its name was changed to the Safety & Security Center.

In 2010, the risk preparedness framework for cultural heritage was further changed in accordance with the enactment of the "Law on Safety Regions," which established a new risk management system against disasters. Under this law, the country was divided into 25 "Safety Regions." In each region, a network consisting of all organizations involved in disaster response such as the fire department, police, and the military was created. Each region also developed its own disaster response plan.

While this system is not solely concerned with risk preparedness for cultural heritage, Ms. Pennock from the Safety & Security Center indicated an intention that cultural heritage protection will be ranked as highly important within the tasks specified by each network. This system was put into operation on October 1, 2010, so at the time of this interview in late September it was not yet in place. However, inquiries from several regions about the handling of cultural heritage had already been sent to the Center when this interview was conducted.

¹⁷ <http://www.mondriaanfoundation.nl/>

3-2 .Case Studies of International Cooperation for Disaster-affected Cultural Heritage

3-2-1. An Aid Project by the PCF - Restoration of a Mosque in Yemen¹⁸

(1) Overview of Disaster

The Hadramout region was stricken by heavy rain and flooding from October 24-25, 2008. At least 80 people died and 20-25,000 residents were evacuated. 3,300 dwellings were either completely destroyed or damaged beyond repair, and hundreds of dwellings were no longer habitable. The majority of these dwellings were constructed with mud-brick. In addition, several medical facilities and 170 schools were destroyed or damaged. Extensive damage was also inflicted on the agriculture industry. In total, approximately 650,000 people (almost half of the Hadramout region's population) were affected by this disaster. Considerable damage was also caused to infrastructure and public hygiene facilities.

(2) Damage to Cultural Heritage

A significant cultural site damaged by the storms was the oldest mosque in the town of Aynat, Yemen. Due to rainfall and insufficient daily management, the top plaster layers of the walls, ceilings and floors were damaged. Therefore, the inner part of each area was exposed, causing the structure to be weakened from the inside. Rainwater had seeped into the ceiling causing damage; the wooden door had split due to rainwater; and the electrical wiring was completely destroyed. Additionally, the entire mosque was in need of maintenance work.

It was thought that if the mud-brick constructed building had been restored appropriately and constantly managed, it would have been more water resistant. However, in its rainwater-damaged state, there was a strong possibility that it was rapidly heading for collapse.

(3) Overview of Provided Aid (Photos 3 and 4)

Ms. Salma Samar Damluji, an architect who worked with CER in restoring buildings in Wadi Daw'an, Yemen affected by the rain, applied for aid for the mosque. Ms. Damluji specializes in brick-construction in the Middle East and possesses a network that spreads across the region. While inspecting the damage at Wadi Daw'an, she realized that other cultural heritage in the area was also affected and drafted a proposal to CER. Her proactive response demonstrates the benefits of CER's networking activities.



Photo 3 Aynat Al Faqih Mosque, near completion in July 2010 (Prince Claus Fund, Final Report on the Restoration of the Mosque in Aynat, Wadi-Hadramut Yemen, 16.09.2010)



Photo 4 Sculpting the merlons on the parapet of the roof terrace (Prince Claus Fund, Final Report on the Restoration of the Mosque in Aynat, Wadi-Hadramut, Yemen, 2010)

¹⁸ When we inquired in this interview about specific details of past projects that would give a clear picture of the CER program, two examples were provided including this one.

Reasons why the mosque was selected for aid were:

- The town's oldest mosque is a landmark; it is one of the elements that makes up the region's identity, and it plays an important role in the community
- Few mosque buildings retain the authentic, traditional architectural style of the region, but this mosque had retained its style for several hundred years
- There was a danger it would be demolished for development, because it had been damaged by heavy rainfall

A grant of 14,000 euros was provided for the following restorative measures: reinforcing the building with steel; stripping plaster from the inside and outside walls, roof, ceiling, floor, and stairs, etc.; repairing the damaged areas; re-plastering; and replacing items such as broken furnishings.

Actual work was carried out from May 2009 to August 2010. Ms. Damluji supervised local construction companies and workers with the cooperation of conservation architects and engineers from the region. Participation by local residents was deemed beneficial because it provided people with a sense of participation, trained them in professional restoration techniques, and created new job opportunities.

Cultural sensitivity issues were also considered during the project. For example, the inside of the Mosque was constantly used during Ramadan, so a request from the residents and the community to stop work in the Mosque during the holiday was honored. The CER program emphasizes regional development, so such thoughtfulness is seen as extremely important.

(4) Aid Provided by Other Countries and Organizations

The world heritage site of Shibam was also damaged by the flooding, and the Japan Consortium for International Cooperation in Cultural Heritage received an application from the Yemeni government to dispatch experts. The Consortium sent experts in February 2009 to survey the extent of damage to Shibam and the surrounding area. Other contributions included a joint damage, loss, and needs assessment by the Yemeni government, World Bank, UNISDR, and International Federation for Red Cross and Crescent, in which they commented about the state of damage to cultural heritage. However, no evidence could be found of other organizations or countries providing aid to the said mosque.

3-2-2. An Aid Project by Blue Shield Organizations

(1) Overview of Disaster

On March 3, 2009, the City Archive of Cologne in Germany collapsed. While many media reports claimed that it was caused by construction work on a new subway line being carried out nearby, this was not officially confirmed.

(2) Damage to Cultural Heritage

Historic documents, photographs, and microfilm were buried under the rubble and became wet, dirty, and damaged (Photo 5).

(3) Overview of Provided Aid

ANCBS responded to a request for support from the city of Cologne, and through its networks recruited volunteers to salvage materials. At the same time, contact was made with expert Thomas Schuler, a Blue Shield network member that leads ICOM's Disaster Risk Task Force, to start gathering information. To recruit volunteers, the mailing lists of various organizations were used. These organizations consisted of ANCBS' partner organizations, including ICOM, ICOMOS, IFLA, ICA, and Erfgoed Nederland (the Netherlands Institute for Heritage), as well as Dutch groups involved in restoration and archiving.



Photo 5 Working at the collapsed city archive of Cologne (photograph supplied by the ANCBS)



Photo 6 Damaged archives (photograph supplied by the ANCBS)

① First Mission

First, a preliminary survey mission was conducted in early April to ascertain needs and confirm the situation, followed by a volunteer team performing work from April 27 to May 1, 2009. The nationality breakdown of the 80-plus volunteers was as follows: 63 people from the Netherlands, 16 people from France, and other participants from the United States, Switzerland, Sweden, and Bosnia and Herzegovina. 39 of the Dutch volunteers were dispatched with pay by Archives in The Hague, Rotterdam, Amsterdam, and Leiden. The Hague and Amsterdam City Archives bore the costs of buses from the Netherlands to Cologne for this mission.

② Second Mission

The second mission took place from August 3-7, 2009. Participating groups included ANCBS, Blue Shield France, and French archive-related groups including Archivists Without Borders, SNCF Archives, Association of French Archivists, and Association ADEDA78. Blue Shield network participants consisted of 25 French people, 22 Dutch, 6 Belgians, and 1 person each from the United Kingdom and Sweden.

Tasks for each mission included removing rubble, cleaning, and organizing, registering, and tidying materials. At the time of the first mission, it was estimated that the volume of salvaged materials would stretch approximately 2 km if laid in a straight line (Photo 6).

The first mission cost ANCBS 1,713.17 euros. Expenses were borne entirely by ANCBS except for the volunteers' accommodations, meals, insurance, and travel within the city, which was paid for by the city of Cologne, and travel expenses from the Netherlands to Cologne, which was paid for by the two City Archives of The Hague and Amsterdam. Detailed information about expenses incurred by the second mission could not be obtained by this study, but it is likely that volunteers may have paid for some expenses considering that ANCBS only bore partial costs.

The City Archive of Cologne project was accomplished by the proactive participation of Blue Shield Netherlands, Blue Shield France, and the soon-to-be established Blue Shield Germany. In particular, the first mission was promoted primarily by the Blue Shield Netherlands, so it provides a specific example of international cooperation coordination by the Netherlands.

(4) Aid Provided by Other Countries and Organizations

While various support was provided in Germany, it is unclear whether aid was provided from outside the country apart from Blue Shield's activities.

3-2-3. Response to the Haiti Earthquake

The protection of cultural heritage following the Haiti earthquake in 2010 was conducted from the beginning mainly through international cooperation coordinated by the Smithsonian Museum. Blue Shield Netherlands has not provided aid for this disaster, under the reasoning that it did not want to duplicate efforts. While CER, conducting a joint project with the World Monuments Fund, provided financial assistance to surveying and assessment projects and provided advice about protecting historic buildings, it strongly asserted that it also wanted to avoid competition with other cultural aid organizations.

In regard to the Ministry of Defense, while there was a plan to dispatch a military mission, this was abandoned as benefits to the region were judged to be negligible. If a military unit were dispatched, approximately 90% of the budget would have been used to sustain the troops itself instead of helping fund culturally significant projects. Instead, it was acknowledged that it would be far more beneficial to dispatch NGOs and civilians.

Finally, UNESCO established an International Coordination Committee (ICC) for Haitian culture to support the recovery of Haiti, and Rene Teijler, who took part in this interview, participated as a consultant.

4. Conclusion

4-1. Conclusion

This study revealed that the NGOs like the Prince Claus Fund and Blue Shield Netherlands play a proactive and important role in determining how the Netherlands coordinates its international cooperation efforts following damage to disaster-affected cultural heritage. The Dutch government itself does not provide aid. However, government ministries—particularly the Ministry of Foreign Affairs, Ministry of Defense, and Ministry of Education, Culture and Sciences—provide indirect cooperation by attending seminars and meetings held by NGO groups and by participating in their networks. Notably, the Ministry of Foreign Affairs has delegated all international aid responsibilities related to the recovery of disaster-affected cultural heritage to the PCF's CER program since 2008. In addition, a yearly average of 500,000 euros is granted to this program.

Common themes discovered between the government agencies and NGOs interviewed were an acknowledgment that the Netherlands is a small country, and an awareness of the kind of role that their country could play in the international community. In particular, it was thought the Netherlands' international responsibilities included avoiding political involvement or clashes as much as possible and delivering accurate and efficient support that is truly beneficial to disaster-stricken regions and victims. Interestingly, the interviews indicated that providing "visible" support to win international recognition was to be strongly avoided. This was shown in the decision of the Blue Shield Netherlands and the Ministry of Defence to not provide aid for the Haiti earthquake in January 2010 after admitting that it would not be of any benefit. They feared duplication of aid efforts and competition among the many organizations in place following the disaster. Further, this sense of awareness is evident in the CER program's desire to specialize in "niche" areas, like providing first-aid for small-scale disasters, disasters for which it is difficult to generate interest, or low-profile disasters. Such an approach could be deemed a significant characteristic of international cooperation by the Netherlands.

Another characteristic pointed out in relation to the CER program is that it provides aid for cultural heritage because it believes it contributes to the overall recovery of the region. It is believed that the participation of residents in restoration construction work can lead to job opportunities, while involving the local community is an extremely effective way to recover their self-respect and identity. Accordingly, the extent of involvement by local communities, experts, and government authorities was also considered when reviewing aid applications. CER's focus shares much in common with the "Common Cultural Heritage Policy," the general policy for Dutch international cooperation in cultural heritage. It aims to improve the state of employment, tourism, and education in the target country through collaboration in the field of cultural heritage.

As shown throughout this chapter, the Netherlands has a unique system for international cooperation in the recovery of disaster-affected cultural heritage under which it is actively working. It is believed that its vast networks are a major

driving force behind its effective operation. The Netherlands is a lowland country with a history of flood threats. As a result, risk preparedness for cultural heritage in the Netherlands has been honed and improved over a long period of time. Further, generally speaking, the Dutch have a high awareness of protecting the cultural heritage of their own country, and legislation in this area is well developed and maintained. Today, daily cooperation is maintained between ministries and agencies, between government agencies and NGOs, and between organizations involved with cultural heritage and other organizations such as fire services. It is believed that the systems developed to protect cultural property in the Netherlands and the maturity of its networks have had a significant impact on the way the nation coordinates its international cultural aid policy.

4-2. Recommendations

After analyzing how the Dutch coordinate their international cultural aid cooperation initiatives, we would like to make the following recommendations for Japan to consider when contributing to the recovery process of disaster-affected international cultural heritage.

Policy Clarification

The CER program has a clear policy of granting a maximum of 35,000 euros to local organizations and experts for the assessment and basic restoration of disaster-affected cultural heritage in developing countries. It also has a clear policy of attempting to start aid activities within six months of a disaster. It is extremely important for Japan also to clearly define an international cooperation policy, such as aid objectives and criteria for making decisions about aid provisions. If such items are agreed upon in advance, one could argue that it would be possible from the beginning to make swift and accurate decisions at the time of an emergency, produce effective operation plans, and provide highly effective aid. The aid needed following a disaster will differ according to the region and the type and extent of damage, so the type of aid given will also have to be tailored to those needs. However, it would be effective to lay down a clear response policy for a variety of possible cases that can be prepared for preemptively. We believe it is particularly important to clearly define the criteria involved in determining eligible aid recipients, especially since it often involves different countries and funders.

Through this study, it once became clear that it is thought that Japan could provide effective international cooperation, especially for earthquake-related damage because of its own history of seismic activity. This point should be worth considering when developing a framework in Japan. When earthquakes occur throughout the world, we should take the initiative to provide our knowledge and skills to help rescue vulnerable cultural heritage, reinforce structures, and devise preventive measures.

Swift Decision-making

While the Dutch Ministry of Foreign Affairs subsidizes the CER program, it never interferes with the management or running of the program. Due to this, PCF is able to make swift decisions as an NGO in accordance with its own standards.

In Japan, diverse groups can become involved in the recovery process of disaster-affected cultural heritage worldwide. These include various governmental organizations such as the Ministry of Foreign Affairs, Ministry of Education, Culture, Sports, Science and Technology, Ministry of Defense, and the Cabinet Office; international cooperative bodies such as the Japan Foundation and JICA; various research institutes and universities; and NGOs. This diversity is advantageous because it allows many specialties to work together, but it can also make decision-making difficult. It is hoped that a clear chain of command in preparation for emergencies will be determined in peacetime.

Building and Strengthening National Networks and Considering the Establishment of a Blue Shield Committee in Japan

As stated above, a diverse group of individuals can become problematic. It is hard to say that cooperation is progressing smoothly and effectively between ministries, government agencies and NGOs, and cultural heritage-related agencies. It is necessary to remove all elements that can obstruct information-sharing and decision-making, regularly hold meetings where

practical themes can be discussed, and build and strengthen close networks. As a way of achieving this, we should proactively consider establishing a Blue Shield Committee in Japan.

Information-sharing with Other Countries and Organizations

Various countries and organizations have carried out a range of activities to date in the recovery process of disaster-affected cultural heritage. Despite this, there is no centralized informational resource documenting what countries and organizations have done in the past and present. For example, the Japan Consortium for International Cooperation in Cultural Heritage and CER have each carried out several projects in Indonesia, but it was only while conducting this interview that we first became aware of each other's activities. This point particularly applies when our fields of concern overlap. If we had a cooperative relationship, we could share information and human networks, and if cooperation progressed, this could be beneficial from fund management and equipment provision aspects. Looking forward, ANCBS hopes to become an international information center at some point in the future, and we believe that Japan, as a country possessing excellent information technology, could positively contribute to international cooperation in this regard.

II Case Studies

4 The United States of America

1. Overview of the Study

1-1. Overview of the Study

This study examines how culturally oriented organizations respond to emergency situations threatening cultural heritage and the collaborative frameworks used by such groups. In particular, this chapter will focus on international cooperation frameworks employed by the United States of America in recovering disaster-affected cultural heritage overseas. Examining how other nations provide disaster relief for culturally significant sites will help Japan determine its own course of action in the future.

The U.S. is a federal state made up of multiple layers of government at the national, state, and local level, each of which develops its own policies. However, the U.S. has no federal agencies in control of culture, has no permanent office in charge of international support for culture, and appears to have no plans to establish such an office in the future.

This chapter uses the Haiti earthquake of January 2010 as a case study, demonstrating how different U.S. organizations supported disaster-affected cultural heritage during that period, and includes details from interviews examining how each organization responded. We took this approach because we believed it would allow us to compare different approaches to a single real-world example. We conducted interviews to understand how different support frameworks operated, collaborated, and allocated duties among a diverse group of organizations concerned with culture, and to learn how the people in charge felt about such issues.

The U.S. is a large country with many diverse cultures. During its history, many of its cultural sites have been damaged by different types of natural disasters. Empirically measuring how the U.S. has dealt with such disasters can provide a useful point of reference. More specifically, this chapter focuses on how the U.S.' experiences and achievements can be applied to international cooperation and highlights what obstacles impeded cooperation.

The study was conducted mainly through interviews from August 17-26, 2010, focusing on international cultural heritage cooperation systems, policies, and case studies of government agencies and private groups involved with disaster-affected heritage. The agencies and groups were located in Minneapolis, New York, and Washington, D.C. A preliminary survey was conducted mainly through e-mail and the telephone in order to select survey subjects. Questions were sent in advance and efforts were made to ensure that there was no variation in the questions directed at each organization. The survey content reflected the systems in place at the time of the survey and did not include content from outdated U.S. policies.

Because Washington, D.C. was one of our survey locations, our survey work there also included the World Bank and ICOMOS, which is headquartered there and home to its Secretary General, respectively. These surveys are handled in a different section of this report, "III. International Organizations."

1-2. Study Schedule

Date	Meeting Schedule
August 18, 2010	The United States Committee of the Blue Shield
August 19, 2010	World Monuments Fund
August 20, 2010	Department of the Interior, National Park Service; the World Bank
August, 23 2010	Department of State, Bureau of Educational and Cultural Affairs; US/ICOMOS; AIC (American Institute for Conservation of Historic and Artistic Works)
August 24, 2010	Department of Defense, Federal Emergency Management Agency, Smithsonian Institution; Inter-American Culture and Development Foundation



Photo 1 Interview at the World Monuments Fund



Photo 3 Interview at the AIC



Photo 2 Interview at the Department of the Interior, National Park Service



Photo 4 Interview at the Department of Defense

1-3. Study Members

Name	Title	Affiliation	Assignment
Namiko Yamauchi	Researcher	Japan Cultural Heritage Consultancy	Resource acquisition, On site research
Rei Harada	Research Fellow	Japan Consortium for International Cooperation in Cultural Heritage	Resource acquisition, On site research

2. National Framework for International Cooperation in Cultural Heritage

We will first outline national frameworks for international cooperation in cultural heritage protection during peacetime, and refer to section “3. Framework for International Cooperation in the Recovery Process of Disaster-affected Cultural Heritage.” Our survey work of government agencies provided us with a basic understanding of the flow of funds and the decision-making process (as could be seen in the activities of the Department of the Interior, National Park Service), but overall we were unable to identify government policies or any concrete framework relating to international cooperation in cultural heritage protection. However, there are a large number of cooperative relationships among government organizations, NGOs, and other groups, and there is a constant sharing of information between individuals and organizations.

2-1. National Framework for Cultural Heritage Protection

Prior to discussing international cooperation in cultural heritage protection, we will briefly describe the protection of cultural property in the United States of America. First, an important characteristic of U.S. cultural administration is that there are no government agencies that exclusively administer culture like Japan’s Agency for Cultural Affairs. Therefore, federal

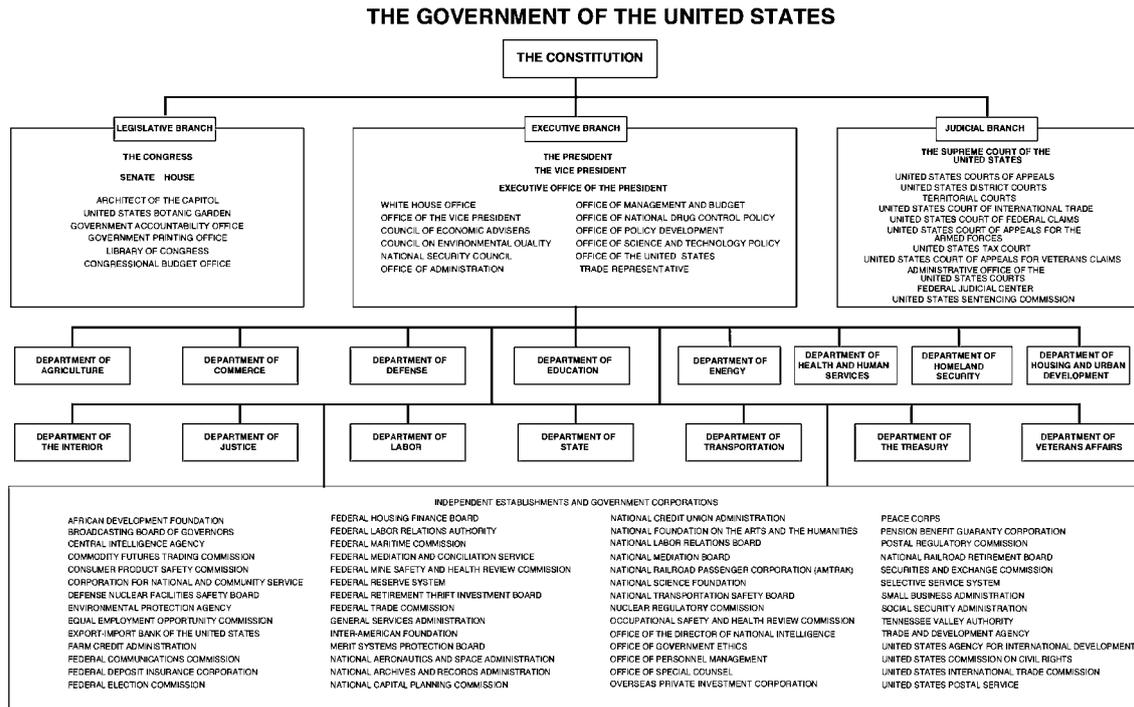


Figure 1 Organizational diagram of the U.S. government¹

organizations such as the National Endowment for the Humanities (NEH), the National Endowments for the Arts (NEA), and the Institute for Museum and Library Services (IMLS) subsidize groups that undertake both public and private culture-related projects. Further, the well-funded influence of private American foundations such as the Carnegie Corporation and the Rockefeller Foundation is significant, as it finances to promote culture and cultural property protection activities.

Second, because the U.S. is a federal state, its cultural heritage protection administration is characterized by systems and powers that are differentiated by federal, state, and municipal levels. The Department of the Interior, National Park Service (NPS) administers the protection of cultural heritage at the federal level. The NPS not only manages and maintains national parks across the nation, but it also provides funds for the National Register of Historic Places, research, technical support, and protection. While the National Register of Historic Places only targets immovable heritage, the NPS also researches and provides technical support for movable heritage like archaeological relics. The NPS also incorporates the Office of International Affairs, which will be discussed in greater detail later. Turning to state level, State Historic Preservation Offices can be found in all states. These offices also carry out cultural property protection activities, such as state-specific cultural property registers, research, and funding, which are all done in accordance with independently developed state laws based on federal law. Finally, municipalities each draw up regulations to develop their own local cultural property protection systems. Whatever the level, government agencies cooperate with private groups like nongovernmental organizations (NGOs) and consultants involved in cultural property protection, which often solicit and utilize the opinions of local residents in their work.

2-2. Basic Policy Relating to International Cooperation in Cultural Heritage

This study was unable to identify any laws or policies directly codifying international cooperation in cultural heritage protection. However, our interviews discovered that the Department of State's Bureau of Educational and Cultural Affairs is a federal government agency providing international cooperation in cultural heritage. It is the result of the Foreign Assistance Act of 1961, PL 87-195; the Mutual Education and Cultural Exchange (Fulbright-Hays) Act of 1961, PL87-256; and the

1 U.S. Government Printing Office: http://bensguide.gpo.gov/files/gov_chart.pdf

Consolidated Appropriations Act of 2010, P.L.111-117. More specifically, the Foreign Assistance Act of 1961 enabled financial assistance to foreign countries; the 1961 Fulbright-Hays Law led to the establishment of the Bureau of Educational and Cultural Affairs within the Department of State; and the Consolidated Appropriations Act of 2010 allocated a budget. Interestingly, another group providing international cooperation, the NPS Office of International Affairs, stated that although it was established in 1961, Congress did not specially approve its grounds for establishment. Our interviews found that the NPS Office of International Affairs was able to provide international assistance because it assumed responsibility for executing the UNESCO World Heritage Convention in accordance with the 1966 National Historic Preservation Act, Sections 101 and 401, and because it was able to access the budgets of the United States Agency of International Development (USAID) and the Department of State. The Department of Defense and its related agencies also have laws governing international cooperation in cultural heritage, including the National Historic Preservation Act of 1966, Sections 106 and 402. Sections 106 and 402 evaluate whether projects by the federal government will have an effect on registered cultural property (historic buildings and archaeological remains over 50 years old) and objects conforming to registered cultural property. This also applies to overseas bases that are governed by the Department of Defense (technically, this may be judged to be unnecessary if the land is leased). In other words, it is necessary to consider whether or not protected cultural property will be affected in accordance with local cultural protection laws if the federal government is operating overseas.

2-3. International Cooperation in Cultural Heritage by the National Government and NGOs

The main federal agencies responsible for international cooperation in cultural heritage protection are the Department of the Interior, National Park Service; the Department of State, Bureau of Educational and Cultural Affairs; and the Department of Defense. The Smithsonian Institution carried out support operations following the Haiti earthquake, but this was an exception. While there are several NGO groups that provide international cooperation in cultural heritage protection, taking into account the purpose of this study, we focused on those groups that provide support for the recovery of disaster-affected cultural heritage overseas, such as the United States Committee of the Blue Shield, the World Monuments Fund, US/ICOMOS, and the American Institute for Conservation of Historic and Artistic Works (AIC). The activities of each government agency and NGO will be discussed below. Although the Federal Emergency Management Agency, which deals with national level disasters, is not currently involved in cultural heritage protection overseas, it is included for reference.

2-3-1. Government Groups

All in all, the current framework in the U.S. does not include established funds specifically designated for the recovery of disaster-affected cultural property in foreign countries. Therefore, American aid efforts in Haiti were quite exceptional and may point to a developing realization of the importance of culture.

Department of the Interior, National Park Service

Within the NPS, it is the Office of International Affairs that deals with international matters concerning natural and cultural heritage. Established in 1961, the Office of International Affairs fulfills cultural heritage-related treaties ratified by the U.S. government; accepts overseas volunteers for duties in national parks; conducts training both at home and abroad; and provides technical support. The scope of the Office of International Affairs' international cooperation in cultural heritage protection is wide and varied. Funded by USAID and the Department of State, it decides on recipient countries in line with the foreign policies of the government and the Department of State. Projects requiring support of a particularly technical nature are funded mainly by government agencies other than the NPS. For example, following the Haiti earthquake, the President of Haiti requested that USAID conduct a status survey and provide technical assistance for the National History Park – Citadelle, in Sans Souci, Ramiers. This was to help address the expected future increase in tourist numbers. However, this project had begun before the Haiti earthquake, so it was not technically emergency assistance for disaster-affected cultural heritage.² The

NPS Office of International Affairs does not operate any programs specifically aimed at disaster-affected cultural heritage.

Department of State, Bureau of Educational and Cultural Affairs

The U.S. Department of State administers all the country's foreign affairs aside from national defense, and the Bureau of Educational and Cultural Affairs operates in conjunction with the international information program under the Bureau's Under Secretary for Public Diplomacy and Public Affairs. The Bureau of Educational and Cultural Affairs was established in the Department of State in 1961 (the same year of the Fulbright-Hays Law), when, after approving an aid budget, it was decided to establish a fund for international exchange, overseas study, and research. The U.S. Ambassador Program (hereinafter referred to as the "Ambassador Program"), which currently provides international support for cultural property, is an extension of this.

The Ambassador Program was codified by a Congressional resolution in August 2008, and started with a budget of 10,000 dollars. The Program, which has run for approximately a decade, distributes funds via embassies to any of the 136 Department of State-approved developing countries for the restoration, protection, and conservation of cultural heritage. As per the program's charter, these funds are based on budget amounts approved by Congress. Currently, only the Ambassador Program carries out cultural property operations within the Department of State. Its overall budget for 2009 was 6.5 million dollars.

Since its founding, the Ambassador Program has provided international support through the "restoration of cultural property." Congress approved the Program because it was a foreign policy program that was not political, militaristic, or commercial in nature. Thus, the Program helps the U.S. contribute to the international community and improve its national image. Countries eligible for aid are U.S.-approved developing countries, and applicable projects are those that target the protection of cultural heritage in their countries. Groups promoting these projects are public institutions, but there are no restrictions on private organizations or their conglomerates. Targeted cultural property types can be intangible or tangible, immovable or movable, and there are virtually no restrictions apart from "aid is not provided for new or restored buildings."

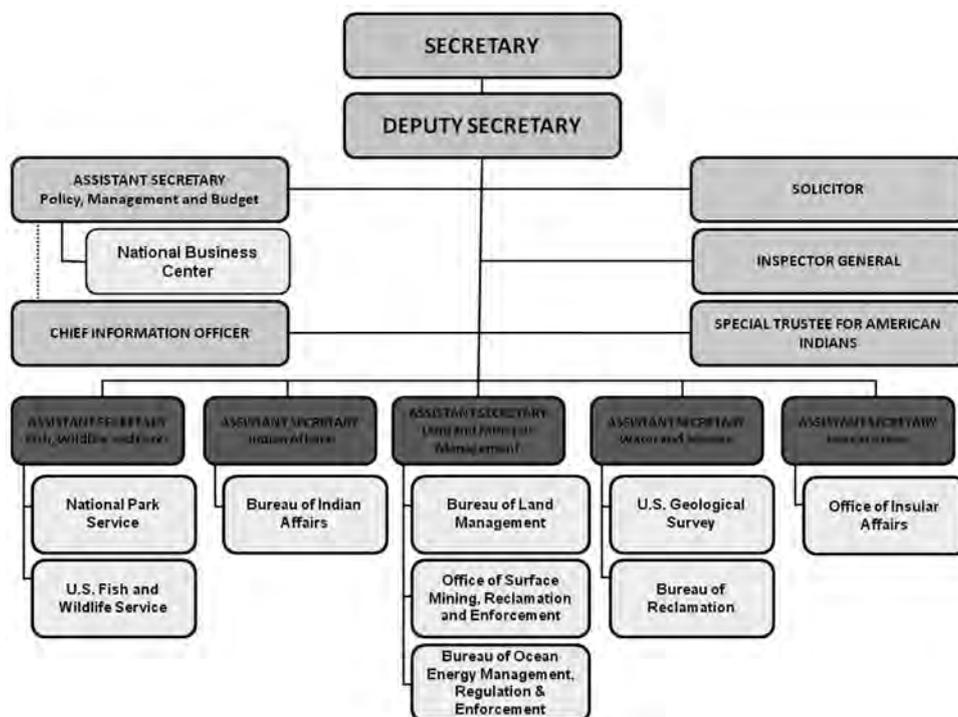
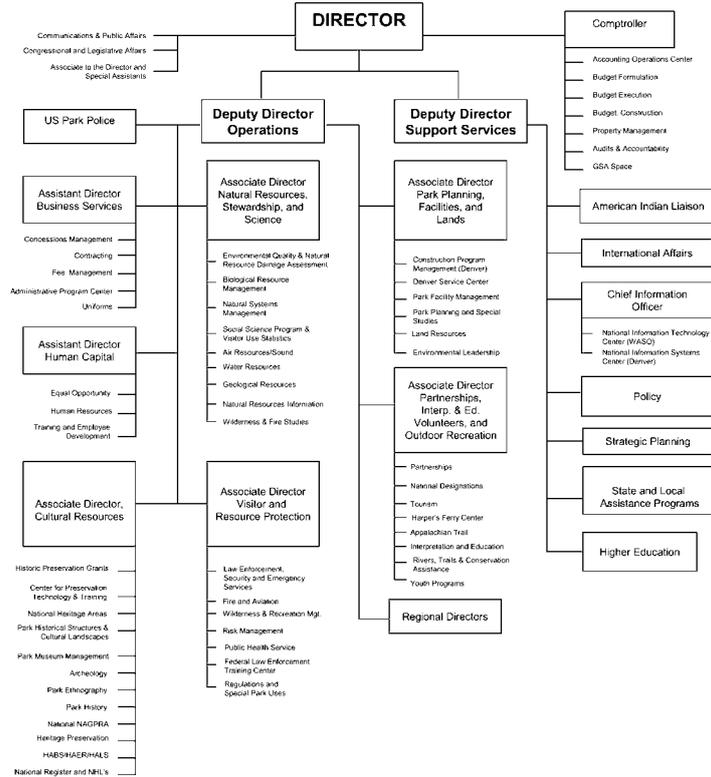


Figure 2 Organizational diagram of the Department of the Interior³

2 National Park Service: http://www.nps.gov/oia/new/Travel_Log/Travel_Log2.htm

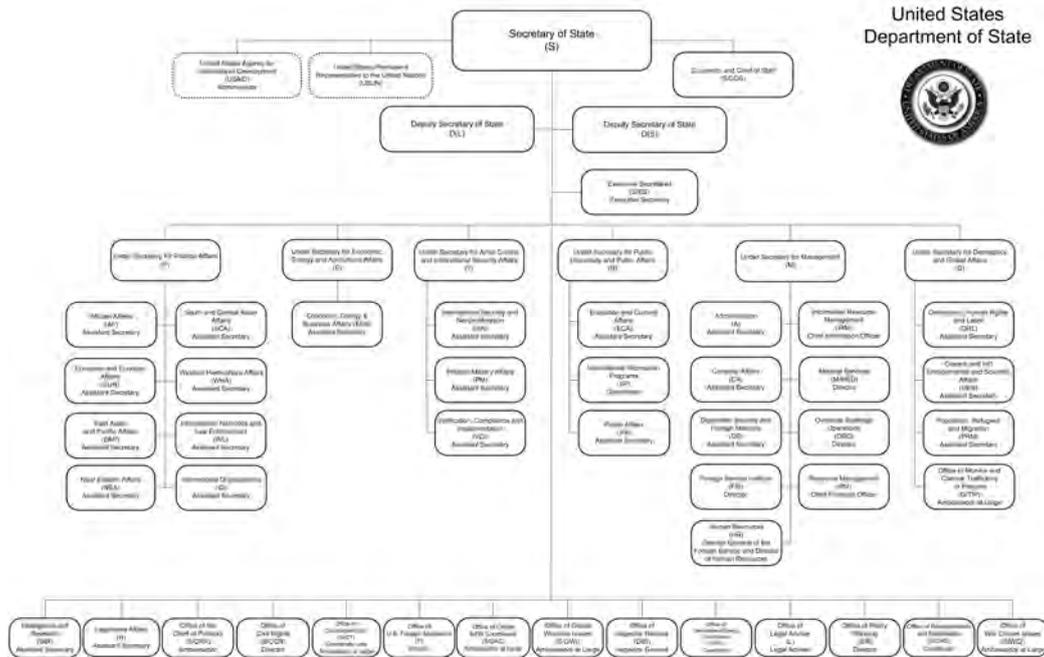
3 U.S. Department of Interior: <http://www.doi.gov/whowere/orgchart.cfm>

National Park Service Headquarters Organization



Effective August 25, 2005
Secretarial Order No. 3263

Figure 3 Organizational diagram of the National Park Service⁴



Approved by S/ES May 2009

Figure 4 Organizational diagram of the Department of State⁵

4 National Park Service: http://www.nps.gov/aboutus/upload/nps_org.pdf

5 U.S. Department of State: <http://www.state.gov/documents/organization/99588.pdf>

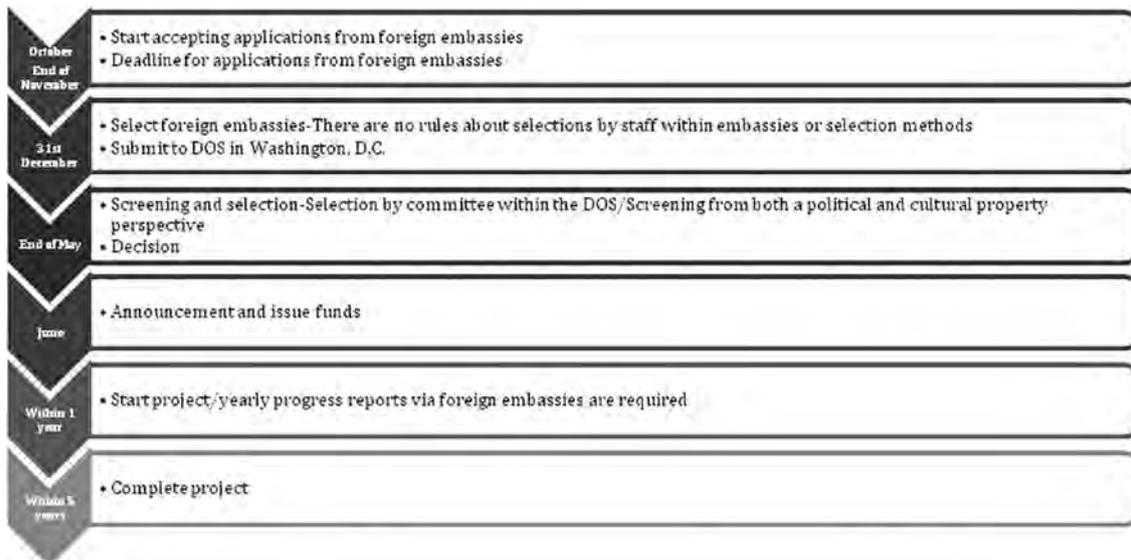


Figure 5 Basic Flow of the Ambassador Fund

The Program has other goals in addition to the protection of cultural heritage. One of these is to build better relationships with a large number of foreign embassies and their countries through cultural initiatives. It is also hoped that the multifaceted “tool of culture” will expand and develop possibilities in a wide variety of fields. In addition, the “Large Program” was started in 2008 to plan and aid large projects with a budget of approximately 100,000 dollars or more. The Large Program is not simply an application-style fund provided by embassies. Experts and officials conduct a stringent survey, after which projects conforming to Department of State principles are planned and implemented with aid. Like the Ambassador Program’s other initiatives, the Large Program provides funds via embassies; approximately 3 million dollars of last year’s budget was allocated to this program. Considering that the program has continued for ten years and the budget has increased more than six-fold, the view seems to be that the desired effect, albeit minor, is steadily being achieved.

The U.S. has not historically assumed a leadership role in international cooperation in the conservation of world heritage and cultural property, so the reason behind its launch of the Ambassador’s Program is probably connected with the high profile of world heritage. It may also be due to trends in UNESCO’s trust fund contributions to various countries and the publicity gained by such action. However, the U.S.’ basic stance is that they funds projects they view as supporting U.S. policy.

The Ambassador Program does not operate any emergency support frameworks. Depending on the period the disaster occurred, recipients must wait until the next fiscal year for funding, even if the project concerns disaster-affected cultural heritage. However, officials stated that projects to restore disaster-affected cultural heritage do not necessarily have to be carried out simultaneously with the occurrence of a disaster.

Department of Defense

International events beyond the authority of the Department of Defense are administered by the U.S. Department of State, and the protection and management of items pertaining to cultural heritage both at home and abroad are obligatory per the National Historic Preservation Act of 1966, Sections 106 and 402. According to our interviews, Department of Defense officials do not place a particular importance on this law, but it is by no means ignored. There is only one official at headquarters responsible for administering cultural heritage and cultural property protection within what is possibly the largest organization in the world—the U.S. Army. This seems to indicate that importance is not placed on these areas. However, it was discovered that there are several officials independently stationed in virtually autonomous regional commands, and a large number of cultural heritage projects have been attempted by effectively utilizing the individual attitudes of each official. For

example, the U.S. ratified the Hague Convention, which has progressed to documents stipulating that cultural heritage must be protected during times of war. However, signing the Convention is not expected to have any immediate tangible impact on the current system.

Federal Emergency Management Agency

The Federal Emergency Management Agency (FEMA) is a government agency that specializes in risk preparedness and responding to emergencies caused by natural disasters. This does not mean that the Agency is able to respond to all natural disasters, but when a disaster occurs, state governors request support from the President. Financial and technical support is only provided when the President accepts the request. FEMA expanded in the 1990s during the Clinton administration, as did expectations for the Agency. FEMA owns a database of cultural heritage conservation experts, which it uses to dispatch experts to a particular emergency. A Federal Preservation Officer (FPO) handles cultural heritage issues within FEMA, but this makes up only a small part of the Agency. However, FEMA cooperates with other government agencies with strong ties to cultural heritage such as the NPS, and it protects disaster-affected cultural heritage in the U.S. For example, it cooperated with State Historic Preservation Offices in the southern U.S. affected by Hurricane Katrina, and it monitored whether there had been any impact on cultural heritage through government-funded recovery activities. FEMA is not currently involved in international cooperation in cultural heritage protection; however, FEMA has gained an enormous amount of experience and knowledge through its activities in the U.S., and it is believed that the FEMA would play an important role if the U.S. took a more proactive stance towards international cooperation in cultural heritage protection. Only government policy can determine whether or not it will be implemented in the future.

Smithsonian Institution

The Smithsonian Institution is the largest museum in the U.S. under direct control of the federal government. The museum is part of the Justice Department, and the federal government directly funds its operating budget. Two-thirds of the museum's staff (over 6,300 people) are federal personnel. There are 17 executive board members appointed by Congress, made up of a Supreme Court justice and the Vice President; three members each from the Senate and the House of Representatives; and nine citizen representatives. One of the interviewees who took part in this study, Dr. Richard Curin, is a Smithsonian assistant director, which is the highest working-level office not subject to Congressional approval. The wide range of activities undertaken by the Smithsonian Institution include aid for research activities in cultural property restoration and conservation, and it has also facilitated the publication of academic papers. However, prior to the Haiti earthquake it had no previous experience in international cooperation efforts concerning disaster-affected cultural property.

2-3-2. NGO Groups

The United States Committee of the Blue Shield

The United States Committee of the Blue Shield was established in 2006, before the U.S. ratified the Hague Convention. The United States Committee of the Blue Shield promotes the protection of cultural heritage during emergencies including armed conflict and natural disasters, as well as risk preparedness during peacetime. The committee is in accordance with the principles of treaties on cultural heritage protection at time of armed conflict. As fears escalated that cultural property would be damaged or taken out of the country during the Iraq war, the Chairman of the United States Committee of the Blue Shield (part of the Defense Department at that time), called for the organization to be established as an NGO dealing with cultural property protection. Because the United States Committee of the Blue Shield is now an NGO and has a short history, it cannot be said that it has sufficient funds at present. In addition, it has no full-time staff, and no office. Its support for cultural heritage affected by the Haiti earthquake was the first time the United States Committee of the Blue Shield had been involved in the recovery of disaster-affected cultural heritage overseas. For more details about the International Committee of the Blue Shield and the

Association of National Committees of the Blue Shield, please refer to "III. 1. Blue Shield Organizations" of this report.

World Monuments Fund

Established in 1965, the World Monuments Fund (WMF) is an NGO based in New York. The NGO's project expenditure was approximately 14 million dollars in 2009, and about 97% of its project expenses are covered by donations. The WMF's five core program areas are: Cultural Legacy, Capacity, Building Advocacy, Education and Training, and Disaster Recovery. Since the WMF was established 45 years ago, it has worked towards the preservation of cultural heritage in over 90 countries worldwide. It currently has branch offices in the United Kingdom, France, Cambodia, Portugal, and Spain.

The World Monuments Watch, part of the WMF's publicity campaign, is one of the NGO's most well known activities. Started in 1996, it has been carried out every two years. Tomonoura in Japan was included in the List in 2002 and 2004, and the Gingerbread Houses in Haiti were added in 2010. The WMF's Disaster Recovery initiatives are the result of a systematic recovery support framework for water-damaged cultural property in Venice, Italy; this work has continued to be a priority for the organization. Whether man-made or natural disasters, the WMF continues to develop its activities. Recent activities include a damage status survey of the Abbey of San Clemente damaged by the L'Aquila earthquake, and support for the Gingerbread Houses damaged by the Haiti earthquake.⁶ The organizational nature of NGOs allows them to more promptly make decisions with a greater staff involvement. On the other hand, the interviews also made it clear that NGOs must individually collect funds and organize contracts for support, which can be difficult.

US/ICOMOS

US/ICOMOS is the U.S. Committee of the International Council on Monuments and Sites (ICOMOS). Its work contributes to the research and application of principals, methodology, and technology pertaining to the conservation and protection of cultural heritage. It currently has over 700 members. US/ICOMOS's main activities include internship programs that dispatch young American researchers to overseas cultural property protection organizations and vice versa; academic committee activities with ICOMOS International Scientific Committees; and holding once-yearly international symposiums. It also publishes a newsletter throughout the year, and disseminates information and raises awareness about cultural heritage via the Web.⁷ For more details about the ICOMOS's activities, please refer to "III. 4. ICOMOS" of this report.

American Institute for Conservation of Historic and Artistic Works (AIC)

The American Institute for Conservation of Historic and Artistic Works (AIC) is an NGO established in 1972 to improve the skills of movable cultural property restoration experts; promote research and publicity; promote education; and share knowledge. Over 3,300 experts from over 20 countries in the fields of restoration technology, conservation science, and history are currently members. Its main initiative is providing information on cultural conservation experts based on a database of member information. Another example is aid provided by the Foundation of the American Institute for Conservation (FAIC) for educational activities and partnership organizations that share expert knowledge through committees focusing on specific mediums like paper, photos, and pictures, and holding workshops.⁸

Additionally, AIC is home to AIC-CERT (American Institute for Conservation Collections Emergency Response Team), which specializes in the recovery of cultural property. AIC developed AIC-CERT in response to a lack of effective measures countering damage caused by Hurricane Katrina in 2005. In 2007, FAIC was awarded a grant from the Institute for Museum and Library Services (IMLS) to hold a training workshop on emergency support. The 61 experts at the training went on to

⁶ World Monuments Fund, 2009 Annual Report, World Monuments Fund: <http://www.wmf.org/project/gingerbread-houses>

⁷ US/ICOMOS: <http://www.usicomos.org/>

⁸ AIC: <http://www.conservation-us.org/>

become AIC-CERT volunteers. When flood damage occurred in the American mid-west following Hurricane Ike in 2008, three “emergency support experts” belonging to AIC-CERT travelled to local libraries, historic buildings, and museums to assess the extent of damage to cultural property and give advice on emergency protection. In the same period, a 24-hour telephone hotline responding to emergency requests was set up, guidelines were formulated, pamphlets created, and member database information exchanged. There are also plans to hold another emergency support training workshop in 2011, effectively increasing the number of “emergency support experts.” Those taking the course are also obliged to take a free online course on Incidental Command Systems (ICS) run by FEMA. In addition, AIC is publishing manuals dealing with cultural property emergencies, and it is publishing information on the disaster-affected cultural heritage protection efforts of other groups on the web.⁹ AIC-CERT has carried out activities in the U.S., but the first time it provided international assistance was during the Haiti earthquake of January 2010.

3. Framework for International Cooperation in the Recovery Process of Disaster-affected Cultural Heritage

National administrations responsible for international cooperation in cultural heritage and NGO activities were identified in “2. National Framework for International Cooperation in Cultural Heritage” and U.S. support frameworks for overseas disaster-affected cultural heritage were summarized in “3. Framework for International Cooperation in the Recovery Process of Disaster-affected Cultural Heritage.” This study was unable to identify an American national framework for disaster-affected cultural heritage recovery activities overseas, despite examples of projects between the government and NGOs. This study revealed that support for Haiti was the first case of U.S. international cooperation in the recovery of disaster-affected cultural heritage; therefore it is necessary to explore the frameworks employed by the U.S. during this disaster.

3-1. Examples of Support for the Recovery of Disaster-affected Cultural Heritage

3-1-1. Overview of the Disaster

The Haiti earthquake of January 12, 2010 occurred near the capital city of Port-au-Prince, and measured at a magnitude of 7.0. Over 200,000 people died; over 300,000 people were injured; and over 3 million people in total were affected by the disaster. Seventy percent of residences around the capital were damaged, creating damage equivalent to 1.2 times the annual GDP of Haiti. Most of the buildings of the country’s nationally administered institutions are in Port-au-Prince, so administrative functions and economic activities ground to a halt. Further, Haiti is one of the poorest countries in the Western Hemisphere. About one quarter of its total population (2.5 million people) live in the capital, which despite some urbanization, remains largely undeveloped. An inadequate infrastructure and a lack of disaster preparation are believed to have amplified damages.¹⁰

3-1-2. An Overview of the Extent of Damage to Cultural Heritage

Tentatively accepted as a World Heritage site in 2004 and located in the southeast of Haiti, Jacmel is a late 17th century city built during the French colonial era. Many of its buildings were destroyed and it sustained extensive damage during the earthquake. Both movable and immovable cultural heritage in Port-au-Prince also sustained enormous damage, such as the Cathedral, Royal Palace, Presidential Palace, the St. Trinity Cathedral, the St. Anne Church, the St. Joseph Church, colonial era wooden buildings, museums, art galleries, documents, and works of art.¹¹ The “Citadelle Laferrière and the Palais de Sans-

9 AIC-CERT: <http://www.conservation-us.org/index.cfm?fuseaction=Page.viewPage&pageId=695>

2008 AIC Collections Emergency Response Team Activities: <http://www.conservation-us.org/index.cfm?fuseaction=page.viewPage&pageID=743&nodeID=1>

10 OCHA, Haiti Earthquake Response, 2011 January: http://www.un.org/en/peacekeeping/missions/minustah/documents/ocha_haiti_one_year_factsheet.pdf
Asian Disaster Reduction Center, ADRC Highlights, Vol.205, April 2010: <http://www.adrc.asia/highlights/NewsNo205jp>

11 UNESCO press release 17th February, 2010, UNESCO lays foundation for International Coordination Committee (ICC) for Haitian culture: http://www.unesco.org/new/en/media-services/single-view/news/unesco_lays_foundation_for_international_coordination_committee_icc_for_haitian_culture/



Photo 5 The Presidential Palace (before and after the earthquake)¹²



Photo 6 Jacmel (after the earthquake)¹³

¹² Notes from the field; Port-au-Prince, Haiti, February 9-12, 2010: <http://www.usicomos.org/usicomos-news/notes-field-port-au-prince-haiti-february-9-12-2010>

¹³ US/ICOMOS news & events, Haiti Conservation and Reconstruction Efforts: <http://www.usicomos.org/haiti-conservation-and-reconstruction-efforts>

Souci,” placed on the World Heritage list in 1982 and located in northern Haiti, only sustained minor damage compared to that seen in Port-au-Prince.

3-1-3. Overview of Support¹⁴

Gingerbread Houses (immovable heritage in Port-au-Prince)

Built in the early 1900s, the Gingerbread Houses are some of Haiti’s most unique wooden buildings. They were included in the World Monuments Watch List in 2010 and the WMF carried out three damage status surveys and conducted interviews to gauge local residents’ wishes following the earthquake. The survey findings were instantly available on the WMF website. The damage status was added to the database and detailed in the publication, “Preserving Haiti’s Gingerbread Houses: 2010 Earthquake Mission Report”.¹⁵ Structural analysis for restoration, conservation plans, and community workshops are currently being implemented.¹⁶ A New York architectural firm has been contracted by WMF to draw up a restoration plan.

Citadelle (immovable heritage in north Port-au-Prince)

The Citadelle was constructed between 1806 and 1820. Despite being the largest fortress in the Western Hemisphere and a symbol of Haitian independence, few tourists visit due to undeveloped roads. Haiti’s Minister of Tourism, Patrick Delatour, the United States Agency of International Development (USAID), Royal Caribbean Cruise Lines, the Clinton Foundation, and the Inter-American Culture and Development Foundation are all working to develop tourism at the Citadelle. This includes constructing hotels, strengthening small businesses, and implementing strategies and marketing tools for sustainable tourism. Currently, there are plans to develop the surrounding roads and to construct museums. Incidentally, the World Heritage Committee expressed fears about these development projects in 2010. The U.S. State Department has provided financial assistance for Citadelle conservation projects carried out by the Institut de Sauvegarde de Patrimoine National (ISPAN) (the Haitian Institute for the Preservation of the National Heritage).

Haitian Works of Art (movable heritage in Port-au-Prince)

At the request of the Chairman of the United States Committee of the Blue Shield, a conference concerning aid was held soon after the earthquake in February 2010. Participants included public and private groups involved in cultural heritage protection. At this meeting, the United States Committee of the Blue Shield agreed to act as the coordinator; AIC-CERT



Photo 7 Gingerbread Houses¹⁷

14 US/ICOMOS news & events, Haiti Conservation and Reconstruction Efforts

15 World Monuments Fund, 2010: http://www.wmf.org/sites/default/files/wmf_publication/WMF%20Haiti%20Mission%20Report.pdf

16 World Monuments Fund, 2009 Annual Report

17 World Monuments Fund: <http://www.wmf.org/project/gingerbread-houses>

agreed to dispatch volunteers; US/ICOMOS and the National Trust for Historic Preservation agreed to solicit additional human resources; and the Smithsonian Institution agreed to collect funds. Further, all participants agreed that receiving a formal request for assistance from the Haitian government was necessary before dispatching support teams.

In March a survey team including Dr. Curin of the Smithsonian Institution, the Department of State, and the United States Committee of the Blue Shield was dispatched. The aim of the survey was to discuss joint projects with Haiti; request cooperation from U.S. government associates stationed in Haiti; and discuss Smithsonian Institution support for Haitian cultural heritage. The survey characteristics were similar to a general disaster area survey, but this survey also prioritized discussions with the Haiti government and locally stationed U.S. government agencies. The survey report was compiled within one week and published online.¹⁸ Assisted by the Haitian government, the Haitian Ministry of Culture and Communication, the Presidential Commission for Reconstruction, and the U.S. President's Committee on the Arts and the Humanities, the Smithsonian Institution hired the previous United Nations Development Program office in the capital to store earthquake-damaged art works. That building is now named the Cultural Recovery Center, and ICCROM and AIC-CERT are currently restoring the artwork and providing related training for Haiti-based experts. Funding to dispatch 20 "emergency support experts" (running number) was provided by the National Endowment for the Humanities (NEH), the National Endowments for the Arts (NEA), and the Institute for Museum and Library Services (IMLS), and FAIC.¹⁹ Permanent Smithsonian Institution staff remains at the disaster site to coordinate the overall project. In April 2010, the Smithsonian Institution signed an official agreement with the Haitian government to provide support, and secured a budget of 2 million dollars via the United States Agency of International Development (USAID) to recover and restore disaster-affected cultural heritage. Named the Haiti Cultural Recovery project, it is scheduled to continue until November 2011. The restoration of mural paintings in St. Trinity Cathedral started in 2011.



Photo 8 Assessing and restoring damaged pictures²⁰

Unfortunately, there has been no support for surveys at Jacmel which reported serious damage. However, WMF reported on the damage status of several of Jacmel's historic buildings when it conducted its disaster survey of the Gingerbread Houses. Further, the Inter-American Culture and Development Foundation has submitted a proposal for a tourist site development project.

Below are additional examples of American projects relating to the protection of cultural heritage in Haiti:

- ICOM Red List projects to prevent movable cultural property being illegally taken out of the country (supported by the Department of Defense)²¹

18 The U.S. Committee of the Blue Shield: <http://www.uscbs.org/>

19 FAIC in Haiti: <http://www.conservation-us.org/index.cfm?fuseaction=page.viewpage&pageid=1259>

20 Haiti Cultural Recovery Project

21 For more details, refer to "III. 3. ICOM" of this report.

- Cultural heritage inventory lists and damage status surveys by Institut de Sauvegarde de Patrimoine National (ISPAN) (the Haitian Institute for the Preservation of the National Heritage) (aided by the Department of Defense's Ambassador Program)
- Citadelle Laferrière and the Palais de Sans-Souci conservation project conducted by the ISPAN (aided by the Defense Department's Ambassador Program)²²
- Design and construction of earthquake-resistant temporary housing by the Interim Haiti Reconstruction Committee, Clinton Global Initiative, and British architects
- Architecture for Humanity (AfH) training on disaster-resistant design for local experts
- Massachusetts Institute of Technology's human resources database

3-1-4. Support by Other Countries and Organizations

A large number of countries declared their support for Haiti after this devastating earthquake. Indeed, several countries featured in this study pledged support for disaster-affected cultural heritage in Haiti. Please refer to the relevant chapters for more detail on how France, the Netherlands, Blue Shield Organizations, ICCROM, ICOM, and ICOMOS all responded to the Haitian earthquake. In this section, we will outline the support provided by other countries and organizations other than U.S. organizations. However, this only partially covers international support initiatives for disaster-affected cultural heritage in Haiti, and is not representative of all efforts.

Support for Haiti from UNESCO included establishing the International Coordination Committee, following a statement from the Director General of UNESCO two days after the disaster. After figuring out support details, a proposal for the protection of World Heritage, intangible heritage, structures, and the culture industry was submitted. In particular, the following four initiatives were proposed: 1) to create an inventory of badly-damaged cultural heritage in Jacmel; 2) to monitor intangible cultural property; 3) to restore cultural property and provide training so local people can carry out the work themselves; and 4) to discuss methods to develop the culture industry.²³ In July 2010, the Latin America and Caribbean Unit of the World Heritage Centre conducted a survey mission in response to a request by the Haitian government for emergency support. UNESCO's survey mission was to assess the state of damage to the Citadelle Laferrière and the Palais de Sans-Souci in northern Haiti, and to inspect Jacmel. Details of the survey were reported at the World Heritage Committee meeting held at Brazil that same month. Topics included development fears, cooperation with the Haitian government, World Heritage Centre aid plans, and the Haitian government conservation and management plans submitted to UNESCO.²⁴ A page dedicated to Haiti support is now available at UNESCO's website.²⁵

Table 1 UNESCO response to disaster-affected cultural heritage in Haiti (based on UNESCO press release)²⁶

Date	Events
January 12, 2010	Earthquake occurs in Haiti
January 14, 2010	The Director General of UNESCO makes a statement about emergency support for Haiti
February 2010	Emergency committee meeting with over 150 participants is held in Haiti for recovery support
March 2010	The Director General of UNESCO visits Haiti
April 2010	The International Coordination Committee is established to protect cultural heritage in Haiti
June 2010	Michaëlle Jean, the Governor-General of Canada, is designated UNESCO Special Envoy for Haiti
July 2010	The first Haiti International Support Committee meeting is held
	Haiti disaster status survey mission is conducted
	Findings of the survey mission are reported at the World Heritage Committee session

22 The Defense Department has provided total funds of 430,000 dollars for the above three projects.

23 UNESCO in action: Working together for Haiti - <http://unesdoc.unesco.org/images/0019/001905/190539e.pdf>

24 UNESCO World Heritage Centre: <http://whc.unesco.org/en/news/631/>

WHC.10 /34.COM /20 : Report of the Decisions Adopted by the World Heritage Committee at its 34th Session (Brasilia, 2010)

25 UNESCO, Haiti Earthquake: <http://www.unesco.org/new/en/unesco/themes/pcpd/special-pages/haiti-earthquake/>

In addition, the Brazilian army and the Haiti international aid party of the Japan Ground Self-Defense Force (which participates in UN peacekeeping missions) worked together to remove debris at the collapsed Nader Art Gallery in central Port-au-Prince. Three thousand pictures and sculptures were housed at the Nader Art Gallery and collected after the removal of the debris. The U.S. restored some of the salvaged art works.²⁷



Photo 9 The Japan Ground Self-Defense Force removing debris²⁸

3-2. National Framework to Support Disaster-stricken Countries

The United States of America does not have a national policy or framework concerning cultural heritage support and recovery. However, international cooperation activities conducted in Haiti to recover disaster-affected cultural heritage prompted groups to start thinking about the role of the U.S. in this area. Further, these groups were unable to provide similar support for the Chile earthquake and Pakistan flooding shortly after the Haiti earthquake, which also led these groups to think about their capacity and the meaning of effective support. While permanent frameworks and a regular funding source are ideal, it is an undeniable fact that many implementation factors are subject to political approval.

3-2-1. Collaboration and Coordination between National Organizations

Collaboration between government agencies when at-risk domestic cultural heritage is exposed is mainly the purview of FEMA. If the skills and experience accumulated by FEMA within the U.S. start to be utilized on an international stage for at-risk foreign cultural heritage, it could be said in essence that U.S. policies have been effective. However, support for cultural heritage in Haiti was reliant on personal networks, and organized collaboration methods were not systematized. For example, the United States Committee of the Blue Shield assembled groups in charge of cultural heritage protection soon after the disaster and held a meeting to ask the opinions of national groups. Dr. Curin of the Smithsonian Institution secured a two million dollar budget via the President's Committee. When we asked in our interviews what prompted U.S. support of disaster-affected cultural heritage, many responded that the networks of the United States Committee of the Blue Shield, the ability of coordinators, and the leadership of the Smithsonian Institution deserved a special mention. As described above, emergency

26 UNESCO press release, 14th January, 2010, "UNESCO Director-General appeals for emergency aid for Haiti": http://www.unesco.org/new/en/media-services/single-view/news/unesco_director_general_appeals_for_emergency_aid_for_haiti/
10th March, 2010, "Director-General in Haiti to support country's recovery": http://www.unesco.org/new/en/media-services/single-view/news/director_general_in_haiti_to_support_countrys_recovery/
22nd June, 2010, "Michaëlle Jean designated UNESCO Special Envoy for Haiti"
http://www.unesco.org/new/en/media-services/single-view/news/michaelle_jean_designated_unesco_special_envoy_for_haiti/

27 The evening edition of the 23rd February, 2010 Asahi newspaper: "SDF remove debris"

28 Haiti Cultural Recovery Project

systems require leaders, an actual workforce, and resources to set things in motion, but our interviews found that American emergency response systems to date tended to be initiated by organization leaders volunteering on a case-by-case basis and liaising with each other to determine future steps. However, the Chairman of the United States Committee of the Blue Shield and Dr. Curin both recognize that promoting systematic collaboration in the U.S. is necessary in the future. For example, a manual simulating communication and coordination during a disaster could be shared between the public and private sectors, possibly leading to the establishment of an emergency command system.

3-2-2. Collaborating and Coordinating with Disaster Regions and Identifying Needs

Collaboration with Haiti's disaster-affected regions is currently handled independently by each organization. For example, the Smithsonian Institution holds an annual "Folklife Festival" that features different international cultures; Haiti was one of the countries featured in 2004, as it was the 200th anniversary of its independence. Thus, the Smithsonian Institution's previous contact with the Haiti government led to support following the earthquake. A previous working relationship between Haiti and the NPS Office of International Affairs also led to the swift gathering of information on Haitian cultural heritage support trends by U.S. groups. Additionally, this study discovered cooperative relationships via WMF support and the World Monuments Watch List. The organizations that took part in our interviews cited the necessity of establishing peacetime relationships in order to effectively recover disaster-affected cultural heritage. Yet many of the organizations responsible for international cooperation in cultural heritage protection were not established to protect disaster-affected cultural heritage. Preventatively establishing relationships for unpredictable disasters is difficult, but exchanging information and establishing goodwill relationships within the scope of regular activities is possible.

3-2-3. Collaborating and Coordinating with Other Foreign Countries

The NPS Office of International Affairs tracks data relating to the status of U.S. support projects. In addition, US/ICOMOS gathered and disseminated information on the state of damage to Haitian cultural heritage, and compiled reports in August 2010 outlining U.S. support.²⁹ This study read the reports during its survey of international support systems for cultural heritage damaged by the Haiti earthquake. They particularly proved of great use when selecting organizations to interview. More importantly, the status reports offered an advantage to groups providing aid at a later date because they summarized important information and helped them avoid duplicating work. Further, in the case of Haiti, both ICOMOS and UNESCO had support coordination committees that made information about U.S. support public. Today, U.S. support can be reported via each organization's website and the above support coordination committees, but it is up to each organization to determine how they gather foreign countries' support status, and no regular method has been established. Notwithstanding the existence of these support coordination committees, cooperation with international organizations that play a coordinating role such as UNESCO and ICOMOS will be inevitable in the future.

3-2-4. The Decision-Making Process in the Execution of Support

Only private sector groups in the U.S. are able to make decisions about whether to provide support from within the organization. Although decision-making at the federal government level depends on multiple factors, it is believed considerations to grant support, apart from diplomacy, may include whether or not the status of cultural heritage or needs in the disaster-affected country have been identified. For example, the reason why the Smithsonian Institution did not provide support for the Chile earthquake was because it found that there were Chilean curators capable of supporting the country's 300-plus art galleries. Thus, it is important that cultural heritage protection systems are prepared during peacetime, as was discussed in the above "Collaborating and Coordinating with the Disaster Region and Identifying Needs." Since activities by the federal

²⁹ US/ICOMOS news & events, Haiti Conservation and Reconstruction Efforts

government to recover foreign disaster-affected cultural heritage have only just begun, it is difficult to know whether some kind of concrete policy will be formulated in the future.

3-2-5. Budget Sources, the Budget Decision-Making Process, and Reviewing Support Details

Currently, there are no regular, designated funds for the recovery of disaster-affected cultural heritage in the U.S. Emergency support system funds are not provided by the Department of State's Ambassador Program, and U.S. support for Haiti was irregular.³⁰ However, since cultural heritage may be more effectively recovered if it is carried out after the initial emergency, the Ambassador Program could still to be fully utilized in recovery efforts. In other words, disaster recovery support could technically be provided as a follow-up under the framework of the Department of State's Ambassador Program. In the U.S., private foundations have provided an abundance of culturally-related aid, and funding from these groups is integral to the execution of U.S. support for disaster-affected cultural heritage overseas.

4. Conclusion

4-1. Conclusion

In the U.S., cultural heritage risk preparedness has been supported chiefly by Blue Shield organizations, the AIC, the Federal Emergency Management Agency, and the Department of Defense. Therefore, empirically measuring how these agencies have handled domestic disasters and historically tracking that data is extremely valuable and useful. On the other hand, NGOs such as the World Monuments Fund have played an indispensable role in the support of foreign disaster-affected cultural heritage, and the Haiti earthquake prompted the first instance of joint public-private sector international cooperation for disaster-affected cultural heritage. However, this study was unable to identify the existence of a national framework or policy relating to the recovery of disaster-affected cultural heritage in the U.S. Despite this, there were many examples of excellent work by organizations supported by private individuals and donations. One could argue these private efforts were indirectly encouraged by charitable tax breaks. According to U.S. law, donations to international organizations are nondeductible, so instead, most international cultural heritage support is conducted via domestic groups (WMF, Getty Foundation, AIC, etc.) with a history of internationally supporting cultural property. NGOs can stockpile funds for emergencies, respond flexibly to sudden changes, and sign short-term contracts with suitable experts. Also, experienced NGOs are able to work with international cooperation groups and public agencies from other countries at the same level. Currently, several policies and approaches co-exist, but these have been flexible. For example, emergency financial support for at-risk Haitian cultural heritage included moving funds between ministries and diverting funds from existing support activities. While there are no consistent collaboration and coordination methods at the current time, all NGOs have excellent networks.

³⁰ Another project from Haiti had already been submitted by the embassy, but changes to the content of the disaster recovery project application were admitted following the earthquake as an exception.

Table 2 Expanded range of activities by each organization

	International Cooperation in Cultural Heritage (General)	International Cooperation in Cultural Heritage (Disaster-affected)	Protection of U.S. Cultural Heritage (Disaster-affected)
United States Committee of the Blue Shield			
WMF			
NPS Office of International Affairs			
Department of State, Bureau of Educational and Cultural Affairs			
US/ICOMOS			
AIC			
Department of Defense			
Federal Emergency Management Agency Management Agency (FEMA)			
Smithsonian Institution			

4-2. Recommendations

Risk Preparedness during Peacetime

One of the most striking things about the U.S.’s international cooperation in cultural heritage protection is its peacetime preparations, such as accumulating data and human resources. FEMA and AIC each have a database of human resources, categorized by location, specialty, and level of experience, because it is important to identify what experts could be mobilized for international support activities. Further, US/ICOMOS and the NPS Office of International Affairs can make use of their expert networks groups to rapidly collect information. After the Haiti earthquake, both groups compiled reports on cultural heritage recovery activities by American organizations (both public and private) in Haiti. This study included the reports in its survey of international support systems for damaged cultural heritage. The reports also helped groups providing aid at a later date familiarize themselves with the situation and to avoid duplicating projects.

Further, while the WMF’s World Monuments Watch List and the Department of State’s Ambassador Fund may not be emergency support frameworks, they are able to collect information on projects around the world during peacetime. Accumulating information each year from applicants has built networks all over the world. The WMF and the Department of State, Bureau of Educational and Cultural Affairs stated that information seeps in naturally when cultural heritage is endangered. Both these parties illustrate the effectiveness of accumulating information. The Japan Consortium for International Cooperation in Cultural Heritage also has a database of international cooperation in cultural heritage and accumulates information during peacetime. It is very likely that the Consortium’s database would be very useful in the event of an emergency; however, while the World Monuments Watch List program has been running for 20 years, the Consortium was established only five years ago. A WMF representative stated that information could not be accumulated without linking technology and experience. Further, it is also vital to provide regular training, much like that offered by the AIC-CERT program.

Sharing Information during Emergencies

In addition to the above discussed risk preparedness, it is necessary to share information at an even faster speed. Quickly making reports available is a special characteristic of information-sharing in the U.S. The WMF and the United States Committee of the Blue Shield both conducted surveys of disaster site damage and published bulletins on their websites within one week of the survey. Travelling to disaster regions in emergencies to survey affected cultural heritage is often fraught with difficulties, instead the number of surveys should be reduced by better sharing information. Therefore, the U.S.’s quickness in sharing information in emergencies deserves recognition. The Chairman of the United States Committee of the Blue Shield stressed this point, stating that it is desirable to receive lots of information as soon as possible, even if the information includes low-quality photos taken with a mobile phone camera. In our modern society, it is necessary to consider how to best allocate funds and staff in a way that minimizes physical mobilization for disaster status surveys and instead emphasizes continued

support after a disaster. Further, it is hoped that embassies in the disaster region can help further disseminate information during emergencies.

Collaboration between Government Agencies and NGOs

Decisive differences between NGOs and government agencies are found in the way each group makes decisions and manages funds. First, while government agency decisions follow a bureaucratic top-down pattern subject to politics, NGOs are able to make decisions rapidly because projects decisions come from within, from staff or executive committees. Second, government agencies cannot save or carry forward funds because of budget ceilings and execution deadlines, limiting their flexibility in emergencies. On the other hand, NGOs can save and carry funds over different budget years, and they are able to gain external funds if necessary. AIC-CERT has received aid from government agencies, including the National Endowment for the Humanities, the National Endowments for the Arts, and the Institute for Museum and Library Services, but on the whole, U.S. government agencies are making good use of NGOs in lieu of not having an agency equivalent to Japan's Agency for Cultural Affairs. Thus, collaboration between the U.S. government and NGOs could be used as a model by other countries. Combining fund sources and highly mobile line troops allows government agencies and NGOs to make use of their respective qualities and act effectively. However, according to the WMF, NGOs regularly experience logistic difficulties, like organizing contracts for support activities. The Smithsonian Institution helped eliminate this problem by signing a written agreement with the Haiti government, allowing the AIC to more easily participate. If government agencies can cooperate by signing agreements facilitating NGO activities, the scope of these organizations may increase further.

Last, but not least, we would like to thank all those in the U.S. who kindly agreed to be interviewed for this study and provided us with a great deal of beneficial information.

III International Organizations

III International Organizations

1 Blue Shield Organizations¹

1. Organizational Overview

The International Committee of the Blue Shield (ICBS) and Association of National Committees of the Blue Shield (ANCBS) are international NGOs that aim solely to protect cultural heritage in the event of emergencies including armed conflicts and natural disasters. National Committees of the Blue Shield are increasingly being established throughout the world as national level NGOs with similar philosophies and objectives. While collectively considering the ICBS, ANCBS, and National Committees of the Blue Shield “Blue Shield Organizations” for ease of understanding, this chapter gives an overview of each organization’s background and activities, and details the mutual relationship between them.

2. International Committee of the Blue Shield (ICBS)

The ICBS is a network of experts established by four international NGOs working in the field of cultural property: ICOMOS (International Council on Monuments and Sites), ICOM (International Council of Museums), IFLA (International Federation of Library Associations), and ICA (International Council on Archives). A fifth, the CCAAA (Coordinating Council of Audiovisual Archives Associations), joined in 2005. The “blue shield” emblem signifying cultural property, as defined by the “Convention for the Protection of Cultural Property in the Event of Armed Conflict (The Hague Convention),” was adopted as the organization’s logo and also makes up part of its name (Photo 1). ICBS describes itself as a “cultural Red Cross” that protects and promotes world heritage. It provides aid and expertise to heritage sites affected by armed conflict and natural disasters, and it also offers heritage assistance and education during times of peace.

Initial efforts to establish ICBS were at an international round-table meeting held by ICOMOS in October, 1992. The meeting was triggered by damage incurred against cultural heritage during the late 1980s and early 1990s. At that time, enormous damage from the Gulf and Yugoslav Wars and natural disasters from hurricanes and earthquakes was widespread.



Photo1 The Blue Shield Emblem at the entrance of a church (Regensburg, Germany)

¹ This chapter chiefly summarizes Chapter 7 of the author’s dissertation entitled “Issues of the ‘Convention for the Protection of Cultural Property in the Event of Armed Conflict’ and Efforts towards Improving and Developing its Regime.”

Shocked by the severe loss of cultural heritage following these events, conservation experts asked ICOMOS, ICOM, and UNESCO what they could do to help. In response, ICOMOS decided to implement initiatives improving the disaster response capacities of international organizations. The 1992 round-table meeting represented the first of these activities.

Two years later, the Inter-Agency Task Force for Cultural Heritage at Risk (IATF) was established. The group discussed the fact that while other international aid organizations like the World Wide Fund (WWF) and the Red Cross existed, the cultural heritage field had no such equivalent. Made up of ICCROM, UNESCO, ICOMOS, ICOM, ICA, and other relevant organizations, IATF recognized the need to set up an international NGO specifically dedicated to the protection of threatened cultural heritage that would respond swiftly to emergencies, spread specialized knowledge through training and workshops, and procure funding and equipment. The ICBS was established as an international NGO in 1996 to assume that role; its objectives are as follows:²

- to provide advice for the protection of cultural heritage in case of identified threats or emergencies created by natural or human causes, particularly in the case of armed conflicts
- to facilitate international response to threats or emergencies through cooperation between the participating organizations and national organizations
- to act in an advisory capacity in cases arising under The Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict of 1954
- to encourage safeguarding and respect for cultural property and promote higher standards of risk preparedness
- to consult and cooperate with other bodies with similar expertise or interest including, but not limited to, UNESCO, ICCROM, ICRC
- to facilitate professional action at the national or regional level to either prevent, control, or recover from disasters

In 2000, the ICBS adopted the “Strasbourg Charter,” which was based on the principles of “joint actions, independence, neutrality, professionalism, respect of cultural identity, and a non-profit basis.” While the previous decade’s wars and natural disasters prompted its creation, the ICBS also likely benefited from the declaration of the 1990s as the “International Decade for Natural Disaster Reduction” by the United Nations.

Each NGO that forms the ICBS also has its own programs for cultural heritage protection against emergencies. The ICA established a “Committee on Disaster Prevention” in 1993, and the IFLA covered disaster prevention management in its “Core Activity on Preservation and Conservation (PAC)” program, begun in 1984. ICOM and ICOMOS started related activities after the establishment of the ICBS. After receiving a proposal from the Dutch ICOMOS national committee, ICOMOS decided to establish the “International Scientific Committee on Risk Preparedness” (ICORP) in 1997. It has also published an annual report about endangered cultural heritage, entitled “Heritage @ Risk,” since 2000. ICOM started the “Museum Emergency Program” in 2002 with the aim of sharing information and building networks. Recently, ICOM’s “Disaster Relief Task Force” was active in Georgia during its 2008 conflict with Russia and in Gaza during the 2009 Israeli invasion. As part of their work there, ICOM conducted site surveys outlining damage done to cultural sites. The reports were published online.³

While ICBS is an NGO, together with the ICCROM and ICRC it is allowed to act as an advisor overseeing the implementation of the “Second Protocol to the Hague Convention,” adopted in 1999 as a supplement to the original Convention. Additionally, ICBS is recognized as a professional organization with formal relations with UNESCO⁴ in the Second Protocol.

2 “The International Committee of the Blue Shield (ICBS) Draft Heads of Agreement”, *Risk Preparedness: A Management Manual for World Cultural Heritage* (Herb Stovel, ICCROM, 1998), p. 135

3 The research mission to the Netherlands in which the author participated discussed the status of these activities because one of the interviewees, Ms. Hanna Pennock is a member of this ICOM project. Ms. Pennock’s individual opinion was that it would be more effective to integrate these activities with Blue Shield organizations in the future to improve efficiency and prevent duplication and inter-organizational competition. It is thought that the necessity and importance of coordination and cooperation between the ANCBS and NGOs’ own programs will increase in the future.

3. Establishment of National Committees of the Blue Shield

Promoting the same philosophies and objectives as those of the ICBS, but at a national level, National Committees of the Blue Shield are increasing in number worldwide. According to the ANCBS website, there are 19 National Committees as of December 10, 2010. The first one was established in Belgium, followed by others in Austria, Australia, Benin, Chile, Cuba, the Czech Republic, France, Haiti, Israel, Italy, Macedonia, Madagascar, the Netherlands, Norway, Poland, Senegal, the United Kingdom, and the United States. Approximately 20 additional countries are currently considering establishing their own national committees.

National Committees of the Blue Shield are officially approved by the ICBS. National Committee requirements as stipulated in the Strasbourg Charter are:

- to be fully aware of the Charter
- to have the support of the national representatives of the four organizations that founded the ICBS
- to provide the ICBS with membership and contact information, meeting schedules and agendas, and related events of the proposed national committee
- to request that the ICBS grant official recognition

4. Activities of the ICBS and Establishment of the ANCBS

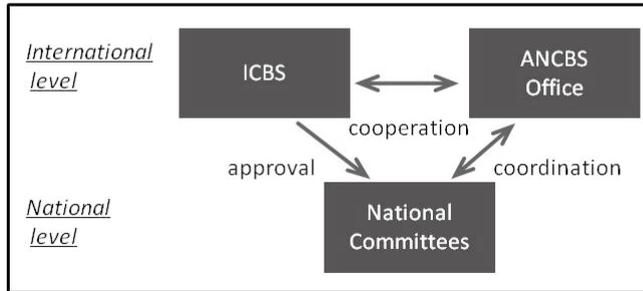
While the policy of ICBS is to extend national level support, the ICBS itself is no more than a network of professional organizations. It has no full-time staff or office, and it suffers from a lack of funding. All of these things have impacted the organization's capabilities. For example, although the ICBS had issued statements following recent armed conflicts and natural disasters,⁵ it had not been able to provide practical aid activities. It has also had difficulty gaining sufficient international recognition and presence.

ANCBS was established to overcome these deficiencies. Both organizations clearly defined their relationship and roles during ANCBS's Founding Conference in December 2008. While ICBS fulfills a diplomatic role, including advisory oversight of the implementation of the Second Protocol to the Hague Convention and working with UNESCO, ICRC, and ICCROM etc.; ANCBS was established to carry out the practical role of an information and coordination center (Figure 1). Specifically, ANCBS's duties include maintaining networks between relevant organizations (including National Committees), coordinating National Committee activities, preparing and implementing emergency measures, providing training programs, raising awareness, and fund-raising (Figures 2 and 3). The relationships among Blue Shield Organizations are modeled after those of the International Red Cross and Red Crescent Movement. The International Red Cross and Red Crescent Movement is made up of three bodies: the International Committee of the Red Cross (ICRC), the International Federation of Red Cross and Red Crescent Societies (IFRC), and the National Red Cross and Red Crescent Societies. The National Societies carry out the activities and principles of the International Red Cross and Red Crescent Movement. They act as subsidiary government agencies in the humanitarian field; carry out disaster relief and health and social programs; rescue civilian victims during armed conflict; and support army medical services where appropriate. The IFRC promotes cooperation between organizations and

4 Article 11, Clause 3 of the Second Protocol to the Hague Convention: "Other Parties, the International Committee of the Blue Shield and other non-governmental organizations with relevant expertise may recommend specific cultural property to the Committee. In such cases, the Committee may decide to invite a Party to request inclusion of that cultural property in the List." Article 27, Clause 3 of the Second Protocol to the Hague Convention: "...To assist in the implementation of its functions, the Committee may invite to its meetings, in an advisory capacity, eminent professional organizations such as those which have formal relations with UNESCO, including the International Committee of the Blue Shield (ICBS) and its constituent bodies. Representatives of the International Centre for the Study of the Preservation and Restoration of Cultural Property (Rome Centre) (ICCROM) and of the International Committee of the Red Cross (ICRC) may also be invited to attend in an advisory capacity."

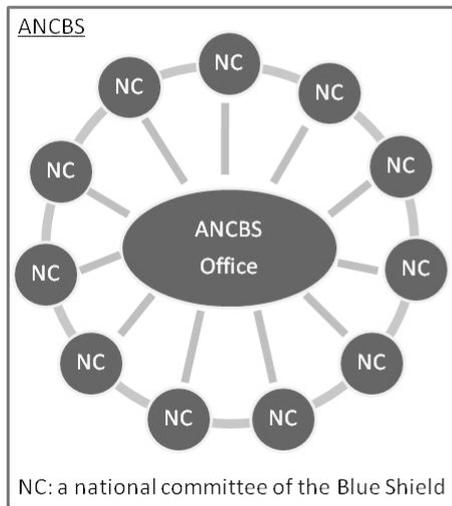
5 Statement on the impact of war on cultural heritage in Iraq (March, 2003); Statement on the Destruction of Cultural Property in the Middle East (March, 2003); Statement on the international support pledged for the reconstruction of the Cultural Heritage in Afghanistan (March, 2003); Statement on the impact of Hurricane Katrina on the cultural heritage of Louisiana, Mississippi and Alabama (September, 2005); Statement on the records looted in East Timor (June, 2006); Statement on threatened cultural property in the Middle East conflict (July, 2006)

coordinates their activities. The ICRC, on the other hand, is recognized as an independent international organization permitted by the Geneva Convention to intervene as a neutral party during armed conflict. In order for the Blue Shield organizations to gain recognition and stature like that of the Red Cross, they must effectively work together on future threats to cultural heritage.



Role of division:
 ICBS: official, diplomatic
 ANCBS: practical

Figure 1 Roles and correlation between the Blue Shield organizations



Role:
 -information centre
 -coordination centre
 Duties:
 -establish, keep and enhance networks
 -prepare for and execute the emergency response
 -coordinate activities of relevant organizations
 -raise awareness
 -offer training programme

Figure 2 A description of the ANCBS

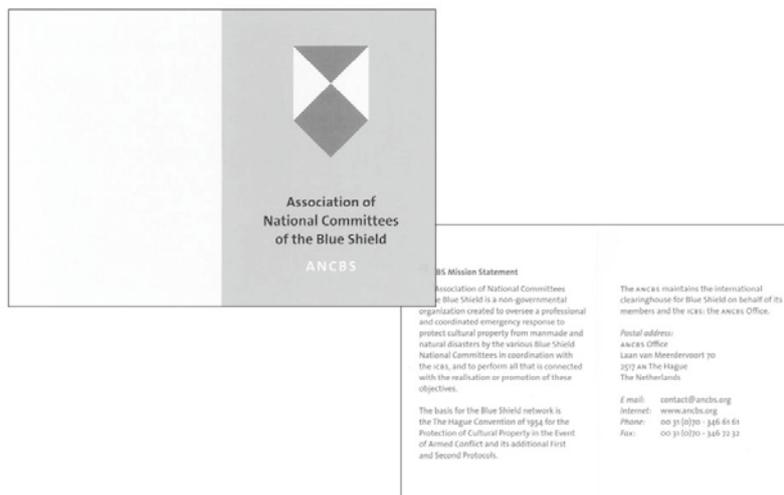


Figure 3 A brochure of the ANCBS

5. International Cooperation Framework of ICBS and ANCBS in the Recovery Process of Disaster-affected Cultural Heritage

As stated above, while the ICBS mostly operates as a network of NGO representatives, the ANCBS operates as a coordination center and information center. This does not mean they are directly engaged in the rescue and recovery of disaster-affected cultural heritage. Rather, their approach towards international cooperation is to connect regions, organizations, and people requiring aid with the organizations and people providing aid.

Examples of practical post-disaster activities carried out to date tend to follow a process of gathering local information, drafting damage status reports, sharing the reports with concerned parties, and recruiting volunteers. Gathering local information on damage to cultural heritage is carried out via the network of National Blue Shield Committees and networks owned by each of these Committees, NGO networks like ICOMOS and ICOM, and individual expert networks. Once the status of damage is confirmed, a status report is released via the Internet. Volunteer recruitment is also carried out via the above stated networks' mailing lists and websites where those interested in helping can register online. For example, when the City Archive of Cologne in Germany collapsed in March 2009, a German expert gathered local information and reported the disaster status and aid needs to ANCBS. Based on this information, the ANCBS recruited volunteers using mailing lists. Similarly, after the Haiti earthquake struck in January 2010, the President of the U.S. Committee of the Blue Shield participated in the Smithsonian Museum's mission to evaluate the extent of damage that following March. Their damage assessment report was spread widely via Blue Shield networks.

However, these examples were conducted on a trial and error basis. Blue Shield organizations are still young and have yet to establish a regular emergency response system. New social media tools like Facebook and Twitter are also being utilized; they helped spread information for the response to the Haiti earthquake. As the Blue Shield organizations acquire more experience, they will continue to develop a more effective and regular response system.

6. Possibility of Establishing a National Committee of the Blue Shield in Japan

Japan does not currently have a National Committee of the Blue Shield. According to the requirements stipulated in the "Strasbourg Charter," a "Japan Committee of the Blue Shield" would have to be made up of, at minimum, the Japan ICOMOS National Committee, Japanese National Committee for ICOM, Japan Library Association Committee, and the Japan Society of Archives Institutions. The Japan Society of Archives Institutions' Committee on Preservation and Conservation discussed the possibility of establishing a National Committee of the Blue Shield between 2007 and 2008. Additionally, the Japan ICOMOS National Committee held a study meeting in March 2010 about The Hague Convention and the protection of cultural property against natural disasters. However, none of the organizations have come together to discuss the possibility of a National Committee of the Blue Shield in Japan.

In recent years, enormous damage has been inflicted on Asian cultural heritage by earthquakes, tsunamis, and floods. Not only does Japan have many experts in the field of Asian cultural heritage, it is also geographically close to other afflicted Asian countries. Establishing a "Japan Committee of the Blue Shield" as an independent, non-governmental organization would allow Japan to provide swift emergency aid without engaging in government negotiations. It would also advocate for aid for damaged Asian cultural heritage generally and would raise international interest. The establishment of a "Japan Committee of the Blue Shield" and participation in international Blue Shield networks are key issues that should be considered not only by the four above organizations but by all Japanese groups concerned with cultural heritage issues.

III International Organizations

2 International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM)

1. Organizational Overview

Established in 1959 following a resolution of the ninth UNESCO general conference, ICCROM is an intergovernmental organization. Its current number of member states totals 129, and its head office is located in Rome.

ICCROM's main operations include training experts, promoting research, answering inquiries, and providing recommendations concerning the conservation and restoration of cultural property. These include:

- independent projects requested by ICCROM's member countries (e.g. cultural property recovery after floods in Florence and Venice; preservation of remains at Moenjodaro)
- operations relating to world heritage sites, carried out as an advisory body of UNESCO (evaluation of State of Conservation and International Assistance requests)
- general projects targeting large regions such as Africa and Southeast Asia (e.g. CollAsia 2010, Africa2009, etc.)

Training heritage experts has been one of ICCROM's earliest focuses. Such programs started in 1966 and feature international collaboration, involving 4,000 people worldwide so far. Courses continue to be held periodically. These include international courses such as the Conservation of Building Heritage and First-Aid for Cultural Heritage in Times of Conflict (both held in Rome); the Conservation of Modern Architecture (held in Helsinki); and courses held in specific regions, such as ATHAR targeting cultural property experts in Arab nations (UAE, etc.), and LATAM, targeting Latin American countries (Mexico, etc.). Courses in which Japan has participated include a paper conservation course held by the National Research Institute for Cultural Property, Tokyo; courses on the preservation and restoration of wooden structures; on the research, analysis, and preservation of archaeological remains held by the Cultural Heritage Protection Cooperation Office of the Asia-Pacific Cultural Centre for UNESCO; and a course on Disaster Risk Management of Cultural Heritage held by the Research Center for Disaster Mitigation of Urban Cultural Heritage at Ritsumeikan University.

Other activities in development include widely gathering and providing information about world cultural heritage; research concerning the protection of cultural heritage, taking into consideration cultural diversity and environmental change; and creating teaching materials for international workshops that help raise cultural heritage awareness.

2. Activities Relating to Recovery of Disaster-affected Cultural Heritage

Following the recovery efforts of cultural heritage damaged by the floods in Florence and Venice in 1966, ICCROM has actively addressed issues concerning disaster-affected heritage all over the world. The three types of activities pursued by ICCROM include, holding meetings, implementing training courses, and publishing materials. In recent years, this work has intensified, thanks to an increased interest in cultural heritage protection and an expanding scale of disasters.

First, international conferences coordinated by ICCROM have been held almost every year since 2005. Recent examples include:

- a thematic session relating to cultural heritage risk management jointly held by the UNESCO World Heritage Centre and Agency for Cultural Affairs as part of the United Nations World Conference on Disaster Reduction in 2005
- the "Integrating Traditional Knowledge Systems and Concern for Cultural and Natural Heritage into Risk Management Strategies" conference held in Davos, Switzerland in 2006

- UNESCO World Heritage Centre on Disaster Risk Reduction workshops held in Olympia, Greece and Acre, Israel, in 2008 and 2009, respectively, where ICCROM played a central role in examining strategies to reduce world heritage disasters
- a Day of Study following the 2009 L'Aquila earthquake
- a workshop on Assessment of Vulnerability of World Cultural and Natural Heritage Properties resulting from Disasters and Climate Change in Beijing, China in 2009.

Second, training courses sponsored by ICCROM have increased in number. A course pertaining to the risk management of movable cultural heritage has been held in Beijing biennially since 2005, and the Research Center for Disaster Mitigation of Urban Cultural Heritage at Ritsumeikan University has helped select participants and lecturers to take part in the Cultural Heritage and Risk Management course since 2006. Recent ICCROM training activities include a series of courses on emergency measures for cultural heritage affected by conflict or disasters. In 2010, the Italian government requested these courses and provided operational support. Held in Rome, the courses were over a six-week from mid-September to October and covered both fields of movable and immovable cultural heritage. International heritage experts and representatives from life safety services and the military attended lectures, lessons, and field trips, all of which provided extensive theoretical and practical knowledge. Importantly, participants gained practical experience learning how to handle disaster-affected cultural heritage—buildings, archeological remains, paintings, and sculptures—during emergencies; how to coordinate opinions among various stakeholders; and how to formulate emergency measure plans.

A three week course in Haiti course was conducted from late August to mid-September 2010. It was sponsored jointly by ICCROM, one of the advisory bodies of the International Coordination Committee for the Safeguarding of Haitian Cultural Heritage, and the American Smithsonian Institution, and focused on protecting cultural heritage damaged by the Haitian earthquake. The course centered on providing first aid to endangered cultural collections. Held in Port-au-Prince, it was aimed at experts actually involved in on-the-spot emergency measures, and it cooperated with UN peacekeeping troops.

Third, ICCROM has published the following titles concerning disaster-affected cultural heritage.

- FEILDEN, B. Between Two Earthquakes, Cultural Property in Seismic Zones. Rome/Los Angeles: ICCROM/Getty Conservation Institute, 1987.
- FEILDEN, B. and JOKILEHTO, J. Management Guidelines for World Heritage Sites. Rome: ICCROM, 1993, 2nd ed. 1998.
- STOVEL, H. Risk Preparedness: A Management Manual for World Cultural Heritage. Rome: ICCROM, 1998. (Japanese version: Stovel, H. "Kenchiku • Toshi Isan no Bosai Shishin," Research Center for Disaster Mitigation of Urban Cultural Heritage, Ritsumeikan University Library, 2008).
- ICCROM, ICOMOS, IUCN, UNESCO-WHC. Managing Disaster Risks for World Heritage Resource Manual. Paris: UNESCO, 2010.¹

Managing Disaster Risks for World Heritage is the first in a series of UNESCO-produced resource manuals and was edited by ICCROM. As such, it incorporates details about the previously mentioned international conferences sponsored by the group and outlines the latest research concerning cultural heritage risk management issues. In addition, ICCROM and the Canadian Association for Conservation of Cultural Property are currently finalizing a teaching manual on risk management techniques for movable cultural heritage.

¹ This manual was not published as printed material, but the entire text can be downloaded from the below web addresses of the World Heritage Centre
<http://whc.unesco.org/uploads/activities/documents/activity-630-1.pdf> (English version)
<http://whc.unesco.org/uploads/activities/documents/activity-630-2.pdf> (French version)

3. Operational Issues and Future Prospects

Calls for ICCROM to strengthen its advisory duties and its activities relating to cultural heritage risk management, particularly those involving world heritage, are intensifying every year. Although ICCROM is faced with financial restrictions, most notably a zero-growth budget, it is examining how to further improve its activities in this field in the future, so it can better deal with global requests.

ICCROM is currently considering whether to start focusing on risk preparedness in its 2012-2013 Program and Budget. As part of this, it is considering developing new international training courses and expanding general risk preparedness projects in regions vulnerable to disasters and conflict. If this focus is adopted, ICCROM would hold preliminary workshops about risk management and promote the exchange of international views about the subject. Collaboration among other international organizations and NGOs like ICOMOS, as well as countries with abundant experience in the recovery of disaster-affected cultural heritage—such as Japan—will be crucial to the success of ICCROM's future programs.

III International Organizations

3 International Council of Museums (ICOM)

1. Organizational Overview

Established in 1946 by international museum-related organizations, ICOM is an international NGO supported by approximately 30,000 members in 137 countries and regions. It is the only international network that covers museums worldwide. There are 117 national committees and 31 international committees organized according to subject.

The main objectives of ICOM are:

- To set international standards relating to museums (e.g. ICOM code of ethics for museums)
- To lead a diplomatic forum
- To develop the professional network
- To act as a global think tank
- To promote international activities relating to the prevention of illegal trade in cultural objects, risk preparedness, and raising awareness, etc.

ICOM also actively develops heritage initiatives as one of the founding members of the International Committee of the Blue Shield.

2. Activities Relating to Disaster-affected Cultural Heritage

As clearly stated in its Triennial Program of 1998, ICOM's risk management objectives are to advocate for the vulnerability of heritage in various regions and to support museum experts when armed conflict or natural disasters strike. To implement these objectives, ICOM has developed a number of initiatives. Among these, the Museums Emergency Programme and "red lists" play an important role. Each is outlined below.

Museums Emergency Programme

The overall objectives of the Museums Emergency Programme (hereinafter referred to as "MEP") are to deepen understanding of the characteristics of disasters, and to limit damage to cultural heritage by taking preventive and emergency measures that emphasize the traditions, skills, and knowledge of the local community. More specifically, MEP aims to achieve the following:

- To involve museum professionals, building contacts between them and other relevant parties with disaster experience
- To create and actively maintain the networks between these parties
- To identify key experts, knowledge, skills, and teaching materials, etc.
- To disseminate and pool information among experts with diverse backgrounds
- To emphasize regional and cultural differences when determining preventive and emergency measures
- To adapt knowledge and skills to different circumstances and cultures
- To translate reference literature into many languages
- To utilize ICOM networks to achieve the above

The program is divided into six modules:¹

Module 1: Surveying

Module 2: Holding international symposiums on Cultural Heritage Disaster Preparedness and Response

Module 3: Creating, translating, and distributing support/teaching materials

Module 4: Developing educational initiatives

Module 5: Creating regional networks

Module 6: Launching an awareness and fund-raising campaign

In practice, Module 1 (Surveying) is made up of questionnaires, literature research, and fieldwork. Questionnaires are directed at approximately 2,000 museums worldwide; based on those responses and a relevant literature analysis, fieldwork is then carried out. The local situation is identified, professional opinions are exchanged, and information beneficial to the implementation of Modules 3 to 6 is gathered.

An example of Module 2 (International Symposiums) occurred in November 2003 at the Salar Jung Museum in Hyderabad, India. Approximately 60 experts from 32 countries participated in the presentation of the latest research in disaster prevention and emergency measures concerning cultural heritage. One discussion topic was cultural heritage protection measures in Baghdad during the Iraq War. Working groups were also organized in accordance with the three themes of “community responsibility and involvement,” “preserving the environment and local traditions,” and “networking,” after which individual discussions followed. Finally, recommendations were made concerning emergency measures for movable cultural heritage.²

The Getty Institute and ICROM have joined with ICOM in developing Module 4 (Training). For example, they provided training courses in Southeast Asia. The courses occurred over an eight-month period between 2005-2006, and were divided into three semesters. These courses provided general information about cultural heritage and risk preparedness but also included lectures, tests, and discussions tailored to their environment, such as cultural heritage vulnerability assessments based on the local region and the development of techniques emphasizing traditional skills and knowledge to be passed onto the community.

MEP was active mainly in Southeast Asia in 2005 and the Balkan region in 2006, but it has since been plagued by financial problems.

Red Lists

“Red lists” are lists of endangered cultural heritage objects and sites created to prevent the illegal trade of such heritage in politically and socially unstable regions.³ Lists have been created for the following eight countries or regions from 2000 to present.

- African archaeological cultural objects (2000)
- Latin American cultural objects (2003)
- Iraqi antiquities (2003)
- Afghanistan antiquities (2006)
- Peruvian antiquities (2007)

1 Modules 1 and 2 receive financial assistance from the Dutch Ministry of Foreign Affairs.

2 The achievements of the Symposium are summed up in the below publication. *Cultural Heritage Disaster Preparedness and Response*, ICOM, 2003. The whole text can be downloaded from the below address.

http://archives.icom.museum/disaster_preparedness_book/index.html

3 The database is displayed to the public via the Internet. <http://icom.museum/what-we-do/resources/red-lists-database.html>

- Cambodian antiquities (2009)
- Central America and Mexico endangered cultural properties (2009)
- Haitian cultural properties (2010)

While these lists are not exhaustive, they have contributed to police action by widely providing information focusing on cultural heritage likely to be illegally traded, and they have been effective in familiarizing concerned parties with this issue. The Haiti-related list was created at the request of Interpol, the World Customs Organization, and UNESCO following the Haiti earthquake of January 2010. While important, these lists do not cover disaster-affected cultural heritage; they are instead concerned with providing information and pictures of cultural objects at risk of being illegally traded.

III International Organizations

4 ICOMOS (International Council on Monuments and Sites)

1. Organizational Overview

ICOMOS (International Council on Monuments and Sites) is a non-governmental organization (NGO) made up of approximately 9500 cultural heritage protection experts from across the globe. Based on the 1964 International Charter on the Conservation and Restoration of Monuments and Sites (the Venice Charter), it was established to promote cultural heritage conservation, protection principles, methodology, and technology. Along with UNESCO, it acts as an advisory body, reviewing and monitoring world heritage sites.¹ In this section, we will provide an overview of ICOMOS' activities relating to disaster-affected cultural heritage, as well as future issues and prospects relating to this matter. This chapter is based on interviews with Gustavo Araoz, ICOMOS President, and Katherine Slick, the Executive Director of US/ICOMOS, which were conducted during our U.S. surveys.

2. Activities Relating to the Recovery of Disaster-affected Cultural Heritage

ICOMOS' heritage protection initiatives have actively dealt with disaster-affected cultural heritage and disaster mitigation. Additionally, because ICOMOS is an NGO composed of field experts, its main activities include not only developing emergency support projects, but sharing expert knowledge via international networks. For example, ICOMOS President Gustavo Araoz issued statements during the Haiti earthquake in 2010, confirming that aid preparations were ready, that Secretary General of ICOMOS Canada Dinu Bumbaru was to chair the ICOMOS Haiti Heritage Recovery Steering Committee, and that assistance would be provided in collaboration with the international community. Such statements helped muster support from experts across the globe.²

In addition, ICOMOS has endeavored to spread specialized knowledge through publications. Examples of actual publications include "Risk Preparedness: A Management Manual for World Cultural Heritage"³ by the former ICOMOS Secretary-General Herb Stovel, which was published in conjunction with UNESCO and ICCROM, and "Managing Disaster Risks for World Heritage,"⁴ announced in 2010.

Further, ICOMOS houses the International Scientific Committee, which is divided into 28 fields relating to cultural heritage protection. Within the Committee are the International Committee on the Analysis and Restoration of Structures of Architectural Heritage (ISCARSAH) and the International Committee on Risk Preparedness (ICORP). ICOMOS policies and activities concerning the protection of disaster-affected cultural heritage are principally handled by ISCARSAH and ICORP. Established in 1996, ISCARSAH reflects an increased presence of structural engineers in the restoration and conservation

1 ICOMOS: <http://www.international.icomos.org/about.htm>

The Japan ICOMOS National Committee: <http://www.japan-icomos.org/staff.html>
http://archives.icom.museum/disaster_preparedness_book/index.html

2 ICOMOS: "ICOMOS International Secretariat e-news n° 53, 26 January 2010" http://www.international.icomos.org/publications/e-news/2010/E-news_53_20100126.pdf

3 STOVEL, H., Risk Preparedness: A Management Manual for World Cultural Heritage, Rome, ICCROM, 1998. (Japanese version: Stovel, H., "Kenchiku - Toshi Isan no Bosai Shishin," Research Center for Disaster Mitigation of Urban Cultural Heritage, Ritsumeikan University Library, 2008.)

4 *Managing Disaster Risks for World Heritage*, World Heritage Resource Manual, Paris, UNESCO, 2010, co-published by UNESCO, ICROM, ICOMOS, and IUCN. The entire text can be downloaded from the below UNESCO World Heritage Centre website addresses:

<http://whc.unesco.org/uploads/activities/documents/activity-630-1.pdf> (English)

<http://whc.unesco.org/uploads/activities/documents/activity-630-2.pdf> (French)

fields. A committee conference has been held biannually since 1997, serving as an opportunity for information sharing. ISCARSAH drafted the “Principles for the Analysis, Conservation and Structural Restoration of Architectural Heritage” (ISCARSAH Principles), which were adopted at the 14th ICOMOS General Assembly in Zimbabwe in 2003. ISCARSAH’s work ensures that ICOMOS’ technical expertise remains strong.

The Climate Change Working Group was recently established; it held a conference on “Global Climate Change and its Impact on Structures of Cultural resources” in China in 2008. At the conference, a wide variety of recommendations were made regarding fund-raising, training, and the promotion of “Principles for the Analysis, Conservation and Structural Restoration of Architectural Heritage” for disaster mitigation and pilot projects.⁵ Other initiatives include determining whether to add “Heritage Structures” to the ANNEX of “ISO 13822 Bases for design of structures - Assessment of existing structures,” reviewing requests to assess the state of historic buildings across the world, and holding biannual committee meetings.⁶

The International Committee on Risk Preparedness (ICORP) aims to protect cultural heritage from natural and man-made disasters. Its activities date back over a decade, but it was only recently formally established. Rohit Jigyasu, the Professor of the Research Center for Disaster Mitigation of Urban Cultural Heritage at Ritsumeikan University and a widely experienced UNESCO disaster-affected cultural heritage consultant, became ICORP President in 2010. As president, Rohit Jigyasu has been heavily involved with disaster mitigation activities, working with Professors of the Ritsumeikan University Research Center for Disaster Mitigation of Urban Cultural Heritage. For example, Ritsumeikan University was recognized by the UNESCO Chairs Program in 2006, which connects higher educational institutions with developing countries to help spread research and knowledge. That same year, the UNESCO Chair Program on Cultural Heritage and Risk Management was established for international training. Cultural heritage protection and disaster mitigation experts working in the Asia-Pacific region provided risk preparedness training with an emphasis on cultural site considerations. The experts worked together to help students formulate risk preparedness plans that respected cultural heritage.⁷ Further, a public symposium on “How to Protect Cultural Heritage from Disasters: Risk Preparedness and Post Disaster Recovery” was held in 2010. The symposium discussed future concerns and examined current guidelines relating to post-disaster recovery efforts protecting cultural heritage. As an NGO, ICOMOS is rarely able to carry out extensive activities by itself; however, it does sometimes conduct activities funded by external sources as described above.⁸

3. Possible Avenues for Japanese Involvement

It seems that ICOMOS’ future activities relating to recovering disaster-affected cultural heritage will be principally carried out by ISCARSAH and ICORP. Considering that ISCARSAH’s mission is to structurally reinforce sites, and ICORP focuses on cultural heritage disaster planning, it appears that both organizations operate independently but complement each other’s expertise, rather than dividing their roles between pre- and post-disaster work. ISCARSAH and ICORP must continue to build their track records in order to meet international demands coming from outside ICOMOS.

ICOMOS was quick to voice its fears about the critical predicament of cultural heritage in Haiti following the January 2010 earthquake. Chiefly through President Araoz, ICOMOS emphasized the importance of protecting Haiti’s cultural heritage. However, while ICOMOS, UNESCO, and governments and NGOs from a number of countries declared their support for

5 ISCARSAH: <http://iscarsah.icomos.org/>

6 Japan ICOMOS/INFORMATION Vol.7 No.8 (10th December, 2008); Vol.7 No.9 (27th March, 2009); Vol.7 No.11 (17th September, 2000); Vol.8 No.1 (5th March, 2010)

7 Research Center for Disaster Mitigation of Urban Cultural Heritage, Ritsumeikan University:
<http://www.rits-dmuch.jp/unesco.html>

8 Ritsumeikan University and ICOMOS-ICORP, How to Protect Cultural Heritage from Disasters: Risk Preparedness and Post Disaster Recovery
http://www.rits-dmuch.jp/dl_files/2010kokusaisympo.pdf

Haiti's threatened cultural heritage, it is difficult to say that international cooperation and collaboration went smoothly. For example, the Haiti Heritage Recovery Steering Committee encountered difficulties. Although many groups can agree on what makes up cultural heritage, support methods vary greatly depending on whether the target is movable or immovable, or tangible or intangible. These differences in definition and focus hampered joint operations. A variety of countries and organizations pledged support in Haiti, so it is crucial that expert committees like the ISCARSAH and ICORP cooperate with international organizations such as UNESCO and Blue Shield to help direct aid initiatives. Assistance efforts must be an effective and a unifying force, especially during times of large-scale disaster like the Haiti earthquake. Actively using the Internet to build expert networks and to share information was crucial at the time.

Although NGOs often lack adequate funding, they have been able to address issues where decisive solutions have yet to be found, such as support for disaster-affected cultural heritage. NGOs are highly flexible organizations whose actions are decided by staff and members instead of bureaucracies or governments. By recruiting more members and developing their track records, ISCARSAH and ICORP's global involvement is expected to increase. As a member country of ICOMOS, it is vital that Japan continue to actively support both committees.

III International Organizations

5 UNESCO World Heritage Centre

1. Organizational Overview

The purpose of UNESCO (United Nations Educational, Scientific and Cultural Organization) is “to contribute to peace and security by promoting collaboration among the nations through education, science and culture.”¹ It is headquartered in Paris. The UNESCO World Heritage Centre,² also located at UNESCO Headquarters, is in charge of all business relating to world heritage, starting with administration of the World Heritage Convention.³ It performs a range of activities, such as holding sessions of the World Heritage Committee and Secretariat; advising countries bound to the Convention about potential heritage sites; and coordinating cooperation via the World Heritage Fund. Other activities include confirming the status of registered World Heritage sites and taking emergency response measures; holding technical seminars and workshops; updating world heritage lists and databases; developing teaching materials; and informing the general public about world heritage issues.⁴

An overview of the two programs that the UNESCO World Heritage Centre identified in our interview as most relevant to this study is provided below.

2. The Rapid Response Facility (RRF) for Cultural Heritage

The Rapid Response Facility (RRF)⁵ program is a small grants program jointly operated by the UNESCO World Heritage Centre, the United Nations Fund, and the British NGO Fauna & Flora International (FFI).⁶ The program provides emergency funding for world environmental heritage featuring high biodiversity.

Compared to the emergency support traditionally provided by UNESCO, the RRF program focuses more on providing rapid response to emergency situations. For example, it takes a minimum of two weeks after receiving aid applications for RRF to provide afflicted parties with funding. Disasters require immediate action, as damage can quickly multiply while aid procedures are finalized, leading to irreparable damage. The RRF program aims to minimize such damage by reducing the amount of time spent waiting for funding to about one week (eight working days).

The objectives of the program are listed as follows.

- Mobilize funds quickly to respond to emergency situations in environmental World Heritage sites
- Provide bridging funds for sites where long-term funding is requested
- Catalyze innovative and rapid financing initiatives as part of long-term support for sites

The RRF program accepts applications year-round; applications are assessed by FFI staff. Applicants list project details in a designated form and submit applications by e-mail. The RRF Secretariat responds to applications within three days,

1 Taken from Article 1 of the UNESCO constitution.

2 <http://whc.unesco.org/en/134/>

3 Formally known as the “Convention Concerning the Protection of the World Cultural and Natural Heritage”, it was adopted by UNESCO in 1972.

4 The UNESCO-related departments this study interviewed were the Culture Sector and the World Heritage Centre. In addition to administering important treaties and declarations to promote cross-cultural dialogue, such as the Convention for the Safeguarding of the Intangible Cultural Heritage and the Universal Declaration on Cultural Diversity, the Culture Sector manages international campaigns, and supports the protection of historic sites including world heritage, oral records, and intangible cultural heritage. The Sector also operates joint projects with the World Heritage Centre, ICROM, ICOMOS, and ICOM.

5 <http://whc.unesco.org/en/activities/578>

6 <http://www.fauna-flora.org/>

and supplies funds within eight working days if emergency aid is deemed necessary. Types of eligible expenditures include equipment and materials; communication requirements; salaries and operating costs; targeted information campaigns; and medium- to long-term solutions. Successful applicants are required to submit financial and narrative reports within one month of the end of their grant period.

Since RRF primarily focuses on responding to “emergencies,” application assessments are conducted on the same basis. The RRF program defines “emergency” using the following criteria:⁷

- 1) Suddenness: How rapidly, and how recently, has the threat emerged?
- 2) Predictability: Based on past experience, how predictable was/is the threat? The RRF tends to prioritize funding for situations where threat predictability was low.
- 3) Intensity: Has the threat significantly increased in severity in recent days/weeks?
- 4) Reversibility: Is the conservation impact of the threat reversible? Will the impact be very difficult or impossible to reverse if not tackled within days or weeks?
- 5) Time Sensitivity: Will there be a measurable conservation benefit if response to the threat starts immediately (within days/1-2 weeks), rather than in months or years?
- 6) Duration of Impact: Does the threat have the potential to cause long-lasting negative impact to the biodiversity of the site?

RRF grants are currently restricted to environmental sites belonging to the World Heritage List or the World Heritage Tentative Lists.⁸ However, extending the program to cover cultural heritage is under review, and there are plans to start including nationally protected cultural heritage.⁹

In preparation for the launch of an RRF program aimed at cultural heritage, the WHC is currently assembling a report about the importance of quick response, citing case studies where a delayed emergency response caused extensive damage and increased costs.¹⁰

3. Global Facility for Disaster Reduction and Recovery (GFDRR)

The Global Facility for Disaster Reduction and Recovery (GFDRR) stems from the Hyogo Framework for Action (HFA)¹¹ adopted by 168 countries at the U.N. World Conference on Disaster Reduction in Kobe City, Japan from January 18-22, 2005. The World Bank established GFDRR in September 2006 in order to implement the HFA by carrying out disaster reduction and recovery in developing countries at risk of natural disasters and climate change.¹² GFDRR is currently a partnership of 32 countries and 6 international organizations, including UNESCO.¹³

GFDRR’s services can be grouped into the three categories: capacity building; tools and methodologies; and knowledge sharing and generation. GFDRR has three business tracks to help it achieve its objectives at the global, regional, and national levels.

- **Track-I:** Global and Regional Partnerships
- **Track-II:** Mainstreaming Disaster Risk Reduction (DRR) in Development
- **Track-III:** Standby Recovery Financing Facility (SRFF) for Accelerated Disaster Recovery

7 http://www.rapid-response.org/?page_id=13

8 Refer to http://www.rapid-response.org/?page_id=23 for more details about eligible sites.

9 According to an interview with WHC.

10 The WHC has already discussed this matter with UNESCO’s Japanese office and the possibility of working with NYK (Nippon Yusen Kabushiki) is under review. The WHC stated that they would be grateful if the Consortium could also cooperate.

11 This conference provided a valuable opportunity to promote a strategic and systematic approach to reduce risks and vulnerability to hazards; emphasized the need for countries and communities to strengthen resistance to disasters; and identified ways to accomplish that. Japan contributed 6,000,000 dollars to the GFDRR in 2007, and participated in the Consultative Group (CG) meeting after becoming a donor member of CG.

12 <http://www.gfdr.org/gfdr/>

13 Australia, Bangladesh, Belgium, Brazil, Canada, Denmark, Finland, France, Germany, Haiti, India, Ireland, Italy, Japan, Luxembourg, Malawi, Mexico, the Netherlands, New Zealand, Norway, Saudi Arabia, Senegal, South Africa, South Korea, Spain, Sweden, Switzerland, Turkey, United Kingdom, United States, Vietnam, Yemen, and the EU/ACP, the EU, the International Federation of the Red Cross and Red Crescent Societies, UN, ISDR, UNDP, and the World Bank.

GFDRR has established protocols for many types of damage, including that done to housing, transport, education, and other infrastructure. However, cultural heritage is not included at the present time, so UNESCO is working to have this included. Specifically, it wants to include cultural heritage damage in the next GFDRR guidelines to be formulated.¹⁴

¹⁴ Policy and strategic advice is provided for GFDRR activities and decisions are made at CG meetings made up of GFDRR organizations including donors, developing country and relevant international organizations.

III International Organizations

6 World Bank

1. Organizational Overview

The World Bank is an international organization consisting of the International Bank for Reconstruction and Development (IBRD), which has 187 member countries, and the International Development Association (IDA). The World Bank Group consists of the two agencies above plus The International Finance Corporation (IFC), the Multilateral Investment Guarantee Agency (MIGA), and the International Centre for the Settlement of Investment Disputes (ICSID). Aiming to eradicate poverty in developing countries, the World Bank provides loans and technical support for development programs in education, insurance, administration, infrastructure, agriculture, and the environment. Its headquarters are in Washington D.C., United States, and it has over 100 offices worldwide. Japan became a World Bank member in 1952.¹

An overview of the World Bank's activities in the recovery of disaster-affected cultural heritage, as well as future issues and prospects, is provided in this Section. Information was gathered from interviews with Guido Licciardi (Culture Officer for the Global Facility for Disaster Reduction and Recovery (GFRDRR) and member of the ICOMOS International Scientific Committee on Risk Preparedness (ICORP)) and Francis Ghesquiere (Hazard Risk Management Specialist for the Urban Development and Local Government Unit of the Bank (FEUUR)) that took place during the U.S. survey.

2. Cultural Heritage-related Activities

The World Bank recognizes the important role cultural heritage plays in economic development, including its social and resource-based value. As such, it provides cultural heritage support across all its departments. The World Bank has supported 241 cultural heritage and tourism development projects over the past ten years, investing over four billion dollars. This amount has increased yearly. The number of ongoing projects has risen to 117, for which the Bank has invested 1.8 billion dollars (Figures 1 and 2).

The World Bank department heading cultural heritage activities is the Urban Development and Local Government Unit (FEUUR). This department forms heritage and tourism study teams that coordinate with donor countries. The World Bank's cultural heritage protection strategy consists of a "Multi Donor Trust Fund" made up of donor countries and organizations and foundations specializing in cultural heritage protection and sustainable tourism. The strategy also utilizes the trust fund to promote heritage-related information-sharing, support research on economic effects, and provide technical support. The "Multi Donor Trust Fund" strategy was created to provide a regular framework that would facilitate more comprehensive cultural heritage protection and support. Previously, a large amount of cultural heritage projects had been carried out in isolation and lacked continuity.² In 2000, Italy announced that it would be donating to the Multi Donor Trust Fund; it has so far contributed 5.3 million dollars to 25 cultural heritage projects.³ Many of its projects are outlined in "The Urban Rehabilitation of the Medinas:

1 The World Bank, <http://www.worldbank.org/>

2 The World Bank, <http://siteresources.worldbank.org/INTCHD/Resources/430063-1250192845352/MultidonorTF-conceptnote7-9-09.pdf>

3 The World Bank, Italian Trust Fund for Culture and Sustainable Development (ITFCSD) <http://web.worldbank.org/WBSITE/EXTERNAL/TOPICS/EXTURBANDEVELOPMENT/EXTCHD/0,,contentMDK:20246011~menuPK:467702~pagePK:148956~piPK:216618~theSitePK:430430,00html#list>

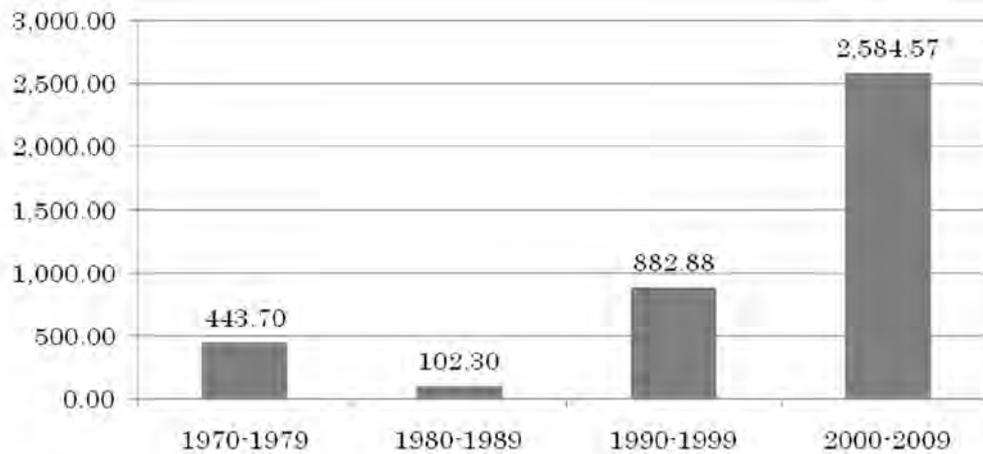


Figure 1 Evolution of Bank Investment in cultural heritage and sustainable tourism in millions (USD)⁴

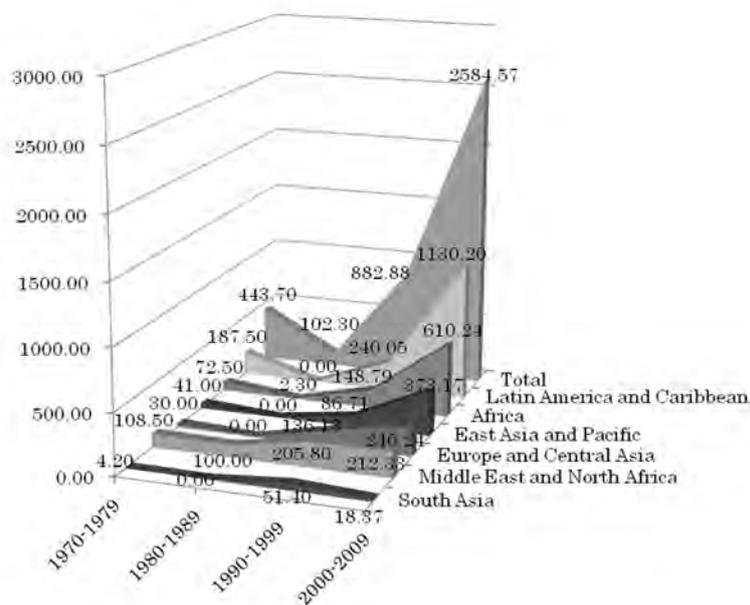


Figure 2 World Bank Investment in cultural heritage and sustainable tourism in millions (USD)⁵

The World Bank Experience in the Middle East and North Africa” (published in 2010). Although India has apparently been a member of the Fund since 2010, there are no details about contributions made by India in this Report (Photo 1).⁶

3. Activities Relating to the Recovery of Disaster-affected Cultural Heritage

The World Bank has provided support for disaster prevention, reduction, and recovery concerning urban development, spending approximately 40 billion dollars on over 500 related projects.⁸ Its disaster prevention and recovery activities are chiefly carried out by the Urban Development and Local Government Unit and the Global Facility for Disaster Reduction

⁴ The World Bank, <http://siteresources.worldbank.org/INTCHD/Resources/430063-1250192845352/MultidonorTF-portfolioreview7-9-09.pdf>

⁵ The World Bank, <http://siteresources.worldbank.org/INTCHD/Resources/430063-1250192845352/MultidonorTF-portfolioreview7-9-09.pdf>

⁶ Bigio, A.G. and Licciardi, G. 2010: *The Urban Rehabilitation of the Medinas: The World Bank Experience in the Middle East and North Africa*. (http://siteresources.worldbank.org/INTURBANDEVELOPMENT/Resources/336387-1169585750379/UDS9_Medina.pdf)



Photo 1 Heritage preservation work in the medina of Marrakesh (Morocco)⁷

and Recovery (GFDRR).⁹ The GFDRR is a cooperative framework established by the World Bank in September 2006. It is based on the “Hyogo Framework for Action” that was adopted at the UN. World Conference on Disaster Reduction in 2005. Since 2007, Japan has contributed 6 million dollars for disaster prevention and recovery in low- and middle-income countries vulnerable to disasters.¹⁰

A key GFDRR activity is providing technical support for Post-Disaster Needs Assessments (PDNA). GFDRR’s support operations begin by determining needs based on a Damage and Loss Assessment (DaLA) requested by the government of a World Bank member country damaged by a disaster. Then, based on those results, the GFDRR decides with the disaster-stricken country what support is necessary. Thus, the World Bank does not in principle provide emergency support.

The UN Economic Commission for Latin America and the Caribbean (UN-ECLAC) introduced the DaLA in 1972. Since then, improvements to the assessment have been made by WHO and UNESCO. The DaLA calculates the assets required for recovery by determining both immediate physical damage, or a loss of capital and assets (damage), and the cancelled flow of goods and services resulting from the damage (loss).¹¹ More detailed information about the DaLA methodology is provided in “Handbook for Estimating the Socio-economic and Environmental Effects of Disasters”¹² (published in 2003). Thus, damage to cultural heritage is divided between direct and indirect damage. Direct damage is defined as damaged or destroyed buildings, fixtures, and fittings, as well as documents, artwork or books with cultural value. Indirect damage refers to losses that occur while recovering damaged assets. The World Bank’s DaLA-based assessments are unique because they include indirect loss, making them different from general surveys of disaster-affected cultural heritage that only target physical damage. Further, World Bank needs assessment surveys are based on the premise that they are conducted in collaboration with governments and local experts. Including local expert opinions in its surveys is important because cultures the World Bank works with are

7 The World Bank, http://siteresources.worldbank.org/INTURBANDEVELOPMENT/Resources/336387-1169585750379/UDS9_Medina.pdf

8 The results of research undertaken to date are extensively detailed in “Natural Hazards, UnNatural Disasters: The Economics of Effective Prevention” (published in November 2011), but there is no mention of cultural heritage.

The World Bank, Urban Development <http://web.worldbank.org/WBSITE/EXTERNAL/TOPICS/EXTURBANDEVELOPMENT/EXTDISMGMT/0,,menuPK:341021~pagePK:149018~piPK:149093~theSitePK:341015,00.html>

9 <http://www.gfdr.org/gfdr/NHUD-home#NHUD>

10 Ministry of Foreign Affairs: <http://www.mofa.go.jp/mofaj/press/release/22/5/PDF/050701.pdf>

11 The World Bank, Damage and Loss Assessments, <http://web.worldbank.org/WBSITE/EXTERNAL/TOPICS/EXTURBANDEVELOPMENT/EXTDISMGMT/0,,contentMDK:20196047~menuPK:1415429~pagePK:210058~piPK:210062~theSitePK:341015,00.html>

12 JICA Research Institute, “Handbook for Estimating the Socio-economic and Environmental Effects of Disasters” (<http://siteresources.worldbank.org/INTDISMGMT/Resources/DaLaHandbookJapanese.pdf>)

extremely diverse. Further, its surveys are normally conducted one to two months following a disaster. Survey findings must be promptly reported to be of best use to the governments formulating recovery plans. There are no priority categories within the needs assessments; instead a comprehensive approach helps formulate a recovery plan. Cultural heritage is sometimes included in assessment categories, as requested by the governments of disaster-stricken countries, but this does not mean that culture-related fields are always targeted for assessment.¹³

GFDRR has used DaLA to carry out at least 21 needs assessments; findings are published online. Six of the assessments included cultural heritage (Pakistan, Haiti, Samoa, Philippines, Bhutan, and Yemen) (Table 1).¹⁴

Table 1 List of needs assessments conducted by the GFDRR identifying damage and recovery requirements following a disaster. The six countries shown in bold included cultural heritage in the assessment.

Pakistan	2010	Floods
Moldova	2010	Floods
Haiti	2010	Earthquake
El Salvador	2010	Tropical Storm
Cambodia	2009	Cyclone
Lao PDR	2009	Cyclone
Indonesia	2009	Earthquake
Samoa	2009	Tsunami
Philippines	2009	Cyclone
Bhutan	2009	Earthquake
Burkina Faso	2009	Floods
Senegal	2009	Floods
Central African Republic	2009	Floods
Namibia	2009	Floods
Yemen	2008	Tropical Storm
Haiti	2008	Hurricane
India	2008	Floods
Myanmar	2008	Cyclone
Bolivia	2008	Floods
Madagascar	2008	Cyclone
Bangladesh	2007	Cyclone

This chapter will discuss the World Bank's initiatives concerning the recovery of disaster-affected cultural heritage by outlining the GFDRR surveys that included cultural heritage. Large descriptions of cultural heritage are present in the six cases mentioned above. In particular, interview subject Mr. Licciardi participated in the Philippines survey assessment.

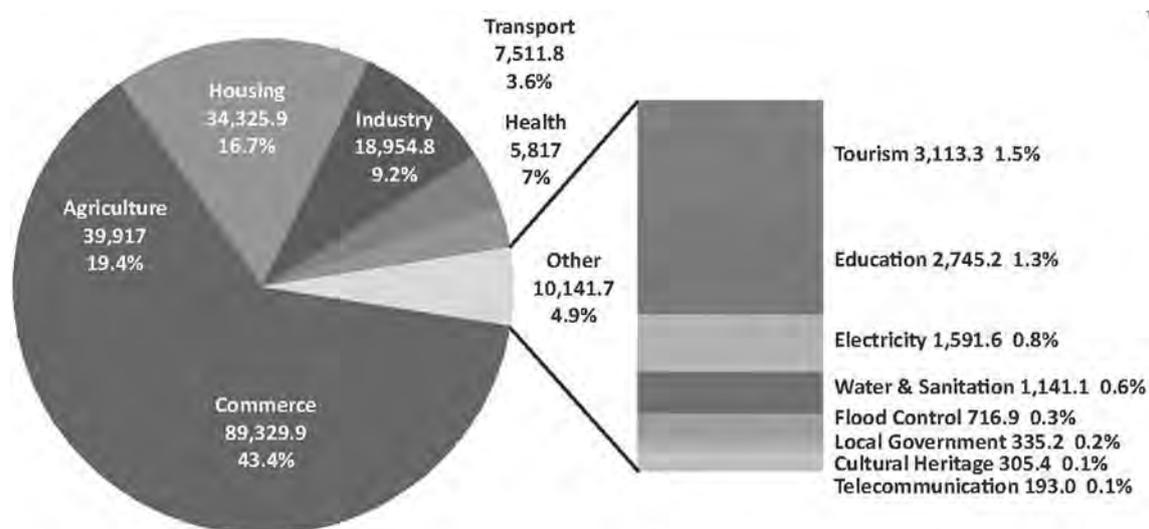
The Philippines was struck by two typhoons (Ondoy and Pepeng) in September and October 2009. The disasters affected 9.3 million people, and 956 people died due to floods and landslides. The Philippine government declared a national disaster on October 2, 2009, and requested that the World Bank conduct a needs assessment in conjunction with the government. Approximately 30 people from the World Bank participated in the assessment team, which also included bilateral assistance organizations, including the Asian Development Bank, the European Commission, the United Nations, and the Japan International Cooperation Agency (JICA). The assessment covered 13 categories such as industrial, social, and infrastructure sites, and cultural heritage (Table 2 and Figure 3). The survey took approximately one month.

Assessment results showed damage and loss totaling 380 million dollars, equivalent to 2.7% of the Philippines' GDP. Recovery funds were calculated at 3.48 billion dollars. The assessment proposed the restoration of rural dwellings, the construction of simple frame houses, and stressed the importance of regional government involvement in the recovery and future disaster prevention plans.

13 Assessment handbook relating to the impact of social, economic and environmental damage when a disaster occurs

14 GFDRR website : <http://www.gfdr.org/gfdr/node/118>

Sector	Damage and Losses		
	Damage	Losses	Total
Productive Sectors	557.8	2,661.7	3,219.5
Agriculture	80.1	769.2	849.3
Industry	209.2	194.1	403.3
Commerce	256.2	1,644.4	1,900.6
Tourism	12.3	54.0	66.2
Social Sectors	706.5	212.5	919.0
Housing	541.6	188.8	730.3
Education	53.5	4.9	58.4
Cultural Heritage	6.0	0.5	6.5
Health	105.5	18.3	123.8
Infrastructure	181.1	56.2	237.3
Electricity	15.2	18.7	33.9
Water and Sanitation	7.9	16.4	24.3
Flood Control, Drainage and Dam Management	15.3	-	15.3
Transport	138.7	21.2	159.8
Telecommunication	4.1	0.0	4.1
Cross-Sectoral	6.3	0.9	7.1
Local Government	6.3	0.9	7.1
Social Protection	-	-	-
Financial Sector	-	-	-
Disaster Risk Reduction & Management	-	-	-
Total	1,451.7	2,931.3	4,383.0
Total in Php million (1 USD = 47 Php)	68,228.4	137,770.3	205,998.7

Table 2 Damage and Loss Summary Table for Each Sector in millions (USD)¹⁵Figure 3 Damage and Loss¹⁶

15 GFDRR, TYPHOONS ONDOY AND PEPENG: Post-Disaster Needs Assessment, MAIN REPORT 2010, http://gfdr.org/docs/PDNA_Philippines_MainReport.pdf

16 GFDRR, TYPHOONS ONDOY AND PEPENG: Post-Disaster Needs Assessment, MAIN REPORT 2010, http://gfdr.org/docs/PDNA_Philippines_MainReport.pdf

The assessment also confirmed that 45 heritage sites including museums, theaters, and religious facilities had been damaged. Cultural heritage damage and loss was calculated at 6.5 million dollars, with 7.5 million dollars deemed necessary for recovery. Further, the assessment calculated that it would take at least three years to recover damaged cultural heritage, considering regional government frameworks.¹⁷

After a needs assessment survey, the government of the disaster-stricken country and the World Bank normally hold needs assessment coordination meetings to decide recovery plans. One case of practical support was confirmed after the assessment, but this was not related to cultural heritage.¹⁸

4. Operational Issues

Post-disaster needs assessments extensively cover what is needed to help regions affected by a natural disaster. This information is extremely important when establishing future recovery plans. The World Bank carries out assessments in accordance with government requests, but assessments are not made if a government has not requested assistance, even if the damage is substantial. Further, unless there are any culture-related categories included in the request, cultural heritage surveys will not be conducted. Finally, cultural experts are sometimes not part of the assessment team, even if culture-related categories are included in the assessment. Mr. Licciardi is currently the only Cultural Officer in GFRDRR, so increasing the number of Cultural Officers in GFRDRR or building relationships between cultural experts and GFRDRR's assessment team is vital. The World Bank stated that they hope Japanese experts will participate in its assessment teams. As seen in the Philippines typhoon case study, whether or not cultural heritage receives support depends on the wishes of the government, even if cultural heritage is included as a needs assessment survey item. However, including cultural heritage as a survey category for every World Bank needs assessment should be strongly considered. The World Bank can utilize disaster-affected cultural heritage surveys conducted by ICOMOS and UNESCO to produce more effective surveys.

Furthermore, disaster risk management is an issue. According to Mr. Ghesquiere, the recovery of disaster-stricken regions remains insufficient despite disaster-prevention measures, funding reserves, and international aid agreements. The type and scale of disasters may be predictable to a certain degree from historical experience, but predicting when they will strike is unfortunately impossible. However, developing frameworks and policies that enable the recruitment of human resources, build funding reserves, and permit flexible contributions is necessary to deal with the unknown. Additionally, preparing disaster prevention measures for foreign tourists is an important issue for countries whose world heritage and cultural resources attract international visitors, as seen at Machu Picchu in Peru when it was damaged by heavy rains in January 2010. Taking measures that anticipate disruption to neighboring traffic networks, multiple languages, and people unaccustomed to disasters are necessary and should be considered in the management of world heritage.

5. Possible Avenues for Japanese Involvement

The World Bank's damage surveys are characterized by their comprehensive approach and inclusion of indirect damages (loss); as expressed by Mr. Licciardi, "Disasters create damage, damage creates loss, and loss create needs." For example, the true recovery of a museum should not only restore the building's exterior, but also recover its visitor capacity, financial status, and staff. However, many surveys of disaster-affected cultural heritage only target physical restoration, leading one to believe that such an approach does not wholly identify the total damage to cultural heritage. Since surveys of disaster-affected cultural heritage in Japan focus on physical damage, future Japanese surveys could work collaboratively with the World Bank to more comprehensively identify cultural heritage damage.

More specifically, Mr. Licciardi suggested exchanging a Memorandum of Understanding (MOU) between the Japanese

17 TYPHOONS ONDOY AND PEPENG: Post-Disaster Needs Assessment, MAIN REPORT 2010, http://gfdr.org/docs/PDNA_Philippines_MainReport.pdf

18 This one matter related to a climate change adaption program. Refer to the GFDDR website for more details: <http://www.gfdr.org/gfdr/node/10>

government and the World Bank outlining a new approach to the recovery of disaster-affected cultural heritage. He stated that the content of the MOU would respect the wishes of the Japanese government. According to Mr. Licciardi, exchanging an MOU would benefit both parties because it would address drawbacks; for example, the financial difficulty of providing emergency assistance because of single-year budget allocations. Government-funded support is often subject to budgetary restrictions, so creating reserve monies in a trust fund would enable Japan to adopt a more flexible approach. Japan's previous contributions to UNESCO, such as the UNESCO/Japan Trust Fund, have been recognized worldwide. As such, Japan should take a positive approach when considering proposals from the World Bank and strive to develop similar programs.

IV Assignments for the Future

IV Assignments for the Future

Foreign countries' national support frameworks for cooperation in cultural heritage and international cooperation frameworks for the recovery of disaster-affected cultural heritage are summed up in section "II. Case Studies." International organizations providing support for the recovery of disaster-affected cultural heritage and the possibility of cooperative relationships with Japan are detailed in section "III. International Organizations." Based on the above, we then consider what kind of international cooperation is required in section "IV. Assignments for the Future" and discuss issues and prospects in this area. First, based on our foreign case studies we compare policies, frameworks, and previously provided support relating to international cooperation in cultural heritage.

Table 1 Comparison of countries' policies, frameworks, and case studies concerning the recovery of disaster-affected cultural heritage

	France	Italy	The Netherlands	The United States of America
Policies Relating to International Cooperation in Cultural Heritage	<ul style="list-style-type: none"> No basic aid law exists. But there is a basic aid policy, and selected priority regions (Zone de Solidarité prioritaire: ZSP) exists in the policy. 	<ul style="list-style-type: none"> International cooperation in cultural heritage is a key component of foreign policy. Priority regions are selected. Offer-orientated request principle system utilizing foreign diplomatic missions. Support based on reciprocity-based bilateral agreements. 	<ul style="list-style-type: none"> Support policy targeting former Netherlands colonies as priority regions according to cultural heritage policy. 	<ul style="list-style-type: none"> Complies with Foreign Assistance Act and National Historic Preservation Act.
Frameworks Relating to International Cooperation in Cultural Heritage	<ul style="list-style-type: none"> Ministry of Foreign and European Affairs and Ministry of Culture and Communication collaborate with NGOs and experts. 	<ul style="list-style-type: none"> Intergovernmental organizations each carry out their own activities mainly with the Ministry of Foreign Affairs and Ministry of Cultural Heritage and Activities. There are State Government activities. 	<ul style="list-style-type: none"> Mainly the Ministry of Foreign Affairs and the Ministry of Education, Culture and Sciences. 	<ul style="list-style-type: none"> The Department of the Interior, National Park Service (NPS); the Department of State, Bureau of Educational and Cultural Affairs; the Department of Defense; and NGOs.
Policies Relating to International Cooperation in Disaster-affected Cultural Heritage	<ul style="list-style-type: none"> Support for disaster-stricken countries is only included in basic aid policy. Predominately humanitarian aid. 	<ul style="list-style-type: none"> Based on international cooperation laws and policies. 	<ul style="list-style-type: none"> Prince Claus Fund (PCF) emergency support policy delegated by the Ministry of Foreign Affairs targets least developed countries as a priority region. 	<ul style="list-style-type: none"> Based on policies relating to international cooperation in the protection of cultural heritage.
Framework Relating to the Recovery of Disaster-affected Cultural Heritage	<ul style="list-style-type: none"> NGOs such as Patrimoine sans frontières (PSF: Cultural Heritage without Borders) and the National Committee of the Blue Shield, as well as experts and volunteers play a significant role in voluntary and participatory support. 	<ul style="list-style-type: none"> In addition to a framework for international cooperation in the protection of cultural heritage, Defence Ministry policeman carry out activities. 	<ul style="list-style-type: none"> Activities are predominately carried out by NGOs, and ministries and agencies participate by providing advice and financial assistance. The Ministry of Foreign Affairs leaves it up to the PCF NGO support activities by the National Committee of the Blue Shield Awareness-raising and organizational collaboration by the National Commission for UNESCO. 	<ul style="list-style-type: none"> Activities carried out mainly by NGOs such as the World Monuments Fund. A national system for the recovery of disaster-affected cultural heritage exists. Haiti is solo example of the private and public sectors working together towards the recovery of disaster-affected cultural heritage overseas.
Case Studies *Including case studies of activities not related to natural disasters	<ul style="list-style-type: none"> Ministry of Foreign and European Affairs' activities to raise awareness of preserving archaeological ruins endangered by climate change. Emergency support by PSF for churches damaged by the Haiti earthquake. Emergency support by the National Committee of the Blue Shield for the collapsed Historisches Archiv der Stadt Köln (English: City Archive of Cologne). Joint restoration project by Institut national du patrimoine (INP) (National Institute of Cultural Heritage) aimed at technological exchange in the restoration of a church that collapsed due to the L'Aquila earthquake in Italy. 	<ul style="list-style-type: none"> Site management project by the Ministry of Foreign Affairs using a cultural heritage risk map at Saqqara in Egypt. International organizations and other support countries jointly designed the reconstruction of the Old Bridge in Mostar. In addition to the above, there were numerous past support initiatives, such as the Ellesyia temple. 	<ul style="list-style-type: none"> Aid by the PCF to restore the flood-damaged mosque in the Hadramawt region of Yemen. National Committee of the Blue Shield recruited volunteers and surveyed damage at the collapsed Historisches Archiv der Stadt Köln. 	<ul style="list-style-type: none"> WMF surveyed damage and supported restoration at the Gingerbread Houses that were damaged by the Haiti earthquake. NPS Office of International Affairs, United States Agency of International Development (USAID), and Department of State supported development of tourism at the Citadelle, World Heritage site. AIC, Smithsonian Institution, and National Committee of the Blue Shield restored art works damaged by the Haiti earthquake, and trained staff.

The following points became clear when comparing the foreign countries' case studies:

- The countries that had clear laws and policies relating to international cooperation in the protection of cultural heritage were Italy and the Netherlands. With regard to Italy, our study found that international cooperation in cultural heritage is one of the main components of foreign policy under the the Law on Italian “ aid for economic development and peace reinforcement” and the “la Cooperazione Italiana allo Sviluppo nel Triennio 2010 – 2012 Linee – guida e indirizzi di programmazione” (Three Year Program relating to Italian Development Cooperation from 2010-2012). The Netherlands promotes projects related to the protection of cultural heritage in collaboration with related national and foreign organizations under its “Common Cultural Heritage Policy” of 2000.
- Countries that had a policy for regions prioritized for support relating to international cooperation in the protection of cultural heritage were France, Italy, and the Netherlands. Of those, France and the Netherlands had specified former colonies as priority regions. Italy’s priority regions change according to the period, but the priority regions selected in 2009 were Europe, the U.S., the Middle East, and the Persian Gulf.
- Frameworks relating to international cooperation in cultural heritage protection were mainly operated by the Japanese equivalent of the Ministry of Foreign Affairs and the Agency for Cultural Affairs in France, Italy and the Netherlands. The U.S. was an exception because there were no ministries or agencies solely responsible for cultural administration. In Italy, some activities were carried out by the provincial government. While the U.S. is a federal state, this study was unable to confirm a state-run international cooperation framework.
- Policy relating to international cooperation in disaster-affected cultural heritage conforms to policy on international cooperation in cultural heritage protection, and laws and policies specializing in international cooperation in disaster-affected cultural heritage could not be found in any of the countries. But when it comes to the Netherlands, the Ministry of Foreign Affairs delegates international cooperation in disaster-affected cultural heritage to a NGO, the Prince Claus Fund. Based on this, the Prince Claus Fund’s policy of concentrating on small-budget emergency support and targeting least developed countries as priority regions could also be thought of as the Netherlands’ national policy.
- Frameworks for the recovery of disaster-affected cultural heritage vary by country. Although it has a national policy, in France voluntary support activities by experts belonging to NGOs and cultural property research institutes are acknowledged when implementing projects, and the government operates a framework to support these activities. In the case of Italy, experts belonging to the Ministry of Defense, are empowered to participate in aid activities such as directly handling cultural property in accordance with frameworks on international cooperation in cultural heritage protection. In the Netherlands, activities are predominately carried out by NGOs, and ministries and agencies only participate by providing advice or financial assistance. Activities include small-budget emergency support by the Prince Claus Fund, NGO support by the National Committee of the Blue Shield, awareness-raising and organizational collaboration by the National Commission for UNESCO, and complementary activities between each NGO. In the U.S., the World Monuments Fund has been the main NGO involved in the recovery of disaster-affected cultural heritage abroad before the Haiti earthquake. While a framework for the recovery of disaster-affected cultural heritage at home is already in place, it is undecided whether this will be applied to the recovery of disaster-affected cultural heritage overseas in the future. The Haiti earthquake support was the first time the public and private sectors combined to recover disaster-affected cultural heritage overseas.
- Support was divided between emergency support and risk preparedness including disaster prevention. Emergency support was intended to lead to mid- to long-term plans such as training and technology transfer. Aid is restricted to financial assistance only in the case of the Netherlands. Further, support for immovable heritage was overall the most prominent in this study.

Based on the recommendations made in the above items and the foreign case studies, three points are required for effective international cooperation in the recovery of disaster-affected cultural heritage.

Peacetime Cooperation Frameworks and Information Sharing

Because information sharing is originally based on peacetime cooperative frameworks and is also enabled by it, it seems that the two complement each other.

Damage caused by unexpected natural disasters cannot be foreseen, but it is possible to make advance preparations such as identifying what kind of support can be carried out in what region. Gathering basic information during peacetime can include an overview of the disasters affecting the target region, basic cultural property information including the types and location of cultural property, cultural property protection systems, and counterparts responsible for cultural property protection. Building a collaborative relationship with the target country should lead to effective and rapid support in emergencies. The majority of the support-providing countries covered in this study had no policies or frameworks for the recovery of disaster-affected cultural heritage, but it seems that many are gathering information to select priority regions and are developing cooperation frameworks. Further, organizing cooperation frameworks during peacetime enables policies and frameworks concerning international cooperation in cultural heritage to be applied even if there are no guidelines for disaster-affected cultural heritage.

Foreign diplomatic missions play a significant role in the development of cooperation frameworks during peacetime. This trend is particularly remarkable in countries operating an offer-orientated request principle system. As shown by the *Instituts français*, *Centres culturels*, *Alliances françaises* in France and the *Istituto Italiano di Cultura* in Italy, gathering information during peacetime to prepare for emergencies such as natural disasters enables support to match local needs in emergencies and allows it to be carried out smoothly.

In addition, other support-providing countries and international organizations sharing information is vital for rapid and effective international cooperation. When a large amount of countries and organizations get together, difficult activities can be carried out smoothly at the disaster-stricken area because relationships between various countries and international organizations during peacetime are built, clearly identifying the types of activities to be completed. Additionally, sharing information through relationship-building can allow time-sensitive information, such as local disaster status surveys, to be used more effectively.

Needless to say, preparations at a national level are also required. One of the most striking aspects of international cooperation in cultural heritage by France and the U.S. is their preparation of accumulated information and human resources. France has created a database of archaeological expeditions headed by the French Ministry of Foreign and European Affairs, while the Federal Emergency Management Agency and the American Institute for Conservation in the U.S. have a database of human resources. The database categorizes human resources by location, specialty, and level of experience, identifying during peacetime what experts could be mobilized for international support activities. In addition, both France and the U.S. have “emergency support experts” that have undertaken training to recover disaster-affected cultural heritage. Providing specialized training at disaster-stricken regions is something that needs to be examined. However, each group stated that it is not necessary for all workers involved in the recovery to be experts. In the future, securing the right amount of human resources people by using a database and improving the quality of expert training will have to be done in tandem.

Review of Support Policies

Sharing cooperation frameworks and information during peacetime is effective when considering support policies. At the current time, there are no policies and frameworks for the recovery of disaster-affected cultural heritage, but in view of the amount of accumulated information and current cooperation frameworks it should be possible to consider in advance what kind of support can be provided when a disaster occurs. There is a wide variety of cultural heritage throughout the world, so it would be ideal to adopt a framework that enables support for disaster-affected cultural heritage in any situation whatever the type, size, or diversity of the disaster. However, this is something that should be examined by international organizations because there is little likelihood that countries would be able to handle this. It is more important for countries to consider

providing support in priority regions based on their field of expertise. Further, by sharing that information beforehand with other countries, it is hoped that emergency support will be carried out more speedily and effectively. In addition, conducting joint research on each field of expertise and holding symposiums helps to build cooperation frameworks and information networks during peacetime.

Collaboration between Governments and NGOs

Government and NGOs jointly providing support after sharing information and considering support policy based on present cooperation frameworks during peacetime is seen as effective. The findings of this study revealed that NGOs play a significant role in international cooperation relating to the recovery of disaster-affected cultural heritage by support-providing countries. The extent of support for NGO activities by governments varies from country to country, as some only provide financing while others assign projects. This can be understood as a precautionary government measure to address highly unpredictable fields such as recovering disaster-affected cultural heritage. Moreover, decisive differences between NGOs and government agencies are found in their respective decision-making processes and fund management methods. While governments are unable to act quickly because their decision-making processes follow a top-down pattern, NGOs are flexible because they can carry out projects based on decisions from within the organization. Further, governments are not always prepared for unexpected support requests, such as when a natural disaster strikes, because they cannot save or carry forward standard funds, while NGOs are said to be highly-flexible because they can institute funds and gain external funds from sources other than governments. In the case of France, NGO policy activities and increased grants to NGOs are decided, while in the Netherlands annual grant amounts are delegated and allocated by the Ministry of Foreign Affairs. In the U.S., on the other hand, it would appear that government-subsidized organizations such as the National Endowment for the Humanities (NEH) are making good use of NGOs in lieu of having no agencies equivalent to Japan's Agency for Cultural Affairs. While international cooperation in the recovery of disaster-affected cultural heritage is not limited to emergency support, it tends to be very common at the current time. In such instances, government agencies and NGOs make use of their respective qualities and are able to act effectively by combining fund sources with highly mobile line troops.

However, NGO definitions and situations vary from country-to-country, and issues such as tax deductions and being able to accept projects and funds from the government depend on the country's circumstances, so it is by no means certain that NGOs are able to cooperate with the government exist in all countries at the present time. Even if they have a cooperative relationship with the government, NGOs are responsible themselves for logistic areas such as contacts and risk measures. It cannot be denied that their activities may be interrupted if they are not a large-sized and well-organized NGO. However, if governments can cooperate in the public sector, for example, signing written agreements for NGO activities, there is a possibility that the excellent work of NGOs may increase further.

Given that this study has focused on the systems of support-providing countries, its objective is not to examine the institutional quality of each country's policies and methods. "Institutional" meaning things uniquely developed by countries based on their historic backgrounds, as such institutions can change according to the needs of the period. Despite this, the roles expected of Japan and the Japan Consortium for International Cooperation in Cultural Heritage will be discussed based on recommendations such as the three described above.

The Expected Role of Japan

There are many cases of international cooperation in cultural heritage by Japan, covering a diversity of regions and activities. Japan is also blessed with a wealth of human resources vastly experienced in international cooperation in cultural heritage. It is first important to examine in detail the type of support Japan can provide during peacetime after accumulating information on case studies and human resources. For example, Japan is an earthquake-prone country with a history of

constructing wooden buildings, so great expectations are placed on Japanese support given its experience and skills in areas such as antiseismic technology, disaster prevention including building architecture and the social aspects surrounding it, and the utilization of GIS to compile data such as cultural property location information. To prepare for international cooperation in emergencies, it is necessary for Japan to analyze and review past case studies and consider what kind of support it can provide based on relationships of trust built through collaboration and cooperation during peacetime. The Japan Consortium for International Cooperation in Cultural Heritage exists due to the “Law on the Promotion of International Cooperation for Protection of Cultural Heritage Abroad,” as well as frameworks to promote effective international cooperation through collaboration among organizations and experts responsible for international cooperation in cultural heritage. By utilizing such frameworks more effectively, more constructive international cooperation in disaster-affected cultural heritage should be feasible. In addition to cooperating with NGOs responsible for international cooperation in cultural heritage, such as the Japan ICOMOS National Committee or other private groups, it is also necessary for Japan to collaborate with governments and consider how international cooperation should make use of the experience, expertise, and networks possessed by NGOs. It was discovered in last year’s report on disaster-affected cultural heritage that governments tended to be mainly responsible for emergency support while other organizations tend to be chiefly involved in long-term support. In the future, it will become increasingly necessary for governments to collaborate and coordinate their efforts with a large number of relevant organizations in order to provide comprehensive support. If this happens, aiming for mutual technological exchange as well as development and promotion when implementing projects should lead to improved homeland cultural heritage protection through support activities.

The Expected Role of the Japan Consortium for International Cooperation in Cultural Heritage

The four main activities of the Japan Consortium for International Cooperation in Cultural Heritage are building networks, utilizing networks to gather and provide information, surveying and researching international cooperation in cultural heritage, and diffusing and raising awareness of international cooperation in cultural heritage. Information gained from a variety of experts is added to a database. This information is crucial when examining either peacetime support details or searching for human resources required in emergencies. Further, it seems that collaboration among private groups including NGOs and educational institutions is more effective when utilizing the networks of the Japan Consortium for International Cooperation in Cultural Heritage. While research and symposiums provide opportunities for information sharing, it is important to pass on that information to public citizens. It is hoped that, firstly, seminars or workshops will be assembled to share the details of this two-year study, and that this study will be used as a reference point for international cooperation in cultural heritage. The achievements of this study should not be restricted to a report document. Creating human exchange is a part of building frameworks of cooperation during peacetime, and facilities vigorous information sharing. We hope that this secondary effect will trickle down to the whole of the Consortium and not just the survey members, as well as to the whole of Japan via the Consortium.

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Photo 3 : Aynat Al Faqih Mosque, near completion in July 2010 (Prince Claus Fund, Final Report on the Restoration of the Mosque in Aynat, Wadi-Hadramut Yemen, 16.09.2010)

Photo 4 : Sculpting the merlons on the parapet of the roof terrace (Prince Claus Fund, Final Report on the Restoration of the Mosque in Aynat, Wadi-Hadramut, Yemen, 2010)

Photo 5 : Working at the collapsed city archive of Cologne (photograph supplied by the ANCBS)

Photo 6 : Damaged archives (photograph supplied by the ANCBS)

4. The United States of America

Figure 1 : Organizational diagram of the U.S. government

Figure 2 : Organizational diagram of the Department of the Interior

Figure 3 : Organizational diagram of the National Park Service

Figure 4 : Organizational diagram of the Department of State

Figure 5 : Basic Flow of the Ambassador Fund

Table 1: UNESCO response to disaster-affected cultural heritage in Haiti (based on UNESCO press release)

Table 2: Expanded range of activities by each organization

Photo 1 : Interview at the World Monuments Fund

Photo 2 : Interview at the Department of the Interior, National Park Service

Photo 3 : Interview at the AIC

Photo 4 : Interview at the Department of Defense

Photo 5 : The Presidential Palace (before and after the earthquake)

Photo 6 : Jacmel (After the earthquake)

Photo 7 : Gingerbread Houses

Photo 8 : Assessing and restoring damaged pictures

Photo 9 : The Japan Ground Self-Defense Force removing debris

III. International Organizations

1. Blue Shield Organizations

Figure 1 : Roles and correlation between the Blue Shield organizations

Figure 2 : A description of the ANCBS

Figure 3 : A brochure of the ANCBS

Photo 1 : The Blue Shield Emblem at the entrance of a church (Regensburg, Germany)

6. World Bank

Figure 1: Evolution of Bank Investment in cultural heritage and sustainable tourism in millions (USD)

Figure 2: World Bank Investment in cultural heritage and sustainable tourism in millions (USD)

Figure 3 : Damage and Loss

Table 1: List of needs assessments conducted by the GDFRR identifying damage and recovery requirements following a disaster. The six countries shown in bold included cultural heritage in the assessment.

Table 2: Damage and Loss Summary Table for Each Sector in millions (USD)

Photo 1: Heritage preservation work in the medina of Marrakesh (Morocco)

IV. Assignments for the Future

Table 1: Comparison of countries' policies, frameworks, and case studies concerning the recovery of disaster-affected cultural heritage

List of Interviewees

Names listed without honorifics, and in no particular order.

1. France

Name	Title	Affiliation	Website
Danièle Wonzy	Responsable du Pôle Patrimoine mondial	Pôle Patrimoine mondial, Direction générale de la mondialisation, du développement et des partenariats (DGM) , : Ministère des affaires étrangères et européennes (MAEE)	http://www.diplomatie.gouv.fr/fr/
Roch Payet	Département des restaurateurs	Institut national du patrimoine (INP)	http://www.inp.fr/
Anouk Bassier	Ajointe a la directrice des etudes	Département des conservateurs , Institut national du patrimoine (INP)	Same as above
Isabelle de Buttet	Chargée des opérations internationales	Same as above	Same as above
Daniel Lefevre	architecte en chef des monuments historiques	Comité français du Bouclier Bleu (CFBB)	http://www.bouclier-bleu.fr/
Christophe Jacobs	Responsable de projet	Conseil Internatilnal des Archives (ICA)	http://www.ica.org/
Henri Simon	Président	Patrimoine sans frontière (PSF)	http://www.patrimsf.org/projet/index.php
Nao Hayashi Denis	Specialiste de Programme	Secteur de la Culture, Section des musees et objets culturels, UNESCO	
Marc Party	Programme specialist	Culture Sector, Special Projects Unit, UNESCO World Heritage Centre	http://whc.unesco.org/
Julien Anfrun	Directeur Général	International Council of Museums (ICOM)	http://icom.museum/
France Demarais	Directrice des programmes	Same as above	Same as above

2. Italy

Name	Title	Affiliation	Website
Katrina Similä	Project Manager, Collections Unit	International Center for the Study of the Preservation and Restoration of Cultural Property (ICCROM)	
Francesca Capanna	Direttore operativo restauro	Istituto Superiore per la Conservazione ed il Restauro (IsCR)	
Carlo Cacace	Responsabile del Laboratorio di fisica e controlli ambientali	Istituto Superiore per la Conservazione ed il Restauro (IsCR)	http://www.carlocacace.it/english/index.htm
Antonella Lopardi	Storico d' Arte Direttore	Soprintendenza ai Beni Architettonici e Paesaggistici per l' Abruzzo	
Guido Benevento	Esperto della cooperazione italiana Settore risorse idriche	Unita Tecnica Centrale, Ministero Affari Esteri	

3. The Netherlands

Name	Title	Affiliation	Website
Deborah Stolk	Staff member, Cultural Emergency Response	Prince Claus Fund for Culture and Development	http://www.princeclausfund.org
Eléonore de Merode	Programme Coordinator, Cultural Emergency Response	Prince Claus Fund for Culture and Development	http://www.princeclausfund.org
Robert H.E. Gooren	Head, Section Cultural Affairs & Information (CAI), Support Group Army Command	Royal Netherlands Army	
Hanna Pennock	Coordinator, Safety & Security Centre	Cultural Heritage Agency, Ministry of Education, Culture and Sciences	http://www.erfgoedinspectie.nl/english/organisation
H.C.M. (Erik) Kleijn	Head, Built Heritage Research	Cultural Heritage Agency, Ministry of Education, Culture and Science	
Jeroen-Louis Martens	Senior Policy Officer, International Cultural Policy Unit	Ministry of Foreign Affairs	
Gerrit de Bruin	Head, Department of Restoration and Conservation (regular profession)	Nationaal Archief	
	Board member	Blue Shield Netherlands	
A.G. [Angela] Dellebeke	Consultant, Hazard mitigation and Emergency preparedness (regular profession)	Nationaal Archief	
	Secretary	Blue Shield Netherlands	
René Teijgeler	Senior Cultural Advisor	Culture in Development	http://www.cultureindevelopment.nl
Carol Westrik	Programme Officer,	Netherlands National Commission for UNESCO	http://www.unesco.nl
Hans Mulder	Curator of printed books (regular profession)	Utrecht University Library	
	Board member	ANCBS	http://www.ancbs.org

4. The United States of America

Name	Title	Affiliation	Website
Corine A. Wegener	Associate Curator / Decorative Arts, Textiles, and Sculpture	Minneapolis Institute of Arts	http://www.artsmia.org
Matthew R. Welch	Assistant Director for Curatorial Affairs / Curator of Japanese and Korean Art	Minneapolis Institute of Arts	http://www.artsmia.org

Lisa Ackerman	Executive Vice President & Chief Operating Officer	World Monuments Fund	http://www.wmf.org
Pauline Eveillard	Watch and Field Programs Administrator	World Monuments Fund	http://www.wmf.org
Guido Licciardi	Jr. Professional Officer / Finance, Economics, and Urban Development Department	The World Bank	http://www.worldbank.org
Martin Perschler	Program Coordinator / U.S.Ambassadors Fund for Cultural Preservation	U.S. Department of State, Bureau of Educational and Cultural Affairs, Cultural Heritage Center	http://www.exchanges.state.gov/heritage/afcp.html
Eryl P.Wentworth	Executive Director	American Institute for Conservation of Historic and Artistic Works	http://www.conservation-us.org
Eric Pourchot	Institutional Advancement Director	The Foundation of the American Institute for Conservation of Historic and Artistic Works	http://www.conservation-us.org
Serena Georgia Bellew	Deputy Federal Preservation Officer	Department of Defense, Office of the Deputy Under Secretary of Defense for Installations and Environment	
Cecilia Brothers	Cultural Resource Management Specialist	Department of Defense, Legacy Resource Management Program	http://www.DoDLegacy.org
John V. Ketchum	Preservation Officer	U.S. Department of Homeland Security, Federal Emergency Management Agency, Mitigation Division	
Richard Kurin	Under Secretary for History, Art, and Culture	Smithsonian Institution	
Luis A.Simon	Marketing & Communications Specialist	Inter-American Culture & Development Foundation	http://www.iacdf.org
Sylvia Walker	Chief of Staff	Inter-American Culture & Development Foundation	http://www.iacdf.org
Michiko Vilela Tamashiro	Japan Coordinator	Inter-American Culture & Development Foundation	http://www.iacdf.org
Francis Ghesquiere	Lead Disaster Risk Management Specialist, Sustainable Development, Latin America and the Caribbean Region	The World Bank	http://www.worldbank.org
Gustavo Araoz	President	ICOMOS	http://www.icomos.org
Katherine Slick	Executive Director	US/ICOMOS	http://www.usicomos.org/
Rudy D'Alessandro	International Cooperation Specialist, Asia/Pacific/Arctic/Russia	Department of Interior, National Park Service, International Affairs	http://www.nps.gov/oia/



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