# OUTPUT O.T3.6

**Title** Transnational strategy for cultural property protection
**Introduction**

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# Contents

# 1. Towards a transnational strategy for protecting cultural heritage in emergencies

## 1.1. Background

Many benefits – not only in the field of cultural heritage protection – clearly underline the urgency to apply a transnational approach when dealing with disaster mitigation and response. However, cooperation cannot be restricted just to inter-state level. Also, a transdisciplinary approach must be applied between the "regular" maintenance of cultural property and disaster risk management on a global scale. The World Heritage with its meanwhile more than one thousand sites on the list served as innovation agency introducing comprehensive management- and protection regimes (e.g. ICCROM's publication in 1998 about risk preparedness – Stovel 1998). While there were already some activities in the 1990ies (*1994 Yokohama Strategy*[1]), the Tsunami-tragedy in 2004 triggered intensive activities on a world-wide scale: In 2005 cultural heritage risk management was put on the agenda of a major global meeting on disaster reduction.[2] The *Hyogo Framework*[3] was the substantial outcome of this conference. Already in 2006 (amended in 2007) the World Heritage Committee adopted the "*Strategy for Reducing Risks from Disasters at World Heritage Properties*" (UNESCO 2006, UNESCO 2007, Annex 1). In 2008 the World Heritage Committee issued Policy Guidelines on the impacts of climate change on World Heritage properties (UNESCO 2008). Consequently, disaster risk management became an issue for World Heritage nominations. Moreover, it was seen in close connection to climate change, which became even subject of a policy declaration.[4] Chapter 4b of the nomination dossier requests in its sub-chapter (iii): "Threats affecting the property" for information concerning threats originating from natural disasters (Operational Guidelines 2017, Annex 5, chapter 4.b. (iii) – see Annex 2). However, no special disaster-preparedness plans or disaster-mitigation plans are required now when nominating a property. According to paragraph 118 of the Operational Guidelines the ordinary management plan of the property should serve also in times of crises: *The Committee recommends that States Parties include risk preparedness as an element in their World Heritage site management plans and training strategies.* To assess the status of disaster-management at World Heritage properties, the individual management plans must be evaluated. There is some evidence that from a Central European view the number of Management Plans with disaster-related regulations should not be overestimated.[5]

In 2015 the concept of cultural property protection was widened when in the *UN Sustainable Development Goals 2015* (SDG) links between disaster risk reduction, climate

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[1] 1994 Yokohama Strategy and Plan of Action for a Safer World.

[2] World Conference on Disaster Reduction, Kobe/Japan, 2005.

[3] Hyogo Framework for Action 2005 – 2015: Building the Resilience of Nations and Communities to Disasters.

[4] Policy Document on the Impacts of Climate Change on World Heritage Properties (2008).

[5] The evidence is based on the experience of the writing team which has been engaged for many years in the identification of such plans and regulations.

change, and cultural heritage were established. Goal[6] SDG 11 (Sustainable Cities and Communities) creates the link between the protection of cultural (and natural) heritage and disaster risk mitigation. Target 11.4. demands the protection of the cultural (and natural) heritage. Target 11.b stipulates the application of a holistic disaster risk management at all levels in line with the Sendai-Framework. As result the resilience vis-à-vis catastrophes should be enhanced.[7]

Already in 2012 (when the definition of sustainable development did not yet make any reference to culture and cultural heritage), the World Heritage Committee put the issue of sustainable development on its agenda. Consequently, parallel to the adoption of the SDG Goals 2030 by the General Assembly of UN,[8] the General Assemble of the World Heritage Convention[9] declared sustainable development as a priority area of its policy. As its Policy Document follows widely the structure of the SDG-Agenda 2030, issues like the strengthening resilience to natural hazards and climate change (para 16), fostering peace and security (paras 28-29), conflict prevention (para 30), protection of heritage during conflict (para 31), promoting conflict resolution (para 32) and contributing to post-conflict recovery (para 33) constitute official policy guidelines in line with the World Heritage Convention. (Annex 4)

The *Sendai Framework for Disaster Risk Reduction 2015 – 2030* builds on both the Yokohama strategy from 1994 as well as on the *Hyogo Framework.* Consequently, disaster risk management shows not only close connections to climate change, but – implemented in line with the recommendations of the SDGs – contributes to achieving the SDGs and therefore to a more sustainable world.

## 1.2. Requirements

This transnational Strategy is addressed to the project partners as well as the associated strategic partners. Following the project description: "The transnational strategy will define feasible preparedness strategies and measures for improving the resilience of archaeological sites and museums to natural catastrophes, which along the Danube are mainly climate change induced events and floods. Based on the transnational approach, local strategies will be developed for the single pilot sites, considering the national and regional specialities", it should act as basis for action plans which should be drafted on local level. Furthermore, the common strategy should serve as starting point for the development of national strategies for the protection of cultural property in emergency situations. Moreover, the strategy should refer to the pilot sites in the partner countries.

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[6] The SDGs are divided into 17 Goals, 169 sub-goals (Targets) and 232 indicators.

[7] See especially D.T1.3.2.

[8] Transforming our world: The 2030 Agenda for Sustainable Development.

[9] General Assembly of State Parties to the World Heritage Convention, 20th session, 2015.

Consequently, the strategy should fulfil the following purposes:

- Strengthen the protection of the tangible cultural heritage and use them as contribution to sustainable development by integrating heritage into risk reduction policies.
- Incorporate issues of disaster risk reduction in the local management plans by providing guidance how to integrate strategic planning and management.

Moreover, the common strategy is based on several guiding principles:

- Heritage will be considered as a positive element in sustainable development and especially in disaster risk reduction.
- Requirement of advance planning including a culture of prevention.
- Strengthen the importance of cultural diversity, local knowledge and communities.
- Apply a broad understanding of cultural heritage. (King / Wijesuriya 2008, 54)

The basic approaches of the strategy were inspired by the *Strategy for Reducing Risks from Disasters at World Heritage Properties* (UNESCO 2006; UNESCO 2007), which followed the priority areas of the *Hyogo Framework for Action 2005 – 2015* as well as the *Sendai Framework for Disaster Risk Reduction 2015 – 2030*.

However, the enhanced recognition of issues related to the SDG 2030 were identified in the *Policy Document on World Heritage and Sustainable Development from 2015* (UNESCO 2015). This document, which focuses on the relation between World Heritage and SDG 2030, highlights the need to strengthen the resilience for natural hazards and climate change especially through:

- Fostering the need to incorporate intangible heritage (like traditional knowledge and practices) which also contribute to strengthening the social cohesion.
- Social cohesion, which will be raised through reducing the vulnerability of cultural heritage sites including their setting. This can be achieved through promoting the social and economic resilience of the local community.
- The "building-back-better"-approach, which should be applied in post-disaster recovery strategies. (UNESCO 2015, p. 5; UNESCO 2018) Building Back Better means "the use of the recovery, rehabilitation and reconstruction phases after a disaster [in order] to increase the resilience of nations and communities through integrating disaster risk reduction measures into the restoration of physical infrastructure and societal systems, and into the revitalization of livelihoods, economies, and the environment".[10]

As general goals, the strategy should enhance the cooperation between the different countries, should serve as a know-how-exchange platform and as a knowledge-pool for the benefit of all project partners and associated strategic partners. Finally, the Strategy should be a first-hand instrument for the pilot sites in the different countries of the PPs.

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[10] UNISDR, Build Back Better in recovery, rehabilitation and reconstruction. 2017 Consultative version. UNISDR: 2017.

## 2. Local and regional strategies

By focussing on the **local and regional level** the transnational strategy is broken down into **concrete measures** that can be applied on the respective levels in cooperation with all the necessary authorities, institutions, and stakeholders. A prominent place is to be given to emergency responders who might be the ones protecting and recovering cultural heritage in the immediate phase of disaster response. The following measures are structured according to the disaster management cycle.[11]
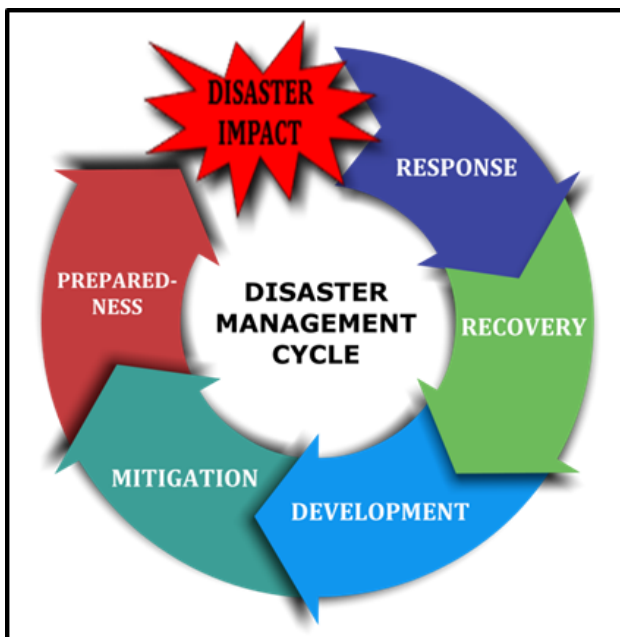


Figure 1: Disaster Management Cycle.[12]

Immediately after the calamitous event, the disaster impact, the **response** starts. The correct response to a disaster should be well known and practiced beforehand. Emergency services like the Red Cross or the fire brigades practice and exercise repeatedly in addition to their almost daily actions in disaster response, including obviously the saving of human lives as priority one. The same principle applies to cultural heritage protection, which will only work at its best, if the relevant procedures have been established and the relevant responders have been trained. The principle "**train as you fight**" applies to everyone involved in disaster management and needs to be emphasised much more in cultural heritage protection. After the disaster struck, the relevant responders will be alerted and alarmed. Detailed information on the situation and recommendation for the correct behaviour needs to be given. Saving people's lives is always priority number one, followed by, if necessary, the recovery of the dead and only then cultural heritage can claim centre stage. Defence against further damage that might occur is a very important point during this phase, also from the cultural heritage point of view, as is the correct and immediate appliance of emergency measures to damaged cultural heritage.

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[11] BABS, Forum 25/2015.

[12] http://aikya.info/aikyadevelopment/aikya/demos/demo_work/ksdma/page.php?id=141 (accessed 17.04.2019).

During the **recovery** phase it is mostly the specialists in cultural heritage preservation and restoration that can contribute their expertise. Besides repairs that need to be made to buildings and other facilities, the restoration of the power supply, of communications and, always depending on the magnitude of the disaster, traffic supplies that need to be brought in and refurbished, material that might prove hazardous or toxic or simple waste must be discarded. During this phase the challenge for cultural heritage protection is the identification of the valuable heritage material itself. Emergency responders and everyone involved in the recovery phase need to be made aware of the cultural heritage damaged and in need of special care or identification. Ideally this awareness has already been raised during the preparedness phase, see below.

In the **development** phase the disastrous event and the actions taken during the response and recovery phases need to be evaluated during a general analysis of the overall situation. The incident itself and all actions taken need to be documented, if not already documented immediately afterwards, to allow the identification of lessons to be learned for future events. After action reviews with (preferably high-ranking and immediately involved) personnel from the emergency responders and assisting institutions may help to develop preparatory measures against future disasters.
During reconstruction of buildings, facilities and institutions attention should be put on developing higher resilience for the future. This could also be an argument for financing, at least on parts of the reconstruction measures.

During the **mitigation** phase disaster prevention is key. The lessons identified and learned so far must be considered and implemented accordingly, always following the legal framework of the respective country of course. Assistance might be given by the different authorities, institutions, and entities responsible for cultural heritage protection in the single partner countries. Already in the constructional framework of cultural heritage technical measures can facilitate the resilience of movable and immovable cultural heritage to future disasters. Risk analysis should be the basis for all mitigation measures developed and adopted.

The **preparedness** phase itself as immediate precursor to the disastrous situation is the focus of this deliverable. It is in this phase that feasible preparedness strategies and measure for improving the resilience of cultural heritage to flood, heavy rain, and any other natural or man-made threat to cultural heritage can be reliably and cost effectively developed and implemented at the latest. This phase includes preparatory measures based on the findings of all the phases before, or if necessary, at least on a risk assessment undertaken as preparatory measure.
Emergency evacuation plans for movable cultural heritage should be developed in close cooperation with the local emergency responders who might help protecting cultural heritage during an emergency. These plans need to include systems for alert and warning. Responsible personnel from the cultural heritage institution / stakeholders should be defined. It is highly recommendable that the responsible personnel and commanders from all involved entities get to know each other before a catastrophic situation arises. Education and training of all sides that might be involved in the protection of cultural heritage is another important issue. The cultural heritage side might learn about the capacities and standing operational procedures of

the emergency first responders whereas the emergency first responders might learn about how to best handle cultural heritage items affected by different elements. Common exercises can be used as preparation for specific scenarios.

# 3. Preparatory measures for cultural heritage protection

Different publications, available in print only as well as online, deal with preparatory measures for cultural heritage, be it movable or immovable. Detailed guidelines date back to World War II where especially the allied side still enjoys high reputation for the so-called "Monuments Men", as the members of the Monuments, Fine Arts, and Archive Section are commonly called.[13] Lessons identified and learned have been compiled in the aftermath of the war and are still valid today, though the focus has changed and it is no longer built cultural heritage that is threatened most by man-made and natural catastrophes, but also movable cultural heritage. This deliverable will focus on **movable heritage items and the preparation of site-specific emergency measures and strategies**.

References to a number of recent state-of-the-art publications and toolkits for the cultural heritage protection, amongst them the handbook and toolkit published by ICCROM and the Prince Clause Fund on First Aid to Cultural Heritage in Crisis, has to be made.[14] A UNESCO and ICCROM publication entitled "Endangered Heritage – Emergency Evacuation of Heritage Collections" provides a step-to-step guidance aimed at cultural heritage in armed conflicts, but applicable to any other catastrophe as well.[15]

## 3.1. Risk assessment

The first step for preparing cultural heritage institutions and stakeholders for an emergency is a risk assessment focusing on incidents that are likely to occur and on the vulnerability of the cultural heritage in question. Not every material will be affected by water, for example. A very helpful tool for an ad-hoc analysis are the SiLK Guidelines for the protection of cultural property which allow an online analysis on the topics general security management, fire, flooding, theft, vandalism, accidents and malfunctions, deterioration and wear and tear, climate, light, pests and mold, pollutants, severe weather, earthquakes, and violence.[16] For illustration a simple diagram in the colours red, orange, yellow and green is most effective, though the analysis underlying this simple graph has to be much more detailed. In figure 2 below, along the horizontal axis the impact a certain threat has on the cultural heritage in question arises from left to right and on the vertical axis the likelihood accelerates. Different materials react differently to threats, therefore in most cases it won't be possible to conduct just one risk assessment, but the different materials composing the movable or immovable cultural heritage must be considered.

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[13] Foramitti, Kulturgüterschutz; Wegener, US Army Civil Affairs, 34-40.

[14] Tandon, First Aid to Cultural Heritage in Times of Crisis, 2018.

[15] UNESCO, Endangered Heritage, 2016.

[16] http://www.konferenz-kultur.de/SLF/EN/index1.php?lang=en (accessed on 04.07.2019).

| Likelihood | Almost certain | Medium | High | High | Extreme | Extreme |
| --- | --- | --- | --- | --- | --- | --- |
| | Likely | Medium | Medium | High | Extreme | Extreme |
| | Possible | Medium | Medium | High | High | Extreme |
| | Unlikely | Low | Medium | Medium | High | High |
| | Rare | Low | Low | Medium | High | High |
| | | Insignificant | Minor | Moderate | Major | Severe |
| | | Impact | | | | |

Figure 2: Risk matrix.

If for example the likelihood of a flood is very low but the impact on the cultural heritage would be devastating, the risk is a high one. If the likelihood of certain bugs damaging paper is low and the collection does not house important papers, the impact the bugs would have is also very low, resulting in a low threat from bugs to the collection. The combination of the horizontal and vertical axis therefore results in a colour coded risk matrix for the cultural heritage in question, which is very illustrative already at first glance.

An important aspect for such an analysis is always the past, which situations have arisen in the past that threatened the cultural heritage in question or the pilot site.

## 3.2.   Internal responsibilities

After the risk analysis has established the severest threats to the cultural heritage, the detailed emergency planning phase can start. At the beginning of the planning and critical for the next steps is the definition of **who on the cultural heritage stakeholder side is responsible for dealing with an emergency**. This **internal responsibility** should be placed rather high in the internal hierarchy of the institution since the emergency coordinator not only needs to have natural authority but also must make decisions and furthermore must be allowed to make certain decisions. In other words, it does not do to delegate the responsibilities for emergency preparation down the hierarchical chain until the bottom is reached. The emergency coordinator does not have to be the director of the institution either, personal suitability and natural command and organisation is much more important during a catastrophic event than a nominal rank that might be of highest importance in peacetime, i.e., before disaster struck.

## 3.3.   Emergency plan

Two slogans must be recited before going into the details of emergency planning for cultural heritage.

1.  **Human lives come first.**
2.  **Do not move cultural heritage unless compelling and only if the objects are safer at the new location.**

Based on the above-mentioned risk analysis and the definition of an internally responsible emergency coordinator, an **internal emergency plan** can be built. This internal emergency plan should include the name of the institution, the address, and the telephone number to start with. The names and data of the director of the institution as well as the emergency coordinator. An overview picture of the premise might be a useful addition. It is also important to clearly state under which circumstances the regulations of the emergency plan do apply; for example the emergency coordinator might be given more authority during a calamitous event. The next step that must be defined is the internal chain of alert. Who calls whom in which order? The regular maintenance of the data needs to be made sure off. Any plans that could be of assistance during a catastrophic event should be added – plans of the environment showing space for intermediate storage of removed cultural heritage items, detailed plans of the premises / the building housing the cultural heritage, plans regarding the firefighting regulations, plans including information on electricity or water supply, or the locations of material needed for emergency interventions. Another important part of the internal emergency plans are contact details of external personnel, institutions, experts, and emergency first responders that might be needed according to possible scenarios. Forms prepared in advance, information on how to treat which affected materials, inventory lists of existing emergency intervention material, and basically every bit of information that might help managing a catastrophe threatening the cultural heritage in care of the stakeholder should be added.

During an emergency with high kinetics, for example fire, it might not be possible to recover every cultural heritage item on site. Therefore it is important to **define priorities beforehand**, when there is **enough time for well-founded decisions concerning the prioritisation**. The prioritisation will be based on the cultural heritage institution in question and follow different aspects and guidelines depending on the single institutions. For the emergency responder it is important to know on which objects to focus, to know with which objects to start. Ideally every piece of cultural heritage would be recovered, but this is alas not always possible. The prioritisation must be undertaken by the curators of collections, for example, always in accordance with the directorate and the legal system and requirements in the single country, in short – qualified personnel for the single collections / cultural heritage. The **labelling of the priorities** should be made clear to everyone who might be involved beforehand, ideally the labelling of the prioritised objects would be the same throughout the whole country to establish a nation-wide system, but this uniformity is by no means mandatory. To give just one example, the highest priority could be marked with three stars on the relevant documents, the lowest one with only one star.

When prioritising it is important to think about what might happen during the catastrophe and the immediate aftermath. Catastrophes are highly stressful situations during which the emergency responders often risk their own lives and wellbeing. Therefore it is necessary to contrast the scientific and learned prioritisation of for example the curator with basic information regarding the objects that are not related to i.e. art history; in short **can the object be recovered during the catastrophe or its immediate aftermath**, is it possible? What about technical details, can the object be moved out of the building without using elevators, how heavy is it, how big is it, is the object very sensitive, what must be considered when moving

the object, how many people are needed to recover the object – some houses for example define that objects listed as high priority items need to be movable by two persons only.

The final prioritisation will be based on the contrast of academic and art historical value, for example, and the pure possibility of recovering the objects during a catastrophic event.

The next step to prepare the movable cultural heritage for an emergency is the preparation of so-called **route cards for cultural heritage**. They are based on a system well used by the firefighters, maps and information they use to orient themselves in a building as quickly as possible. These route cards should be printed on A3 format, thus making sure that firefighters wearing their breathing protection equipment are able to identify the contained information. They should also be laminated for more stable handling.
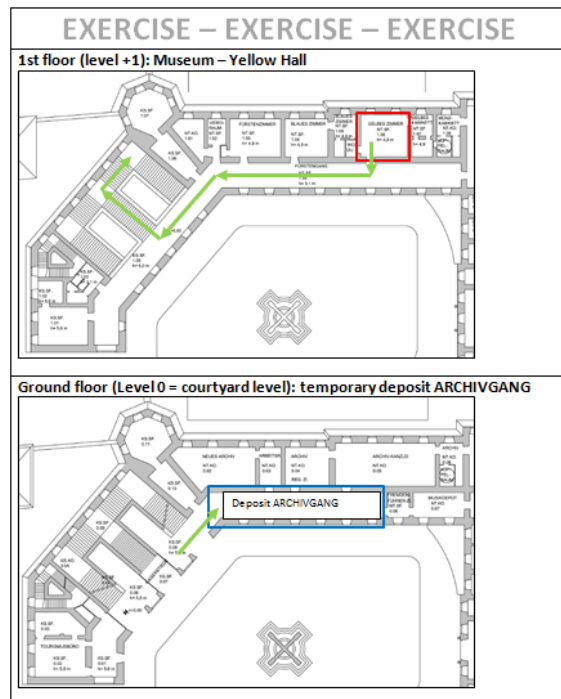


Figure 3: Examples of back and front page of cultural heritage route cards from an exercise.[17]

These route cards should be **based on the local firefighting plans** in order not to develop two different sets of plans for one site. The plans should show the location of the rooms in question, broken down into as much detail as possible, for example showing where in which room the objects are located and how to best reach them. A photograph must complement this information. To allow a quick identification the photograph should show the object in question with its surroundings. Art historical details of the object are not of interest for the emergency evacuation, detailed photographs showing only the object itself or even parts of the object are of no value. Important on the other hand are **details like the weight of the object, the size,**

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[17] Kaiser 2018.

**how many persons it needs to transport the object, how the object should be moved and if tools are necessary** during the process.

If cultural heritage is affected but cannot be moved, i.e. wall or mural paintings or big and heavy sculptures, the route cards could contain **information on how to best protect these items from water or soot**. One example is to put plastic sheets over the item that will be removed as soon as the immediate threat is gone.



Figure 4: Temporarily covering a non-movable wayside shrine with foliage as protection from rain during an exercise.[18]

These route cards should not only be brought to the attention of the local fire brigades but discussed with them already during their development. The same goes for possible pictograms that are put on the route cards instead of lots of text which is not going to be read during the emergency intervention.

Another part of the emergency planning is to define which material might be needed for emergency intervention. This step is also highly dependent on the cultural heritage material in question and should be undertaken by experts like restorers or curators. Some material that might be needed is listed below and should be stored in well-marked areas that are easily accessible and known to both the internal and external emergency responders. A very important part of this emergency material is related to the intrinsic safety of the personnel. Firefighting water or foam is not pure water and might damage the health of involved personnel if not they are not correctly protected and dissolving cultural heritage material might contain toxic items as well. It is therefore time to introduce the third slogan:

3. **Take care of your own safety when recovering cultural heritage.**

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[18] DBU/Schramm 2018.

## 3.4. External support

As already mentioned repeatedly, contact and cooperation with regional and local emergency responders is crucial. The emergency plans should also include the relevant contact details of entities that might assist during or in the phases after a calamitous event. In some partner countries Notfallverbünde, private emergency networks for cultural heritage protection, exist which have pledged themselves help and support concerning for example expert personnel, material, or storage rooms. Institutional responsibility varies in the partner countries, and it is of huge importance to integrate the national, regional, and local responsible authorities in the partner countries during ideally all preparatory measures and planning.

To reach a sound collaboration for the protection of cultural heritage, both sides, the heritage side and the emergency responder side, need to talk and train together, both sides must be familiar with the needs and the capacities of the relevant other side. This can be best achieved through collective site inspections or mutual exercises. The implementation of the delivered materials in the pilot sites during the last phase of the project will provide further details on possible cooperation and collaboration on the different levels between the different stakeholders in the different partner countries.

All information needs to be securely stored at a central place and be available anytime for the authorised personnel. The data given, for example contact and telephone details, needs to be updated regularly.

# 4. Cultural Heritage Management Plans

## 4.1. Introduction

During the last couple of years, concepts for the protection of cultural heritage were widened. While the definition of cultural heritage was characterised by an expansion of the term cultural heritage through the broadening of the understanding and perception of cultural heritage, the protection and management of built heritage were greatly influenced by an all-inclusive approach.[19] The all-inclusive approach follows a comprehensive understanding of cultural heritage by highlighting its interconnectivity with many aspects of society and the environment. The development of this approach was influenced by management methods for larger protected areas in the field of nature (e.g. National Parks), where the inter-relatedness between nature and human activities was taken into consideration already in the 1960ies. Moreover, some twenty years later, UNESCO-World Heritage standards (while also emphasizing the close links between culture and nature), contributed largely to the promotion and implementation of this approach on a global level. The obligation to submit a cultural heritage management plan already as an integrated part of the nomination of a property (of

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[19] Strasser 2022, 69–82.

natural or cultural heritage),[20] which was imposed by the World Heritage Committee in 2005[21], had a far-reaching influence on the worldwide notion of management standards for built heritage. Meanwhile, cultural heritage management plans (CHMPs) are not only applicable at World Heritage sites but perform an important role also for heritage sites without UNESCO (or other) branding.

CHMPs refer within their fields of action also to disaster risk management, which should be addressed in the management plans. Consequently, while CHMPs will stipulate what to do next based on the action plan (which is an essential part of any management plan), the creation of Disaster Risk Management Plans (DRMPs) is the (possible) outcome of an action plan.

## 4.2. Cultural Heritage Management Plans

Cultural Heritage Management Plans (CHMPs) shall enable the protection, development, and promotion of cultural heritage sites. As a guiding principle, CHMPs shall serve two important factors at the same time: the well-being of humans and the protection of cultural heritage. Consequently, during the drafting of the plans the "3 P Approach"[22] should be implemented, which means that a CHMP should 1) be people-centred, 2) be place-based and 3) consider the integrated policy framework. To achieve this approach, during the drafting exercise of the CHMP (and afterwards) the following guiding principles must be put into focus of the drafting efforts: 1) think broad & apply an all-inclusive approach, 2) consider sustainability at all levels and 3) use a participatory approach during the drafting procedure and the implementation of the CHMP. The drafting of a CHMP must not represent an isolated activity but must take into consideration demands e.g. of community participation. Moreover, during the drafting procedure three conditions must be met: 1) support by the political bodies for the drafting of the plan, 2) consent among the drafting team and 3) enough financial and human resources for the drafting exercise. Besides this diversity in management, as every built heritage is of a different character, the CHMP must be drafted individually with limited use of the "copy and paste" method.

During the drafting procedure, a revision- and monitoring procedure vis-à-vis the implementation of the CHMP must be foreseen: The implementation of the plan itself should be monitored by a supervisory council, and the regulations and proposed actions must be subject to regular assessments. The assessment should form an integrated part of the CHMP itself. Finally, in case of irregularities during the implementation period, a prepared risk mitigation mechanism should be in place, which shall reduce adverse impacts and damages during the implementation period.

Although CHMPs will serve sites of different sizes, architecture, construction, and age, their structure follows a uniform model:

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[20] Operational Guidelines for the Implementation of the World Heritage Convention, para 132, chapter 5 (WHC. 05/2, 2 February 2005, https://whc.unesco.org/archive/opguide05-en.pdf (accessed 21 June 2022).

[21] World Heritage Committee, Decision 6 EXT.COM 5.1, Revision of the Operational Guidelines for the Implementation of the World Heritage Convention (29 June-5 July 2003), https://whc.unesco.org/en/decisions/6165 (accessed 21 June 2022).

[22] OSCE – Mission in Kosovo: Guidebook on Standards for Drafting Cultural Heritage Management Plans. Pristina 2020, p. 31, https://www.osce.org/mission-in-kosovo/461188 (accessed 16 June 2022).

- Identification, description and history should provide fundamental information about the site and its characteristics. To avoid later discrepancies or lack of information, the description should be undertaken with the most possible accuracy. The description part shall contain the following essential parts which serve as a basis for the analysis:
  - o Description
  - o Stakeholders: who will be involved in the implementation of the CHMP?
  - o Significance of the site: why is the site important? What does it cover that other sites do not offer?
  - o Vision: what do we want to achieve for the site in a short-, middle- and long-term perspective?
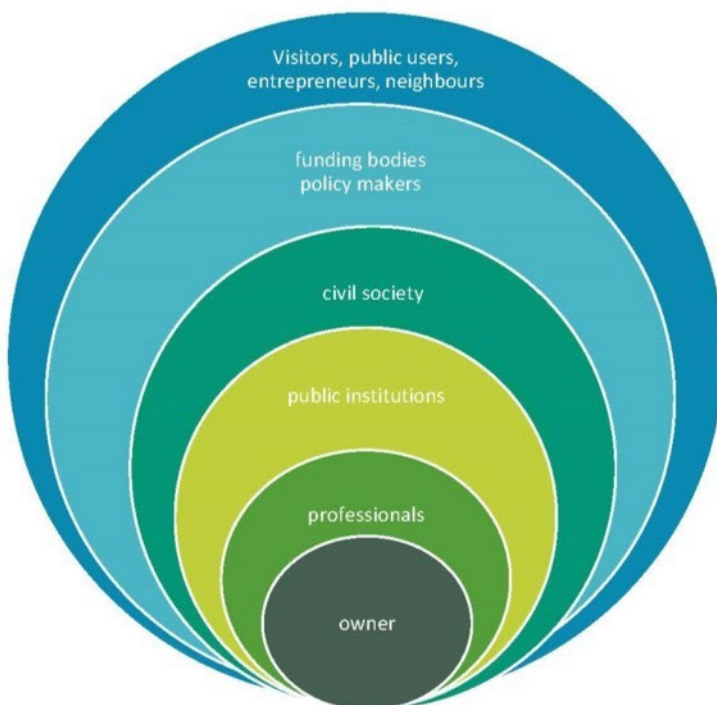


Figure 5: Stakeholders' involvement: Who of these stakeholders should be involved, during which step, and to which extent? (Graphics: OSCE-Guidebook, p. 36).

- The analysis of the available information must be undertaken under consideration of the appropriate setting, which consists of the administrative, legal, and cultural environment of the cultural property. It shall reflect the legislative situation, structure (and carrying capacity) of the administration under consideration of the available resources (staff, budget, and infrastructure) once the CHMP will be implemented. The analysis will be undertaken with further emphasis on future fields of action (e.g. conservation, community participation, tourism, and promotion, and – as in our case of special relevance – regarding disaster management).
- The analysis leads to the next step, which constitutes the crucial part of the CHMP, the elaboration of the Action Plan. A CHMP without an Action Plan would just represent a collection of data and its analysis but would not indicate any follow-up and elaboration of further steps. Once the individual steps are agreed upon and the financial basis of the

individual actions is identified, the Action Plan will contain the "homework" to reach the demands that were formulated in the vision.
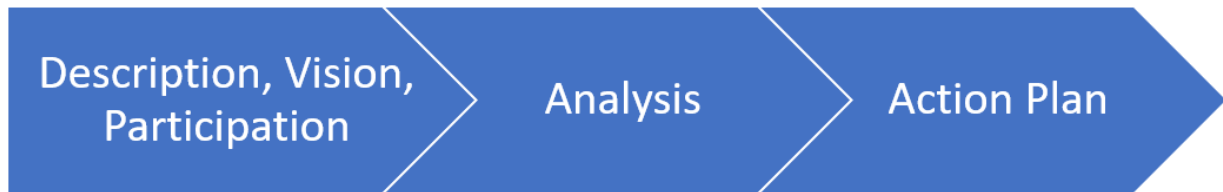


Figure 6: The workflow and structure of a cultural heritage management plan (Graphics: P. Strasser).

## 5. Strategies for the pilot sites and partner countries

The strategies for the pilot sites and the partner countries in general, taking into account additional Roman heritage sites along the river Danube, are to be found in the individual addition parts to this introductory paper.
The countries treated are
- Germany
- Austria
- Czech Republic
- Slovakia
- Hungary
- Croatia
- Serbia
- Bulgaria
- Romania
- Moldova

The sites are shown on the map below:

# 6. Conclusions and recommendations

For its efficient implementation the strategy requires a regular assessment and eventual adaption. Also, the measures undertaken must be checked if they are in line with the transnational strategy, if not the measures need to be adjusted. After some four to five years the transnational strategy itself should be largely adapted to new developments. Until then the partner countries will implement the strategic developments on the local level of the pilot sites, as highlighted in the single strategies of the partner countries themselves. A future step than will be to further link the single strategies of the partner countries and especially the pilot sites in the partner countries to enable a transnational approach also in assistance and support during or immediately after calamitous events and to focus on the development of inter- and transnational patchwork capabilities along the river Danube.

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