United Nations
Educational, Scientific and
Cultural Organization

Sub-Committee on Education
and Research
Memory of the World

SCEaR Newsletter 2020
Special Issue 2020/2

Second Memory of the World Global Policy Forum

Disaster Risk Reduction and Management for Sustainable Preservation of Documentary Heritage

Planned for 27 and 28 October 2020, UNESCO Headquarters, Paris

Postponed to 2021

An Interim View in the Times of Covid-19

Edited by Lothar Jordan and Akira Matsuda
In cooperation with Fackson Banda and Kenji Tamura

Editors of this Issue

Prof. Dr. Lothar Jordan
UNESCO Memory of the World Programme, Chair of the Sub-Committee on Education and Research (SCEaR)

Dr. Akira Matsuda
Associate Professor at the University of Tokyo; Member of the Japanese National Committee for the UNESCO Memory of the World Programme

Dr. Fackson Banda
UNESCO, Chief of the Documentary Heritage Unit (Memory of the World Programme)

Kenji Tamura
UNESCO, Documentary Heritage Unit (Memory of the World Programme)

Date of delivery of this Issue: 10 December 2020

SCEaR Newsletter
Editors: Lothar Jordan (editor-in-chief), Roslyn Russell, Papa Momar Diop (French texts)

This Newsletter is a medium of the Sub-Committee on Education and Research (SCEaR), IAC, UNESCO Memory of the World Programme.
More information "On SCEaR, Impressum" (p. 29) in
SCEaR Newsletter 2019/2 (December)

Contents

Note on the 2nd MoW Global Policy Forum
by Fackson Banda and Kenji Tamura 5

Keynote Speech
Safeguarding Access and Sovereignty for Documentary Heritage at Risk – a Case for the Data Embassy
by David Fricker 6

Session 1
Key Issues for Disaster Risk Reduction and Management for Preservation of Documentary Heritage

UNESCO's Contribution to the Disaster Risk Reduction for the Preservation of Documentary Heritage
by Soichiro Yasukawa 12

Findings on the Memory of the World and Japanese Funds-in-Trust (JFIT) Survey for Memory Institutions, to Measure Risks, Damages and Disasters in Documentary Heritage
by Yolia Tortolero Cervantes 19

Multi-hazard Disaster Risk Mitigation and Preparedness for Cultural Heritage in Times of Covid-19
by Aparna Tandon 26

Session 2
Overview of Global, Regional and National Activities and Issues

The Magnetic Tape Alert Project: Summary and Outlook
by Dietrich Schüller 31

Sustainable Information on Nuclear Waste as Disaster Prevention: On the Participation of Memory of the World
by Jonas Palm 34

A Focus on the Pacific
by Dianne Macaskill 37

From Physical to E-Repository: National Initiatives to Protect and Promote Documentary Heritage on Curacao
by Armin Konket 42

The Current Status of Rescue Activities for Historic Documents in Local Communities in Japan
by Daisuke Sato 48

Two missions of Preservation and Disclosure: Operating a Website "NHK Great East Japan Earthquake Archives"
by Hiroaki Shimizu 53

Session 4 (Groups A-C)
Group Discussions for the Action Framework

Group A: Role of National and Regional Committees
We are connected – therefore we are… - the Caribbean Network for Heritage Disaster Management
by Maximilian Scriwanek 55

Rescuing the Documentary Heritage of Egypt
by Abdelhamid Salah al-Sharief 60

The Importance of the MOWCAP Register as a Tool for Regional Cooperation and Disaster Risk Reduction in the Asia-Pacific
by Andrew Henderson 69

Group B: Role of IAC Sub-Committees and Memory Institutions
Documentary Heritage at Risk: The Role of IFLA and Libraries in Disaster Risk Reduction
by Claire McGuire 74

The Memory of the World Sub-Committee on Education and Research and Disaster Risk Reduction and Management
by Lothar Jordan 80

Group C: Role of UN and Various Stakeholders
Experience of Disasters and Documentary Heritage
by Naoko Nagumo 84

Observation on the Status of Documentary Heritage in Pakistan
by Sultan Ali 86

Le rôle du Bouclier bleu France dans la préservation du patrimoine documentaire en France
par Joycelyne Deschaux 94

Never Just a Back-up: Digitised Heritage as a Resource for Good
by Harry Verwayen 99

CONCEPT NOTE

2nd Memory of the World (MoW) Global Policy Forum, 2021 107

Note on the 2nd MoW Global Policy Forum

by Fackson Banda and Kenji Tamura
Documentary Heritage Unit (Memory of the World Programme), UNESCO

The Second Memory of the World Global Policy Forum (GPF) seeks to amplify the outcome of the first event in order to develop a specific action framework for disaster risk reduction and management for sustainable preservation of documentary heritage, by focusing on national-level implementation and how it can be supported by the various regional and international stakeholders who will participate in the upcoming meeting. This is particularly important given that the COVID-19 pandemic has forced us to rethink disaster risk management in terms of the impact of global public health crises on documentary heritage and its utilization by memory institutions, governments and citizens.

Due to the evolving situation related to Covid-19, the 2nd MoW GPF, supported by Japan, which was scheduled to take place from 27 to 28 October 2020, had to be postponed to 2021. Nevertheless, UNESCO has recently taken several measures not only to fill a blank until the upcoming forum, but also to take further steps forward and gain momentum to assure its success.

Firstly, we have published the First Special Issue of the SCEaR Newsletter 2020, which focused on the 1st MoW GPF held in 2018 on the same theme, featuring 11articles by the speakers.

Secondly, we organized a policy dialogue titled "Documentary heritage at risk: policy gaps in digital preservation." Held on 27 October, the event brought together an international line-up of experts and practitioners to analyse policy gaps and possible solutions in digital preservation. Over 800 participants joined the event via ZOOM and YouTube from all over the world. The proceedings can also accessed on the UNESCO PERSIST Programme website. The outcome of the policy dialogue will feed into the 2nd MoW GPF.

Thirdly and in conclusion, this new Special Issue offers a preview of the 2nd MoW GPF through the lens of 19 contributors on the theme of disaster risk reduction and management for preservation of documentary heritage. This Special Issue will set the stage for all the participants to expand their horizons and generate new ideas to achieve the objectives of the forum.

Keynote Speech

Safeguarding Access and Sovereignty for Documentary Heritage at Risk – a Case for the Data Embassy

by David Fricker
President of the International Council on Archives
Vice-Chair, UNESCO Memory of the World International Advisory Committee

In my capacity as President of the International Council on Archives, and as Vice-Chair of the Memory of the World International Advisory Committee, I am delighted to have the opportunity to contribute to the second UNESCO Global Policy Forum on documentary heritage and disaster risk reduction. Established in December 2018, the Global Policy Forum is a highly valued initiative that brings together current and emerging leaders from across the documentary heritage field to share knowledge, experience and insights. This is an excellent example of the way in which UNESCO's convening power is being used to build and sustain a global partnership on disaster risk reduction as a strategy for documentary heritage preservation and accessibility.

I congratulate the UNESCO Documentary Heritage Unit, under the leadership of Dr Fackson Banda, for the vision and success of this initiative and I look forward to the outcomes of this and future Global Policy Forums.

Preservation, Accessibility and Sovereignty

In considering the policies required for disaster risk reduction for the preservation of documentary heritage, it is necessary to analyse the nature of the risks that threaten the heritage collections in order to formulate measures that isolate the material from those risks. Of equal importance, however, is ongoing access. Proper preservation of heritage embraces the accessibility of that heritage, therefore our disaster risk reduction policies must provide the heritage owners with a mechanism to maintain administrative control over the material and ensure their community continues to enjoy the entitlements of access and use.

This second point is important to ensure that a risk reduction strategy goes further than protecting the integrity and authenticity of the documentary heritage, and extends to measures that enable the heritage to 'live' within the community that owns it. Documentary heritage after all is not a collection of books and papers from long ago, locked in a dark room. Documentary heritage is in constant use, nourishing the cultural life of the community, and is constantly growing as it accumulates more of the community's collective memory. A disaster risk reduction strategy should therefore look at mitigating a broad range of risks – covering preservation, access, accessioning and sovereignty.

Using the Pacific region as a case study, this article looks at the opportunity to build on the success of well-established programmes that are rescuing documentary heritage at risk through the application of the Estonian 'data embassy' concept to mitigate residual risks affecting access, accessioning and sovereignty.

Challenges to the Pacific Region

The Pacific Island States face a range of substantial challenges for the preservation of indigenous culture, including documentary heritage. Pacific Island States are periodically subject to the devastating effects of severe weather events, such as Cyclone Pam in 2015 and Cyclone Winston in 2016. It is generally accepted that the frequency of such events is likely to increase as a consequence of climate change, placing greater demands on the ability to recover from each event. Also related to climate is the rising of sea levels, placing further stress on the capacity of the island states to build infrastructure that can protect heritage against flood. The community also faces economic difficulties and financial instability making significant investment in cultural infrastructure difficult to secure or sustain.

There are also socio-economic trends that place Pacific indigenous culture at risk. The widespread uptake of communications technology has delivered a range of benefits to the population, however greater connectivity and access to global information services also invites the predominance of international popular culture, which diminishes the appreciation and practice of indigenous culture. Globalisation also has an effect on cultural norms and practices. The adoption by Pacific Island States of international conventions into their national legislation may also see the discontinuation of certain customs or practices, which in turn will fade from memory after a generation or two. These examples are not comprehensive; other factors such as tourism and commercialisation may well have positive effects with regard to economic growth however may have detrimental side effects leading to an impoverishment of traditional knowledge and culture.

Programmes for Safeguarding Heritage

Fortunately, the Pacific community is actively engaged in the recognition of risks to documentary heritage and a number of successful programs have been established. An outstanding example is the Pacific Manuscripts Bureau, also known as PAMBU, which was established in 1968 by the Research School of Pacific Studies at the Australian National University. The Bureau identifies and makes copies of archives and significant printed material relating to the Pacific Islands and runs highly professional programs for preservation and access. PAMBU has operated continuously since 1968, and today has over 4000 rolls of microfilm, over 150,000 digitised photographs and manuscripts, and related published indexes (Australian National University 2020).

Another noteworthy example is the Pacific and Regional Archive for Digital Sources in Endangered Cultures – PARADISEC. PARADISEC is a consortium of the University of

Sydney, University of Melbourne and the Australian National University. The principal focus of PARADISEC is the preservation of languages at risk of loss; it currently has 500 collections documenting in excess of 1,200 languages (PARADISEC 2020).

Both approaches protect documentary heritage by holding copies in a safe place, and make that heritage available through an ongoing commitment of resources supporting indexing and access (in particular free on-line access). The collection management is underpinned by acquisition and management practices that are transparent, respectful and ethical – both PAMBU and PARADISEC are valued and respected by the Pacific Community. At a practical level they resemble a safe haven approach for endangered documentary heritage, however neither program seeks to expatriate original material and therefore more formalised arrangements such as those prescribed by the ICA's "Guiding Principles for Safe Havens for Archives at Risk" are not required.

The success of these approaches notwithstanding, maintaining a foreign hosted copy of documentary heritage at risk still has limitations:

- The arrangement survives on goodwill and uncertain funding, there is no guarantee of ongoing preservation.
- The arrangement cannot accommodate culturally significant but sensitive records, since the copied material is in foreign hands and available for general access.
- The ongoing management of the archive of copied material is separated from the owner of the original cultural material.

Should the original documentary heritage held by the Pacific Island States be lost, the safe copies held within PAMBU and PARADISEC would be of immense value and without doubt copies would be transferred back to the originating state to compensate for its loss. However, a more thorough disaster risk reduction posture could be achieved by building upon the success of the safe copy approach to extend the same level of functionality to the owner of the documentary heritage. In other words, provide a safe, resilient and vital facility using foreign infrastructure but without ceding sovereignty or control over the heritage material.

The Data Embassy

In 2017 the government of Estonia announced that it would be establishing a Data Embassy. This was a new concept that extended beyond a simple backup of data held in a remote site. Today, Estonia proudly proclaims that it has "built an efficient, secure and transparent ecosystem where 99% of governmental services are online", consequently it needs to ensure the continuity of its national data. Estonia has established a Data Embassy that holds its most valued records in a foreign land but without ceding its control or jurisdiction over those records (e-estonia 2020).

The Data Embassy concept is adding resilience to the continuity of government in Estonia. Building upon the success and experience of initiatives like PAMBU and PARADISEC, it could also be used to add resilience to the living, vibrant cultural identity of Pacific Island states.

Locating the documentary heritage repository of a Pacific Island state in a selected friendly foreign country, such as Australia, could offer a higher level of protection from severe weather events, energy blackouts and other physical threats. These advantages are all present in a basic safe copy approach. However, the Data Embassy has a critical advantage in that it would be established under the Vienna Convention on Diplomatic Relations (United Nations 1961), bringing with it the long established and respected protections afforded to all diplomatic missions.

Most relevantly, Article 22 of the Convention declares the premises of the mission to be inviolable, committing the host nation to protect the premises from damage and maintain its immunity from search. Referring specifically to archives, Article 24 of the Convention states that "the archives and documents of the mission shall be inviolable at any time and wherever they may be". This brings the arrangement under a regime that is internationally recognised, supported by domestic and international laws, regulated by well-established protocols. It maintains the cultural owner's sovereignty over all aspects of the documentary heritage – including selection, preservation and access.

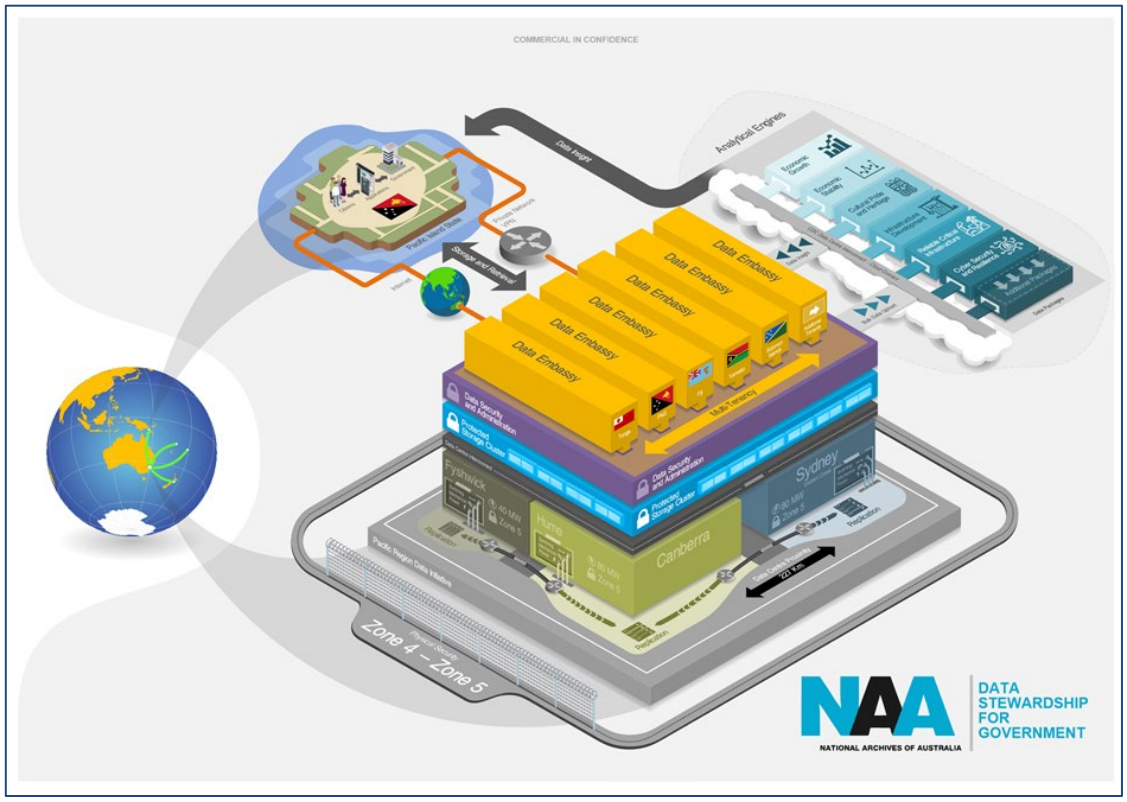
It also has operational advantages. The Data Embassy would be much more than a static snapshot of a collection, removed and isolated from its owner community as a back-up. A Data Embassy remains a functional organ of the nation state, and is in continuous service of its population. Through currently available technology, it can operate as an extension of the relevant national Archives or Library, engaged in the active development of heritage collections and public programs to promote the appreciation and use of the documentary heritage as a vital part of the cultural life of the nation.

In 2015, UNESCO adopted the *Recommendation Concerning the Preservation of and Access to Documentary Heritage, including in Digital Form* (UNESCO 2015). The Recommendation has set the agenda for member states, addressing the current and foreseeable threats to documentary heritage and it makes special mention of the need for international collaboration. Article 5.5 states that "Member States are encouraged to engage in international cooperation to safeguard endangered documentary heritage through digitization or other means following a request made by another Member State."

The capacity for the Data Embassy to be the actual repository for the nation's documentary heritage, and through digital technology support the active dissemination and use of the collections also supports the Recommendation. Article 5.4 states "To the best of their ability, Member States should take all appropriate measures to safeguard their documentary heritage against all human and natural dangers to which it is exposed, including the risks deriving from armed conflicts. Likewise, they should refrain from acts likely to damage documentary heritage or diminish its value or impede its dissemination

or use, whether it is to be found on the territory of one Member State or on the territory of other States."

The architecture and technology required to implement this concept is well within reach. Figure 1 provides an illustration of the concept developed with the National Archives of Australia. The technical infrastructure and operating environment required for a Data Embassy are readily available as services from established Data Centres, which themselves are located in environments with adequate security, reliable electricity, stable geology and hardened against severe weather events. In Australia, there are highly secure Data Centres delivering services to Commonwealth Government entities that have well established cyber-security and accountability protocols, ensuring that access to data and services are provided only to authenticated users and for legitimate purposes. Communications technology, especially mobile Internet, has made significant advances across the Pacific region to the stage that continuous access can be reliably established across international links, allowing any Pacific Island State to have full access and control of data and processing systems that are housed in a foreign country.



Data Embassy Architecture

Subject to the agreement of all parties, established programmes and heritage datasets such as PAMBU and PARADISEC could be migrated or at least replicated onto the platform. This would continue the successful operation of each programme but would bring the added benefit of recognising data sovereignty over the collection by the cultural owner.

The innovation required for this type of remote service to become a Data Embassy is not technical; the real innovation here is at the policy level. It is a decision to extend the diplomatic relations between two nations to formally recognise the virtual 'space' within the host Data Centre as an embassy for the purposes of the Vienna Convention. The complexity of this innovation is not to be under-estimated, however Estonia has demonstrated it is possible.

This is a new application of the concept of an embassy, unlikely to have been contemplated at the time the Vienna Convention was adopted. However, as Estonia has proven, it may represent the natural evolution of the Convention as the nature of international relations moves further into the digital age. Traditionally, diplomatic missions have been established to provide a conduit through which two nations can communicate and maintain mutually beneficial relations. Diplomacy also has a soft power purpose. Diplomatic missions cultivate a positive perception between nations and build bridges between cultures. In the digital age, characterised by instant 24/7 news and videoconferencing, an embassy is less required for basic communications, however the need for deeper cultural ties becomes more important. The Pacific Data embassy may well represent a key attribute of that digital evolution.

References

Australian National University (2020, October 9). About the Pacific Manuscripts Bureau. Retrieved from http://asiapacific.anu.edu.au/pambu/about.php

e-estonia (2020, October 9). Data Embassy. Retrieved from https://e-estonia.com/solutions/e-governance/data-embassy/

PARADISEC (2020, October 9). Our Collections. Retrieved from https://www.paradisec.org.au/collections/

UNESCO (2015, November 17). Legal Instruments. Retrieved from http://portal.unesco.org/en/ev.php-URL_ID=49358&URL_DO=DO_TOPIC&URL_SECTION=201.html

United Nations (1961, April 18). Treaty Collection. Retrieved from https://treaties.un.org/pages/viewdetails.aspx?src=treaty&mtdsg_no=iii-3&chapter=3&lang=en

David Fricker is the President of the International Council on Archives.
He is the Director-General of the National Archives of Australia and a Vice-Chair of the Memory of the World International Advisory Committee.

Session 1
Key Issues for Disaster Risk Reduction and Management for Preservation of Documentary Heritage

UNESCO's Contribution to the Disaster Risk Reduction for the Preservation of Documentary Heritage

by Soichiro Yasukawa

From 2005 to 2015, natural hazards caused USD 1.4 trillion in damage, claimed 700 thousand lives and affected 1.7 billion people worldwide.[1]

With the frequency and magnitude of occurrence increasing due to climate change, losses associated with natural disasters are on the rise. It is estimated that by 2050, the number of people in urban areas who are exposed to cyclones will increase twofold to 680 million people and those who are at risk of suffering a major earthquake will be approximately 870 million people, an increase from 370 million people in 2000.[2]

Therefore, disaster risk reduction (DRR) is increasingly on the agenda of the UN System of Organizations. While the Sendai Framework for Disaster Risk Reduction 2015-2030 is the roadmap for DRR, other global agendas including the Sustainable Development Goals, the Paris Climate Agreement and the New Urban Agenda have targets which cannot be attained without DRR. There are clear links between those international instruments.[3]

Whereas natural hazards, as naturally occurring phenomena, are often unexpected or uncontrollable, reduction of risks stemming from such events is both possible and feasible. Advances in the engineering and science and technology realms dedicated to disaster risk reduction provide knowledge on the mechanisms of natural hazards including on the processes that transform them into disasters. Ultimately this scientific knowledge provides solutions to mitigate the vulnerability of infrastructures and society.

Sendai Framework for DRR and the preservation of documentary heritage

The Sendai Framework for Disaster Risk Reduction (2015–2030) is an international document which was adopted by UN Member States at the World Conference on Disaster Risk Reduction held in Sendai, Japan and endorsed by the UN General Assembly in June 2015.

[1] UNISDR (United Nations Office for Disaster Risk Reduction) and CRED (the Centre for Research on the Epidemiology of Disasters). 2018. *Economic Losses, Poverty & Disaster 1998-2017.*
[2] World Bank. 2010. *Natural Hazards, Unnatural disasters The Economics of Effective Prevention.* World Bank Washington DC.
[3] UNISDR 2015. *Sendai framework for disaster risk reduction 2015–2030.* United Nations International Strategy for Disaster Reduction.

The Sendai Framework for Disaster Risk Reduction 2015-2030 outlines seven clear targets and four priorities for action to prevent new and reduce existing disaster risks:

(i) Understanding disaster risk.
(ii) Strengthening disaster risk governance to manage disaster risk.
(iii) Investing in disaster reduction for resilience and
(iv) Enhancing disaster preparedness for effective response, and to "Build Back Better" in recovery, rehabilitation and reconstruction.

It aims to achieve the substantial reduction of disaster risk and losses in lives, livelihoods and health and in the economic, physical, social, cultural and environmental assets of persons, businesses, communities and countries over the next 15 years.

The Sendai Framework for DRR touches on the importance of the protection of the cultural heritage including the documentary heritage such as "To protect or support the protection of cultural and collecting institutions and other sites of historical, cultural heritage and religious interest" (30 d.) as part of the Priority 3: Investing in disaster risk reduction for resilience as the responsibility of national and local levels. Cultural properties and heritage sites in general are exposed to the impacts of natural and man-triggered catastrophic events, which threaten their integrity and may compromise their value. The loss or deterioration of these outstanding properties has severely negative impacts on local and national communities, both because of their cultural importance, and because of their socio-economic value. Therefore, UNESCO supports the Member States to be well prepared for preventing negative impacts and for response to the shocks by natural and man-made hazards.

UNESCO's Activities on DRR

UNESCO operates at the interface between natural and social sciences, education, culture and communication, playing a vital role in building a global culture of resilience. UNESCO assists countries in capacity building for management of disaster and climate risk, particularly supporting the Member States on 1) early warning systems; 2) safe critical infrastructures; 3) UNESCO designated sites risk prevention; 4) using Science, Technology and Innovation such as Artificial Intelligence and big data; 5) built environment; 6) risk governance; 7) nature based solutions, and 8) post disaster response.[4] Below are the examples how the DRR measures protect and preserve the documentary heritage through soft and physical preventive measures.

[4] UNESCO 2020. UNESCO *Disaster Risk Reduction.* http://www.unesco.org/new/en/natural-sciences/special-themes/disaster-risk-reduction/

UNESCO Activities on Preservation of Documentary Heritage

1) Early warning systems

UNESCO works on various hazards, notably tsunamis, earthquakes, floods, drought, and landslides.

Tsunami early warning systems are based on observation networks of seismometers and sea level measuring stations, which send real-time data to national and regional warning centres (TWCs). Based on these observations, TWCs are able to confirm or cancel a tsunami watch or warning. It is essential that communities at risk know the actions that need to be undertaken in case of eminent danger. UNESCO, through the coordination of regional meetings, capacity building activities and the support of national and regional projects is a key stakeholder for tsunami risk reduction at global level. Four Intergovernmental Coordination Groups (ICGs) corresponding to the regions Pacific, Caribbean, Indian Ocean and Mediterranean have been established to address particular regional needs. Early warning system can alert the institutions and facilities that contain the documentary heritage in advance to take necessary actions such as evacuating the staffs and evacuating the documents safely.[5]

2) Education and school safety

UNESCO promotes a multi-hazard school safety assessment methodology, named VISUS (Visual Inspection for defining Safety Upgrading Strategies), which is based on visual inspections to assess all the relevant hazards potentially affecting a school and on the application of pre-set algorithms that replicate expert reasoning to make judgements. The methodology also allows to evaluate the available resources for the effective application of the required safety upgrading interventions.

The VISUS methodology, which has a strong component on capacity building for decision-makers, technical staff and universities, has been successfully tested in seven countries: Italy in 2010, El Salvador in 2013, Lao PDR in 2015, Indonesia between 2015 and 2018, Peru in 2016, Haiti in 2017 and Mozambique in 2017. Overall, the security of more than 500,000 students and educational staff has been assessed. As school facilities such as libraries and archives contain many documentary heritages, taking necessary measures such as seismic risk assessment and engineering interventions can secure the safety of the archives in the school facilities.[6]

---

[5] UNESCO (2020). *UNESCO Tsunami Disaster Risk Reduction.* http://www.ioc-tsunami.org/

[6] UNESCO and Udine University (2019). *UNESCO guidelines for assessing learning facilities in the context of disaster risk reduction and climate change adaptation, vol. 1: Introduction to learning facilities assessment and to the VISUS methodology.* Paris: UNESCO. https://unesdoc.unesco.org/ark:/48223/pf0000371185.locale=en) -
UNESCO and Udine University (2019). *UNESCO guidelines for assessing learning facilities in the context of disaster risk reduction and climate change adaptation, vol. 2: VISUS methodology.* Paris: UNESCO.
https://unesdoc.unesco.org/ark:/48223/pf0000371186?posInSet=2&queryId=3f2fa233-444b-4e87-a5c4-0277499c4be4
UNESCO (2019). *UNESCO guidelines for assessing learning facilities in the context of disaster risk reduction and climate change adaptation, vol 3: VISUS Implementation*. Paris: UNESCO Publishings.
https://unesdoc.unesco.org/ark:/48223/pf0000371188?posInSet=1&queryId=3f2fa233-444b-4e87-a5c4-0277499c4be4

3) UNESCO's activities on DRR for culture

When natural disasters strike, they affect not only human lives and properties but also their culture – they cause damage and losses to heritage sites, urban fabric, religious buildings, museums, galleries and archives, which are closely linked to people's identity and history. Disasters also disrupt people's access to cultural lives, including cultural practices. At the same time, culture can play an important role in recovering from disasters. It gives not only resilience, hope and healing, but also it will be an important source of sustainable development.

UNESCO has assisted a number of countries in being prepared for and responding to disasters for culture. Together with partner institutions, UNESCO has produced manuals and resource documents such as Managing Disaster Risks for World Heritage,[7] Culture in City Reconstruction and Recovery (CURE),[8] and Manual for contingency procedures in historical archives[9] in the event of natural disasters, which might be useful for the DRR of documentary heritage. UNESCO also established the Heritage Emergency Fund, through which it provides support to preparedness and response activities including the provision of technical advice and expertise, capacity-building training on disaster risk management, risk mapping and assessment, damage assessment and urgent interventions such as structural stabilisation, rescue of cultural objects, and Post Disaster Needs Assessment exercises.

4) Science, technology and innovation for resilience

Science, technology and engineering helps understanding the risks and provide relevant solutions. This includes high technology such as Artificial Intelligence and less technological solutions such as civil science, participatory research or local indigenous knowledge. All the data UNESCO gathers is made publicly available.

Water-related disasters accounted for 90% of the 1,000 most severe disasters that have occurred since 1990, according to "Making Every Drop Count - of the High Level Panel on Water" (2018).[10] In that sense, UNESCO works to foster Member States resilience in coping with hydrological extremes such floods and droughts and to assess and monitor changes in snow and glaciers, key and unique indicators of global warming and climate change. Using science, technology and innovation provides with us more accurate

---

[7] UNESCO, ICCROM, ICOMOS and IUCN (2010). *Managing Disaster Risks for World Heritage.* Paris: UNESCO Publishing. https://whc.unesco.org/en/managing-disaster-risks/

[8] UNESCO and Worldbank (2018). *Culture in City Reconstruction and Recovery (CURE).* Paris: UNESCO Publishing. https://openknowledge.worldbank.org/bitstream/handle/10986/30733/9789231002885.pdf?sequence=11&isAllowed=y

[9] UNESCO, Ministerio de Cultura y Patrimonio, Equador (2017). *Manual for contingency procedures in historical archives.* Paris: UNESCO Publishing. https://unesdoc.unesco.org/ark:/48223/pf0000261832_eng?posInSet=1&queryId=01cea8a3-ea21-470a-bf36-c7af5ec9ba94

[10] United Nations (2018). *Making Every Drop Count.* https://sustainabledevelopment.un.org/content/documents/17825HLPW_Outcome.pdf

information of the risk we have. This is to help the managing entities of the documentary heritages to be aware and take necessary actions possible.

5) The built environment

Earthquakes are one of the deadliest natural hazards with more than 80 % of the casualties caused by the collapse of buildings. UNESCO supports its Member States in securing buildings and building back better via enhanced building codes and building control policies. UNESCO is the secretariat of the International Platform for Reducing Earthquake Disasters (IPRED),[11] a group that gathers centres of excellence of national institutes or universities that actively conduct research on seismology, seismic engineering and structural engineering from 11 earthquake prone countries. IPRED members develop engineering guidelines and address policy relevant issues. Securing the safety of the structure of the facilities that contain the documentary heritages saves assures the preservation of the heritage. It is well noted that securing the non-structural safety, such as ceiling, partitions, and lifelines such as water, electricity also needs to be considered to secure the safety of the documentary heritage.[12]

6) Risk governance and social resilience

Museum Disaster Preparedness and Risk Mitigation

As stated in the UNESCO 2015 *Recommendation Concerning the Protection and Promotion, of Museums and Collections, their Diversity and their Role in Society*, museums are essential places for preservation of heritage, research, communication and education that must be protected. They also have a social role and contribute to economic development and the quality of life. UNESCO is assisting its Member States to face different kinds of disasters affecting museums, such as the renovation of the Rio de Janeiro National Museum that burnt in 2018, the museum in Palu, Indonesia, affected by tsunami and earthquake, and in 2020, museums in Zagreb, Croatia or the museums in Beirut, Lebanon, recently affected by explosion. UNESCO in close cooperation with ICCROM published in 2016 a manual *Endangered Heritage, Emergency Evacuation of Heritage Collections*, now available in ten languages. The Covid-19 also deeply affected museums. In May 2020, UNESCO and ICOM published complementary studies on the impact of Covid-19 on museums. UNESCO's *Report on Museums around the World in the Face of COVID-19*, fruit of an international survey targeting museums, culture professionals and Member States, reveals that Covid-19 had three main consequences on museums. First, due to the closing of museums and to the interruption of tourism, museums have suffered dramatic economic losses. It is estimated that 10% could never reopen. Second, social consequences, since

[11] See: https://unesdoc.unesco.org/ark:/48223/pf0000191616

[12] UNESCO (2014). *Guidelines for Earthquake Resistant Non-Engineered Construction.* Paris: UNESCO Publishing. https://unesdoc.unesco.org/ark:/48223/pf0000229059_eng
UNESCO (2016). *Towards resilient non-engineered construction – Guide for risk-informed policy making.* Paris: UNESCO Publishing. https://unesdoc.unesco.org/ark:/48223/pf0000246077

museums could neither provide spaces that promote education, inspiration and dialogue, nor contribute to strengthen social cohesion, foster creativity and convey collective memory. If museums quickly reacted by providing online content, only 5% in Africa and in the Small Island Developing States could do so. Third, there was also an immediate risk to the security of collections in this period when museums have minimal staff on site. Artworks have been stolen in several museums during the lockdown.

In order to face this issue, UNESCO organized several webinars in close cooperation with ICCROM, Ibermuseus (Latin America) and the International Institute for the Inclusive Museum, India, in which museums professionals from all geographical regions could share concerns, experience and creative solutions.

7) Ecosystem-Based Disaster Risk Reduction

UNESCO promotes the implementation of ecosystem and nature based solutions - such as mangroves or terraced vegetation - and technologies to reduce disaster risk. The Organisation works closely with international experts to mainstream this approach in development planning at global, national and local levels.[13] UNESCO actively participates in the ongoing activities of the Intergovernmental Science-Policy Platform on Biodiversity (IPBES) and Ecosystem Services and the Partnership for Environment and Disaster Risk Reduction (PEDRR).

UNESCO is also actively involved in the OPERANDUM project which aims to reduce hydro-meteorological risks through co-designed, co-developed, deployed, tested and demonstrated innovative green and blue/grey/hybrid nature based solutions. Engineering plays a crucial role for the potential solutions through such as environmental engineering, river and coastal engineering, soil engineering. This is supplementary or substitutional solution to physical infrastructure project to prevent damage by natural hazards and it protects the facilities with documentary heritage.[14]

8) Post Disaster Response

In the aftermath of a disaster, and together with other UN agencies and international partners, UNESCO assists Member States in post-disaster response to assess the damage and losses and to identify recovery and reconstruction needs.

UNESCO has a system to dispatch experts of engineering and seismologists to earthquake stricken countries in order to carry out post-earthquake field investigations and draw lessons for future risk reduction, by utilizing the expertise of IPRED. The engineering analysis is applied to collapsed buildings with the objective of understanding the cause of the collapse. Findings are then used to create better building codes and practices. Such missions have been sent to Kermanshah, Iran in 2017, Bohol, Philippines

[13] UNESCO. *The U-Inspire Alliance network*. https://en.unesco.org/news/youth-and-young-professionals-declare-regional-alliance-cooperation-science-engineering-0
[14] UNESCO. *OPERANDUM project* https://en.unesco.org/operandum

in 2014, and Van, Turkey in 2012. Learning lessons from the damage for the better designing and planning of the facilities will prevent the future loss of the documentary heritage.[15]

Soichiro Yasukawa is the programme specialist at the section of earth sciences and geo-hazards risk reduction, Natural Sciences Sector, UNESCO. Mr Yasukawa joined UNESCO in 2013. He coordinates the expert network on seismology and engineering and implement built environment projects. He also coordinates the DRR activities in UNESCO and serves as the UNESCO's focal points of the UN DRR focal point group. Before joining UNESCO, he worked at the Cabinet Office of Japan, the Ministry of Land, Infrastructure, Transport and Tourism of Japan for disaster risk reduction, urban planning and critical infrastructure management. He obtained Master of Architecture from Kyoto University in Japan and Master of Public Affairs from Columbia University in the United States.

[15] UNESCO. *UNESCO post-earthquake field investigation* http://www.unesco.org/new/en/natural-sciences/special-themes/disaster-risk-reduction/geohazard-risk-reduction/networking/ipred/post-earthquake-field-investigation/

Findings on the Memory of the World and Japanese Funds-in-Trust (JFIT) Survey for Memory Institutions, to Measure Risks, Damages and Disasters in Documentary Heritage

by Yolia Tortolero Cervantes

The legacy inherited by Memory of the World (MoW) since 1992 is now facing a new era of challenges and collaborative efforts between state members, governments, memory institutions, national and regional committees, experts and international organizations. On the one hand, the MoW Registers (international, regional and national) require to be monitored to confirm if the whole inscriptions maintain the assessment criteria of accessibility, preservation, integrity or other significant values, underlined in MoW Guidelines, updated in 2017. On the other hand, MoW has the commitment to return to the essence of its creation: to identify documentary heritage at risk, endangered or destroyed.

During the recent Covid-19 outbreak, the urgent need to gather trustworthy sources and reliable information to determine which of those evidences, produced and safeguarded in different formats, must be preserved for future generations in archives, libraries, museums or other memory institutions, make us react and search for collaborative initiatives to face consequences and challenges in addition to those risks related for example, to the evolution and obsolescence of technology, political conflicts, climate change, natural or manmade hazards.

In recent years UNESCO launched the project Preservation of Documentary Heritage through Policy Development and Capacity Building supported by the Japanese Funds-in-Trust (JFIT), with the objective of reviewing and strengthening preservation policies and strategies of memory institutions by specifically integrating disaster risk reduction and management within their overall preservation systems. The Memory of the World/Japanese Funds-in-Trust (MoW/JFIT) project has organized a global policy forum, capacity-building workshops and regional consultations. As part of these activities, this year should have taken place at the UNESCO headquarters the *2nd MoW Global Policy Forum on Disaster Risk Reduction and Management for Sustainable Preservation of Documentary Heritage*. It had to be postponed.

In this context, in 2020 a mapping of documentary heritage endangered or at risk was implemented to survey the current situation of documentary heritage, as well as the related memory institutions at risk in terms of a multi-hazard risk assessment, in order to gather evidences, identify needs and priorities at national, regional and international levels as well as specify the countries or areas to which the strategy of disaster risk reduction should be urgently applied.

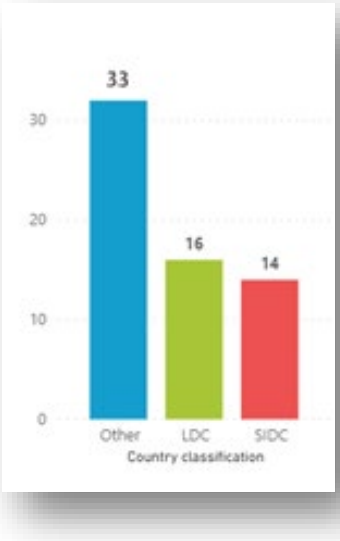
For this purpose, a consultancy took place to design and apply on line survey to document the type of hazards or risks that exist as well as the previous disasters, loses and damages occurred in at least 20 memory institutions of Small Islands in Developing States

and in Least Developing Countries. The survey was implemented from January to May 2020. To reach the objectives, an on-line questionnaire was designed to register and assess risks, damages, hazards and disasters in memory institutions. The survey took in account principles of the United Nations Strategy for Disaster Risk Reduction, based on the *Sendai Framework for Disaster Risk Reduction 2015-2030*, adopted in March 18, 2015, in which its priority actions search to substantially increase the availability of and access to multi-hazard early warning systems and disaster risk information and assessments to people by 2030.

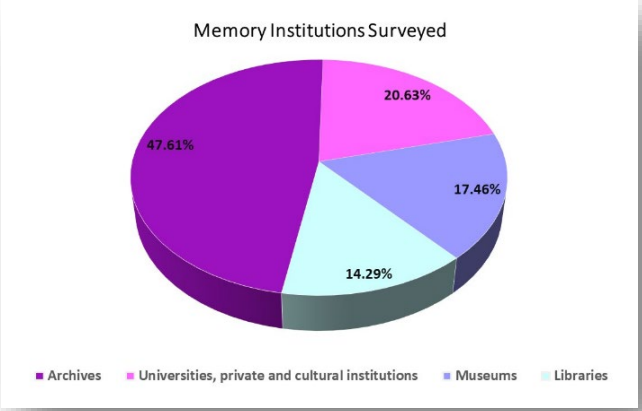
The survey included questions related to: institutional information (official name, respondents, address, contact data); type of documentary heritage safeguarded (extreme dates, content, collections); previous damages and disasters occurred in the institution and collections. The survey also helped to register those institutions which have a written management plan in case of emergency or disaster and to register which issues are included in each of the following phases of their institutional emergency plan: prevention/emergency preparedness; response to emergencies and disasters and recovery phase after emergencies or disasters.

The online survey implementation brought the following findings:

- 63 memory institutions were surveyed.
- 30 Countries participated: 36.66% of them were from Africa (11 countries); 36.66 % from Latin America and the Caribbean (11 countries); 20% from Asia Pacific (6 countries) and 6.66% from Europe (2 countries). See list of countries and institutions in the Appendix.
- A total of 14 questionnaires (22.22%) were responded from Small Island Developing States; 16 from Least Developed Countries (25.39%) and 33 from other countries (52.38%).



- A total of 16 memory institutions surveyed (25.39%) have collections listed in the Memory of the World Register or other listing mechanisms.
- Among the 63 memory institutions surveyed, 30 were archives (47.61%); 13 were located in universities, private and cultural institutions among others (20.63%); 11 were museums (17.46%) and 9 were libraries (14.29%).

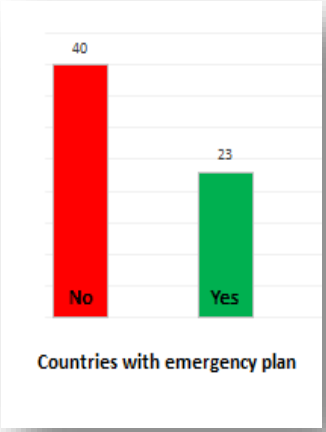


In concrete, the type and number of institutions surveyed were as follows:

- Museums (11);
- National Archives (10);
- National Libraries (9);
- University / Academic / Scientific Archive or Library (7);
- Municipal or Provincial Archives (5);
- Archives of Departments of Records Management or of Culture (4);
- Government archives (Defense, Bank, Presidency, Electoral (4);
- Private Memory Institutions (4);
- Film archives (2);
- State Archives (2);
- Fonds or collections (1);
- Diplomatic archive (1);
- Journalism Library and Museum (1);
- National Academy of History (1);
- Religious archive (1).

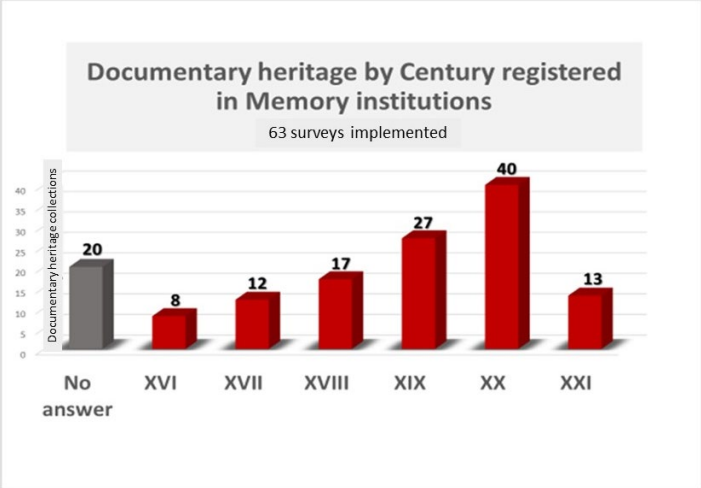
- Among a total of 63 memory institutions surveyed, 63.49% (40 of them) reported not having a written management plan in case of emergency or disaster. This evidence was one of the most important findings of the implementation of the

MoW/JFIT survey because having an emergency plan is the first step to prevent and reduce risks.



- Four of the participating countries carried out on-site examinations: Cuba registered 4 surveys (6.34%); Mexico with 7 surveys (11.11%); Guatemala participated with 8 surveys (12.69%) and Madagascar with 9 surveys (14.28%). The whole on-site examinations represented 44.42% of the surveys implemented.
- The main disasters occurred among a total of 63 institutions surveyed were Floods (15.87%); Fire and Theft (11.11% respectively); Storms (7.93%); Earthquakes, Hurricane, and Armed Conflict (6.34% respectively).
- A total of 27 institutions surveyed (42.85%) considered lack of budget as the most common damage which affects memory institutions and their documentary heritage preservation.
- Institutions also registered that the main damages occurring most commonly on their documentary heritage collections were due to moisture (22 institutions: 34.92%); building or structural damage (21 institutions: 33.33%); loss of staff (18 institutions: 28.57%); lack of security measures (17 institutions: 26.98%); insects, pest, microorganisms (16 institutions: 25.39%) and dust (14 institutions: 22.22%).
- Among the 63 institutions surveyed registered that the main hazards they face were biological: 25 institutions (39.68) considered pest infestation (rodents, animals and other insects) and 23 institutions (36.50) reported microorganisms as the main hazards.
- On the other hand, 37 of the institutions surveyed, that is 58.73% of the whole questionnaires received, reported to have manuscripts and prints between the 16th and 18th centuries and 27 of the institutions surveyed (42.85%) have records from the 19th century. In comparison, a total of 40 institutions surveyed, that is 63.49% of a total of 63 surveys implemented, have documentary heritage collections from

the 20th century and 13 institutions (20.63% of the surveys received) registered to have archives dated in the 21st Century.



The implementation of the MoW/JFIT survey made us conclude in particular, that memory institutions are more vulnerable if they do not have an updated emergency plan to prevent risks, face emergencies and mitigate disasters. Besides that, the lack of updated inventories of documentary heritage collections makes it difficult to prevent losses and recover part of the damaged or destroyed pieces after emergencies or disasters.

The answers of the MoW/JFIT survey brought a better understanding on the origins and consequences of emergencies and disasters in documentary heritage from a broader context based on multicausal and multifactorial perspectives. Also, some countries and institutions were identified where measures can be taken to significantly reduce the costs of solving emergencies and disasters after facing consequences or collateral risks. Also memory institutions were identified with a strong emergency preparedness culture but which need to share their knowledge and experience with other experts, archives, libraries and museums.

The MoW/JFIT initiative brought highly valuable findings to enhance a culture of assessing disaster risk reduction in memory institutions and their documentary heritage. The data gathered reinforce the importance of awareness-raising through training; promote documentary heritage preservation and ensure access to public information, among the ultimate goals. In addition, the overall conclusion of the online survey implementation highlights an urgent need to strengthen cooperation in local, regional, national and international levels to cope with natural and man-made hazards.

Yolia Tortolero Cervantes, archivist. Ph.D. in History. She worked in the National Archives of Mexico as Chair of the National Register on Archives (2000-2003); Director on Research and Archival Standards affairs (2003-2010) and Director of the Historical Archives (2016-2018). During those years she participated in national, regional and international programmes and councils, e.g. as member of the Programme Commission of ICA, Vice Chair of MOWLAC (2015-2019), and currently as Corresponding Member of the MoW Sub-Committee on Education and Research. From January to June,

2020 she worked as Vice Director of the General Archive of the State of Oaxaca, Mexico, and from December 2019 to May 2020, she was contracted as consultant in UNESCO's project "Preservation of Documentary Heritage through Policy Development and Capacity Building" (Memory of the World programme/Japanese Funds in Trust initiative).

Appendix List of countries and institutions surveyed

Aruba. Biblioteca Nacional Aruba - National and Special Collections Department
Buthan. Department of Culture
Chile. Archivo Histórico Servicio Electoral de Chile
China. Hong Kong Museum of History Conservation Office
Congo. Centre National des Archives et de la Documentation
Costa Rica. Dirección General del Archivo Nacional
Cote d'Ivoire. Fondation Amadou Hampâté BA
Cote d'Ivoire. Ministère de la défense
Cuba. Archivo Histórico Provincial de Santiago de Cuba
Cuba. Archivo Histórico Provincial Pinar del Río
Cuba. Archivo Histórico Provincial Serafín Sánchez Valdivia o de Sancti Spíritus
Cuba. Archivo Nacional de la República de Cuba (ARNAC)
Dominican Republic. Archivo General de la Nación
Dominican Republic. Cinemateca Dominicana
Gabon. Bibliothèque Universitaire Centrale
Guatemala. Archivo Histórico de la Municipalidad de Antigua
Guatemala. Biblioteca Nacional de Guatemala "Luis Cardoza y Aragón"
Guatemala. Centro de Estudio de las Culturas en Guatemala -USAC-
Guatemala. Dirección General del Diario de Centro América y Tipografía Nacional
Guatemala. Fondo Documental del antiguo Archivo Histórico de la Policía Nacional
Guatemala. Grupo de Apoyo Mutuo -GAM-
Guatemala. Oficina de Derechos Humanos del Arzobispado de Guatemala
Guatemala. Secretaría de Planificación y Programación de la Presidencia - SEGEPLAN
Guinee Bissau. Bibliothèque Publica National do INEP
Guyana. National Archives of Guyana
Japan. National Diet Library
Madagascar. Bibliothèque Nationale de Madagascar
Madagascar. Institut de Civilisations – Musée d'Art et d'Archéologie
Madagascar. MozeaAkiba
Madagascar. Musée de la Cathédrale Andohalo
Madagascar. Musée de la Gendarmerie Nationale
Madagascar. Musée Raketamanga, Musée de Propriété Intellectuelle, Musée contemporain privé
Madagascar. Office du Site Culturel d'Ambohimanga Rova (OSCAR)
Madagascar. Parc Botanique et Zoologique de Tsimbazaza (P.B.Z.T)

Madagascar. Université de Toliara / Musée CEDRATOM
Malawi. Reserve Bank of Malawi
Malaysia. Sarawak State Library (Pustaka Negeri Sarawak)
Mali. Direction Nationale des Archives du Mali
Mali. Direction nationale des Bibliothèques et de la Documentation(DNB)
Mauritius. National Library
Mauritus. ISM Mauritius Ltd
Mauritus. National Archives Department
Mexico. Archivo General del Estado de Zacatecas
Mexico. Archivo Histórico Municipal de Mazapil, Zacatecas
Mexico. Bibilioteca Nacional de México (Universidad Nacional Autónoma de México)
Mexico. Cineteca Nacional
Mexico. Colegio de San Ignacio de Loyola Vizcaínas
Mexico. Fundación Universidad de las Américas Puebla. Sala de Archivos y Colecciones Especiales de la Biblioteca de la Universidad
Mexico. Universidad Autónoma de la Ciudad de México
Mozambique. Archive Historique du Mozambique
Niger. Institut de Recherches en Sciences Humaines
Nigeria. National Archives, zonal Office Kaduna
Paraguay. Archivo Nacional de Asunción
Portugal. Ministry of Foreign Affairs, Diplomatic Intitute
Sint Maarten. National Heritage Foundation & Museum
Sint Marteen. Department of Records and Information Management
Sint Marteen. Philipsburg Jubilee Library Foundation
Slovenia. National and university library
Sri Lanka. Chitrasena Vajira Dance Foundation
Venezuela. Academia Nacional de la Historia
Vietnam. Center for Scientific and Cultural activities Van Mieu - Quoc Tu Giam
Vietnam. Hue Monuments Conservation Center
Vietnam. National Archives Center No 1

Preparedness for Cultural Heritage in Times of Covid-19

by Aparna Tandon

Complex Risk Events and Heritage

On June 1, 2020, a fire broke out at the Udo Sucre Library of Unversidad de Oriente, leaving charred remains of significant collections (IFLA 2020). The official twitter account of the university termed it as an act of vandalism.[16] Stemming from an ongoing political as well as economic crisis, and now a Covid-19 outbreak, the fire incident at the Library in Venezuela was not completely unpredictable. Yet most institutional disaster risk management plans within the heritage sector do not consider wider systemic risks such as market crashes or civil unrest, which could have a negative impact on heritage.

The Global Assessment Report on Disaster Risk Reduction (UNISDR 2019) states that this century will be dominated by complex risk events that will cut across all three dimensions of Sustainable Development outlined in the Agenda 2030, i.e. economic, social (including cultural) and environmental. The conflicts in Mali and Yemen coupled with food insecurity and natural hazard events fuelled by climate change, and the Great East Japan Earthquake, tsunami and Fukushima Daiichi nuclear accident, are some recent examples of such complex risk events.

Similarly, the ongoing pandemic and its far-reaching impacts on society at large, governments, and the global economy, have the potential of realising several complex risk events around the world.

Therefore, the chances that a heritage site or collection in your city or neighbourhood could be negatively impacted due to natural and man-made hazards in the next three to five years, are higher than ever before. For heritage resources in risk-prone regions, the Caribbean, exposed to hurricanes or periodic earthquakes, the risk is even higher.

Scenario Based Planning for Risk Management

Until now, risk management guides or emergency response manuals have focused on single hazard events such as fire, flood or theft and dividing actions in prevention, preparedness, emergency response and recovery (Dadson 2012).

Nonetheless there are limitations in hazard-by-hazard view of risk management, as it does not take into consideration the dynamic nature of risks or how different risks interact over time (UNISDR 2019). At the same time, it encourages a hazard centric approach, which prevents the of underlying vulnerabilities that may stem from the way heritage is managed or from the wider social, political, economic, environmental context, where the heritage resource is located.

[16] Follow the link given below to see the relevant tweet.
https://twitter.com/UDO_VE?s=20

Consider the following scenario: An archive in a historic building is partially shut down due to the ongoing pandemic restrictions. The archivist and some of her staff are allowed to enter the building and check the collections, once per week. During this period, due to the heavy rains, a part of the roof starts leaking. Emergency repairs are commissioned, and part of the building is put under a scaffold to support the historic structure. The fire risk in these circumstances is high. Moreover, the fire fighters in the area are engaged in pandemic response. The disaster risk management plan of the said archive has specified procedures for fire suppression and response. Yet, it is based on full staff capacity, which in this scenario is not possible.

The above scenario clearly illustrates that within institutional planning, there is a need to periodically review the relationship between old and new risks, as well as that between known and the unknown risks. The Covid-19 pandemic exemplifies complex interactions between different hazards, vulnerabilities, and systemic factors, which in the case of heritage institutions could originate from the ways in which they are managed or financed as well as from their wider socio-economic as well as physical contexts.

Therefore, in order to manage multiple risks at once, heritage institutions need to invest in scenario-based, multi-hazard risk management.

Three Dimensions of a Multi-Hazard Risk Assessment

As discussed above, in order to deal with increasing uncertainty, it is important to develop scenarios that recognise both controllable and uncontrollable risks. Scenarios are developed on the basis of sound risk assessments, which take into account the past incidents, current hazards and vulnerabilities, the likelihood of occurrence of a certain risk event, its likely impacts as well as the uncertainty involved in the prediction of a risk scenario due to the lack of relevant data.

Therefore, the following three dimensions should be considered to assess risks and to develop realistic risk scenarios that take into account the risks that can be treated fully or partially, as well as the risks that cannot be treated by heritage custodians, i.e. uncontrollable risks stemming from the wider context. Such consideration, in turn informs preparedness and response strategies for overlapping risks. At the same time, identification of uncontrollable risks helps in prioritising heritage assets.

1. Disaster risk drivers

The first dimension consists of the identification of global as well as national risk drivers, also termed as the underlying risk factors that increase disaster risks (UNISDR 2009). They may include poverty, climate change and variability, unplanned urbanization etc. Over time, these risk drivers combine and tend to produce systemic risks like environmental degradation, poorly managed urban development and so on.

2. Hazards, vulnerability and exposure in a given heritage resource

The second dimension for assessing risks to heritage involves an understanding of how hazards such as fire, storms, earthquakes, terrorism etc affect a particular heritage institution. In other words, which vulnerabilities or conditions make a heritage site or collection in a memory institution more susceptible to hazards (UNISDR 2009). For example, due to the lack of funds, a library may decide not to install a sprinkler system and not to place all rare books in boxes. In the event of a fire, if the unboxed rare books are directly exposed to fire or in other words, they are located in the path of fire , in that case, they would be impacted the most. Here, it is important to understand that vulnerabilities do not remain the same. They increase or decrease over a period of time.

3. How complex risk events are realized

In order to develop realistic risk scenarios that factor in uncertainty, the risk assessment should examine how interactions between risk drivers, systemic risks and heritage specific risks could lead to complex risk events that involve extensive damage to heritage. Consider how flooding at a heritage institution may occur due to a combination of heavy rain, inadequate building maintenance and poorly managed urban planning.

In summary, a paradigm shift from managing hazards to managing risks is needed. This shift however cannot be carried out without inter-sectorial coordination and cooperation.

Inter-sectorial Coordination and Cooperation

One of the main hindrances to effective risk management of cultural heritage is the fact that concerns for heritage are not sufficiently included in national and local disaster risk management. Nonetheless, in order to map risk drivers as well as systemic risks around a heritage institution, cooperation as well coordination with agencies that assess disaster risk for the area, and respond in the event of emergencies, is crucial.

Recent experiences of large-scale emergencies in Haiti (2010), Nepal (2015), Southeast Europe (2014) have highlighted that heritage sector generally lacks capacities for effective risk mitigation and emergency response. Furthermore, during complex events, no single agency can expect to provide adequate response by itself. Coordination with other institutions therefore, is critical for managing multi-dimensional risks.

The Way Forward

Given the exponential rise in certain risks and continuing uncertainty, effective disaster risk management for all types of cultural heritage including documentary heritage may involve the following strategies.

1. Coordinated risk assessments and emergency management plans

Coordinating as well as conducting joint risk assessments for heritage sites and institutions with those carried out by local administration for a municipality or city would help in mapping both controllable and uncontrollable risks.

Similarly, coordinating emergency plan for a heritage institution with the local risk management agency could help in building capacity for complex emergency preparedness and response. A direct example of this is the ProCultHer project of European Civil Protection and Humanitarian Aid Operations,[17] led by the Italian Civil Protection Department in cooperation with ICCROM, the French Ministry of Interior, the Spanish Ministry of Culture and Tourism, and the Turkish Agency for Disaster and Emergency Management (AFAD). The project seeks to develop common standard operating procedures for protecting cultural heritage in the event of a disaster in all countries that participate in the European Civil Protection mechanism. Capacity building is one of the other primary aims of this project.

2. Capacity building

Training and advocacy for working with mainstream disaster risk management and humanitarian professionals is crucial for heritage custodians and professionals. A critical mass of professionals trained in multi-hazard disaster risk management is needed to upscale efforts at national and local levels. In order to mainstream concerns for cultural heritage in national and local disaster risk management plans, it is essential that at least half of the trainees are drawn from the fields of disaster risk management and humanitarian aid. ICCROM in collaboration with UNESCO, the Smithsonian Institution and the Prince Claus Fund offers training on First Aid and Resilience for heritage and non-heritage professionals.

3. Focus on vulnerabilities and risk drivers

Post-Covid-19 risk management must consider how chronic vulnerabilities within heritage institutions such as lack of trained staff or the backlogs in documentation are systematically reduced. At the same time, it would be essential to understand how heritage can reduce some of the risk drivers locally, e.g., what can be done to reduce inequality, eradicate poverty or reduce carbon footprint through a heritage institution. The aim should be to reduce risk drivers that cut across social, environmental and economic dimensions of sustainable development.

4. **Connect heritage with people**

During the ongoing pandemic, the personal experiences of people in various parts of the world, documented through various social media platforms, clearly illustrate that heritage can be a source of resilience yet, it is not fully accessible to those, who are most vulnerable and/or marginalised. How can we engage local communities in co-developing stories that link past, present and future through the lens of heritage? How can heritage institutions scale the digital divide and provide equitable, remote access? These are some

[17] For more information on the project, refer to the official website: https://www.proculther.eu/

key questions that lie at the heart of effective disaster risk management in present circumstances.

References

Dadson, E. (2012). *Emergency Planning and Response for Libraries, Archives, and Museums*. Blue Ridge Summit: Scarecrow Press Inc.

IFLA (2020). *IFLA -- IFLA Condemns The Destruction Of The Library Of The Universidad De Oriente, Venezuela*. [online] Available at: <https://www.ifla.org/node/93127> [Accessed 9 October 2020].

UNISDR (2019). *Global Assessment Report on Disaster Risk Reduction*. UN, New York, https://doi.org/10.18356/f4ae4888-en.

UNISDR (2009). *UNISDR Terminology on Disaster Risk Reduction*. United Nations Office on Disaster Risk Reduction, Geneva.

Aparna Tandon is the Senior Programme Leader, First Aid and Resilience for Cultural Heritage in Times of Crisis | Sustaining Digital Heritage, ICCROM. She has led emergency response, post-event damage and risk assessments and in-crisis training in all parts of the world. Through ICCROM's regional office in Sharjah, she has held workshops for protecting heritage in conflict-afflicted countries including Syria, Lebanon, Libya, Egypt and Iraq. Additionally, she has trained military personnel, civil protection teams and humanitarians for providing first aid to cultural heritage during emergencies.

Among Aparna's numerous publications are handbooks on Endangered Heritage: Emergency Evacuation of Heritage Collections *(2016) and* First Aid to Cultural Heritage in Times of Crisis *(2018), translated into multiple languages including Arabic, French, Spanish, Japanese and Russian.*

Session 2
Overview of Global, Regional and National Activities and Issues

The Magnetic Tape Alert Project: Summary and Outlook

by Dietrich Schüller

On July 28, the final report of the Magnetic Tape Alert Project (MTAP) was published on the website of IASA, the International Association of Sound and Audiovisual Archives.[18] This project was jointly organised by IASA and UNESCO within the framework of the Information for All Programme (IFAP). The aim of this summary is to advertise the report of the project and the first sketchy outlook on further actions. The intention is to trigger a thorough discussion of the situation and to establish a plan how to proceed in the safeguarding of unique and irreplaceable documents still held on magnetic tape, threatened in the short term by the unpreventable obsolescence of replay equipment.

For more than 50 years magnetic tape has been the most widely employed recording medium. The first practical systems appeared in the 1930s and magnetic tape became the dominant audiovisual recording carrier after World War II, first for radio and the phonographic industry, and then for television after the development of video recorders. The use of magnetic tape recording technology, however, was not restricted to broadcast and the entertainment industry. Small, portable and affordable audio recorders became available in the mid-1950s and were immediately employed for academic and cultural purposes: for recording languages, music, rituals, etc. in all parts of the world. Around 1980, portable video cameras ("handycams") made the production of moving image documents affordable. This has led to an international boom of audiovisual documentation and the mushrooming of audiovisual collections, many of them attached to academic and cultural institutions. Today, these collections form a significant part of the original sources representing the linguistic and cultural diversity of human kind.

In the 1990s, however, audiovisual recording, postproduction and storage were gradually taken over by IT formats and practices. This happened for audio first, followed by video and, more recently, for film. As the use of magnetic tape for new recordings

[18] https://www.iasa-web.org/magnetic-tape-alert-project

- Magnetic Tape Alert Project report
- IASA and UNESCO Information for All Programme
- 2019–2020
- Lead author and researcher: Andrew Pace
- Project developers: Dietrich Schüller, Janet Topp Fargion, Richard Ranft

The raw data provided for the survey - redacted where requested by the respondent – is attached to the report.

faded, production of replay equipment and spare parts ceased. For several years, all magnetic tape formats – audio and video, analogue and digital – have been dead. Ultimately, audiovisual contents can only be safeguarded by digitisation and a transfer to safe digital repositories. The key element in this process is the availability of the working replay equipment needed to separate contents from their original carriers. The number of machines available is rapidly shrinking: 2025 is widely assumed to be the point beyond which a regular transfer of magnetic tape contents to digital repositories will stop.

Professional audiovisual archives have been aware of this threat. Many have already transferred their contents from the original magnetic tapes to digital repositories, or are planning to do so in time. However, many of the small and scattered academic and cultural collections have not yet arranged for the safeguarding of their original tapes, mostly because of lack of financial resources, but also because of a lack of expertise, or even a lack of awareness of the imminent threat.

In order to assess the quantitative and qualitative dimensions of this problem, the Information for All Programme (IFAP) of UNESCO and the International Associations of Sound and Archives (IASA) joined forces for the Magnetic Tape Alert Project (MTAP). The central tool was a questionnaire focusing on magnetic tape holdings, number of items per format, coarse description of content, state of preservation, the need for equipment and expertise, but also the readiness to assist sister collections, if possible.

The questionnaire was available in all six UN languages on the IASA website from 15 July 2019 until 31 May 2020. It was advertised and circulated by IASA and UNESCO in a reciprocal manner. IASA followed a bottom-up approach by contacting sister organisations of audiovisual archives as well as international associations that support academic and cultural subject interests, like oral history, language and dialect, traditional music, etc. UNESCO's contacts were top-down to governments of UNESCO Member States and their national institutions through the network of their infrastructure, the National Commissions and Field Offices.

There were 411 submissions from 355 respondents from 76 different countries. Just over 8.5 million audiovisual items have been reported, 4.4 million audio and 4.1 million video items. The most common audio format is open reel tape, and the most common video format is VHS / Betamax.

The responses came from a broad spectrum of institutions, with a clear concentration (62%) on Schools, Colleges and Universities, and Libraries and Archives, but also with a fairly high percentage (13.8%) of Individuals. Reported contents concentrate on Documentary, Oral History, World Folk and Traditional Music, and Film, Radio and Television.

There was a fairly uneven representation of respondents from regions and member states. Respondents are concentrated in Europe (50%) and the Americas (30%). Africa, Asia, and Oceania provided only 20% of the replies. Also, the responses came from only 76 countries - a fraction of the 193 UNESCO member states. This situation calls for a

closer examination to see if a response can be obtained from more countries. This would allow the results to be amended to reflect the real situation.

In summarising the situation of document preservation today, it can cautiously be stated that the greater part of respondents were aware of the threat. However, only a small part of their collections has been transferred to a safe digital haven, mainly because of lack of funds. The lack of replay equipment and trained personnel was also a retarding factor. The need for staff training, specifically for digitisation, was often expressed. On the other hand, several institutions expressed their readiness to assist sister institutions in their preservation efforts by offering expertise and cooperation. As to be expected, there were significant differences between various categories of collections. The report warns, however, not to over-interpret the information provided, particularly if there are only a few comparable data available.

In its conclusion, the report provides a couple of recommendations, which are aimed as discussion points for the further development of the project. Intensification of cooperation on national and regional levels is a key element which would be fundamental in exploring yet unknown small collections by assisting in the organisation of national and regional surveys. Both partners, IASA as well as UNESCO, are challenged to strengthen their respective national infrastructures, specifically in those countries and regions which are not yet represented in survey. National surveys modelled after MTAP would be fairly simple and inexpensive if centrally organised and followed up.

Dietrich Schüller, former Director of the Vienna Phonogrammarchiv, is an international consultant. He has been engaged in the development of audiovisual preservation for several decades. He was variously a member and chair of international technical working groups focused on audiovisual preservation. He has been involved with Memory of the World since its beginnings, and is presently a member of its IAC. Author of numerous publications and editor/co-author of three IASA Standards on audiovisual preservation, he also holds training seminars in Europe and abroad.

Sustainable Information on Nuclear Waste as Disaster Prevention: On the Participation of Memory of the World

by Jonas Palm

In their article "How to Make Information on Nuclear Waste Sustainable? A Case for the Participation of the UNESCO Memory of the World Programme"[19] Jonas Palm and Lothar Jordan wrote: "New technologies are not only adding new dimensions to our daily life but are also bringing new hazards, which have to be controlled, as they can have an unforeseen global impact when things go wrong." (p. 220). The first inscription in the International Register of the Memory of the World Programme Register of documents describing such an event where things went terribly wrong was in 2017 when the "Documentary Heritage Related to Accident at Chernobyl" (1986). The impact of the Chernobyl accident "affects discussions everywhere about the ecological, political and economic aspects of nuclear power as well its moral aspects. The need to preserve information for the future of and about such accidents is obvious." (p. 220).

Not only nuclear accidents but also storage of radioactive waste poses an imminent threat for future generations. Thus the OECD Nuclear Energy Agency (NEA) started the RK&M (Records, Knowledge & Memory) initiative, based on the need to develop the understanding of how to preserve records, knowledge and memory about radioactive waste across generations, and to implement the necessary provisions. The time scale is mind-boggling: 100 000 years. Long term storage repositories is an issue not only for the countries directly responsible but for the entire world as it is impossible to foresee political, cultural, linguistic, climate and geographical changes. Regarding information about radioactive waste we have to collect and structure what we decide is essential information about its properties and its whereabouts. We must inform future generations all over the world why it is important to transfer this information further on. The strategy is to keep the message intelligible, and that proper measures are taken repeatedly to update the information, so that it will remain intelligible through the ages, through millennia.

Since there is no single mechanism or technique that, by itself, is likely to achieve the preservation of RK&M over centuries and millennia, an integrated set of mechanisms and techniques – technical, administrative and societal – is needed to address the various timescales and to support one another. The overall strategy must be to transfer the same message on and on in different forms and formats and ways as realities changes.

[19] In R. Edmondson, L. Jordan, A. C. Prodan (eds.): *The UNESCO Memory of the World Programme: Key Aspects qnd Recent Developments.* Cham (Switzerland): Springer, 2020 (= Heritage Studies; vol. 6), pp. 219-230. Electronic version of this article see: https://doi.org/10.1007/978-3-030-18441-4_15

To get RK&M to function in the long perspective a set of mechanisms was identified as fundamental. These are archives, libraries, time capsules, markers, living (cultural) heritage, international mechanisms and oversight provisions.[20]

To assist these mechanisms over time the international mechanisms are essential. In this context an international mechanism is a "… mechanism for RK&M preservation that has international influence, scope or support and is based on international cooperation. An international mechanism can be governmental, consisting of entities and activities that are based on mutual agreements between a number of national governments; or non-governmental consisting of entities and activities that bring together non-governmental, private or commercial organizations."[21]

One such major governmental international mechanism is UNESCO. And within UNESCO is The Memory of the World Programme. This programme was established in 1992 and its mission is to facilitate preservation, to assist universal access and to increase awareness worldwide of the existence and significance of documentary heritage. This is what the RK&M initiative is aiming at, focused on radioactive waste.

To support the work of transferring information tools were produced by the RK&M initiative on how to transfer information over generations:

- Final Report of the RK&M Initiative https://www.oecd-nea.org/rwm/pubs/2019/7421-RKM-Final.pdf,
- Developing a Key Information File for a Radioactive Waste Repository (KIF concept report) https://www.oecd-nea.org/rwm/pubs/2019/7377-rkm-kif.pdf and
- Compiling a Set of Essential Records for a Radioactive Waste Repository (SER concept report) https://www.oecd-nea.org/rwm/pubs/2019/7423-RKM-SER.pdf.

It is to the point, essential and in the spirit of the RK&M initiative that these publications need to be known outside the nuclear society. Thus Palm and Jordan in their article "How to Make Information on Nuclear Waste Sustainable?" (cited at the beginning of this text) write in their conclusion: "We propose that the Memory of the World Programme should consider becoming one of many active and important actors in the multitrack strategy for providing long-term information on nuclear waste. UNESCO, being an international organization with a convening power to bring stakeholders to the table, is probably the most natural place to house such activities." (p. 228).

The participation in projects that work on long-term documentation on nuclear waste would strengthen the proactive elements of MoW and open new ways to

[20] See Claudio Pescatore and Jonas Palm: "Preserving Memory and Information on Heritage and on Unwanted Legacies - New Tools for Identifying Sustainable Strategies to Prepare and Support Decision Making by Future Generations", in *SCEaR Newsletter* 2020/1 (June), pp. 4-14.
[21] Final Report on the RK& initiative, p. 81 https://www.oecd-nea.org/rwm/pubs/2019/7421-RKM-Final.pdf

intersectoral cooperation inside UNESCO (Communication and Information with Natural Sciences and Social and Human Sciences, perhaps also with Education).

From this point of view we furthermore propose to implement a reflection on these projects and MoW's engagement in them into the discourse of sustainable development and sustainability, a strong and globally effective paradigm. The case of nuclear waste fits into one of its core elements, the care for ecology and environment.

To discuss this in the framework of this discourse we introduced the term 'negative sustainability' for naming a main attribute of nuclear waste. One main element to contain this negative quality will be to create and safeguard sustainable information. A long-term memory is needed. One can describe Memory of the World with features of the discourse of sustainability, and the long-term memory that is needed here fits into it. Different from its work for the Registers, the Programme would have to be *proactive* in helping to create such a sustainable documentation."

In a workshop in Stockholm 21–23 May, 2019, "Information and Memory for Future Decision Making - Radioactive waste and beyond - A workshop on preserving information and memory over centuries and millennia in the context of sustainable development and the future human environment", arranged by the Swedish National Council for Nuclear Waste, the UNESCO Chair on Heritage Futures (Linneus University), the Swedish National Archives and the Swedish Radiation Safety Authority, based upon the work and results of the RK&M initiative, it was concluded that these concepts are also applicable to dangerous waste of many kinds, thus fitting well in the care for ecology and environment as said by Palm and Jordan.

Jonas Palm retired February 2020 as director of preservation strategies at the Riksarkivet / National Archives in Sweden; prior to this, he served as its Head of preservation. Palm was educated as conservator at the School of Conservation, Academy of Fine Arts in Copenhagen. He worked as conservator at Uppsala University Library before becoming Head of Preservation at the Royal Library in Denmark. Palm has been on the UNESCO Memory of the World (MoW) Programme/Sub-committee on Technology since 1996, serving as its chair between 2007 and 2019. He also has also been a member of the MoW International Advisory Committee (IAC) and worked with the OECD NEA Records, Knowledge, and Memory Project.

A Focus on the Pacific

by Dianne Macaskill

Introduction

MOWCAP (Memory of the World Committee for Asia and the Pacific) covers a large geographic area that includes three of the world's most populous countries: China, India and Indonesia, as well as a number of Pacific countries with some of the world's smallest populations. This paper focusses on the Pacific and covers some of the projects that MOWCAP has supported on Disaster Risk Reduction and Management of Sustainable Preservation of Documentary Heritage.

Pacific Islands face many natural hazards including cyclones, earthquakes, tsunamis, and the impact of climate change. The importance of planning to protect documentary heritage during such natural disasters cannot be overstated. It is equally important to have recovery plans should documentary heritage be lost or damaged.

MOWCAP works closely with PARBICA, the Pacific Regional Branch of the International Council of Archives, which was established in 1981. PARBICA is a professional organisation which promotes the effective management, preservation and use of records and archives throughout the Pacific. PARBICA has gone from strength to strength since its establishment. For example, there are biennial conferences hosted by one of the Pacific states. The conferences are important learning and networking opportunities where experts give presentations, workshops are held, and experiences are shared. Archivists from across the Pacific get to know each other and keep in contact to provide and receive mutual support and advice from within the PARBICA "family".

MOWCAP has supported the significant contribution that PARBICA makes to the preservation of Pacific documentary heritage. This contribution has included identifying funding for members to attend PARBICA biennial conferences and workshops and supporting PARBICA members to attend the MOWCAP General Meetings.

In September 2017, the PARBICA conference was held in Suva, Fiji. PARBICA accepted a proposal from MOWCAP to sponsor a workshop to develop a Pacific action plan for the implementation of the UNESCO Recommendation on Documentary Heritage.[22] Several actions in the final plan focussed on disaster risk reduction and the preservation of documentary heritage. For example, some of the relevant actions were for UNESCO and MOWCAP to provide support for disaster preparedness, to support countries with proposals for implementing storage standards, to work together to identify digitisation solutions for the Pacific and to raise awareness by reporting on the preservation of documentary heritage in the region.

22 https://bangkok.unesco.org/sites/default/files/assets/article/Communication%20and%20Information/files/Pacific-Recommendation-Action-Plan-April-18.pdf

Disaster Preparedness Workshop

PARBICA has developed the highly regarded Recordkeeping for Good Governance Toolkit. The strength of the toolkit is that it has been specifically developed for and by Pacific states. This has been achieved by having Pacific documentary heritage experts and practitioners working together to ensure that it meets the needs of Pacific recordkeepers and archivists. For example, Pacific archives often have a small number of staff who need to be able to work across a range of archival activities. The toolkit now has 22 modules all of which are available on the PARBICA website (www.parbica.org).

Recent modules cover three disaster related topics: Developing a Disaster Preparedness Plan, Developing a Disaster Response Plan and Developing a Disaster Recovery Plan.

In 2019 PARBICA integrated its biennial conference with the ICA congress held in Adelaide, Australia. Many Pacific archivists were in Adelaide and this provided a good opportunity for MOWCAP to propose and sponsor a full day PARBICA Recordkeeping for Good Governance Workshop based on the three toolkit modules. The funding for the workshop was provided by the Japanese Funds in Trust in partnership with the UNESCO Memory of the World Programme.

The workshop was designed to be interactive and to examine the four basic stages of disaster preparedness: mitigation, preparedness, response, and recovery. The objectives of the workshop were for participants to learn the proper techniques for response and recovery, and to formulate their own disaster management plan and identify and build a local and international network.

Workshop attendees practice drying damaged papers.
Photo: Dianne Macaskill.

The facilitators for the workshop were Brandon Oswald and Emilie Leumas. Brandon Oswald is the Founder/Executive director of the non-profit organization Island Culture Archival Support. He has worked on documentary preservation and disaster preparedness projects throughout the Pacific and has extensive experience assisting and supporting Pacific countries with the management of their documentary heritage. Emilie Leumas is a certified archivist and records manager and is the Director of Archives and Records for the Archdiocese of New Orleans. She received national and international recognition for her efforts in disaster recover after Hurricane Katrina. Both Brandon and Emily were involved in the development of the toolkit modules.

The facilitators started the meeting by asking the participants to describe documentary heritage disasters they had experienced in their organisations. Many of the participants gave examples of needing to deal with flood and water damage.

The workshop was practical and hands-on. The facilitators covered the steps based on the PARBICA Toolkit Guidelines for writing a Disaster Preparedness Plan. The importance of planning before a disaster was emphasized throughout the workshop, including identifying vital records and forming relationships with people who could assist after a disaster.

There were many practical exercises such as practicing recovery treatment for wet letters, videos, documents, maps etc. The participants gave very positive feedback on this aspect of the training as they appreciated the opportunity to gain experience and confidence handling and treating damaged documents in a learning environment.

Some of the positive feedback that was received includes:

- "Very effective and simple which is more understandable than other workshops"
- "Thanks to the resources persons for opening our eyes to this very important information on handling our archival material"
- "I thoroughly enjoyed the whole day workshop and it's a must have in any future PARBICA programmes. The hands-on exercises were particularly rewarding as we got to salvage some materials from being destroyed all together. It was fun!!!"
- "Knowledge and skills acquired from this workshop will also be shared among our partners and stakeholders and especially with the roll out of library and archives services to the provinces"
- "Now I will share what I have learnt from the workshop to my other colleagues and keep practising on doing it"
- "To apply it in the workplace, I plan to identify vital and significant records for storage at certain locations within the Records Unit, prepare a disaster training plan and train records staff within the branch then present the disaster plan to management"

Pacific Pathway to Implementing the UNESCO Recommendation[23]

MOWCAP has also been involved in other activities to support Disaster Risk Reduction and Management for Sustainable Preservation of Documentary Heritage. As mentioned above, a Pacific Member States Action Plan for the Implementation of the UNESCO Recommendation on Documentary Heritage was developed at a workshop held in Suva, Fiji on 6 September 2017. One of the actions was for MOWCAP to link the PARBICA toolkit modules to the UNESCO Recommendation to provide a pathway for Pacific archivists to influence the implementation of the Recommendation.

A pathway for Pacific National Archives to Progress the Implementation of the UNESCO Recommendation has now been developed. The three guidelines that were used for the Adelaide workshop contribute to the Recommendation Requirement 2.7 to ensure appropriate risk management practices. The tools for the requirement are supplemented with two other toolkit guidelines: Identifying Vital Records for Government Departments and Assessing Significant Records in Archival Holdings.

Many Pacific archives are digitising documentary heritage. However, at this stage there is no online system that will allow public access to the digitised records. This is considered a major gap in the tools available to Pacific documentary heritage institutions. Such a tool would have many benefits but would also facilitate access to the archives during the recovery phase after a natural or other disaster.

MOWCAP-ACC Small Grants Programme

The MOWCAP-ACC (Asia Culture Center) Grants Program supports the efforts of the many groups and organisations that collect, manage and provide access to documentary heritage in the Asia-Pacific region. The grants program aims to encourage collaboration and partnerships to undertake documentary heritage related projects (such as digitisation, exhibitions, publications etc) as well as to help organisations develop skills (e.g. workshops, training programs, expert assessments, etc.).

For the last three years grants of up to $US 5,000 have been available for eligible organisations from the Asia-Pacific. In 2019 the University of the South Pacific Cook Islands campus working with the Cook Islands National Archives received a grant to digitise the unique collection of Cook Islands newspapers from 1957 to 1980. The project was successful and in 2020 another grant was allocated to digitise the newspaper collection from 1981 to 2000. The outcome is that the Cook Islands newspapers will be more accessible for research and the originals will be preserved. Most importantly the information in the newspapers will be available should the originals be lost or damaged.

MOWCAP Memory of the World Register

The register is an important tool for drawing attention to the significance of the documentary heritage held by Pacific institutions. It highlights the importance of the work

[23] http://www.mowcapunesco.org/pathway-to-implement-the-pacific-action-plan/

of the institutions including to those who can provide funding to improve the condition and management of the documentary heritage. To date five PARBICA countries (excluding Australia and New Zealand) have a total of six documentary heritage collections inscribed on the MOWCAP Register. Fiji, Vanuatu, Australia, and New Zealand are the PARBICA member countries that have documentary heritage inscribed on the International Register.

Pacific participants have attended register nomination workshops funded by the Republic of Korea. We expect to see more nominations from PARBICA members when the register is reopened.

The above is a short summary of some of the projects that have been supported by MOWCAP and have been important for progressing the preservation of Pacific documentary heritage. MOWCAP would like to again thank the Japanese Funds in Trust in partnership with the Memory of the World Programme for supporting the PARBICA Recordkeeping for Good Governance Workshop on Disaster Preparedness.

Dianne Macaskill has been a vice-chairperson of the Memory of the World Committee for Asia and the Pacific (MOWCAP) since 2014. She was a member of the International Advisory Committee of the Memory of the World Programme from 2013 - 2017 and established and chaired the UNESCO New Zealand Memory of the World Committee from 2010 to 2018.

Dianne is a former Chief Archivist and Chief Executive at Archives New Zealand and prior to that role was a Deputy Government Statistician at Statistics New Zealand. She is an honorary member and a previous vice-president of the Pacific Regional Branch of the International Council of Archives (PARBICA). She has presented at workshops and seminars designed to raise the profile of the Memory of the World Programme. This has included workshops in Fiji and Namibia and seminars in Vietnam, Suzhou, Gwangju and Beijing.

From Physical to E-Repository: National Initiatives to Protect and Promote Documentary Heritage on Curacao

by Armin Konket

In this presentation I will briefly discuss the developments and initiatives on Curacao to protect the National Documentary Heritage and to promote its use in recent years. Because most routes are long-term, continuous trajectories, I will outline developments over a longer period, but I want to limit myself to the past 20 years. It is important to note that until 2010 the country of Curacao was part of a federation of 5 Caribbean islands (Netherlands Antilles), where the central federal administration was situated on Curacao. Each island had its own autonomy, its own island government, with its own taxes and its own elections, in addition to the federal system. The double layered government also produced double government archives. The legislation regulating the management, preservation and public access of the government archives mainly concerned the federal administration. Since 2010 it is also applicable for the documentary heritage of the Island government of Curacao. The 2010 political changes came about after referenda, under the auspices of the UN, and resulted in Curacao being born as a separate country, with a voluntary association in the Kingdom of the Netherlands. Within the country of Curacao, the National Archives has been appointed to manage, preserve and make available our documentary heritage, regardless of their form, if it is at least 20 years old. After 2010, it was mainly the Principle of Provenance that arranged the separation of the federal heritage. In practice, this meant that approximately 80% of the federal documentary heritage remained on Curacao, but - taking into account the *Vienna Convention on Succession of States in respect of State Property, Archives and Debts* from 1983 - this heritage represents a shared memory. It is equally important for the common history of the other islands of the former federation (Netherlands Antilles) and an obligation for Curacao to make this shared memory accessible and available under the Vienna Convention.

> "Agreements concluded between the successor States concerned in regard to State archives of the predecessor State shall not infringe the right of peoples of those States to development, to information about their history, and to their cultural heritage" (Vienna Convention 1983).

Taking into account this unique task of the National Archives of Curacao, the developments are such that more and more resources could be made available to the public, in better housing and under improved legal conditions and with emphasis in recent years on plans to make more digital provision possible - also for the other islands that were previously part of our constitution and share the same history with us. These developments took place step by step and sometimes with great difficulty. Important in

these processes are the following trajectories that partly intertwined and strengthened each other:

A) The legislative process (establishing a new legal framework for public access to government archives);

B) the housing and preservation trajectory (restoration and new repository; establishment of a National Committee Blue Shield Curacao and include cultural heritage in the National Disaster Planning);

C) the appraisal and training process (filling the new repository with new government archives till 1999 and beyond and upgrading the skills of the managers of these public records);

D) the roadmaps to promote utilization (conferences, workshops, exhibitions, collaboration with research institutions, canon of history, etc.);

E) the processes to promote expertise, best practices and innovations (digitization, online services, introduction of open source standards and registration of our unique heritage as UNESCO's Memory of the World).

A. The Legislative process

The first draft of the National Archives Law, regulating public access to government archives, dates from 1989. That draft was already a 'compromise' at the time of its creation, with many limitations, especially with regard to the supervision of the management of the archives. Nevertheless it functioned as a legal framework on which the unique tasks of the National Archives was based. The most fundamental point of the law was that government agencies were required to make their records public available. In this first draft, the disclosure period for public access was 40 years and was equal to the transfer period of the government institutions (creators) to the National Archives. Appraisal and retention schedules were introduced, whereby the responsibility for appraisal rested with the creators. At the time, the National Archives had been recently moved to one of the most famous and pronounced monuments of Curacao, on Scharloo (see image), with a repository located in the basement of the building, just large enough to house 3 linear kilometers. If all agencies had to transfer their records to that repository, to become public records: Where should it be placed? Here you can see the interaction between the two trajectories housing and legislation. This became even more urgent when legislation was completely renewed in 2008 and the transfer period was reduced from 40

to 20 years. In a manner of speaking, an extra 20 years of records had to be transferred to that repository overnight. And that repository was already completely full.

Housing studies with the planning of the new repository behind the National Archives building at Scharloo. This depot was realized in 2011. Collection National Archives / Plan D2.

B. Housing and Preservation trajectory

It took nearly 20 years for the housing project to materialize in concrete results: a new repository and urgent restoration of the monumental building of the National Archives.

The first housing studies date from 1990. A new repository behind the green building (see image) and the acquisition of the adjacent building (blue building) were planned, in order to separate the public and the supportive functions. The blue building was inaugurated in 1997. This indeed meant that public service was improved in the reading rooms. However, the public still had access to the same records that had been transferred since the establishment of the National Archives: the period up to 1939.

After various considerations and studies, our national government agreed in 2008 to build the new repository. An investment with an equivalent of approximately 3 million euros, paid for from its own budget and resources; that is: no external funding arrangements. For a country with 150,000 inhabitants, this was a considerable investment in protecting its heritage.

The extensive restoration and construction of the repository took place between 2008 and 2011. It is a very modern building, hurricane-proof, above inundation levels, with 24-hour climate control and protection. New acquisitions could, in principle, take place from then on.

C. Appraisal project and training programme

The new repository however, did not fill up by itself. Although the new law imposed the obligation of transferring records on the public authorities themselves, this happened only little by little. This was partly due to the enormous backlog of more than 40 linear kilometers of records, awaiting appraisal and transfer from the creators. Neither was there enough staff at the agencies, nor were they qualified enough to handle large appraisal projects. For these reasons, two projects were launched in 2017: starting an 'Archive School` in Curacao, in collaboration with the Intercontinental University of the Caribbean (ICUC), and at the same time starting a appraisal project, in which the archives of the federal administration and the Island Territory of Curacao were appraised by the students of the Archive School as an internship assignment. The two projects have delivered a new framework of archive and record managers and transfer of the most valuable records up to and including 1999. For the first time since its establishment, the period for consultation at the National Archives has been extended from 1939 to 1999. This was a major step forward for public viewing and a core value of my ministry: transparent government.

D. Roadmaps to promote utilization

Now that the archives have been acquired and placed in new housing, it is important that they are actually consulted by the public. There have been a multitude of activities for that purpose the past 20 years. Recently, cooperation with the University of Curacao has been incited for this purpose in order to attract more students to the sources. The initiative of the "Canon of History" is done in collaboration with the University of Curacao, aimed at increasing public awareness. In recent years, many people have been alerted to the (new) treasures hidden at the National Archives, ready to be "discovered" with workshops, exhibitions, lectures, publications and "Open Houses". UNESCO's declaration of September 28 as "International Day for Universal Access to Information" is one way to promote utilization. The International Council on Archives' "Universal Declaration on Archives" was recently translated to our native language "Papiamentu" as part of the 'Archives School' curriculum and is available on ICA's website. UNESCO's Memory of the World Register also helps promote our heritage. In 2008 and 2018 parts of our documentary heritage at our National Archives was nominated and registered as "Memory of the World".

Only this year I did approve the latest project in this chain of developments: the implementation of an E-depot at the National Archives. This will finally live up with the

expectations on the other islands to share our mutual heritage in a more convenient way: digitized heritage hosted and stored in our own National Archives, under our own jurisdiction. A policy issue to take into consideration is the discrepancy between the Open Data Policy in Europe and the Public Access Legislation in the Caribbean region. Where we have seen initiatives in recent years to return historical archives to the Caribbean countries from European countries, based on the Principle of Provenance, we see nowadays the opposite direction of digitized archives from the Caribbean to be hosted in Europe, and brought under European jurisdiction from the Open Data Principles.

E. Promoting expertise and preservation

Grass root preservation initiatives: National Committee of Blue Shield Curacao
The accreditation of the Curacao National Committee of Blue Shield from the Paris-based International Blue Shield Organization took place in 2013. In short: Blue Shield is the cultural equivalent of the Red Cross, its aims are based on the "Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict", but since 2016, Blue Shield has expanded its aims to protection of heritage "in the event of armed conflict, natural- or human-made disaster". Although Curacao is situated in the Southern tip of the Caribbean base, mostly out of reach of the paths of Hurricanes, the region is vulnerable to the devastation of these natural phenomena. Even the tip of the tail of a hurricane can generate enormous amounts of rain and subsequent flooding. In case of damaged roofs, documentary holdings are left prone to mold growth and loss. There are many different types of mold but according to the Preservation text books, it is generally accepted that the optimal environment for mold growth starts at a temperature above 25° C and with a Relative Humidity of 70%. These are natural circumstances on Curacao. Blue Shield Curacao negotiated with our National Coordinator on Disaster Management to include Cultural Heritage in the National Disaster Management Plan. Cultural Heritage is now an "area of interest" in our National Disaster Plan, thanks to these grass root initiatives from our local interest group Blue Shield Curacao.

Preservation Workshops and conferences
A number of Preservation workshops were held in the previous years. Worth mentioning is the International Preservation Congress we organized in Curacao in 2003: *"Preservation of Archives in Tropical Climates - PATC*". The first PATC conference took place in Jakarta. Because the National Archives was represented on the board of the Caribbean Branch of the International Council on Archives (CARBICA) and was therefore also part of the General Assembly of the International Council on Archives, it was possible to lobby for Curacao. The International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) organized a comprehensive pre-conference workshop "protecting photographic holding in the tropics" for participants from the Caribbean

region, better known in our Papiamentu language as the "Hanskun di Katuna Club" ("Cotton Glove Group - see photo).

ICCROM pre-conference Workshop as part of the Preservation of Archives in Tropical Climates Conference, held in Curacao. Photo: National Archives.

Armin Konket is the Minister of Governmental Affairs, Planning and Public Service of Curacao. He was born in Curacao on 5 August 1981. After finishing his High School Education on the island of Curacao he moved to the Netherlands in order to continue with his education. In May 1989 he finished his Bachelor degree in science of mensuration and continued his education in which he earned his Master's degree in Public Administration with success at the University of Amsterdam. Armin held several important positions within the government. Armin became political active in 1998 in which he held several positions and he was also an active member of the parliament. He has also spent several years teaching and educating at Universities. In his free time he served several important positions as the President and Treasurer of the national Baseball Federation.

The Current Status of Rescue Activities for Historic Documents in Local Communities in Japan

by Daisuke Sato

In this article, I would like to report on the current status of the rescue efforts by the organization Shiryo Net *(*Network association for Safeguarding Historic Documents in Japan*)* to locate historic documents in private collections in the areas affected by the massive earthquake and tsunami of March 11, 2011. Shiryo Net is a nonprofit organization that was formed across Japan since the Great Hanshin-Awaji Earthquake in 1995. Experts on historical documents at universities have been working together to rescue and preserve historical documents damaged in the disaster in collaboration with local government and local residents. In particular, we have mainly focused on rescuing manuscripts, estimated 4 billion items in Japan.

1. The current status of rescuing efforts against the Great East Japan Earthquake

(1) Activities in Miyagi

The March 2011 catastrophe was the largest natural disaster which Shiryo Net has ever experienced. The activities of the Miyagi Shiryo Net *(*Miyagi prefectural branch of the Network*)*, with which I am mainly involved, have rescued approximately 100,000 items of manuscripts held by 89 individuals. 32 % of them, which means about 36 percent of the total, has completed the entire process of drying, cleaning and digital photography and are ready to be returned to their owners. In other words, 64 % are still a work in progress nearly a decade after the disaster.

These activities are supported by citizen volunteers. 5,297 citizen volunteers out of 7,775 who participated in the activities from June 2011 to September 2019 had no experience in handling historic documents before the disaster (see image next page). In Japan, historic documents held by individuals are not well protected by the public sector, mainly because they are private property. The Shiryo Net and the citizens who joined the rescue activities complemented that part.

(2) Activities in Fukushima

In the coastal areas of Fukushima Prefecture affected by the unprecedented nuclear accident, activities at early stage were severely constrained. At the request of the local government and holders of affected documents, activities were undertaken to rescue the damaged documents and to preserve the archives on various social responses to the affection of the disaster, with the support of Fukushima University, Ibaraki University, and Tsukuba University, among others. Those activities are still on the way.

Cleaning historic documents by citizen volunteers, under measures against Covid-19 (August 24, 2020, Sendai). Photo: Daisuke Sato.

2. Response to wide-area natural disasters occurring in Japan after the Great East Japan Earthquake

(1) Response to natural disasters

Even after the massive earthquake and tsunami of 11 March 2011, natural disasters happened that caused widespread damage: Kanto and Tohoku torrential rain in September 2015, Kumamoto earthquake in April 2016, torrential rain in northern Kyushu in 2017, western Japan torrential rain in July, 2018, typhoon Hagibis in October, 2019, and torrential rain in southern Kyushu in July 2020. After the Great East Japan Earthquake, Miyagi, Fukushima and Ibaraki Prefectures were faced large-scale natural disasters again.

Shiryo Net based in the affected area carried out rescue activities especially for the personal collections in disaster areas. In the 2016 Kumamoto earthquake, more than 39,000 historic documents of 47 owners were saved by the Kumamoto Shiryo Net. In Ehime Prefecture, about 20,000 historic documents of 5 owners were saved in 2018 waterflood. Miyagi Shiryo Net rescued about 60,000 historic documents of 9 owners.

Rescue activity of historic documents damaged by water flood caused by the Typhoon Hagibis (December 2 2019, Marumori Town, Miyagi prefecture). Photo: Daisuke Sato.

Many groups outside the affected areas, such as Kobe Shiryo Net, which has become the de facto national centre for historical documents, gave supports to the colleagues working in the affected areas. It is noteworthy that the first aid measures implemented during the Great East Japan Earthquake to deal with the large amount of documents damaged by the tsunami were shared with the first aide measures to deal with those damaged by the torrential rains and river floods.

(2) Activities under Covid-19

Covid-19 has been also spreading in Japan since early 2020. This situation caused serious impact on the activities of Shiryo Net. The activities in Miyagi were suspended for about five months between March and August 2020.

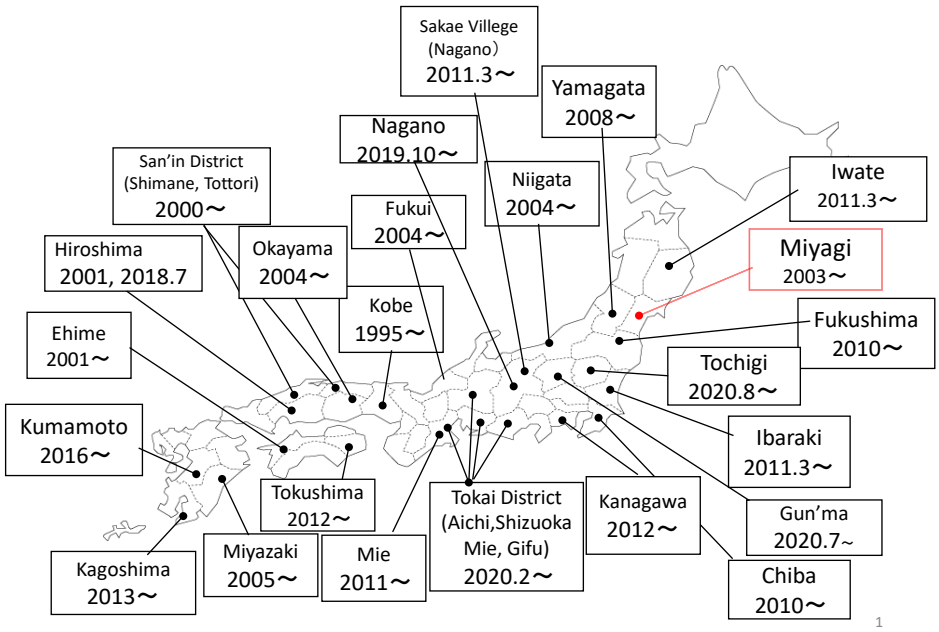
Torrential rains in July 2020 caused extensive damage in the southern part of Kyushu, but it became difficult to provide widespread support, including assistance from other regions to prevent the spread of the disease. Thus, the ideal way of safe and continuous activity is an issue.

In the meantime, the national and local governments urge people to refrain from going out and work at home. Therefore, people stays at home longer than before. This promotes people to throw their "unnecessary objects" at home away, which means that a large amount of historic documents might be disposed. Shiryo Net across Japan keeps calling on owners and citizen not to easily dispose of those documents.

3. Future issues

(1) Development of the Network

In December 2018, when I reported at the First MoW Global Policy Forum in December 2018, Shiryo Net consisted of 22 branches. After 20 months, 4 branches have been newly formed. One of the reasons is Typhoon Hagibis.



Location of Shiryo Net in Japan (Active as of August 31 2020).

Secondly, in the evolving crisis which local small communities in Japan faced, they shared sense of urgency to preserve and inherit private collection of historic documents not only by individuals, but also by networks.

(2) Policy issues

Despite the experience of the Great East Japan Earthquake, Japan's municipal archives and museums tend to scale back their efforts to safeguard historic documents held by individuals. Budget reduction in the field of culture and education has also influenced on the universities that are at the heart of the Shiryo Net. Given these circumstances, the issue is how to sustain the activities.

(3) Revitalizing the history of the disaster area

It should be actively pursued in the future to put emphasis on the social value of the rescued historic documents and to revive the history of the region through these efforts. In Miyagi, we published 10 books for the general public to revive the history of the region. Other projects are on the way in the coastal areas of Fukushima Prefecture to utilize crowd-funding as a source of funding for the dissemination of the history on the web as well as publication of books on the regional history in collaboration with researchers and

local residents. The archives scheduled to open in 2021 at Tomioka in Fukushima, will preserve not only records related to the disaster, but also rescued historic documents.

All affected areas had their unique history and culture. They are not just "affected areas". The history and culture of these areas have not been accumulated just for the sake of "lessons learned" for future generations. In order to inform them, I believe it is important to inherit a history of each region based on local historic documents.

Daisuke Sato is an Associate Professor at the International Research Institution of Disaster Science, Tohoku University. He specialises in Japanese history with a particular focus on the Edo period, and also actively works for the preservation of historical documents. Building on his research activities in Miyagi which has been affected by a number of natural disasters, notably the 2011 Great East Japan earthquake and tsunami, he investigates the relationship between modern society, natural disasters, and the preservation of cultural heritage.

Two missions of Preservation and Disclosure: Operating a Website "NHK Great East Japan Earthquake Archives"

by Hiroaki Shimizu

1. Generations that empathize with archives video and those that do not

Our website was released in March 2012, just one year after the Great East Japan Earthquake. Since then, we have accumulated footage of the disaster, interviews with the victims, and the trajectory of reconstruction. The most accessed site on our website is the corner where images of 72 hours after the earthquake occurred are arranged in a time sequence:

Video of "72 hours after the Great East Japan Earthquake". Photo: NHK.

Many people look at each page and clearly remember themselves at that time. And for those who were young at the time, it would be possible to relive them with images.

It will be 10 years soon. Meanwhile, Japan has been repeatedly hit by large-scale natural disasters. There people noticed. Large-scale natural disasters can occur anywhere in Japan.

2. Archives that can be seen anytime, anywhere

If you make a calendar in Japan, you can see that every month, somewhere in Japan, a big natural disaster occurs:

Part of the large-scale natural disaster that hit Japan. Photo: NHK.

The video taken by NHK at that time was asleep with dust covered in the basement. As a broadcasting station, it was impossible to broadcast past images on a limited number of channels for a limited time of 24 hours a day.

However, with the advent of the Internet, it has become possible to distribute video almost infinitely. Therefore, since last year, on our website, we have compactly compiled images of past large-scale natural disasters sleeping in NHK's archives and released them along with map and damage information.

3. Archives video to learn the near future

Even if you release the video, no one notices its existence. So my duty is to post SNS on the day of each disaster. I post several times a month. Especially in autumn, many huge typhoons hit Japan. Almost every day, I post image and information about typhoon disasters that caused hundreds of people to die. When I post SNS, we get 10 times more access than usual.

We get feedbacks roughly classified into two types: "Has so much time passed already?" and "I didn't know if that happened."

That is our aim: To sound an alarm for disaster prevention and mitigation with NHK archives video. Archives footage will bring back memories to older people and new knowledge for the younger generation. What we care about is that the footage is true and many lives have been lost during the shoot. It's about telling viewers that it's not a panic movie, it's a fact, and it doesn't matter when it happens.

The role of our website is to make people realize what kind of casualties they once caused in their hometown and what they were doing in the near future. It is our mission to keep people informed.

Hiroaki Shimizu has documented natural disasters for a long time. Today he works for NHK and is responsible for the website he describes in this article.

Session 4 (Groups A-C)
Group Discussions for the Action Framework

Group A: Role of National and Regional Committees

We are connected – therefore we are… - the Caribbean Network for Heritage Disaster Management

by Maximiliaan Scriwanek

The Caribbean region is notorious for its hurricanes. This region is particularly vulnerable due to its Archipelago character, different jurisdictions, languages, cultural background and historical, formal and informal links with foreign states. Connecting the region is extremely valuable for a sense of common Caribbean identity. Protecting its heritage is therefore an existential phenomenon.

On top of its vulnerability comes the fact that it often concerns small micro-states. The entire national infrastructure can be wiped out when an Island fits in the eye of the storm. After the particularly active hurricane season in 2017, various steps have been taken to better protect the (documentary) heritage. This presentation focuses on regional cooperation and initiatives to achieve this, with a focus on:

- initiating a Database of regional experts in the field of cultural heritage, who are ready to assist in the entire Risk Management Circle: Preparedness, Response, Recovery and / or Mitigation;
- providing online access to relevant (digitized) collections via international standards - the so-called MIGAN initiative;
- identifying and exchanging relevant collections (MIGAN project);
- last but not least: organizing a regional network to enable experts to operate quickly, efficiently and decisively.

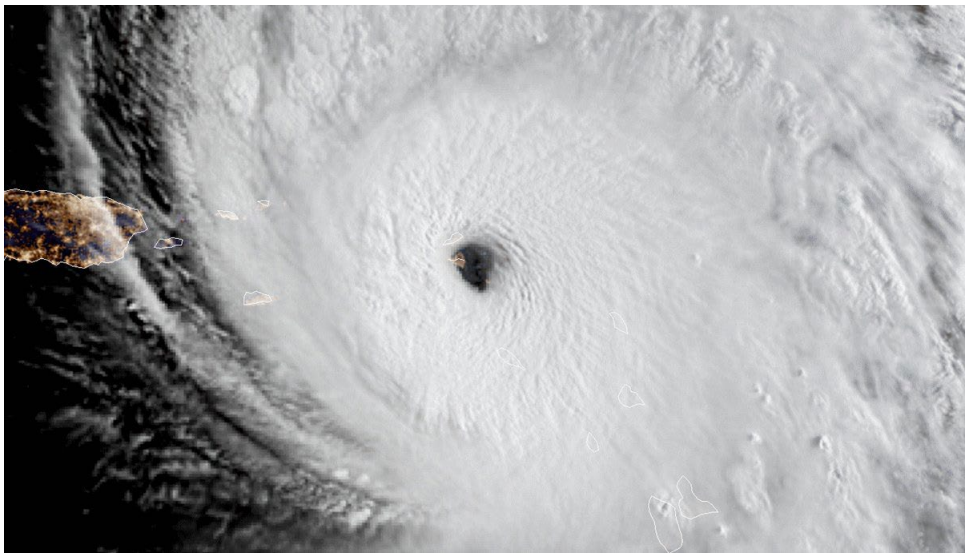
To start with the last item, organizing an efficiently working regional network is probably the most difficult part of the enterprise. To illustrate this, I take the example of New Orleans. As you know, New Orleans (Louisiana) was hit by a Category 5 hurricane – Katrina - in 2005. The city is located at the coast of the Mexican Gulf, near the Delta area of the Mississippi. After ripping through the Caribbean, the states of Florida and Louisiana are the most common landing points of the Atlantic hurricanes. The Delta area is largely below sea level and is protected against flooding by levies. Katrina's power broke the levies and the city was flooded. It's the most devastating hurricane to have raged in the U.S. so far, measured by economic impact.

To mitigate damage to cultural heritage, heritage management institutions across America are united in so-called "Alliance for Response" (AfR) groups. They work together to protect against natural disasters across the entire Risk Management spectrum. They are associations of the entire heritage sector: documentary heritage, museums, libraries, monuments, but also intangible heritage institutions are represented in the AfRs. An Alliance for Response Group was also formed in New Orleans and launched officially in 2018. Only 13 years after the disaster struck, New Orleans had overcome all difficulties to make the alliance operational. Even in the country where resources should not be the main problem, where there is only one jurisdiction and where there are no cultural and language barriers to overcome, it took 13 years to unite. But this is not the only reason why I use New Orleans as an example to introduce the Caribbean case study.

'Resilience' is put to the test when a number of seasons pass without major disasters. "Lessons learned must not be lessons lost" is a theme that can also be learned from the example of New Orleans. To illustrate this, let's look at the example of the historical archives in the city of New Orleans. They were kept in the basement of a building designed in the 1960s, in the area that was completely flooded in 2005. To everyone's surprise, the historical archives remained intact after the disaster. The reason they just stayed dry was because of the 1960s architectural design. It was built just after Hurricane Betsy, which flooded the city in 1965. Here too, "lessons learned" led to adequate actions just after a disaster. But "resilience" can fade after a few years. In 2005, the archivists were already negotiating to move these historical archives to another building, due to capacity issues, without knowing that the design 40 years earlier could withstand a flood. The "Build Back Better" recommendation from the Sendai framework should be sustainable and recognized after 40 years.

The Caribbean

In the Caribbean region, after the active hurricane season of 2017, an "alliance for response" initiative was set up by CARBICA - the Caribbean Branch of the International Council on Archives. In a Working Conference held on St. Maarten in 2018, the entire heritage sector took the initiative to establish a Caribbean Heritage Emergency Network (CHEN). St. Maarten was one of the hardest hit islands of Hurricanes Irma, Jose and Maria in 2017.



The Island of St. Maarten in the eye of Hurricane Irma, 6 September 2017. Photo NASA.

Irma and Maria had developed into the highest category 5 and because the hurricanes followed in quick succession, the collections were exposed to abundant rainfall in the damaged accommodations. Where the first hurricane blew away the roofs, the second caused an excess of rainfall without the chance of interim recovery. As a result, the vulnerable documentary collections were flooded with ideal conditions for mold formation.

CARBICA asked ICA to redirect funding from its "Archives at Risk" program to establish a first aid recovery fund that would assist those regional repositories directly affected by Irma and Maria. The worst hit islands were St. Maarten, Dominica and the British Virgin Islands (BVI). CARBICA organized a fact finding mission in which the paper restorer of the National Archives Curacao (Valerie Martens-Monier) was send to these three islands in 2017 and 2018 and also organized workshops and hands-on trainings. This had generated a lot of goodwill and created the need for a permanent cooperation for deploying experts from island to island. CHEN already exists as a Database with experts who have volunteered to do this work in the Caribbean region. It is not only about recovery or response missions but also about preparedness and mitigation training. For this purpose we do collaborate with experts from ICA, f.e. Emily Leumas from New Orleans and Margareth Crocket from the UK. A Caribbean Workbook has been prepared. Seconding experts to other islands is done on an ad hoc application right now, but a Memorandum of Agreement has been drafted to formalize the lending process. The intention is to have that ratified by the participating countries.

The route ahead of us: strengthening organizational basis

In the past two years, efforts have been made to broaden the organizational base of the CHEN initiative. The intention is to work more closely with other Heritage Groups, like the Caribbean Heritage Network (CHN) and with the Caribbean Disaster Emergency Management Agency (CDEMA). Exploratory talks were held with the boards of both

organizations. CDEMA is pre-eminently a well-organized Caribbean network. For example, it has divided the Caribbean region into four sub-regions and is strong in accommodating communication, should it disappear in one of the sub-regions. However, CDEMA's mission so far has been based solely on protecting human lives. The importance of cultural heritage must descend even better into the hearts and minds of this organization and CARBICA / CHEN is working on this together with UNESCO. We participated in the major CDEMA conference in December 2019 in St. Maarten and were able to put separate heritage themes on the agenda of the conference programme. In March 2020, at the CHN's Barbados pre-conference workshops, CARBICA EC member Rita Tjien Fooh also spoke with CDEMA executives for a cooperation.
CARBICA/CHEN is also negotiating with the Executive Board of Blue Shield International for a possible establishment of a regional Caribbean Blue Shield network. From time to time it is important to be able to define "documentary heritage" as a capital good, in terms of assets and liabilities, to be able to connect to other agencies or sponsors. Imagine the absence of a country's civil register or the loss of its land registry. The impact would be enormous and can be defined as a cost item, facilitating negotiations for network partners.

Digitizing Caribbean heritage

CARBICA has been working on the MIGAN programme for several years. MIGAN stands for: Memory of the Islands: Gateway for Archival Networking, it is a web portal that gives access to the archival resources of the Caribbean. In its full achievement, it will connect all Caribbean archival institutions in a common data base, and give access to digital archival contents and full descriptions of fonds and collections kept throughout the Caribbean. It already aims at providing a detailed directory of public Caribbean archives.

This project is based on an intense collaboration among CARBICA members. For the establishment of its targets the participating members were trained in ICA-AtoM; the web-based archival description open source software that is based on International Council on Archives (ICA) standards. 'AtoM' is an acronym for 'Access to Memory'. The participating members identified relevant fonds to digitize in this project. The fonds in this project should have relevance for the region as a whole and encourage comparative and complementary research. The identified topics were related to the topics of slavery, migration and family research. The National Archives of Curacao has adopted these standards and thanks to this MIGAN project is able to make its inventories available online. Fonds related to slavery were listed on the Memory of the World Latin and Caribbean Countries Register in 2017.

Digitizing as a way to protect heritage in the event of a hurricane is an attractive option, but also one with the necessary pitfalls to overcome. It is not a logical impulse for every country in the Caribbean region to host the national heritage in North America or Europe, especially if there have been difficult negotiations with those countries in recent years to return documentary heritage to the country of origin on the basis of the principle

of provenance. In addition, several Caribbean countries have recently strengthened their personal data protection laws and hosting abroad is bound by the provision of an "appropriate level of protection". Data centers in hosting countries should be chosen based on the data protection laws of the Caribbean countries. A regional data hosting center has already been discussed as a field of future cooperation in the CARBICA context and it is recommended to include it as a theme for new conferences in the future.

Maximiliaan Scriwanek is a Historian and Archivist. He is the current National Archivist of Curacao and Vice President of the Caribbean Branch of the International Council on Archives (CARBICA). He is co-presiding the Caribbean Heritage Emergency Network (CHEN), an initiative of CARBICA, aimed to safeguard heritage in the hurricane prone-Caribbean region. On a national level he initiated the national committee of Blue Shield Curacao, which he is presiding. He designed the new Archives law which passed legislation in 2008 and worked on the project to realize a new depository. As Director of the National Archives Curacao he is currently involved in the foundation of an Archives school on Curacao and appraisal projects to transfer historical records to the new repository.

Rescuing the Documentary Heritage of Egypt

by Abdelhamid Salah al-Sharief

> "Each human dies and returns to ash, all his relatives leave him but his memory remains through his writings; written words are his way to eternity as they are more effective than a good house or a shrine or even a temple"
>
> The Egyptian papyrus Chester Beatty 4
> British Museum[24] – 1200BC

Ancient Egyptian language is the oldest language in the world to be documented in written form. It first appeared by the mid 4th-millenium BC, though complete written sentences have been dated to about 2690. These were not only sacred and scientific texts, but also portrayed all aspects of daily life in Egypt and reflected the worries and aspirations of its people. To date their recordings on stone walls and papyri show that Ancient Egyptians were pioneers in the art of documentation using not only words but also infographic scenes and caricatures. This tradition survived throughout the 900 years of the Greco Roman period as illustrated by some one million manuscripts discovered in the ancient city of Oxyrhynchus[25] (what is now known as *El Bahnassa*) in Middle Egypt; it was also perpetuated by Coptic monks in monasteries as exemplified by more than two million texts documenting daily events inside churches and monastery from the dawn of Christianity to date.

Unfortunately, this unparalleled documentary heritage is at risk due to several reasons. During the past nine years, criminal activities targeting the most iconic archives in our institutions have increased exponentially. The drop of security level after the uprising in 2011 and the lack of strong measures taken by authorities to protect these archives have encouraged looters to steal precious manuscripts and documents even from relatively secured institutions.

Several incidents have been recorded after 2011. They started with the deliberate fire that destroyed most of the 200,000 rare books and manuscripts preserved in the Institut d'Egypte, the research institute founded by Napoleon Bonaparte to scientifically document Egypt and the sources of the Nile. This building was burned overnight on 16th December 2013, and the fire department intervention caused the building to collapse. Its collections were not digitalised so they are now lost forever along with the knowledge they bear.

On 24th January 2014, the Museum of Islamic Art and the National Archive were badly affected by a major explosion that targeted the Cairo Security headquarter causing major damages to their collections. A part from the explosive wave impact, the hanging ceiling collapsed smashing display cases, further damaging invaluable artifacts. To add to this

[24] https://www.britishmuseum.org/collection/object/Y_EA10684-5
[25] https://www.spurlock.illinois.edu/collections/notable-collections/profiles/papyrus.html

hardship, water pipes of the fire extinguishing system exploded, causing additional damage. The Egyptian Heritage Rescue Foundation (EHRF) and its team have intervened to rescue the collections.

At least four institutions that host Egypt's most important archives have also been subjected to theft since 2011; sometimes the same building was subjected to more than one incident. This is what happened with important manuscript collections owned by the Egyptian Ministry of *Awqaf* that have vanished without a trace. It became clear now that these thefts were planned and organized to feed the very profitable illicit trading. Unfortunately, there is no detailed documentation of those archives, which makes the task of tracking and proving ownership very difficult if not impossible.

In this article, the EHRF will be presenting two projects for rescue, preservation, and documentation.

The Centre of Archaeological Documentation –Ministry of Tourism and Antiquities

The Centre of Archaeological Documentation is located in a historic building that was occupied until the mid-20th century by the English military barracks in the heart of Historic Cairo. Currently, it houses collections of around 5,000 documents, panels (consist of maps, plans, elevations and one to one scale drawings), photos, reports, correspondences and inventory books which are considered one of the important documentary archives of the Egyptian heritage.

In 1881, the Comité de Conservation des Monuments de l'Art Arabe was founded as a responsible entity for the restoration and documentation of the Coptic and Islamic heritage properties. A huge amount of work was accomplished in historic Cairo; hand-drawn panels with accurate scale were produced leaving a full documented system currently preserved at the Centre. This archive provides referential information for each monument's original architectural composition, elements and ornaments as well as the new additions carried out by the committee (the first documented restoration work for Egyptian Islamic architectural heritage). It forms the main bulk of the archives of the Centre of Archaeological Documentation.

The current condition of the archives

The study conducted by the EHRF established that the current overall condition of these archives is quite poor: they suffer from mishandling as well as from inadequate preservation conditions and practices. This is manifested as follows:

- Tears, splits and loss of some parts of the paper (Image 1)
- Inappropriate treatments of the tears (using different kinds of adhesives and tapes, causing acidic burns)
- Paper discoloration
- Stains, oleaginous stains and fingerprints

- Scorch marks
- Cracks and breaks
- Dust
- Insects attack

Image 1: An example of the panels belong to the Comité de Conservation des Monuments de l'Art Arabe, © EHRF.

According to the staff, the collections are not included in the Ministry's restoration and preservation plans and they lack essential components of documentation. In addition to that, the Centre is located on the second floor of the building, which was rehabilitated in the nineties and became the headquarters of the Centre in 2002. The building overall condition is poor, with spreading cracks through the walls and ceiling, and according to the architects working there the wooden floor is not well supported and they reported plumbing problems. Fire extinguishers where nowhere to be seen and there did not seem to be any fire preparedness systems in place. Moreover the building is not properly secured against thefts: the windows are not barred, the doors have inefficient locks and there are no monitoring cameras. There are several problems with the administration room where the panels are kept in the area where the staff works, eats and drinks, therefore adding to the risks endangering the documents. The storage units are also inadequate:

- They don't provide enough space (Image 2)
- When opening and closing the overcrowded drawers, panels sometimes falls behind and are squashed.
- The units are not sealed so they allow dust to accumulate over the collection and insects to reach it (insects' presence was observed by staff inside the units but no infestation is reported).
- Some units have locks (locks status unknown), while others do not.

Image 2: The Storage units of the center do not provide enough spaces of the panels, © EHRF.

The initial survey carried out by the foundation allowed us to construct an intervention plan to mitigate the identified risks and to document important documents.

1) **Damage and risk assessment**: Studying the archives in its context in order to determine the collections current conditions and their main weaknesses. The outcome of this study will lead to the setting up of an accurate plan to stabilize the condition and mitigate the risk. In addition, a priority list will be developed.
2) **First Aid intervention:** These archives are exposed to major threats of looting and burning as well as damage by other sources of risk. The priority list set up above according to the damage and risk assessment will allow the project team and ICCROM to intervene appropriately and timely. The prioritized archives will undergo a basic first

aid intervention such as sterilization, treatment and support so it could withstand time until a full restoration project could be implemented.

3) **Cataloging and documenting the archives:** This process should be providing easy access for the staff of the Ministry as well as for future researchers.
4) **Preparing a mobile studio unit** in the documentation center for scanning and digitalizing of the archives.
5) **Creating a digital archive with a database system based on the following:**
   - Analyzing the data and constructing the lists required to develop a database.
   - Construct a database that can be integrated within the National Database.
6) **Storing and securing the data:** EHRF has constructed and developed its own database with the approval of the Ministry of Antiquities in order to secure and store the collected data from other projects conducted by EHRF under the supervisor of the Ministry.
7) **Creating a disaster preparedness plan:** Based on the result of the risk assessment a specified training will be provided for the staff allowing them to collaborate with the EHRF team to eventually create an effective emergency evacuation plan.
8) **Implementation of preparedness measures:** that would include enhancing the security and monitoring systems as well as the fire extinguishing system.

The records of these archives, whether hand drawn plans or hand written documents represent the long history of excavation, documentation and conservation works in Egypt, from the time where scientific excavations and methodologies started and till the 1950's. These documents carry information that will contribute to the improvement of future excavations and conservation plans in Egypt. They can also be used to set a strong database to conserve the old city of Cairo and protect it from the pressure of the new urban development plans.

In the light of these facts, the aim of the proposed mitigation plan is to conserve these documents and panels as well as mitigate further risks that might be threatening them. Our plan includes the following steps:

- Provide a first-aid intervention to the fragile documents in order to stabilize their condition and increase their strength.
- Set up a scientific storage organization in order to create better and safer accessibility to all the documents.
- Create an appropriate physical and digital repository to preserve these plans and manuscripts as they will be providing invaluable information needed for improved interventions in heritage projects related to restoration, conservation and risk management plans.
- Develop an integrated database and digitalization project within the project in order to have sufficient documentation that could assist authorities in identifying stolen documents. As Egypt is currently in a state of political and economic fluidity,

resources that are directed toward preservation and protection of its heritage are diminishing. The focus is mainly on architectural heritage, leaving the archives that document this heritage in a very vulnerable and precarious situation. According to staff, the collections are not included in the ministry's preservation and restoration plans.

Consequently, our objectives are:

- To create an online access to the archives mentioned above with the approval the Ministry of Antiquities.
- To monitor the state of the documents through a regular follow up system
- To keep the database up to date so that plugs will be avoided.

The Mausoleum of the Abbasid Caliphs

This is one of the major Ayyubid constructions built in 1243. It is located in one of the important streets that linked the city of Cairo to the older settlement of Fustat. This area was particularly important as it was chosen by the Fatimid caliphs to built mausoleums for the *Ahl El Bayt*, the descendants of the Prophet. This is also where Queen Shagaret el Dorr erected her own mausoleum and its importance as one of the major cemeteries continued well into the Mamluk period. Unfortunately, since then it has been neglected and exposed to various hazards.

The Mausoleum of the Abbasid Caliphs is a square building occupying an area of about 90 square meters. The main entrance is located in the northwestern façade. Two other lateral entrances have been blocked and converted into windows. The *mihrab* in the center of the southeastern wall consists of a niche with a pointed arch filled with an irradiating pattern crowned by stalactites (*muqarnas*). It is framed by two epigraphic inscriptions one in *kufi* and the other in *naskhi*.

The recent conservation works on the building revealed, under layers of plaster applied by previous restorations, a large number of paper documents stuck on the wall of the *Qibla* (Image 3). These are religious texts, supplications and Qur'anic verses, in addition to many other writings in Arabic, English, and French, written directly on the wall. This adds religious and societal values to this heritage building (Image 4).

Image 1: an Example of paper documents stuck on the wall of the Qibla, © EHRF.

Image 2: an Example of the written text behind the new plaster layer on the wall of the Qibla, © EHRF.

However due to previous wrongful interventions and also as a result of the building's exposure to years of neglect, these important historical documents that combine tangible and intangible heritage are today in danger of being lost. The Egyptian Heritage Rescue Foundation is currently cooperating with the Administration of Historic Cairo to prepare strategies and plans to mitigate these risky conditions. The rescue works will include the

stabilization of the archaeological building and the recording of all of the very important documentary heritage it contains.

Conclusion

The millennium old information hand written on papyri or paper by Egyptian scholars or carved on the walls of centuries old monuments scattered along the Nile Valley by inspired builders provides invaluable knowledge related to our tangible and intangible cultural heritage. It gives us an insight not only about our history but also about the values that governed our society in the past, the communal codes of behavior and the relationship of kinship among our people. It has unfortunately been exposed to powerful threats due ignorance and greed.

For these reasons the preservation of archives such as those of the Comité de Conservation des Monuments Arabes is of invaluable importance: it will not only be preserving and continuing a pioneer work started almost a hundred and fifty years ago, but will also allow the introduction of the latest scientific methods to intervene in an unprecedented way and save what could not be saved before. Similarly, it is the introduction of new technologies that allowed us to discover the eclectic collection of documents written on the walls of the mausoleum of the Abbasid Caliphs. These will be providing us with a wealth of information related to popular customs and beliefs that usually goes unrecorded but that deserves to be preserved for posterity.

References

AbdelHamid, Salah El-Sharief, Sadik Aly El-Sayed Amira, and AbdelHamid HebatAllah (2016). "When risk and heritage create a team." *Economia della Cultura* 2, pp. 347-352.

Bret, Patrice (2013). L'Égypte de Jomard : la construction d'un mythe orientaliste, de Bonaparte à Méhémet-Ali, *Romantisme* 120, pp.5-14. (available online from https://www.persee.fr/doc/roman_0048-8593_2003_num_33_120_6100?q=institut+d%27+egypt+ , access: 3/8/2020)

Crum, W. E. (1893). Coptic Manuscripts brought from the Fayyum by W. M. Flinders Petrie together with a papyrus in the Bodleian Library. London.

Krek, Miroslav (2013). *A catalogue of Arabic manuscripts in the Oriental Institute of Chicago*. Chicago University Press.

Luijendijk, AnneMarie (2010). "Sacred scriptures as trash: Biblical papyri from Oxyrhynchus." *Vigiliae christianae* 64.3, pp. 217-254.

Pestman, Pieter W. (1982). "Who were the Owners, in the 'Community of Workmen', of the Chester Beatty Papyri." *Gleanings from Deir el Medina, Leiden, Nederlands Instituut voor het Nabije Oosten,* pp. 155-172.

Russell, Dorothea (1939). "A Note on the Cemetery of the Abbasid Caliphs of Cairo and the Shrine of Saiyida Nafisa." *Ars Islamica*, pp. 168-174.

Simpson, William Kelly (ed.) (1973). *The Literature of ancient Egypt: An anthology of stories, instructions, and poetry*. New Haven: Yale University Press.

Williams, Caroline (2008). *Islamic monuments in Cairo: the practical guide*. American University in Cairo Press.

Abdelhamid Salah al-Sharief is the Chairman of the Egyptian Heritage Rescue Foundation and manager of the Risk Assessment Unit in Disaster Risk Management Department at the Ministry of Antiquities (the Minister's Office).He is a Consultant on Disaster Risk Management with the African World Heritage Fund for formulating Disaster Risk Management plans for nine World Heritage Sites in seven African countries. Further functions are: Consultant with GIZ (German Society for International Cooperation) on eco-urban development based on natural materials and local knowledge of building; General Director of the Arabian German Union for conservation of Art and Antiquities; Conservation and Restoration Supervisor in the Aga Khan Development Network for Cultural-Egypt; Training and Capacity Building Unit Manager in the Egyptian Earth Construction Association.

The Importance of the MOWCAP Register as a Tool for Regional Cooperation and Disaster Risk Reduction in the Asia-Pacific

by Andrew Henderson
Secretary General, MOWCAP

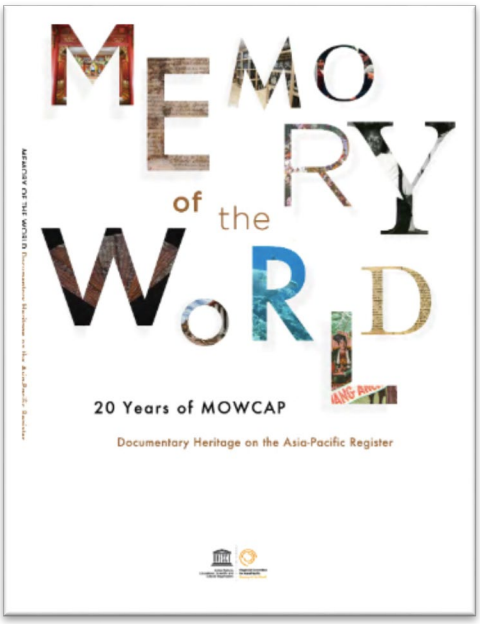
"If we are not here anymore, what will happen to our culture?" These are the words spoken by a Tuvalu official to the UN Special Rapporteur on a fact-finding visit to the country in 2019 to assess the impact of climate change (Bennoune 2019). The report of the UN Special Rapporteur states: "the voices of those most affected…such as the voices of Tuvaluans, must be heard loud and clear" (Bennoune 2019). In 2018, the collection "Agreements with Native Governments 1893-1916", held by the Tuvalu National Library and Archive, was inscribed on the Memory of the World Asia-Pacific (MOWCAP) Register. This inscription has not only helped increase awareness of the history of Tuvalu to national, regional and international audiences, but has also supported the mobilisation of resources for the safeguarding of the collection against the threat of climate change. This is just one example of the crucial role that the MOWCAP regional register plays in highlighting how museums, archives and libraries have become instrumental in raising public awareness of, and thereby reducing, the risks associated with documentary heritage from across the Asia-Pacific.

A brief introduction to the registers

The Memory of the World (MoW) registers, at international, regional and national levels, have been a key element of the UNESCO Programme since the first set of *General Guidelines to Safeguard Documentary Heritage* was compiled and approved in 1995 (Russell 2020). It is important to note that the registers are not a hierarchy, rather, the different registers are designed to reflect the geographical spread and influence of the inscribed documents (Russell 2020). There are currently two active regional registers operating in the MoW Programme: the Memory of the World Latin-America and the Caribbean (MOWLAC) Register, established in 2002, and the MOWCAP Register, established in 2008 (Russell 2020).

The MOWCAP Register was established as a mechanism to identify and raise awareness of the documentary heritage from the Asia-Pacific. In the last 12 years (2008-2020) since the Register has been operating, 46 inscriptions from the 23 countries have been made, including 5 joint nominations. The Register contains a rich variety of documentary heritage, reflecting the immense cultural, linguistic, economic and political diversity of the Asia-Pacific region. In 2018, on the 20th anniversary of the founding of MOWCAP, a publication was developed featuring inscriptions from the region (MOWCAP 2018; image on next page).

The MOWCAP Register is currently closed for new nominations, pending the outcome of the Comprehensive Review of the MoW Programme (UNESCO 2020).



20 Years of MOWCAP: Documentary Heritage on the Asia-Pacific Register. Accessible via: www.mowcapunesco.org

The MOWCAP Register as a tool for regional cooperation and disaster risk reduction (DRR)

The MOWCAP Register has proven to be a crucial tool to identify and raise awareness around collections of regional significance, often leading to increased regional dialogue and cooperation. One important example that illustrates this point is the Cathay-Keris Malay Classics, held at the Asian Film Archive in Singapore, which was inscribed on the MOWCAP Register in 2014 (MOWCAP 2020). The collection of 91 films circulated through the Malay speaking world (Singapore, Malaysia, Indonesian and Brunei) during the 1950s and 1960s. The films display disappearing traditions and music, and reflect social attitudes of the time, and are historically, culturally and artistically important to the region's Malay speaking communities, and there therefore of high regional significance. In 2017, the Asia Film Archive in Singapore, in cooperation with MOWCAP and UNESCO, arranged a workshop for 12 participants from ten Southeast Asian countries, to explore how the MoW Programme can help protect and preserve the region's audio-visual heritage (MOWCAP 2017). This led to a number of cooperation initiatives, including mobilising support for the preservation audiovisual archives in Myanmar impacted by the Cyclone Nargis that struck in 2008. In the context of disaster risk reduction, this regional cooperation also reinforces a key principle of the *Sendai Framework for Disaster Risk Reduction*, namely that "disaster risk reduction requires an all-of-society engagement and partnership." (p. 13) [26]

A further important role that the MOWCAP Register plays is to provide an opportunity for memory institutions from the Asia-Pacific region to engage in the MoW Programme,

[26] See, for example: https://www.preventionweb.net/files/43291_sendaiframeworkfordrren.pdf. Accessed on 13 October 2020.

thereby providing a platform "to develop effective global and regional campaigns as instruments for public awareness and education, building on the existing ones"[27] around the preservation of items of documentary heritage inscribed on the Register. One challenge for memory institutions in the Asia-Pacific, especially in developing countries and small island developing states, is that while they often hold documentary heritage of national and regional significance, they may not meet the threshold of 'world significance' required for inscription on the international register as defined in the MoW Operational Guidelines. This problem is evident from the current lack of representation of Pacific Small Island Developing States (PSIDS)[28] on the International MoW Register, with only two collections from two developing countries inscribed. This is in contrast with the MOWCAP Register, with seven collections from six developing countries in the Pacific featured on the Register.

A successful inscription on the MOWCAP Register not only raises public awareness about the collection, but has been shown to provide many other tangible benefits for memory institutions, including: (i) increased government awareness of the collections and support for preservation and access, including increased funding support and resource mobilization; (ii) increased stakeholder recognition of the documentary heritage and its value; and (iii), increased awareness of the collection amongst the general public and researchers, leading to increased use of the collection. This is particularly pertinent in the current Covid-19 pandemic where memory institutions across the regions are facing significant financial pressures.

One important example of the benefit of an inscription on the MOWCAP Register is the case of the Tuvalu National Library and Archive, whose collection 'Agreements with Native Governments 1893-1916 (2018)', is listed on the MOWCAP Register. The collection is of significance as it provides evidence of a major cultural change that occurred with the impact of Western countries in the region. The documents are very rare, and are one of the few ways that the people of Tuvalu (Ellice Islands) can identify who were the Chiefs and Councillors in their island at the time the Agreements were made. The inscription in 2018 has played a key role in

Tuvalu National Library and Archive: Hon Fauoa Maani (The Minister of Education, Youth and Sports) and Noa Petueli Tapumanaia (Chief Librarian/Archivist & Head of Department) hold the MOWCAP Register certificate (copyright: Tuvalu National Library and Archives).

[27] Ibid., p.16.

[28] The Pacific Small Island Developing States (PSIDS) is a UN grouping that comprises 14 Pacific Island countries: Cook Islands, Federated States of Micronesia, Fiji, Kiribati, Nauru, Niue, Palau, Papua New Guinea, Marshall Islands, Samoa, Solomon Islands, Tonga, Tuvalu, and Vanuatu.

raising awareness amongst decision-makers on the need to allocate resources to preserve the country's documentary heritage, and helped the Tuvalu National Library and Archive's campaign to push for a new facility to house Tuvalu's archives. This has already resulted in the Minister of Natural Resources allocating land for the new archives complex, while the Minister of Education, Youth and Sports has been advocating for the Government to complete the project. The Ministry's initiative to approve the new facility, in response to the inscription, is arguably one way through which to strengthen "disaster risk governance to manage disaster risk" in relation to the documentary heritage in Tuvalu, which faces threats from climate change and natural disasters.[29]

Conclusion

Memory institutions across the region are facing funding and staff cuts due to the current Covid-19 pandemic, threatening the long term safeguarding of documentary heritage. A number of collections also face threats from climate change and natural disasters. The MoW registers are a crucial awareness-raising tool to highlight the importance of documentary heritage, especially to government and policymakers, helping to ensure the preservation of collections is adequately funded. The registers are also a crucial tool to support regional cooperation for disaster risk reduction and mobilise resources for the safeguarding of document at the institutional level. The Comprehensive Review of the Memory of the World Programme has stretched into its third year (it began in October 2017), with no clear end in sight, or certainty around the reopening of the international or regional registers. In this regard, an opportunity to support museums, archives and libraries in the post-Covid recovery is being lost.

References

Bennoune, K. (2019). Preliminary findings and observations on visit to Tuvalu by UN Special Rapporteur in the field of cultural rights, *UNHCR*, 24 September, viewed 5 August 2020, https://www.ohchr.org/EN/NewsEvents/Pages/DisplayNews.aspx?NewsID=25035&LangID=E

MOWCAP UNESCO (2014). Asian Film Archive Collection Cathay-Keris Malay Classics, *MOWCAP*, 5 November, viewed 5 August 2020, http://www.mowcapunesco.org/register/asian-film-archive-collection-cathay-keris-malay-classics/

MOWCAP UNESCO (2017). Preserving South East Asia's Cinematic Heritage, *MOWCAP*, 18 June, viewed 5 August 2020, http://www.mowcapunesco.org/preserving-south-east-asias-cinematic-heritage/

MOWCAP UNESCO (2018). *Memory of the World: 20 years of MOWCAP, Documentary heritage on the Asia-Pacific Register 2018,* viewed 5 August 2020, https://unesdoc.unesco.org/ark:/48223/pf0000265210.locale=en

[29] Op cit: p.17. https://www.preventionweb.net/files/43291_sendaiframeworkfordrren.pdf

MOWCAP UNESCO (2019). *Update on the comprehensive review of the Memory of the World Programme*, 18th MOWCAP Bureau Meeting, 16-17 May 2019, Gwangju, Republic of Korea.

Russell, R. (2020). The Memory of the World Registers and Their Potential, in R. Edmondson, L. Jordan, A.C. Prodan (eds.), *The UNESCO Memory of the World Programme. Key Aspects and Recent Developments.* (= Heritage Studies; 6), Cham/Switzerland: Springer, viewed 10 January 2020, pp. 41-56, https://link.springer.com/book/10.1007/978-3-030-18441-4

Andrew Henderson is currently the Secretary-General of the UNESCO Memory of the World Committee for the Asia-Pacific (MOWCAP), where he coordinates projects, grants and awareness raising activities to assist with the preservation of, and access to, documentary heritage from the region. Andrew holds a Masters in Cultural Heritage from the Cultural Heritage Centre for Asia-Pacific, Deakin University, and over the last eight years he has put his knowledge into practice working on museum, archives and heritage projects in the Asia-Pacific.

Acknowledgements: I wish to thank Ray Edmondson, Roslyn Russell, Dianne Macaskill and Fackson Banda for their time to review the draft and for their helpful comments and suggestions.

Session 4
Group Discussions for the Action Framework

Group B: Role of IAC Sub-Committees and Memory Institutions

Documentary Heritage at Risk: The Role of IFLA and Libraries in Disaster Risk Reduction

by Claire McGuire
Policy and Research Officer, International Federation of Library Associations and Institutions (IFLA)

Libraries, as keepers and purveyors of information, have a duty to preserve their community's cultural heritage, and enable access to it now and into the future. However, natural disasters, armed conflict, and civil unrest still put libraries and their collections at significant risk. Climate change, and the resulting increase in frequency and severity of disasters like storms, fires, and floods exacerbates these risks.

Libraries can take a proactive role in disaster preparedness, managing risk and responding to disasters as part of a broader strategy to build cultural resilience. The following is a look at the growing engagement of libraries in disaster risk reduction, and how the International Federation of Library Associations and Institutions (IFLA) is helping our network better protect the cultural assets in their care.

Culture in Disaster Risk Reduction

Since 2015, disaster risk reduction at the international level has seen a shift towards greater inclusion of cultural heritage, in line with the long-standing efforts at UNESCO to safeguard cultural property in times of war through the 1954 Convention for Protection of Cultural Property in the Event of Armed Conflict.

From 2002 to 2015, Hyogo Framework for Action approached disaster risk reduction in terms of reducing loss of lives, as well as the loss of social, economic, and environmental assets of communities and countries.

The Sendai Framework (2015) brought a significant change in approach, focusing on managing the risk of disasters before they happen, in line with extensive research showing that preparation, prevention and mitigation can make a meaningful difference. Beyond disaster preparedness, this Framework sets out to help communities grow resilience, mitigate disasters, and *build back better*, through principles and actions for stakeholders at all levels. In this more holistic approach, there is a stronger focus on protecting cultural heritage, as well as promoting cultural resilience in both disaster risk reduction and recovery.

Specifically, the Framework mandates that national governments work to understand the cultural heritage impacts of disasters (paragraph 24d) and promote or support the protection of cultural and collecting institutions (paragraph 30d).

As access to cultural heritage, including documentary heritage, is part of one's freedom to participate in cultural life, including heritage in risk reduction fits within a greater framework of upholding universal human rights.

Libraries and the Sendai Framework

As memory institutions, libraries have a central role to play. The Framework outlines the need for all stakeholders to work together in all areas of risk reduction. Therefore, libraries should approach their own disaster risk reduction and recovery plans as part of a larger effort to safeguard cultural heritage and build cultural resilience for their communities – before, during, and after the event of disaster

As record-keepers of human creativity and ingenuity, libraries' work in preservation is first and foremost to ensure the survival of their collections. In order for their collections to inform and inspire future generations, mitigating the risk of damage and loss, both physical and digital, is a core element of library's preservation work.

Beyond this, libraries can take a proactive role in sharing knowledge on managing risk and response to disasters within their communities. You can find more on the important role of libraries in health knowledge networks and as secondary emergency services in IFLA's briefing: Libraries and the Sendai Framework.

Within the scope of disaster risk management and documentary heritage preservation, IFLA has focused on sharing knowledge and building capacity within our global network. This includes sharing good practices, defining standards, and working towards a holistic framework for documentary heritage at risk, mirroring the approach of the Sendai Framework in emphasising preparation, prevention and mitigation.

Disaster Risk Reduction Tools for Libraries

At the World Library and Information Congress (WLIC) 2019, IFLA's Preservation and Conservation Section hosted a programme with the goal of encouraging all libraries to take pre-emptive steps to avoid damage to collections and buildings. Speakers shared case studies and good practices on sustainable building improvements or new built structures that can resist damage and sustain operability after a disaster. For more on libraries and the adaptation of built structure, you can access the resulting papers here.

However, important as structural adaptations are, disaster preparedness is about more than large-scale building works. It must also include interventions that are feasible for institutions at a range of capacity levels.

Here you will find an overview of tools IFLA offers to help libraries taken preliminary steps towards disaster management.

1. IFLA Principles of Engagement in library-related activities in times of conflict, crisis or disaster
   This is the highest-level document that IFLA has produced relating to disaster risk management. The goal of these Principles is to encourage safeguarding and respect for cultural property, especially by raising awareness and promoting disaster risk management. They also serve to strengthen cooperation on cultural heritage activities with IFLA's partners, including UNESCO and the Blue Shield, of which IFLA is a founding member.
   The principles of engagement advise IFLA and its members on how to monitor areas at risk, advocate for and raise awareness about disaster prevention. When disaster strikes, the Principles guide recovery activities, and advise members if and how to engage.

2. Disaster Preparedness and Planning: A Brief Manual
   After identifying a gap for guidance in disaster planning, IFLA's Preservation and Conservation (PAC) Centre Network set out to create a practical manual to disaster preparedness for the global library field. At the time of this project's inception, a survey found that out of 177 libraries, only 39 had a disaster plan, reportedly due to the lack of models.
   This manual takes the user through each step of the disaster planning process: risk assessment, prevention and protection, preparedness to cope with possible disasters, response when disaster strikes, and recovery.

3. IFLA and the Blue Shield
   IFLA is one of the four founding organisations of the Blue Shield, alongside the International Council on Archives (ICA), International Council of Museums (ICOM), and the International Council on Museums and Sites (ICOMOS).
   The Blue Shield strives to proactively inform, train, and support cultural heritage experts, armed forces, governments, and other stakeholders to safeguard and protect cultural heritage, working at both the international and national levels. One objective of IFLA's engagement with Blue Shield is to advocate for the protection of documentary heritage, and we encourage libraries to get involved in national committees.
   Get into Blue Shield is IFLA's guide to help our network become more informed and involved in this work.

4. Preservation and Conservation (PAC) Centre Network
   IFLA's PAC Centre Network consists of sixteen Centres hosted by libraries around the world. The network's goal is to ensure that library and archive materials, published and unpublished, in all formats, will be preserved in accessible form for as long as possible.

The Centres have created Frequently Asked Questions (FAQs) to make answers to common questions readily available, directly connecting their expertise to the global library field. Each question is answered with an explanation, best practice advice, and steps the reader can take to tackle preservation and conservation issues.

The following help libraries get started on planning for disaster:

- Risk management as a priority for an efficient and effective preservation strategy (PAC Australia)
- In case of disaster...having a disaster plan (PAC Japan)

Further, the institutions hosting IFLA's PAC Centres themselves have excellent disaster plans, which act as good practice examples for other institutions to follow.

- Library of Congress (USA)
- National Library of Australia
- National Diet Library (Japan)

Case studies to guide responses to various disasters are compiled by the PAC Network in the catalogue of the International Preservation News, a periodical that ran from 1987-2013.

- Disaster Management: Power of Collaboration
- The Collections Security: Access versus Protection; Old Problems, New Strategies

.

For even more, IFLA's Preservation and Conservation Section manages a list of useful links and useful resources looking closer at risk mitigation and training.

The Risk Register for Documentary Heritage

At the centre of IFLA's disaster risk reduction work is the IFLA Risk Register – a proactive initiative seeking to better prepare the holders of the world's documentary heritage to plan for, mitigate, and recover from disaster. The Risk Register was launched in 2015 as a repository of information from institutions, individuals, and communities holding documentary heritage. The information on the Register is strictly confidential, and only made accessible to Blue Shield partners and UNESCO in the event of disaster to guarantee swift and informed response.

In an effort to expand the Risk Register and clarify its purpose, IFLA is in the process of a reassessment and revitalization of this project over the course of 2020. These will leave the register itself at its heart, but also add new pillars to increase its utility for libraries globally.

The following is an introduction to the Risk Register, as well as a look at what is coming next.

Who is the Risk Register For?

The Risk Register is for institutions, individuals, and communities holding documentary heritage collections – big and small. These collections can be of value to a local community, to an individual family, or on a national, regional, or international scale. Although IFLA assesses authenticity of collections, the Risk Register is not a register of only those collections deemed to be of *outstanding universal value*. It also does not aim to be an exhaustive list of all documentary heritage – in many countries, registers already exist and there is no need for duplication. Rather, this register helps equip any and all collection owners who need them with tools to manage risk, while cataloguing and safeguarding critical information on their collections.

Why use the Risk Register?

No institution is an island, and complex threats can be better faced with the support of a network. If a collection is in need of intervention, this initiative allows for information-sharing with relevant parties on a global scale, while connecting documentary heritage collection owners to resources to aid their risk management planning process.

A collection holder can use their collection's inclusion on the IFLA Risk Register to validate their concerns over its conservation, power their advocacy efforts, and exert leverage for more safeguarding measures.

A Holistic Approach

A significant change to the Risk Register in its revitalization will be an increased focus on aiding collection-holders in proactive risk management. This is in line with the Sendai Framework's approach of stressing preparation, prevention, and risk mitigation alongside recovery.

IFLA's disaster risk reduction tools will fit into the following framework, supporting users at each stage in making interventions to benefit their collections.

Step 1: Recognise

Do you recognise the risks that might be present for your collection? This stage is intended to help collection owners with a risk assessment process, helping them to be better equipped to carry out future interventions.

Step 2: Register

Having a properly catalogued collection is vital for risk reduction. This stage helps collection owners understand how the Risk Register works and takes them through the registration process itself.

Step 3: React

No matter what your capacity is as an organisation, there are most likely some steps you can take now to help reduce disaster risk. This stage will get collection owners started with tools and guides to risk reduction measures they can carry out themselves.

Looking Ahead

Expanding the Risk Register is an important goal for the future of IFLA's disaster risk reduction work. Using it as a framework within which new tools are developed will help target those tools, ensuring that they correlate with the steps of a holistic risk management approach and are easily accessible to users along the way.

This Register could fit well into a multi-stakeholder approach to disaster risk reduction. As with similar resources for museums (provided by ICOM) and monuments (provided by ICOMOS), the information held in this Register can have an integral role in ensuring that documentary heritage collections are considered, prioritised, and protected in the case of disaster.

IFLA welcomes opportunities for information-sharing, such as a potential methodology for discovering and registering documentary heritage on the Risk Register together with partners.

As the Sendai Framework calls for cooperative action between all stakeholders, on all levels of disaster risk reduction, IFLA stands ready to help the global library field contribute to its full potential.

Claire McGuire is a Policy and Research Officer on the Policy and Advocacy team of the International Federation of Library Associations and Institutions (IFLA). She primarily oversees projects relating to documentary and cultural heritage, including IFLA's Register for Documentary Heritage at Risk. She has an MA in World Heritage Studies, and a background in communications for awareness-raising and advocacy.

The Memory of the World Sub-Committee on Education and Research and Disaster Risk Reduction and Management

by Lothar Jordan
Chair, Sub-Committee on Education and Research (SCEaR)
IAC/UNESCO Memory of the World Programme

This article[30] will introduce some activities, plans and proposals[31] of the SCEaR concerning "Disaster Risk Reduction and Management for Sustainable Preservation of Documentary Heritage" (in the following short as DRR [related to documentary heritage]).

The mission of the MoW SCEaR, created in 2013, is:

> "1) to work out *strategies* and *concepts* for institutionalizing education and research on Memory of the World, its registers and the world documentary heritage in a sustainable manner, as well in all forms of institutions of higher learning as well as in schools,
> 2) to *help developing innovative curricula and research* on Memory of the World and/or on documents, especially in an interdisciplinary and international manner and related to the internet (f.e. by introducing Memory of the World Studies and by reflecting possible synergies between WCH, ICT and MoW in the fields of education and research)." (Mission Statement; the italics are mine for the purposes of this article).

This goes together well with the *Sendai Framework for Disaster Risk Reduction 2015-2030* (Geneva: UNISDR, 2015). It describes the role of stakeholders on this field:

> "Academia, scientific and research entities and networks to focus on the disaster risk factors and scenarios, including emerging disaster risks, in the medium and long term; increase research for regional, national and local application; support action by local communities and authorities; and support the interface between policy and science for decision-making" (p. 24, item 36 b).

[30] In the regular *SCEaR Newsletter* 2020/2 (December) I will give an encompassing outlook on the future main features and strategies of the MoW SCEaR.

[31] Let me present a small excursus and proposal in this footnote. –
In the German city of Forst, close to the German-Polish border, we find an "Archive of Lost Places". It digitized and exhibits documents of 87 villages and 49 parts of villages (and their inhabitants) that disappeared as a consequence of the expansion of brown coal pits in that region in more than a hundred years. This idea could be applied on villages and other places that disappeared through natural and manmade disasters. The documentary heritage could save their memory under the umbrella of Memory of the World.

As an institution without budget and with just five members, the SCEaR can – in general - hardly carry out its own research, but it can develop *strategies* and *concepts* (which may inspire others) and work as a *catalyst,* which interacts with partners having the same or similar tasks and interests. Beyond that, from time to time, the SCEaR can develop educational and academic publications on our matters, but again, in general in cooperations.

Network of Cooperating Institutions and Corresponding Members

For this need of partners (and to enhance the impact of MoW in the academic world and the world of memory institutions) we created a Network of Cooperating Institutions and Corresponding Members, visible on the MoW part of the UNESCO website. From among the authors of this Special Issue of the *SCEaR Newsletter* I want to mention four that are Corresponding Members of the SCEAR: Jan Bos, Akira Matsuda, Jonas Palm, and Yolia Tortolero.

This gives the opportunity to make a first proposal for the Second Memory of the World Global Political Forum:

A. The Network of the SCEaR could be strengthened by more experts (institutions and individuals) on DRR, and so these experts could get more visibility, and perhaps could find new partners in an interdisciplinary context.

The *SCEaR Newsletter* and its Special Issues

An important instrument to fulfill our tasks is the *SCEaR Newsletter*, created in 2016. It works as a platform for communication and information on our matters, joining information and innovation. As announced in my presentation in the First Memory of the World Global Policy Forum on 11 December 2018, the SCEaR created the feature of Special Issues of the *SCEaR Newsletter*. The first two Special Issues are dedicated to the First and the Second Memory of the World Global Policy Forum, intending to give their presentations sustainability and to facilitate future discussion on DRR. The regular *SCEaR Newsletter*, too, is open for DRR matters that are related to education and research. An example: In the *SCEaR Newsletter* 2020/1 Fackson Banda published an article "COVID-19: A Strategic Response in Support of Documentary Heritage" (pp. 15-18).

B. The regular SCEaR Newsletter will be open for articles on DRR that relate to education and research.

MoW Knowledge Centres

With the help of partners in different countries, in 2016 the SCEaR started to put into effect the concept of Memory of the World Knowledge Centres. That are archives or libraries (mostly as parts of bigger units), specialized on Memory of the World and related to documentary heritage (see the *SCEaR Newsletter*s 2017/1-2020/1). They collect specific materials, often documents on items inscribed into the MoW Register, and develop programmes for education (the majority of them including schools) and research related to the matter. Just recently, in October 2020, we could sign a Memorandum of Understanding for the creation of the seventh Memory of the World Knowledge Centre, the first in Africa – in Ivory Coast: "Memory of the World Knowledge Centre of Ivory Coast" (in the Virtual Library of Higher Education and Scientific Research at the Virtual University of Ivory Coast [UVCI]).[32] For the first time here DRR was taken up into the Mission of a MoW Knowledge Centre: "de politiques de réduction et de gestion des risques de catastrophe pour la préservation durable du patrimoine documentaire"[33] (Disaster Risk Reduction and Management for Sustainable Preservation of Documentary Heritage). This could be transferred into the tasks of future MoW Knowledge Centres and taken over by existing ones.

And something else is new: This Centre is a virtual library in a Virtual University, fitting not only to the rising of the digital age, but to the Covid-19- and post-Covid-19-times as well, and to MoW's intention to strengthen the digital activities for documentary heritage.

C. Future Memory of the World Knowledge Centres may consider to put DRR into their missions and existing ones to work on this field, too.

Cooperation between SCEaR and SCoT (now: Preservation Sub-Committee, PSC).

Since its beginnings the MoW SCEaR cooperated with the Sub-Committee on Technology (SCoT). On the field of DRR a main item was the care for sustainable information on nuclear waste. It was Jonas Palm, at that time Chair of SCoT, who brought this question to the SCEaR. We shared (and share) the conviction that UNESCO and its Memory of the World Programme should support long-term research on preserving information on nuclear waste. We invited Jonas Palm to write an article about it, and he did: "Can the Memory of the World Programme Help to Make Information on Nuclear Waste Sustainable?"(*SCEaR Newsletter* 2016, pp. 9-13[34]). The cooperation on this matter has been continued until the present times (see Jonas Palm's article for Session 2 of this Special Issue). As a result of the First Forum, SCEaR and SCoT – together with

[32] The official name of the centre is French: "Centre de Savoir Mémoire du Monde de Côte d'Ivoire" (dans la Bibliothèque Virtuelle de l'Enseignement Supérieur et de la Recherche Scientifique de Côte d'Ivoire à l'Université Virtuelle de Côte d'Ivoire [UVCI]).

[33] *Protocole d'Accord pour la création d'un Centre de Savoir Mémoire du Monde a l'Université Virtuelle de Côte d'Ivoire* (p. 4; Article 4, 4.).

[34] https://en.unesco.org/sites/default/files/memoryoftheworldscearnewsletter2016.pdf

ARCMOW - provided a concept[35] "Preventive Conservation and Disaster Prevention of Documentary Heritage in Africa. A Memory of the World Guide" (21 February 2019).

Today we come to a new step of our cooperation. The Chair of the PSC, Dr Lai Tee Phang, and myself make the following proposal:

D. The SCEaR and the PSC propose to explore the possibilities of creating a joint PSC/SCEaR Working Group "Disaster Risk Reduction and Management for Sustainable Preservation of Documentary Heritage".

This Working Group could provide continuous work on DRR under the umbrella of Memory of the World. It could develop its tasks in accordance with the *Sendai Framework*, and taking into regard the results of the Second MoW World Global Policy Forum - perhaps choosing 2030 as an interim goal. The membership of this Working Group may include participants and organizers of the two Forums. Both sub-committees are open for discussing this matter.

Outlook

A. The Network of the SCEaR could be strengthened by more experts (institutions and individuals) on DRR. So these experts could get more visibility, and perhaps could find new partners in an interdisciplinary context.
B. The regular *SCEaR Newsletter* will be open for articles on DRR that relate to education and research.
C. Future Memory of the World Knowledge Centres may consider putting DRR into their missions, and existing ones working on this field, too.
D. The SCEaR and the PSC propose to explore the possibilities of creating a joint PSC/SCEaR Working Group "Disaster Risk Reduction and Management for Sustainable Preservation of Documentary Heritage".

Dr. phil. Lothar Jordan is Professor of Modern German Literature and Comparative Literature. He worked in universities and in a literature museum. Now retired. – He was engaged in ICOM, and has been active in the UNESCO Memory of the World Programme since 2008, from 2013-2017 as Vice-Chair of its International Advisory Committee (IAC), and since 2013 as Chair of its Sub-Committee on Education and Research (SCEaR). Recently he published (co-ed.): The UNESCO Memory of the World Programme. Key Aspects and Recent Developments *(Cham/Switzerland: Springer, 2020).*

Session 4

[35] The Concept was signed by Lothar Jordan, Papa Momar Diop; Jonas Palm; Mandy Gilder, Flexon M. Mizinga.

Group Discussions for the Action Framework

Group C: Role of UN and Various Stakeholders

Experience of Disasters and Documentary Heritage

by Naoko Nagumo
International Centre for Water Hazard and Risk Management (ICHARM)

Flood disasters are common and frequently occur over the world. Particularly in tropical or temperate regions, serious floods occur almost every year, threatening not only local livelihoods but also causing serious damage on cultural properties. The buildings storing documentary heritage are often located in flood-prone areas such as riverside parks and low-lying lands which tend to be exposed to serious inundation. In order to safeguard documentary heritage from flood events, it is necessary to identify the characteristics of flood hazards and risks, including possible inundation areas and depth surrounding the buildings, and time allowance for evacuating the documentary heritage by using flood hazard maps and conducting simulations, which is helpful for designing the specific response plans at the time of emergency and securing documentary heritage.

On the other hand, there is a potential that living memory of floods or any disasters can become another cultural heritage. Sharing the disaster experience takes roles of healing the affected people and enhancing recovery as well as disseminating the characteristics of the disaster, which encourages to constitute the culture of disasters. In particular, documented disaster memories are valuable records for knowledge sharing, education, decision making and local development, which may ensure future disaster preparedness and sustainable local lives. The documents describing current world's health crisis under Covid-19 may become important resources for future societies, thus the perspectives on how present disaster memories can be recorded and preserved are also important for building resilient societies and sustainable preservation of documentary heritage from disasters.

International communities are responsible for addressing the importance of documentary heritage and sharing the knowledge and experience on its preservation, and strengthening relationship among institutions in charge of documentary heritage preservation and disaster risk reduction should be enhanced. Learning from the experience in the world, collaboration with each stake holder including owner of documentary heritage, local communities, municipalities, and national governments as well as research institutions and universities in charge of disaster risk reduction are necessary in each country.

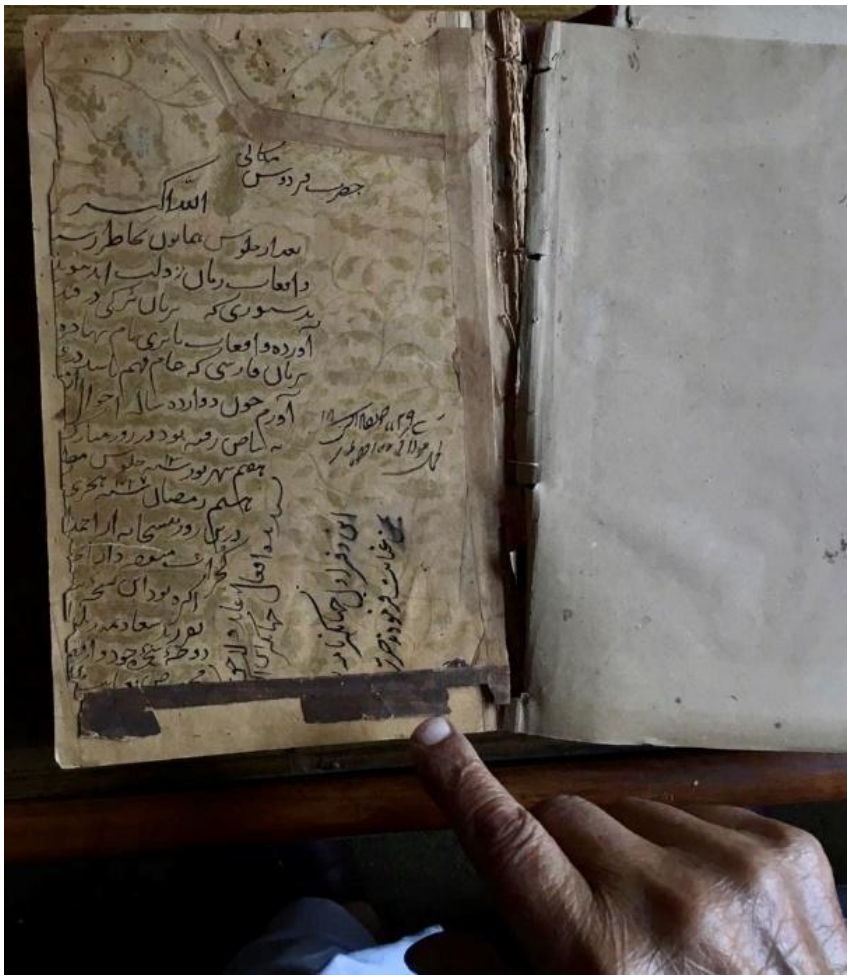
Dr. Naoko Nagumo is a research specialist of the International Centre for Water Hazard and Risk Management (ICHARM), a Category 2 Centre under the auspices of UNESCO in Japan. She received her Ph.D. in environmental studies from the University of Tokyo in 2011 and joined ICHARM in 2014. Her current work focuses on understanding the mechanism of sediment transport and topographic development of rivers in Cambodia and Myanmar. She also conducts surveys on recent sediment-related flood disasters in Japan from a geographic viewpoint.

Observation on the Status of Documentary Heritage in Pakistan

by Sultan Ali
Mountain Heritage Archives, Pakistan

Background

Pakistan is a new country in an ancient land where civilizations like the Indus Valley and Mehr Garh once flourished. Historic trade and religious routes passing through this region connected the Indian sub-continent with China and Central Asia. Most religions we know today have been practiced here at one point or another. In the past, it was an important centre of Buddhism. Gilgit Manuscripts, one of the oldest Buddhist manuscripts, were discovered in the Karakoram and Hindukush mountain ranges in the 1930s. Around five centuries ago Sikh religion was born in this land. The country's 220 million people speak more than 70 languages. These plain facts are stated here to emphasize that with such diversity of religions, both new and old, civilizations, trade, and religious routes, languages, the people living in this part of the world must have been continuously producing and exposed to different knowledge and record systems. These knowledge systems and collective human memories have been shaping peoples' understanding of themselves and the world around them for centuries. In a modern world, memory institutions like museums, libraries, and archives, both public and private, are considered to be the custodians of records and memories that have endured the test of time, but if these memory institutions do not evolve and adapt modern means to protect their collections, they could perish and fail to achieve their objectives. Pakistan is also geographically diverse, making it difficult for under-resourced memory institutions to manage different risks faced by its heritage. In this country, both natural and manmade disasters and threats have been endangering documentary heritage as well as other types of heritage. For the lack of resources, weaker laws, absence of policies, and a conventional bureaucratic system, the country is still far from identifying, listing, digitizing, and preserving documentary heritage in its public museums, libraries, archives, other institutions, and private collections, besides even farther from making them universally accessible through modern means.



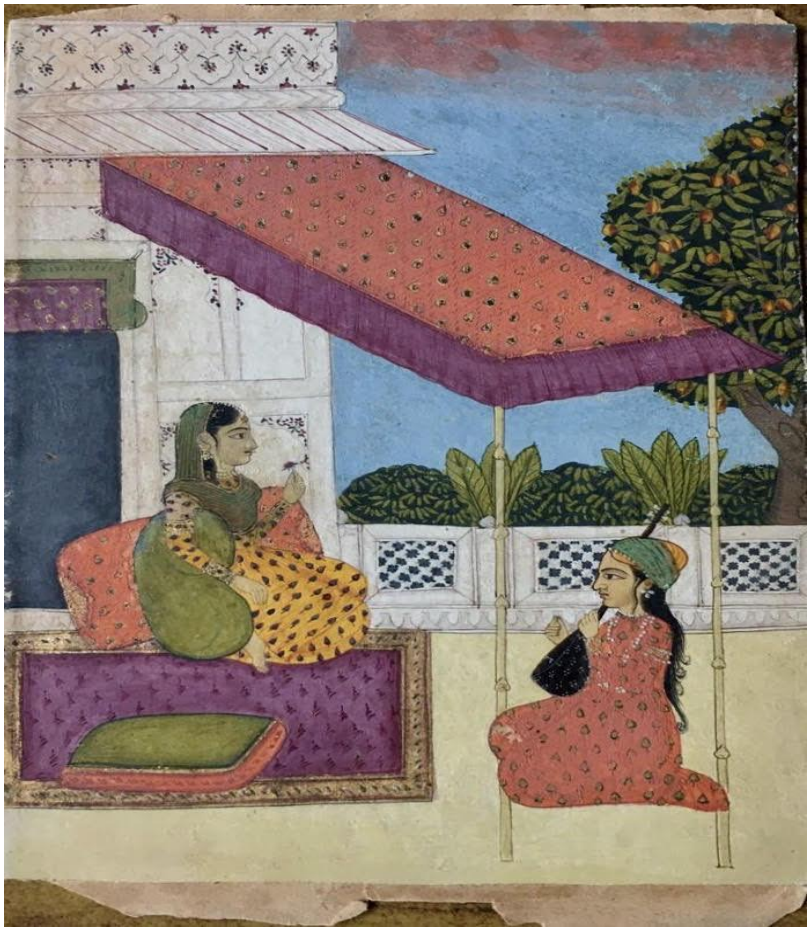
The royal copy of Tuzk-e-Jahangiri, the Mughal emperor Jahangir's (1569-1627) handwritten autobiography in Persian. In a private collection in Pakistan. Photo: Sultan Ali.

As an archivist and an oral historian working in Pakistan for the past six years, I have frequently been coming across valuable, vulnerable, and endangered private and public archives, collections and records. These include; manuscripts, Mughal edicts, family trees, traditional miniature paintings, letters, British colonial records, rare books, photographs, audio recordings, and films in Punjab and Gilgit-Baltistan. Some of them have the potential to make it to the UNESCO's Memory of the World Register in the future, such as the royal copy of Tuzk-e-Jahangiri[36], the handwritten autobiography of the Mughal emperor Jahangir (1569-1627), with signatures of three Mughal emperors on it who inherited it. Important and vulnerable private collections like these, which have never been identified, may not be there in a few decades if they are not taken care of. There is no central mechanism or national policy to locate, list, and protect such private collections in Pakistan. Stories of such collections dying slowly in the middle of large

[36] I came across this book in 2018 while recording an oral history interview of its 93-year-old custodian in the historic city of Multan, who inherited a large family library. It most probably remained in the royal Mughal library in Delhi at least until 1857. He was worried that the next generation was not as much interested in the family library as he was. At one point the library was indexed, and the index alone runs on 600 pages.

cities, towns, and villages keep surfacing on social media, newspapers, and TV reports every now and then.

This article briefly discusses some of the most apparent risks faced by documentary heritage in Pakistan that needs to be addressed urgently. Mostly, tangible and intangible heritage have been getting nominal resources allocated for the protection of heritage in the country, and documentary heritage has not been getting the resources and protection to survive. Therefore, a thorough investigation is needed to identify and understand the risks faced by documentary heritage in Pakistan and how it could possibly be saved from any potential disasters and risks in the future.



An undated Pahari style miniature painting in which a woman musician can be seen entertaining another woman. This particular style of miniature painting flourished in northern India between the 17th and 19th centuries. This painting is from a set of 17 similar paintings, kept in unfavourable conditions along with many other valuable records, in a private library in Pakistan. These paintings have never been digitized, studied, documented, or seen by art historians. Photo: Sultan Ali.

Risks Faced by Documentary Heritage in Pakistan

- Documentary heritage is relatively a novel terminology. Memory institutions in Pakistan, both private and public, still need to understand and identify it as a distinct category of heritage. At the next stage, the possible risks faced by documentary heritage can be identified, mapped, and possible solutions to address them could be charted. The memory institutions need to understand the concept of documentary heritage and its importance, because they still have a conventional idea about documentary heritage, and they are doing whatever they can to preserve it by using conventional methods, training, and tools, which results in a slow and faulty process.
- Any type of risk to documentary heritage and its impact has hardly been identified or mapped by local, provincial, and national institutions, or organizations in Pakistan, which have the mandate of preserving documentary heritage.
- The memory institutions, working to preserve the documentary heritage, are mostly not proactive in expanding their collections; It is donors who approach the memory institutions to donate collections worth preserving.
- Once the donated collections arrive at a memory institution, it takes years before being listed in inventories, preserved, restored, or digitized, causing dissatisfaction among the donors. This dissatisfaction further prevents other prospective donors from approaching memory institutions. The gap between the donors and the public memory institutions puts documentary heritage in the country at risk. A mechanism needs to be developed to bridge prospective donors and memory institutions across the country.
- Memory institutions are mostly limited to the urban areas, and they do not have the means and the will to expand their operations beyond the cities where they are based. In the last twenty years, the law-and-order situation in certain parts of the country might also have further discouraged these institutions from designing any programme focusing on the affected areas, which are mostly rural. The capital city of the country, Islamabad, where most such institutions are based was established only in the 1960s. More than 60 percent of the country's population lives in rural areas. Memory institutions need to spread out into rural areas, smaller cities, and towns. To do that these institutions will need more resources and strong collaborations with other local institutions and organizations.
- In the past twenty years, the country has seen a continuous and ongoing War on Terror in mostly underdeveloped areas of the country. People have migrated in vast numbers from these areas and have moved to cities. Memory institutions are yet to find out the scale of the damage done to the documentary heritage during these conflicts and internal mass migrations.
- In 2005 one of the most devastating earthquakes in the history of Pakistan hit Kashmir and areas of Khyber Pakhtunkhwa and Gilgit-Baltistan. There have been frequent periodic and devastating earthquakes in this part of the world. During

such disasters, damages of built-heritage are readily identified and reported, in contrast damages of documentary heritage are hardly got noticed. No reports are available on the damage of documentary heritage because of this catastrophe.

- There are periodic floods during monsoon in most parts of the country, which affect the most fertile and densely populated areas of the country. In 2010, during the monsoons the country was hit by the worst floods; at one point during these floods, one fifth of the country's land was submerged in water. No surveys have been carried out in the affected areas to ascertain damages of documentary heritage by these floods.
- Sectarian conflicts have kept fluctuating in the country since the 1980s. During these sectarian conflicts, mosques, shrines, and religious seminaries have frequently been attacked. These are the places where important religious books and manuscripts are kept. How sectarian and religious conflicts have affected the documentary heritage of Pakistan has never been investigated. Inventories of documentary heritage at religious places in the country could be prepared with the help of religious seminaries.
- When there are no substantial inventories of documentary heritage, prepared before any disasters, then it is very difficult to have a complete sense of what is lost during these disasters. This is why we will never completely know what documentary heritage was lost during the floods of 2010, the earthquake of 2005, the internal mass migrations triggered by sectarian conflicts, and during the ongoing War on Terror in parts of the country. Not knowing what was lost or could be lost, is the most serious threat to documentary heritage. The country needs to prepare inventories of documentary heritage supported by a national register. Inventories need to be periodically updated and made accessible to the public through all the available means.
- A national register of documentary heritage is yet to be established in Pakistan. Establishing a national register is important to safeguard documentary heritage from all the different risks and threats.
- The existing models of memory institutions in the country discourage and demoralize researchers and ordinary citizens from accessing and utilizing the repositories in the custody of these memory institutions. In most cases, people have no other options but to visit them physically and go through a tiring bureaucratic process. Digitization and the internet are the solutions to the problems.
- Conservation laboratories and trained professionals who could preserve and restore film, paper, and other carriers of important records are nominal in the country. Memory institutions in the country do not offer courses focusing on conservation of these materials at any level.

- Climate change will affect documentary heritage in many ways directly and indirectly. It will affect the already under-resourced sector of heritage and especially documentary heritage in Pakistan severely.
- The Covid-19 pandemic has also affected the way we access and think of preserving documentary heritage. It has made it difficult for people to access archives, libraries, and museums physically. Vulnerable records previously not preserved have more chances of being damaged and lost forever during such times. The Covid-19 pandemic will also divert international and national resources previously allocated for heritage preservation to address other more urgent issues. This situation will have lasting negative impacts on all forms of heritage including documentary heritage in countries such as Pakistan. Pakistan was and is not prepared to save its documentary heritage during such difficult times. A roadmap needs be drafted to preserve the country's documentary heritage.

The Mountain Heritage Archives

Realizing the gravity of the situation and risks faced by documentary heritage and other forms of heritage that does not receive enough attention they deserve, I started the Mountain Heritage Archives (MHA), which at this stage is only focusing on Gilgit-Baltistan, one of the most under-documented and vulnerable regions in terms of documentary heritage in the country. The archive is in its infancy and aims to build a digital repository of manuscripts, rare books, photographs, oral history, folklore, audio-visual records, and environmental sounds. The initiative will expand to Chitral, Kashmir, Ladakh, and Pamir regions in the future. Gilgit-Baltistan is a region where climate change, internal migration, sectarian violence, and the absence of memory institutions have made documentary heritage even more vulnerable compared to other provinces of the country.

An old Divan-e-Shams-e-Tabrizi, an important volume of Rumi's poetry, in the possession of Khalifa Durr-e-Maknun in the village of Sher Qila, Gilgit-Baltistan. The book that weighs several kilos was brought from Lucknow (India) to Gilgit-Baltistan (Pakistan) more than a hundred years ago. Photo: Sultan Ali.

The main objective of MHA is to digitize such collections and make them accessible through the internet and other possible means. The initiative will involve local communities and students. This whole exercise has the potential to trigger a chain reaction by attracting local people interested in heritage. The project will also explore all available digital venues such as apps, 360-degree videos, VR, virtual digital tours, audiobooks, digital exhibitions, while collaborating with other institutions. These activities will help people see documentary heritage in a new light. A small initiative such as MHA at this stage can play the role of a catalyst encouraging local institutions, educationists, policymakers, and corporations to understand the importance of documentary heritage. Involvement of these local entities will help make documentary heritage accessible to local and global communities. Once this model achieves success in Gilgit-Baltistan on a smaller scale in preserving documentary heritage, then it can be expanded to other parts of the country in collaboration with other institutions. Such initiatives can convince the civil society, educational and memory institutions, corporations, and government bodies to come together to address the risks facing on documentary heritage. In the coming years, informed opinions on heritage by citizens can play a pivotal role in developing a culture

that would prioritize the protection of all forms of heritage, which has the potential to be a universal cohesive bringing humanity closer across time and space.

Sultan Ali graduated from the National College of Arts in 2011 with a bachelor's degree in communication design, currently he is studying for an MPhil degree in Cultural and Heritage Studies at the same college. Since 2013, he has been involved with projects focusing on tangible and intangible heritage, digital and physical archives, oral history, and architectural usages of historic urban buildings in the provinces of Punjab and Gilgit-Baltistan, Pakistan. He started the Mountain Heritage Archives in 2014-15.

Le rôle du Bouclier bleu France dans la préservation du patrimoine documentaire en France

par Jocelyne Deschaux

Le patrimoine culturel, dans toute sa diversité, et ne particulier le patrimoine documentaire, est une composante majeure de l'identité des peuples. Pour autant, il est particulièrement fragile et vulnérable si une catastrophe survient, qu'elle soit naturelle ou non. Pour éviter des dommages souvent irrémédiables, il doit donc être protégé en amont.

Vulnérabilité du patrimoine documentaire

Le patrimoine documentaire, en particulier, conservé en centres d'archives (communales, départementales ou autres), en bibliothèques (municipales, ou d'autres collectivités territoriales, universitaires, ou autres), mais aussi en musées d'arts graphiques ou en établissements du type maison d'écrivains, est, on le sait fragile, à cause de ses composants, généralement organiques (papier, cuir, parchemin, …) et de sa réactivité à des conditions climatiques défavorables (excès d'humidité, de chaleur, de sécheresse ou de froid).

Il est également très vulnérable en cas de sinistre, dont les principaux sont les incendies et les inondations, que celles-ci soient par voies naturelles (crues de cours d'eau, orage brusque et violent, etc.), ou anthropiques ou techniques (rupture de canalisation, dégâts des eaux divers...)

En cas d'incendie, le patrimoine écrit peut être détruit irrémédiablement, ou brûlé partiellement (les dégâts causés par les flammes sont en général très peu restaurables) ; il peut également subir les dégâts de la chaleur excessive (dessèchement des matériaux constitutifs, craquèlements...), et ceux de l'eau, puisqu'en général l'incendie est éteint par voie d'eau. En cas d'inondation, le patrimoine documentaire peut être mouillé, humide, malmené par le débit de l'eau, soumis à des salissures graves et profondes (l'eau est rarement propre en cas d'inondation, hydrocarbures, boues, etc...). Dès qu'humide, si une réaction inappropriée est apportée (temps trop long de réaction, mauvais gestes), les documents peuvent être rapidement déchirés (la résistance mécanique du papier est alors très diminuée), et non moins rapidement (en 48 h) envahie par des micro-organismes, qui vont atteindre superficiellement d'abord puis plus en profondeur les matériaux de constitution.

Fréquence des sinistres sur le patrimoine documentaire : sinistres d'origine naturelle ou anthropiques

Les sinistres survenus sur du patrimoine documentaire sont malheureusement assez nombreux : incendie la Bibliothèque universitaire de Lyon 2 et Lyon 3 (destruction de 60% de la collection) en 1999, du Parlement de Rennes en 1994 (bibliothèque des magistrats touchée, perte de milliers d'ouvrages), incendie aux Archives municipales de Montbrison en 2007 ; tempête Xinthia en 2010 ayant affecté des archives ; inondation aux archives

municipales de Moulins en 2014, de Rive-de Gier en 2008, de Chambéry en 2015, aux archives départementales de Meurthe-et-Moselle en 2012, du Var en 2010, de Vendée en 2016, à la maison d'écrivain Elsa Triolet-Louis Aragon en 2016 ; « coup de mer » et immersion par vague au musée Cocteau de Menton en 2018, etc...

Les inondations de 2016 dans le centre de la France en particulier ont donné un avant-goût des conséquences dommageables d'une crue centennale de la Loire ou de la Seine. Depuis, les inondations se répètent, et les dommages s'aggravent. Près d'une commune sur trois en France est partiellement ou totalement inondable. La menace est partout ; l'évolution du climat va accentuer les précipitations.

Les incidents du quotidien (dégât des eaux par rupture de canalisation, usure de joints ou autres débordements par évacuation bouchée, par exemple...) s'ils ne sont pas traités rapidement et avec une réaction appropriée, peuvent être également générateurs de dégradations importantes, voire de destruction sur les collections patrimoniales. En effet, un dégât des eaux sans réaction humaine ni assèchement pendant 48 heures, assortie d'une période de forte chaleur extérieure par exemple, peut suffire au développement de moisissures de manière très problématique, qui peut concerner rapidement une partie très importante des collections.

Les autres risques anthropiques sont par exemple les risques routiers, les ruptures de barrage, qui peuvent impacter considérablement le patrimoine documentaire notamment.

Quand le patrimoine culturel est aussi atteint, ces biens, qui font notre identité nationale ou locale, peuvent être irrémédiablement perdus, bien qu'ils soient souvent irremplaçables, ou endommagés de manière très importante.

Les mesures possibles pour la protection du patrimoine culturel face aux sinistres

Face aux risques d'inondation d'origine naturelle, il existe les plans de prévention des risques d'inondation (PPRi). Mais si la majorité des communes en sont désormais pourvues, celui-ci s'attache principalement à limiter, voire interdire, la construction de logements en zone d'aléa fort (afin de ne pas faire exploser le fonds d'indemnisation). Sans qu'aucune prescription ou recommandation ne vise expressément les biens culturels, et encore moins le patrimoine documentaire.

Depuis 2007, l'Europe a adopté une directive obligeant chaque Etat membre à réduire les conséquences dommageables des inondations vis-à-vis de la santé humaine d'abord, puis des enjeux économiques, environnementaux et culturels.

En France, une stratégie nationale de gestion des risques d'inondation (SNGRi) a été adoptée en juillet 2014 ; dans cette ligne, les collectivités s'organisent aujourd'hui dans le cadre de plans d'actions pour la prévention des inondations (les PAPI). Ainsi, 122 territoires à risques importants ont été retenus pour prioriser les actions. Les Plans communaux de sauvegarde (PCS) permettent de centraliser l'ensemble des préconisations et de mettre en place une chaîne d'alerte dans l'objectif de prévenir les établissements à risques de l'imminence de la survenue d'un aléa.

Il importe maintenant que les biens patrimoniaux de toutes sortes (établissements de

conservation et d'exposition de ces patrimoines : centres d'archives, communales, ou départementales, bibliothèques patrimoniales, musées, sites archéologiques, monuments historiques, jardins remarquables, etc.), soient intégrés dans ces plans d'action pour la prévention des inondations, notamment en figurant dans les chaînes d'alerte de manière tout à fait prioritaire, et en mettant en place en amont des dispositifs de protection du patrimoine et de réaction appropriée en cas de survenue de l'inondation (évacuation, lieux de repli, etc.).

Ces dispositifs, appelés « Plans de sauvegarde des Biens culturels », ou « plans d'urgence » pourront également être mis en œuvre et appliqués en cas de tempête, de tremblement de terre, et autres catastrophes d'origine naturelle.

Une solution : l'anticipation, le plan de sauvegarde des biens culturels, ou plans d'urgence

L'une des solutions majeures à ces risques est de d'une part réduire les risques (c'est l'objet de la *prévention*) d'anticiper le sinistre, et de tout préparer (c'est le cadre de la *prévision*) pour que la réaction soit la plus appropriée possible si le sinistre survient quand même, et de réduire les impacts affectant les collections. Cette prévision, intégrée au sein d'un Plan d'urgence ou Plans de sauvegarde des Biens culturels (PSBC), sera organisée en amont en termes de matériel (nécessaire à une intervention d'urgence, puis à celles de seconde phase), de locaux (de repli, d'évacuation...), de collections (identification et repérage des collections les plus précieuses, ou les plus vulnérables à évacuer ou protéger sur place d'urgence), et de ressources humaines (identifier, équiper et former les équipes, leur donner les procédures, identifier une chaîne de commandement, etc...). La mise en place d'exercices réels annuels sera également l'une des meilleures façons de former les équipes de manière tout à fait concrète aux bons gestes à prendre dans l'urgence.

La veille sanitaire, une autre organisation d'anticipation

Le confinement généralisé en France et dans d'autres pays du monde, début 2020, a également attiré l'attention des responsables de collections patrimoniales sur la nécessité de mettre en place une veille sanitaire, de sécurité et de sûreté pendant les périodes, qui peuvent être longues, de fermeture de l'établissement conservant des collections patrimoniales. Là encore, anticiper, formaliser par écrit, donner les consignes en amont de toute inquiétude permettra d'éviter bien des risques et des dégradations pour les sites, les œuvres, ou les collections patrimoniales.

Le Bouclier bleu France (BbF)

Fondé en 2001, le Bouclier bleu France – ex Comité français du Bouclier Bleu[37]-, aujourd'hui reconnu d'intérêt général – est le relais en France du Blue Shield International,

[37] Le terme « Bouclier Bleu » désigne, dans la Convention pour la protection du patrimoine culturel en cas de conflit armé, adoptée à La Haye le 14 mai 1954, le signe distinctif qui, apposé sur certains édifices, doit les protéger des destructions et des exactions militaires.

créé en 1996 par les Conseils internationaux des archives (ICA), des musées (ICOM), des monuments et des sites (ICOMOS) et des bibliothèques (IFLA). Il représente un corps d'experts capables de conseiller décideurs et professionnels en cas de catastrophe naturelle (ou de conflit armé) menaçant le patrimoine culturel.

Son domaine d'intervention est donc vaste : bibliothèques, archives, musées, monuments et sites, maisons d'écrivains, jardins remarquables,… et concerne les patrimoines bâti, écrit, audiovisuel, muséal, etc....

Le BbF développe son action dans trois phases différentes : avant, pendant et après une catastrophe.

La phase préventive est particulièrement privilégiée. Elle consiste à évaluer les risques et sensibiliser les décideurs, les professionnels et le public aux menaces réelles ; à améliorer la prévention des risques ; à former les professionnels à intervenir lors d'une catastrophe (prévision des interventions) et après pour éviter les sur-dégradations. L'incitation, la formation, l'aide à la rédaction pour l'élaboration de plans d'urgence ou Plans de Sauvegarde des Biens Culturels au sein des institutions patrimoniales sont ainsi capitales. L'organisation d'exercices sur feux réels, mis en place en collaboration avec de nombreux SDIS[38] permet également aux différents secteurs de s'entraîner à la meilleure réaction. Cette culture des risques et de leur prévention doit être développée auprès des responsables d'établissements patrimoniaux, mais aussi auprès des autorités tant civiles (élus des collectivités territoriales) que militaires et des sapeurs-pompiers. Pour cela, le BbF propose des formations et des ateliers de sensibilisation.

Plus encore, le BbF encourage les maires à identifier dans leurs PCS les éléments culturels qui constituent le patrimoine de la commune et à définir les dispositifs pour en assurer leur sauvegarde en cas de sinistre. Chaque responsable des biens ainsi identifiés doit évaluer les conséquences possibles et élaborer la réponse la plus adaptée dans son Plan de Sauvegarde des biens culturels (PSBC). Un exercice annuel doit être organisé, pour tester les dispositions envisagées.

L'objectif est de préserver un héritage par définition irremplaçable, mémoire des générations passées, et essentiel au devenir d'un territoire.

Quand une catastrophe survient impactant du patrimoine culturel, le Bouclier bleu France peut également être contacté pour des conseils ou des interventions directes.

La phase des retours d'expérience est également majeure pour capitaliser sur les enseignements d'une réaction sur sinistre. Ainsi, le colloque « Rebondir : patrimoines et résilience » organisé en janvier 2020 à Paris par le BbF a-t-il pu en témoigner.

Le BbF se démultiplie en **section locales**. Actuellement, 6 sections locales sont actives : Pyrénées-Garonne-Méditerranée Paris-Ile-de-France, Bassin du Rhône, Est, Atlantique, et Tarn.

Les sections locales développent leur activité en aide à la rédaction des plans d'urgence ou plans de sauvegarde des biens culturels, en la mutualisation locale en termes de matériels ou de ressources humaines, en formation, ou en l'organisation d'exercices sur

[38] Services Départementaux d'Incendie et de Secours.

feux ou inondation réels (sur du faux patrimoine !).

En 2018 et 2019, le Ministère de la transition écologique a confié plusieurs missions au BbF sur la thématique de « Patrimoine et inondation », de façon à mettre en place une vigilance des porteurs de projets de prévision des risques inondation sur la présence (quasiment systématique) de patrimoine culturel vulnérable dans les territoires concernés par les Plans d'action pour la Prévention des Inondations. Une cartographie « patrimoine culturel et risques majeurs » est en cours de réflexion au Bouclier bleu France.

La force du Bouclier bleu France est le multisectorialité (archives, bibliothèques, musées, monuments historiques, sites archéologiques, jardins remarquables), ainsi que la diversité recherchée de ses membres, en provenance du monde patrimonial, bien sûr, mais aussi du monde du secours et de celui de la gestion des risques.

Les adhésions, individuelles et institutionnelles, témoignent de la prise de conscience de plus en plus d'établissements, ou collectivités locales pour ces problématiques. L'objectif à atteindre est que chaque établissement qui conserve du patrimoine ait rédigé son PSCB ou son plan d'urgence... avant que le sinistre ne survienne.

Jocelyne Deschaux est le Conservateur général des bibliothèques, actuellement directrice des médiathèques du Grand Albigeois, présidente du Bouclier bleu France, archiviste-paléographe (Ecole des Chartes, 1989). Elle a été rédactrice du dossier de demande d'inscription de la Mappa mundi d'Albi au registre Mémoire du monde de l'UNESCO (inscription obtenue en 2015) ; experte en réduction et gestion des risques pesant sur le patrimoine culturel, et notamment en rédaction des plans de sauvegarde des biens culturels : intervenante dans de nombreuses formation sur ces questions (en particulier pour les bibliothèques). Elle a été nommée en novembre 2019 chevalier de l'Ordre national du mérite.

Never Just a Back-up: Digitised Heritage as a Resource for Good

by Harry Verwayen
Executive Director, Europeana Foundation

"Recent devastating events at Notre-Dame de Paris, the National Museum of Brazil and across Syria remind us that cultural heritage is at constant risk, as much today as throughout history." So reads the opening line of Europeana's Heritage at Risk exhibition[39] released in July 2019. The exhibition considers the role that digital technologies play in the preservation and restoration of such fragile monuments - a regenerative lifeline for sites under siege from natural or manmade foes.

"The Eruption of Vesuvius", 1794, by Unknown. Austrian National Library. Public domain.

2020 focused our minds further - the cultural sector's response to the global coronavirus pandemic demonstrated that the world we live in is balanced precariously. A few months ago, a global pandemic might not have been high on a list of threats to our heritage. It is now. Just a couple of months of closure for a cultural institution can see it closed for good. The International Council of Museums (ICOM) estimates that one in

[39] Heritage at risk, Europeana exhibition, https://www.europeana.eu/en/exhibitions/heritage-at-risk

eight museums may not reopen at all post-pandemic.[40] In that case, what happens to the collections? Distributed back to donors, to other institutions, or perhaps even destroyed. Even if the works are saved this may cause serious issues. In an article for the *New York Times*, Julia Pagel, secretary general of the Network of European Museum Organizations, said: "The works speak to each other in their context. If you tear that apart and sell it, for example, how do you get that context and that history back?"[41]

But there is a brighter side. With the right application of technology, a piece of heritage is never truly lost. It is likely that 2020 will be a pivotal time for many sectors as they adjust to a new world, hopefully augmenting the aspects of their industry that connect people and strengthen society. For the cultural sector, this will mean harnessing the power of digital culture - finding ways of creating more of it, and of using it to create a more open and knowledgeable society.

Supporting the digital transformation of Europe's cultural heritage sector

Europe sees the importance of this digital transformation, and rightfully so. The cultural and creative industries currently represent 4% of Europe's GDP and employ 8.7 million people, of which 17.9% are aged 15-29. The EU has EUR 8.6 billion of trade surplus in cultural goods.[42] A cultural sector powered by digital, we believe, will contribute to a Europe powered by culture, giving it a resilient, growing economy, increased employment, improved well-being and a sense of European identity.

But so far, only around 10% of Europe's cultural heritage has been digitised. Only one-third of what has been digitised is available online and two-thirds of that is currently unavailable for reuse.[43] When we take into account 3D material, in particular monuments and sites, which are of course complex to digitise, the situation is even worse. There is a long way to go until we can say that Europe's heritage is 'safe' from disaster and that most of it - or even just the most useful bits - is available and accessible online to be used by anyone, anywhere.

The European Commission's new Digital Europe Programme - running from 2021-2027 with a planned overall budget of 8.2 billion euros - states "an urgent need to make the most of digital technologies to record, document, preserve, and make Europe's

[40] Sarah Cascone, "One in Eight Museums Worldwide May Never Reopen, According to the International Council of Museums", *Art Net*, 27 May 2020. https://news.artnet.com/art-world/unesco-icom-museums-report-1866558

[41]Nina Siegal, "Many Museums Won't Survive th e Virus. How Do You Close One Down?" *The New York Times*, 29 April 2020 https://www.nytimes.com/2020/04/29/arts/design/how-do-you-close-a-museum.html

[42]Austrian Institute for SME Research and VVA Europe, "Boosting the competitiveness of cultural and creative industries for growth and jobs", *European Commission*, 25/07/2016, https://ec.europa.eu/growth/content/boosting-competitiveness-cultural-and-creative-industries-growth-and-jobs-0_en and "Eurostat, Culture statistics", *European Commission*, https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture_statistics

[43] Gerhard Jan Nauta, Wietske van den Heuvel and Stephanie Teunisse, DEN Foundation (NL), "Europeana DSI 2– Access to Digital Resources of European Heritage, D4.4. Report on ENUMERATE Core Survey 4", *Europeana*. 31 August 2017, https://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/ENUMERATE/deliverables/DSI-2_Deliverable%20D4.4_Europeana_Report%20on%20ENUMERATE%20Core%20Survey%204.pdf

cultural heritage accessible online".[44] In the context of this programme, Europeana's strategy for the next five years becomes focused on a single task - supporting the digital transformation of Europe's cultural heritage sector.

So, let's say we could turn Europe's industrial production to scanners and other digital equipment and can make virtual copies - 2D, 3D - of everything. What then? Does it sit in a server waiting for disaster to strike so it can be used to reboot, rebuild, relive past human experiences? Is it part of our history, or is it part of our present and our future? We believe that we should use this store of digital culture not just as a back-up but as a resource to create a better future. One in which we are all more tolerant and accepting, one in which we are more knowledgeable. To do that, these items need context, they need relationships, and - much like the neurons in our brains - they get those from connecting to each other. How? Through the application of digital technologies.

Case study: The Church of Panagia of Asinou

Exterior and interior frescoes of the church of Panagia of Asinou. By Marinos Ioannides, Cyprus University of Technology. In copyright.

The 12th-century church of Panagia of Asinou in Cyrus became a UNESCO World Heritage listed monument in 1985. Unassuming from the outside, the wow factor of this

[44] "Digital Europe: Draft Orientations for the preparation of the work programme(s) 2021-2022", *European Commission*, 24 July 2019, http://ec.europa.eu/newsroom/dae/document.cfm?doc_id=61102

building lies within, in its complete coverage of unique frescoes. The building is the first, and we believe, the only fully digitised building in the world.[45] Every millimetre of it has been digitised and made available in 2D and 3D formats.

But the documentation of a building is not achieved simply by creating a 3D model based on geometric points. We must - and with the Church of Panagia we have - go beyond the bricks. To document a monument, you must also document its story, its knowledge, its identity.

The story of the church of Panagia of Asinou lies in its unique frescoes - existing nowhere else in the Byzantine empire. The story told by those frescoes is one we recognise even today, 800 years later. The skilled artists whose knowledge and techniques are encrypted in these frescoes were in fact Christian immigrants from Syria, fleeing the Ottoman attacks on the Crusaders. They brought with them special techniques and skills that make those frescoes truly unique. The identity, work and story of those 12th century skilled immigrant artists is preserved through the digitisation of the frescoes and made accessible via Europeana.[46] The availability of the frescoes in an open data landscape alongside context and resources from other online sites and services (such as Wikipedia,[47] Cyprus' Department of Antiquities[48] and Tripadvisor[49]) means that archaeologists, researchers, architects, theologists, educators, students and tourists can discover them. Half of Cyprus' tourists visit this church, many of whom cite having seen it online as a motivation for their visit.

Access to this information from the comfort of our own homes and laptops is incredibly handy. Travel is costly and time-consuming. With more examples like the church of Panagia, we can learn, research and explore faster, with less expense and with a much lower carbon footprint.

Priorities for digital transformation

To get more of that, we need the cultural heritage sector to be motivated and able to produce digital material. But inefficiencies in technical infrastructure make it hard for institutions to share their collections online effectively. Infrastructures need to be aligned with state-of-the-art technology and they need to be available across the board - to be open and interoperable as part of what some call the 'European Public Sphere'.[50] We want to leave no country, no domain, no institution behind. This requires not just the right tech, but the right support from national frameworks in each country.

[45] "The church of Panagia Phorbiotissa. Church of Panagia of Asinou", Marinos Ioannides, Cyprus University of Technology, Byzantine Cyprus, https://www.europeana.eu/en/item/9200507/303470

[46] Ibid.

[47] "Nikitari", Wikipedia, https://en.wikipedia.org/wiki/Nikitari

[48] "Church of Panagia (Our Lady) tis Asinou, Nikitari", Republic of Cyprus, Department of Antiquities, http://www.mcw.gov.cy/mcw/DA/DA.nsf/All/AB4501039DBBC4ABC22571990031F7A8?OpenDocument

[49] "Panagia Asinou Church", *Tripadvisor*, https://www.tripadvisor.co.uk/Attraction_Review-g190383-d2408822-Reviews-Panagia_Asinou_Church-Nicosia_Nicosia_District.html

[50] "European Public Sphere", https://www.publicsphere.eu/?lang=en

We need to create not just *more* digital content, but excellent quality content. A high-resolution photograph is scarcely useful unless it is accompanied by descriptive metadata telling us what it is, where and when it's from and what or who else it relates to. This information is what makes a piece of content findable - you can't search for something that isn't recorded. But creating this kind of context is time-consuming too. Tech can help - the Europeana Initiative is experimenting with machine-learning algorithms to automatically or semi-automatically enrich records in a fast and scalable way.

All cultural heritage institutions are different. Large, small, well-funded or less so, tech experts or beginners. National policies guide their work and vary from one country to another. So it's difficult to achieve consistency in digital output and mindset. We know that digital working is particularly challenging for small and medium institutions with limited internal skills and capacity. We're working with our networks of aggregators and cultural heritage professionals to support all kinds of institutions to develop their digital skills and practice, to adopt common standards and common solutions to make quality content that is useful for a global online audience.

Towards the mirrorworld

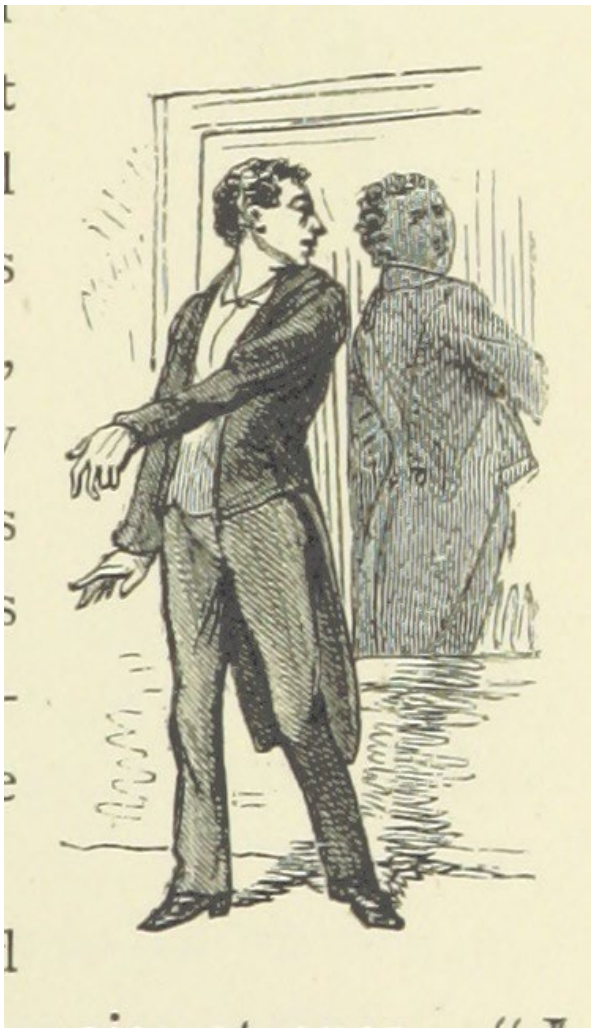
What happens after that could be exciting. "Someday soon, every place and thing in the real world—every street, lamppost, building, and room—will have its full-size digital twin in the mirrorworld." So writes Kevin Kelly in his article for *Wired*, "AR Will Spark the Next Big Tech Platform - Call It Mirrorworld".[51] We could put on AR glasses and walk right inside the church of Panagia, or Notre-Dame de Paris, or well, anywhere. We could zoom in and out of layers of their history - we can live in a movie montage, fast-forwarding time and experiencing centuries in a moment.

"Time is a dimension in the mirror-world that can be adjusted," says Kevin Kelly. "History will be a verb. With a swipe of your hand, you will be able to go back in time, at any location, and see what came before." While it may sound like science fiction, this is what our world could look like in just a few years' time. The web made data interlinked; social media made it social. The next platform, some say, will bring the convergence of the digital and the physical worlds. The mirrorworld will provide us with opportunities to weave history into the present in unprecedented ways.

An important opportunity presents itself when we talk about creating a mirrorworld. To make it a true mirror, it must be representative of the world we live in. Too much of our documented heritage to date shows only the perspective of the privileged. We can begin to address that by ensuring that our digital culture shows us history and heritage from all perspectives. We need to see more than our own singular reflections. With that comes further ethical questions. Bias is often unconscious and is present in the choices - and the metadata - we create. How do we address that? Should the bias be reflected because it

[51] Kevin Kelly, "AR Will Spark the Next Big Tech Platform - Call It Mirrorworld', *Wired*, 2 December 2019, https://www.wired.com/story/mirrorworld-ar-next-big-tech-platform/

exists? Or is the mirrorworld a world without bias and discrimination? Is it the world we live in, or the world we want?



"Man looking in mirror". The British Library. Public domain.

In the *Passenger Pigeon Manifesto - A call to GLAMs,* Adam Harangozó says: "Preservation, which is the goal of cultural institutions, means ensuring not only the existence of but the access to historical material. It is the opposite of owning: it's sustainable sharing. Similarly, conservation is not capturing and caging but providing the conditions and freedom to live."[52]

The mirrorworld will provide us with opportunities for this sustainable sharing - the opportunity to weave history into the present - to give it freedom to live in unprecedented ways. For an individual institution, the mirrorworld offers brand-new visitor experiences, through physical installations or through apps and online experiences that audiences can access anywhere. High-quality digitised collections can be used to educate, to inform, to entertain, to connect - to support any mission statement a museum might have.

[52] Adam Harangozó, "Passenger Pigeon Manifesto - A call to GLAMs", https://ppmanifesto.hcommons.org/

An action framework

The Global Policy Forum is discussing an action framework on Disaster Risk Reduction and Management for Preservation of Documentary Heritage. This is a framework that needs to not just include digital peripherally but have it running through its core.

Digital heritage is never just a back-up; it is a valuable resource that can be used for good. To be that, it has to be interoperable - with many networks made into one, it has be open - both in the legal sense and in its ease of use, and it has to be usable. As our example of the church of Panagia demonstrates, useful digitisation of monuments or buildings requires much more than a series of 3D points. It requires context from all sorts of documentary heritage. Delivery of Europeana's three priorities - improving infrastructure, improving data quality and building capacity for digital transformation - will support the cultural heritage sector to deliver this kind of context-driven digital resource.

An action framework should incorporate these core priorities whilst also reflecting three other points that became apparent during a series of workshops run on Europeana's behalf by digital culture strategists Michael Peter Edson and Jasper Visser over the first few months of the Covid-19 crisis.[53] The workshops gathered 60 cultural heritage professionals together to discuss and understand the needs of the cultural heritage sector at this particular moment in time.

First, it's clear that during the months of lockdown, digital took centre stage. And that when Notre-Dame was burning, we all wanted to know what digital records had been made, because we knew that they would make its rebuilding a much simpler task. We know that in times of crisis, we can turn to digital. Now, we need to make digital an integral part of the new normal - not just a crisis response.

Second, there are digital divides to overcome. A social divide sees some people without access to technology, or feeling that digital culture is not for them. Then, there are cultural institutions that are well-equipped and digitised, and those that aren't. Finally, within a single institution there are departments and individuals who are digitally-savvy and those who aren't. We need to level up. Our institutions need to be updated to be effective and sustainable. They need to be better connected and work collaboratively. They need to create space for innovation, and give themselves permission to play and experiment with big ideas. It's not just about the number of items digitised, it's about the types and quality of research, learning, interaction and engagement we can create.

And finally, the sector's digital transformation must support its core goals and values of being relevant to a diverse society. Europeana is working towards a shared agreement on what digital transformation means for the sector. Such an agreement will help us to move forward with delivering the benefits of digital transformation - whether that's in terms of

[53] Harry Verwayen and Georgia Angelaki, "Digital transformation in the time of COVID-19: join our workshops", *Europeana Pro*, 18 May 2020, https://pro.europeana.eu/post/digital-transformation-in-the-time-of-covid-19-join-our-workshops

day-to-day operations in a museum or library, or in contributing to a global action framework for disaster risk reduction.

Harnessing a moment for change

Digital transformation is not an easy task. Disaster risk reduction is not straightforward. Preservation is full of challenges. But the solutions for these are interlinked and achievable - if we work together. Europe is ready and able to do this. We must harness our shared ambition and commitment, and collaborate on and advocate for a world in which we can experience and learn from heritage representing all societies, their stories and culture - a world that is better than the one we have today. This is a world that is worth working for, and a world in which we can weather whatever challenges or disasters may yet come our way.

Harry Verwayen is the Executive Director of the Europeana Foundation, the operator of the Europeana platform. Across Europe, museums, galleries and archives digitize their collections. Europeana supports these organisations in their digital transformation by making these collections available as widely as possible so that people can find and use them. For work, for learning or just for fun. Our work is guided by creative collaboration, supportive teamwork and the idea that sharing and reusing cultural content can positively transform the world. Prior to this Harry worked at the Amsterdam based think tank Knowledgeland where he was responsible for business model innovation in the cultural heritage sector. Harry holds a MA in History from Leiden University and has worked over ten years in the Academic Publishing Industry. Mediocre tennis player, reasonable cook, aspiring photographer.

United Nations
Educational, Scientific and
Cultural Organization

Organisation
des Nations Unies
pour l'éducation,
la science et la culture

From
the People
of Japan

De la part du
Peuple japonais

Memory of
the World

CONCEPT NOTE

2nd Memory of the World Global Policy Forum

on Disaster Risk Reduction and Management

for Sustainable Preservation of Documentary Heritage

First half of 2021, UNESCO Headquarters, Paris, France

Funding:

Japanese Funds-in-Trust

by Ministry of Education, Culture, Sports, Science and Technology of Japan

1. CONTEXT

UNESCO established the Memory of the World (MoW) Programme[54] in 1992 to increase awareness and protection of the world's documentary heritage and provide for its universal and permanent accessibility. Impetus came originally from a growing awareness of the parlous state of preservation and access to documentary heritage in various parts of the world. War and social upheaval, as well as severe lack of resources, have worsened problems which have existed for centuries – significant collections worldwide have suffered a variety of fates: looting and dispersal, illegal trading, destruction, inadequate housing and funding have all played a part. Much documentary heritage has even vanished forever, and the remaining is endangered. Luckily, there are instances where missing documentary heritage have been rediscovered. Thus, the role of the MoW Programme is to protect documentary heritage, as well as enable networks of experts to exchange information and raise resources for its preservation.

In 2015, the UNESCO General Conference adopted the **Recommendation Concerning the Preservation of, and Access to, Documentary Heritage Including in Digital Form**, which outlines a five-pillar framework for undertaking work on documentary heritage, namely identification, preservation, access, policy and cooperation. In other words, the three-fold objective of identifying documentary heritage, promoting its preservation and enhancing access to it requires an enabling environment of robust policy as well as national and international cooperation. Given the intergovernmental focus of the Recommendation, it is important to link it to the **2030 Agenda for Sustainable Development** (**SDGs**), particularly the latter's **SDG 4** ("Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all"), target 7[55], **SDG 11** ("Make cities and human settlements inclusive, safe, resilient and sustainable"), target 4[56], and **SDG 16** ("Promote peaceful and inclusive societies for sustainable development, provide access to justice for all and build effective, accountable and inclusive institutions at all levels"), target 10[57].

With this objective in mind, UNESCO, through its **MoW Programme**, started coordinating a series of **Global Policy Forums** (GPF) supported by **Japanese Funds-in-Trust** (JFIT) as a part of a three-year project on "Preservation of Documentary Heritage Through Policy Development and Capacity-Building", focusing on strategically important aspects for policy advocacy of the preservation and accessibility of documentary heritage.

The first GPF took place on **11 December 2018** at UNESCO Headquarters and **focused on disaster risk reduction as a preventive or preservation strategy for documentary heritage**. The Forum gathered more than 60 experts from all over the world, including those from **Small Island Developing States** (SIDS) and **Least Developed Countries** (LDCs). It drew attention to the **Sendai Framework for**

[54] See also UNESCO website – https://en.unesco.org/programme/mow

[55] "By 2030, ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture's contribution to sustainable development"

[56] "Strengthen efforts to protect and safeguard the world's cultural and natural heritage"

[57] "Ensure public access to information and protect fundamental freedoms, in accordance with national legislation and international agreements"

Disaster Risk Reduction and focused on three specific contexts of policy conception, implementation and evaluation:

1. Safeguarding/rescuing/restoring damaged documentary heritage;
2. Documenting disaster through research, awareness raising and community engagement, and
3. Deploying an interdisciplinary approach towards preservation efforts for documentary heritage.

The final report of the first GPF is available on the UNESCO MoW website. As a tool for sustainable preservation of documentary heritage, it supports discussions on the need for effective national and international policy frameworks on disaster risk reduction.

Following the success of the 1st GPF, UNESCO is organizing its **2nd MoW Global Policy Forum on "Disaster Risk Reduction and Management for Sustainable Preservation of Documentary Heritage"** in the first half of 2021 at UNESCO Headquarters to specify an **Action Framework** for national memory institutions, bringing together the deliberations of the first and now second edition of the Forum.

2. FORUM OBJECTIVES

In the **2nd Global Policy Forum**, we aim to build the momentum generated during the maiden meeting and articulate a clear and coherent action framework enabling national stakeholders to incorporate the principles and strategies of disaster risk reduction and management into their preservation plans for documentary heritage. In this regard, the Forum will aim to:

1. **INCREASE** participants' knowledge and understanding of disaster risk reduction and management as a strategy for preserving documentary heritage and memory institutions themselves, also taking into account the emergence of COVID-19 in the early part of 2020 as a global public health risk;

2. **PROMOTE** interdisciplinary dialogue and **BUILD** consensus on national and international cooperation through the exchange of information and experiences among memory institutions on documentary heritage preservation through disaster risk reduction strategies and practices;

3. **ANALYZE** and **PROPOSE** key strategic activities to be implemented by the MoW Programme in support of national actions in this regard;

4. **STRENGTHEN** the emerging global partnership on disaster risk reduction as a strategy to insure documentary heritage preservation and accessibility;

5. **DEFINE** and **LAUNCH** an Action Framework on Disaster Risk Reduction and Management for Preservation of Documentary Heritage at the national level.

This second edition of the GPF has been impacted by COVID-19, resulting in its postponement to 2021. Originally, it was planned to be held in May 2020, then October 2020. Accordingly, taking into account this global public health risk, the 2nd Global Policy Forum will also provide an opportunity to analyze **the impact of the COVID-19 pandemic on documentary heritage**, in addition to highlighting **COVID-19 responses by memory institutions**. Against this background and amidst this global health crisis, documentary heritage came to the fore as an important resource to provide a historical perspective on how governments, their citizens and the international community have addressed pandemics in the past. Memory institutions, including national archives, libraries, museums, as well as educational and research bodies, have recorded the decisions and actions being made which will help future generations to understand the extent of the pandemic and its impact on societies.

UNESCO, through the MoW Programme, stands ready to **support all Member States** who wish to preserve official records related to COVID-19 within the framework of the **UNESCO 2015 Recommendation concerning the preservation of, and access to, documentary heritage including in digital form**.

More information of the impact of the COVID-19 pandemic on documentary heritage can be found in a **statement published in March 2020**[58], co-signed by UNESCO and its partners.

Finally, this 2nd GPF will host an **exhibition** dedicated to the work of institutions and organisations mainly involved in the disaster risk reduction for preservation of documentary heritage. Exhibitors already include: Memory institutions and universities in Japan, NHK (Japan Broadcasting Corporation), IFLA[59], French National Commission for UNESCO, and others.

[58] Turning the threat of COVID-19 into an opportunity for greater support to documentary heritage
[59] International Federation of Library Associations

3. EXPECTED RESULTS

This Forum aspires to achieve the following expected results:

- Memory institutions develop enough awareness of disaster risk reduction and management as a strategy for national preservation of documentary heritage;

- The Action Framework will serve as an opportunity for enhancing national and international collaboration on the preservation and accessibility of documentary heritage in line with the 2015 Recommendation concerning the preservation of, and access to, documentary heritage including in digital form;

- The Action Framework provides a coherent set of activities through which the MoW Programme will give further support to memory institutions in implementing national actions.

4. TOPICS OF THE FORUM

DAY 1

SESSION 1

Key Issues for Disaster Risk Reduction and Management for Preservation of Documentary Heritage

- Key findings from a UNESCO preliminary survey on heritage at risk;
- Safeguarding/rescuing/restoring damaged documentary heritage;
- Documenting disaster through research, awareness raising and community engagement;
- Disaster risk reduction as a strategy for interdisciplinary preservation approaches towards documentary heritage.

SESSION 2

Overview of Global, Regional and National Activities and Issues

1/ Global Overview

- Disaster risk reduction, documentary heritage and public health: overview of COVID-19 responses by memory institutions and implications for the future of documentary heritage preservation;
- Outcome report of the UNESCO virtual policy dialogue on “Documentary heritage at risk: policy gaps in digital preservation”;
- Magnetic Tape Alert Project;
- Sustainable information on nuclear waste as disaster prevention: opportunities for participation by the MoW Programme.

2/ Regional Overview

- Asia-Pacific Region;
- Latin America and the Caribbean Region;
- Sub-Saharan African Region;
- Arab Region.

3/ National Overview

- Preservation of documentary heritage at risk in Curaçao;
- Heritage rescue and disaster documenting in Japan;
- Disaster risk reduction, preservation and digitization of archives in India;
- Preservation of documentary heritage at risk in SIDS and LDCs.

SESSION 3

Towards the MoW Action Framework on Disaster Risk Reduction and Management for Preservation of Documentary Heritage

DAY 2

SESSION 4

Group Discussions for the Action Framework

- Group A: Role of National and Regional Committees
- Group B: Role of IAC Sub-Committee and Memory Institutions
- Group C: Role of UN and Various Stakeholders

SESSION 5

Wrap Up of the Group Discussions

- Report of the summary of the group discussions

SESSION 6

Global Policy Forum Action Framework

- Presentation of key elements of the Action Framework

More information about the topics which will be discussed during the Forum will be provided as part of the Provisional Programme.

5. PARTICIPANTS

For this second edition of the MoW Global Policy Forum, UNESCO expects to organize the event as a hybrid, incorporating physical and virtual participation, reflecting the changing context of the Covid-19 pandemic. Participants will include:

- Experts on documentary heritage, disaster risk reduction, and related fields;
- Representatives from memory institutions;
- Policy-makers and Member States;
- Key implementation partners including ICA, IFLA, CCAAA[60], ICOM[61], ICCROM[62], Blue Shield, ICDH[63], ICHARM[64], and others;
- MOWCAP[65], MOWLAC[66], ARCMOW[67], and UNESCO Field offices;
- MoW National Committees and National commissions for UNESCO, and;
- Various stakeholders (international organizations, academia, NGOs, media, private sector, etc.).

The participants are encouraged to play a catalytic role with other stakeholders in their own region/country.

6. ORGANIZING COMMITTEE

An Organizing Committee, made up of the following, is driving preparations for the Forum:

- Fackson BANDA, Chief of the Documentary Heritage Unit (Memory of the World Programme), UNESCO HQ (Paris): f.banda@unesco.org;
- Kenji TAMURA, Documentary Heritage Unit (Memory of the World Programme, UNESCO, HQ (Paris): k.tamura@unesco.org;
- Raji PAJANY, Documentary Heritage Unit (Memory of the World Programme), UNESCO, HQ (Paris): r.pajany@unesco.org.

[60] The Co-ordinating Council of Audiovisual Archives Associations
[61] International Council of Museums
[62] The International Centre for the Study of the Preservation and Restoration of Cultural Property
[63] International Centre for Documentary Heritage
[64] International Centre for Water Hazard and Risk Management
[65] The Memory of the World Committee for Asia and the Pacific
[66] UNESCO Memory of the World Register for Latin America and the Caribbean
[67] The African Regional Committee for Memory of the World