



Cultural Emergency Response



Impact
Report

2022

CER Impact Report 2022

“Protecting
cultural heritage
is not a luxury,
it's a necessity.”

Liesje Schreinemacher
Dutch Minister for Foreign
Trade and Development
Cooperation

Director's Letter

Sanne Letschert

The only way I can start this letter is by saying how incredibly honored and proud I am to introduce the very first Impact Report of Cultural Emergency Response (CER).

What a year this has been! It has been transformative, foundational, and inspiring in all imaginable ways. After a transition period of almost two years, we finally did it: we established CER as an independent organisation for the protection of culture in crisis. Looking back at this year, the celebration of [the launch at the Peace Palace in the Hague](#) proved to be just one of the many fruitful things we have been able to achieve this year. While continuing our core work of emergency response actions, we rethought our programmes, our strategies, our vision, and built a new foundation for our future as an independent organisation. We have been growing and strengthening our team, and it is thanks to their dedication that we are able to show up and take this next step with CER.

Of course, by taking this step toward independence, we moved further away from the Prince Claus Fund. While it will take some time to get used to, it is clear how the legacy of the Fund is deeply rooted in the DNA of our new organisation– from the way we think and talk, to our values and way of working with our partners. We remain close and are already exploring how we can continue our work on the protection of culture together.

I see the strength in continuity and the importance of the network we've built, the lessons we've learned, and the expertise we've developed over the last twenty years. This legacy is what underpins CER's unique ability to operate quickly in complex crisis situations in partnership with local actors taking the lead. It is also what has led to CER's central position in the field, enabling us

Director's Letter

to identify gaps and possibilities and motivating us to remain critical as we keep moving forward. Lastly, it is what has built our trusted community of partners and supporters that both inspire and permit us to do what we do.

Over the past year, I have valued not only this trust from our community, but also the collective thinking, honest feedback and creative ideas from all our international partners and donors, our network of first aiders and regional hubs, the colleagues at the Prince Claus Fund, our heritage community in The Netherlands, inspiring female leaders, and of course our newly established board. Their support has been vital in developing the new direction for CER.

In the short six months that we have been on our own two feet, we have already seen the immense opportunities of this new direction. One example is the ability to be louder about our work and the work of our partners through our own communication channels. In finding our own voice, we can better provide access to quick support and a platform for stories that help us (and others) get culture a seat at the table. Another is the new opportunity to take our Network of Regional Hubs forward to explore ways to further decentralize our activities in partnership with the Hub coordinators.

This past year, the necessity of an organisation like CER became painfully clear as well. The escalation of the war in Ukraine shows us the devastating impact of conflict on people, communities, and their culture. However, what it also shows us is how much people can do to protect their culture through the strength and power of collaboration. Ukrainian heritage stewards mobilized and coordinated for the protection and safeguarding of their culture and identity in a heroic way, and the international heritage community came together like never before to support them.

As an effect, 2022 has also introduced new challenges to us. Not just the ones that come with starting a new organisation, but also in finding the best way to continue supporting our partners working in an ongoing crisis situation for longer than a year, while anticipating and responding to urgent needs in other parts of the world. I am convinced that we can keep working on these challenges if we keep people at the center of what we do.

Accepting these challenges, I am excited about the future of CER. This Impact Report is a good first view of the opportunities and our ambitions going forward. Looking back, I am impressed with what we have been able to achieve in this whirlwind of a year. I am warmly inviting you to delve into the many stories this report has to offer – from protecting documentary heritage from fire and floods, to close collaboration on the Ukraine Action Plan, and the dedication of the CER Hubs to respond, share knowledge and advocate for the protection of cultural heritage in their own region and beyond. I hope that with these stories, you feel inspired to join us in the protection of culture in crisis.

“Founded in 2022 as an autonomous, pioneering, and adaptable organisation, CER draws on the decades of expertise of the Prince Claus Fund in the field of emergency response to cultural heritage. CER’s extraordinary ability to plan, coordinate, and deliver aid, and bridge between cultural heritage and humanitarian sectors, is a huge benefit to local and grassroots heritage organisations and communities at a time when we are facing major crises such as the war in Ukraine and earthquakes and humanitarian disasters in Turkey and Syria, and other places around the world.”

Bijan Rouhani,
Chairperson of the CER Board



2022

A new chapter
begins

Launch of CER

Launch of CER

Looking back and
Looking ahead

2022 was a historic year for Cultural Emergency Response (CER). After operating for 19 years as part of the Prince Claus Fund for Culture and Development, CER established itself as an independent organization for the protection of culture in crisis. Months of planning, strategizing and fine-tuning culminated in the formal independence of the foundation on the 1st of July, 2022.

The launch was celebrated on the 14th of October with a public event at the Peace Palace in The Hague, an institution crucial to the protection of peaceful and just societies since 1913, located in the international city of peace and justice; in other words, the perfect setting for CER to begin its journey as an independent organization. The Peace Palace welcomed us and our 200+ guests with open arms. We had brought people together from all over the world – from long-standing international partners and donors to colleagues, family and friends – not only to celebrate a new chapter in CER's 19-year legacy, but also to emphasize the urgency and importance of international cooperation on the protection of culture in crises.

Leading up to the launch, we'd organized a series of workshops with our close network of cultural first aiders – comprised of regional hub coordinators and network partners – to brainstorm the future of CER. And with our colleagues at the Smithsonian Cultural Rescue Initiative (SCRI), we'd also organized the fourth cycle of our Leadership Course for Cultural Heritage Stewards, ensuring our international partners could join the celebrations.

The launch programme and guest speakers set the tone for reaffirming the importance of CER's ambitions as an advocate for the urgency of heritage protection with partners on the ground. To this end, we shared the stage with several of our 'ambassadors'. Karima Bennouna, former UN Special Rapporteur in the field of cultural rights, delivered the keynote address, and was later joined by Prince Claus Fund Director Marcus Desando, Dutch Minister for Foreign Trade and Development

Cooperation Liesje Schreinemacher, and the Dutch ambassador for international cultural cooperation, Dewi van de Weerd. Our regional hub coordinators from Central America, the Levant and Western Balkans also took the stage to share their on-the-ground experience and vision for the future. CER and its partners presented our shared understanding of culture as a basic human need, reflected on our joint successes thus far in safeguarding culture in crises, and advocated the importance of creating strong local infrastructure for cultural protection efforts. It was at this stage that the Ministry of Foreign Affairs announced an additional support package for CER of 1 million euros for the next two-and-a-half years, dedicated to helping us cement our new status as an independent organization and bolster our continued efforts in Ukraine.

Finally, the honorary chair of the Prince Claus Fund, HRH Prince Constantijn van Oranje, joined us for a countdown to the official start of our new chapter. And a few seconds later, at the ring of a bell, he and our director Sanne Letschert ushered us into the future.

Looking back and Looking ahead

Launch of CER

Looking back and Looking ahead

CER's launch as an independent organization provided the perfect chance for us to reflect on our past and plot our future. To realize the opportunities of our independence, we aim to build on past experiences and achievements in relation to the new context of our operation. We started reviewing our thinking, objectives, network-building activities and strategies in order to determine how best to support our partners and their efforts on the ground in the most efficient and representative way possible. From this, we set out our vision for the future and reimaged our role in the cultural and humanitarian sector. We subsequently updated our strategies, redefined our programming and created a set of new procedures and mechanisms. We also expanded our team with three new colleagues to support our worldwide emergency actions, help us achieve our expanded set of objectives and strengthen our position in the field.

As a global organization that serves local actors in affected communities, we also strategized how best to raise our partners' respective profiles, get their voices heard, and their work publicly acknowledged. Thus, 2022 also heralded a new chapter in our communication efforts, and saw us develop and launch a completely new brand identity, website, newsletter and set of social media channels, all of which will now be employed in raising our partners' profiles. To this end, we have already piloted a variety of campaign elements such as features in our newsletter and impact stories, and publicised a succession of partner and project updates. Our efforts gained us nearly two thousand followers across multiple platforms in the space of just four months, and the responses are helping us hone our strategy in real time.

Our efforts in 2022 laid the groundwork for our activities in the new year. While our emergency work in Ukraine, Pakistan and other crisis areas across the world remained an ongoing endeavour, we also prepared the ground for network building in gap countries and the development of our training programmes. Our focus in this regard is on four separate but interconnected programmes – Cultural

Emergency Response, Network of Regional Hubs, Training and Mentorship, and Making the Case – each with its own set of goals and objectives for making global heritage protection more inclusive, sustainable and locally-led. More on each of these programmes below.

The Prince Claus Fund and Cultural Emergency Response legacy

As with [The Prince Claus Fund](#), [Cultural Emergency Response \(CER\)](#) believes in the transformative power of culture. CER was established in 2003 by the Prince Claus Fund for Culture and Development in direct response to the destruction of the Bamiyan Buddhas and the looting of the Iraq museum. Envisioned to grow and evolve into an independent entity from the start, CER has since established itself as a leader in the culture heritage rescue field with a range of activities supplementary to its original remit as a cultural ambulance. As of July 2022, CER has operated as an independent entity. Both organisations remain close allies in championing culture as a basic need, and the Prince Claus Fund will always remain an important part of the legacy and identity of CER, for we not only share deeply rooted values, but also the belief in fighting for a world in which culture in all its diversity is valued, protected and supported.

Making a difference: programmes and impact in 2022

Cultural Emergency Response (CER) has coordinated and supported locally-led protection of heritage under threat for almost two decades. The following sections elaborate on each of our programmes and the achievements, impact and best practices of each of the programmes in 2022. This reflects our renewed emphasis on impact evaluation as a motivating factor in our operation as an independent organisation: how are we making a difference? In identifying cases of notable impact, we aim to shed light not only on our activities and achievements, but also on those of our partners.

“We recognize that CER is ready to evolve so that it can address the most pressing needs of heritage conservation. CER is also able to enter into new partnerships, achieve more and increase the impact. We are pleased and delighted that CER will now establish itself as an independent organisation.”

Marcus Tebogo Desando

Director of the Prince Claus Fund

CER in numbers

86

Requests for urgent
emergency support

34

New cultural emergency
response actions

1.761

New followers
for CER

13

Countries that benefited
from CER support

27

Cultural emergency
response actions
in development

23

New partners in cultural
emergency response

12

Cultural leaders from 10 different
countries trained through our
Leadership Course

CER Map

Click on a programme
above for more impact



Cultural Emergency Response

Click on a location for
more impact

Our new cultural emergency response
actions of 2022.



Network of Regional Hubs

Click on a location for
more impact



Training & Mentorship

Click on a location for more impact



Making the Case

Click on a location for
more impact



1

Cultural
Emergency
Response

1 Cultural Emergency Response

An emergency grant mechanism that provides quick and flexible support in immediate response to disaster or conflict for the rescue, stabilization or evacuation of heritage under threat to prevent further damage. Applications for cultural emergency response grants may be submitted at any time. More information [here](#).

Amidst a year of new beginnings, CER continued to implement its core programme as a cultural ambulance. We supported local partners in 13 countries in responding to a broad spectrum of emergencies that were putting cultural heritage at risk. In this regard, our biggest asset continues to be the international network of experts we have carefully cultivated over the last 19 years. It is these trusted partnerships that afford us the agility necessary to respond effectively and impactfully in a crisis. In 2022, CER exceeded expectations in meeting its goal of developing new partnerships in the Latin American region.

In our first year as an independent organization, we coordinated our second joint-action plan. Building on the lessons from our initial joint response to the Beirut Blast in 2020, CER's Ukraine Action Plan allowed us to further develop this line of response. It was also an opportunity for us to demonstrate our vision as a newly independent organisation to our partners, which is to expand the scope of response action while remaining true to our core function as a cultural ambulance. The successful coordination of this second joint-action plan is a further demonstration of the way our experience and network allow us to tailor response strategies to the type of crisis in question. With the help of our growing team, we intend to continue to do this as effectively in the years to come.

It's important to note that CER's response to cultural emergencies in Ukraine comprised most of our response efforts in 2022 and remains ongoing in 2023. Our collective goal for 2023, however, is to expand the scope of our response to cultural emergencies beyond the full-scale invasion in Ukraine.

Since the escalation of the war in February 2022, Ukraine's heritage and collective memory has faced unlawful and irreparable damage. In response to this large-scale emergency, CER activated its emergency mechanism and developed the Ukraine Action Plan to provide immediate support to Ukrainian cultural heritage under threat.

Ukraine Action Plan

Project name:
Ukraine Action Plan

Location:
Ukraine

Investment:
€ 1,280,000

Since the escalation of the war in February 2022, Ukraine's heritage and collective memory has faced unlawful and irreparable damage. In response to this large-scale emergency, CER activated its emergency mechanism and developed the Ukraine Action Plan to provide immediate support to Ukrainian cultural heritage under threat.

Furthermore, to facilitate the coordination of multiple responses, we started a pooled funding initiative to gather likeminded grant-making organizations to respond in a coordinated manner. From this, our joint Action Plan began to collect and coordinate a fund of ca. 1,280,500 euros to support heritage stewards on the ground in safeguarding the collections, buildings and sites in their care.

Through the joint action plan, CER supported:

- Locally coordinated initiatives
- Smaller and/or independent heritage organisations
- The activation of its global network of cultural emergency response experts

Aside the pooled funding, CER partnered with the World Monuments Fund, with support from the Dutch Ministry of Foreign Affairs, to co-finance emergency winterisation actions in three museums. The projects are ongoing in 2023, with a follow-up project to realise the full stabilization of one of the museums.

Based on urgency and need, the funds have been allocated on a rolling basis to 100+ heritage institutions and civil society organizations to facilitate the implementation of quick critical actions to ensure the survival of Ukraine's heritage and cultural sites and collections. The Ukraine Joint Action plan was and continues to be based on long-term monitoring of the situation in the country through regular consultations with Ukrainian cultural experts on the ground, cultural first aid specialists and coordination with international partner organizations.

1. Support to locally coordinated initiatives

CER supported a total of five locally coordinated initiatives: The Heritage Emergency Response Initiative (HERI), NGO Azov, Visual Culture Research Center (VCRC), Museums for Change and the Ukraine Emergency Art Fund (UEAF). Of the five, three focused primarily on memory institutions and their collections, while the other two (UEAF and VCRC) focused on supporting museums and the cultural workers who remained in Ukraine in safeguarding



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Ukraine Action Plan

the country's cultural heritage in various ways. These local coordination activities have been and remain crucial in facilitating quick, tailored damage assessment, response actions and reaching local heritage in hard to reach areas. With support of CER and the Smithsonian Cultural Rescue Initiative (SCRI), HERI has taken up a crucial position in the national coordination of cultural emergency response actions and international collaboration.

2. Support to smaller and/or independent heritage organizations

To complement the work being done on the ground by the coordination initiatives, CER focused on supporting small-scale heritage institutions and collections that fell outside the scope and network of national and/or large-scale cultural relief efforts. Thirteen institutions thereby received direct support to safeguard their collections through, among others, emergency documentation, evacuation, safe storage, and installing protective measures.

3. Activation of the cultural emergency response expert network

CER supported museum workers on the ground by connecting them to the knowledge and resources they needed to implement first aid to cultural heritage. Examples of this support include connections to online training and consultations, the coordination of three operations to transport emergency materials needed from the Netherlands to Ukraine, and the translation of the First Aid to Cultural Heritage Handbook and Toolkit.

CER's coordinated actions in the pooled fund with the following partners:

- The Smithsonian Rescue Initiative
- The Dutch Ministry of Foreign Affairs
- The Cultural Protection Fund of the British Council
- The Whiting Foundation
- The J.M Kaplan Fund
- The Teiger Foundation
- Gerda Henkel Stiftung
- The Metropolitan Museum of Art, New York
- TEFAF
- ICOM Netherlands

In addition to the above, we are grateful to the individuals who donated to our Ukraine Action Plan and the countless institutions and partners that supported our response actions with advice, expertise and in-kind support.

"Thank you, as well as dozens of our friends and partners worldwide for making us stronger and resilient due to your fantastic support. HERI's Report is our common result. We greatly appreciate you standing with Ukraine and us here in protecting our cultural heritage!"

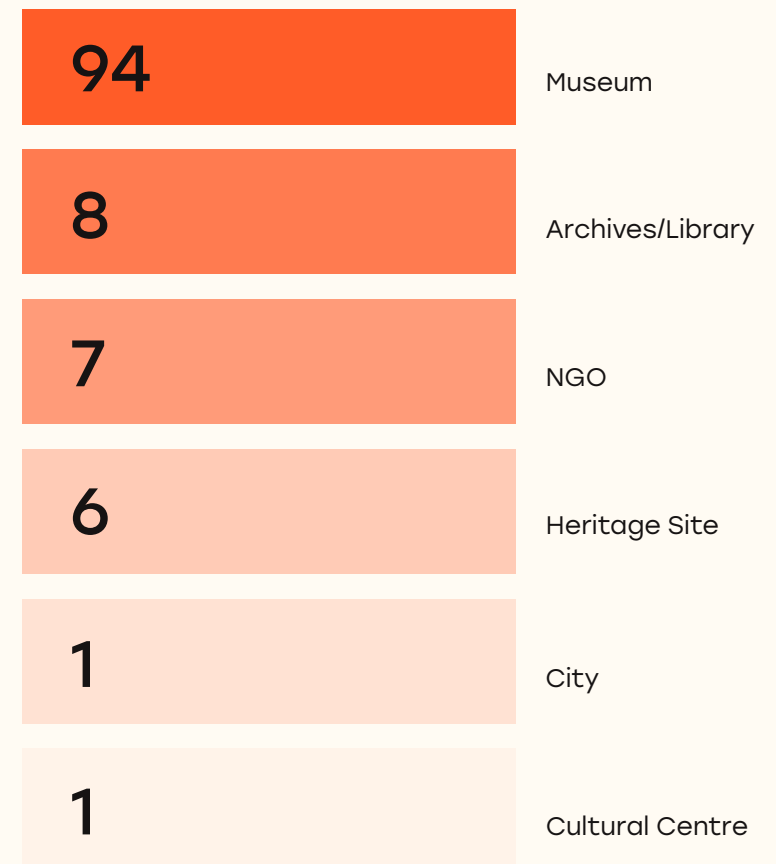
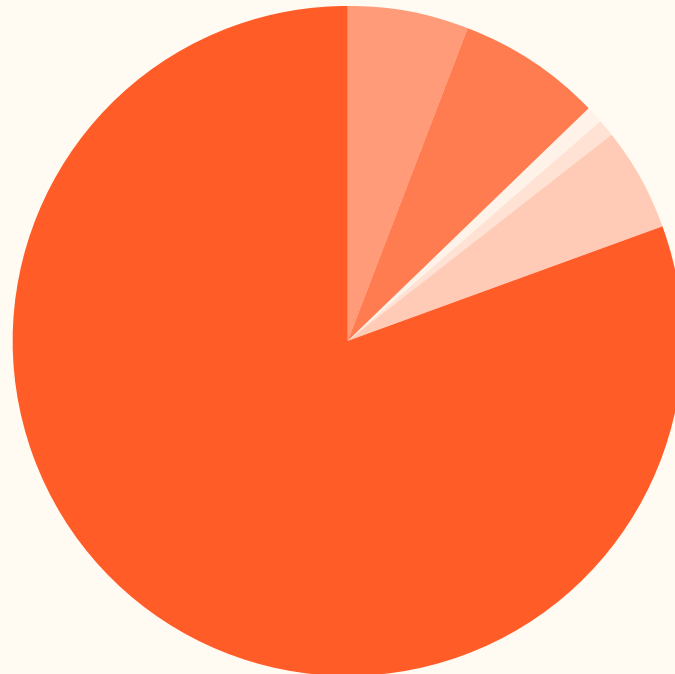
Ihor Poshyvailo,
General director of the National Museum
of the Revolution of Dignity (Maidan
Museum) and co-founder of Heritage
Emergency Response Initiative (HERI)

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Supported Institutions

Through our joint action plan, CER supported 100+ cultural institutions: of the 100+ cultural institutions that were supported, 94 were museums.

The specific form of heritage supported under the label “City” was provided to the regional municipality of Lviv, which at the start of the invasion received funds to continue their preparedness interventions, such as the covering of stained glass windows, protecting historic buildings and sand-bagging public monuments to protect them from possible impact. Included under “Heritage Site” are memory institutions that are part of protected nature reserves, such as the Olvia National Historical and Archaeological Reserve. Under “Archives/library”, only eight exclusively documentary heritage institutions were counted. As most museums in Ukraine also possess substantial written heritage collections, the actual number is much higher.

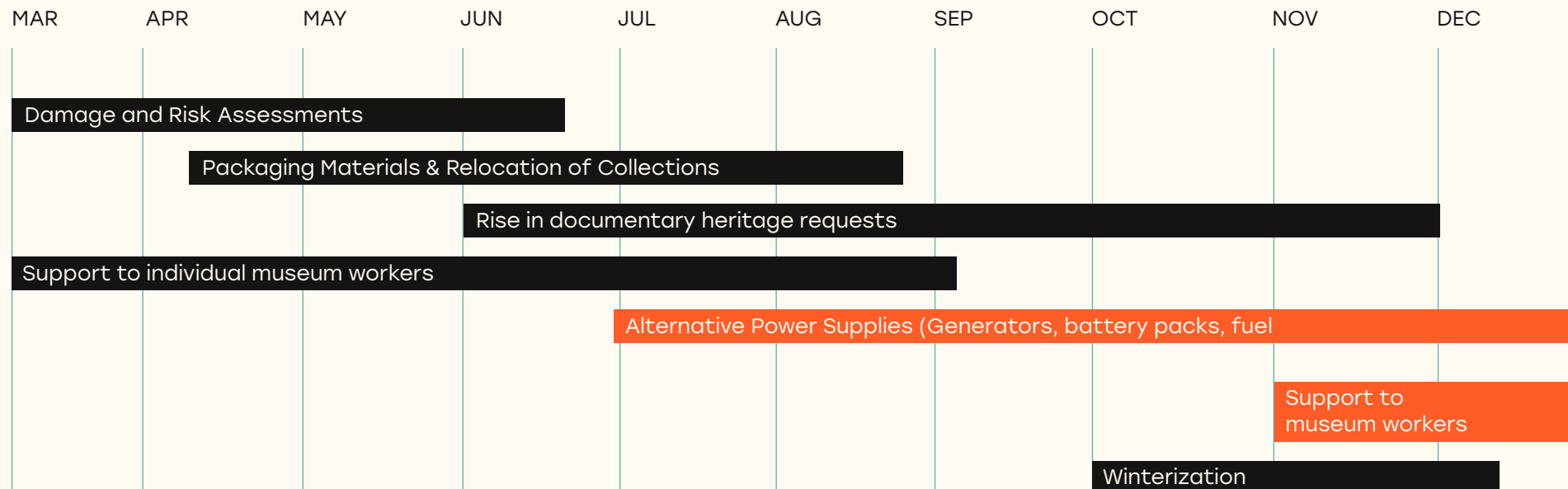


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Evolution of Needs

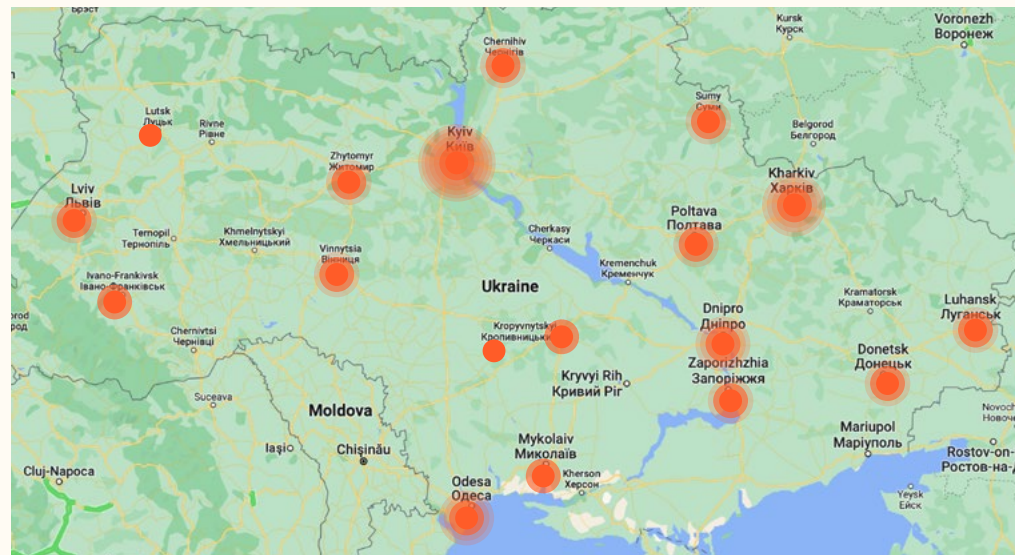
At the start of the invasion, CER received a substantial number of requests for support from individual museum workers who remained in Ukraine to protect the collections under their care. The delivery of this support was streamlined through locally coordinated initiatives such as HERI, the Ukrainian Emergency Art Fund (UEAF), and the Visual Culture Research Centre's (VCRC) Emergency Fund. The first six months of the invasion saw the greatest number of requests for support for damage and risk assessments, packaging material and collection relocation. Requests from libraries and archives began arriving in June/July, after permission to submit such requests was circulated to institutions by the Ukrainian Ministry of Information. With the onset of winter, there was a renewed request for packaging material for the winterization of collections and buildings. The attacks on the power infrastructure also meant a rise in requests and support for generators, batteries and fuel. CER joined forces with the World Monuments Fund (WMF) to prepare damaged heritage buildings for the oncoming effects of winter, thereby enabling their stabilization and subsequent restoration in the spring.

Ongoing



Geographical Scope

CER supported cultural workers and heritage institutions in almost all regions of Ukraine, with the greatest concentration of support occurring in places like Kyiv, Kharkiv and Odesa. As the war proceeded, certain regions and institutions – such as those in the east of Ukraine – became increasingly vulnerable, and CER shifted the focus of its support accordingly.

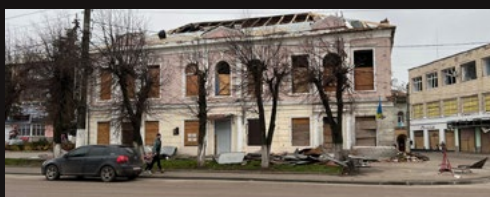


Winterisation

As began temperatures drop, World Monuments Fund (WMF) and CER, with support from the Ministry of Foreign Affairs of the Netherlands, partnered to support the winterization of several historic and cultural sites in Ukraine. Having been damaged by Russian artillery during the war, these buildings were at additional risk from ice and snow. Before the winter of 2022 began, we took urgent preventative measures to protect the exposed interiors and structures from further damage, degradation, and potential collapse. Making sure cultural heritage survives the winter is an ongoing and crucial effort to enable future interventions in stabilizing and restoring cultural heritage in Ukraine. Together we are supporting cultural institutions in Kyiv, Sumy, and Chernihiv until full-rehabilitation is possible: the Okhtyrka Local History Museum, the Bohdan and Varvara Khanenko National Museum of Arts, and the Library of Youth - Museum of Ukrainian Antiquities in Chernihiv. For this last site, we also committed to continue our efforts with WMF for further stabilization so the Library of Youth has an outlook on taking back up its cultural role in society.

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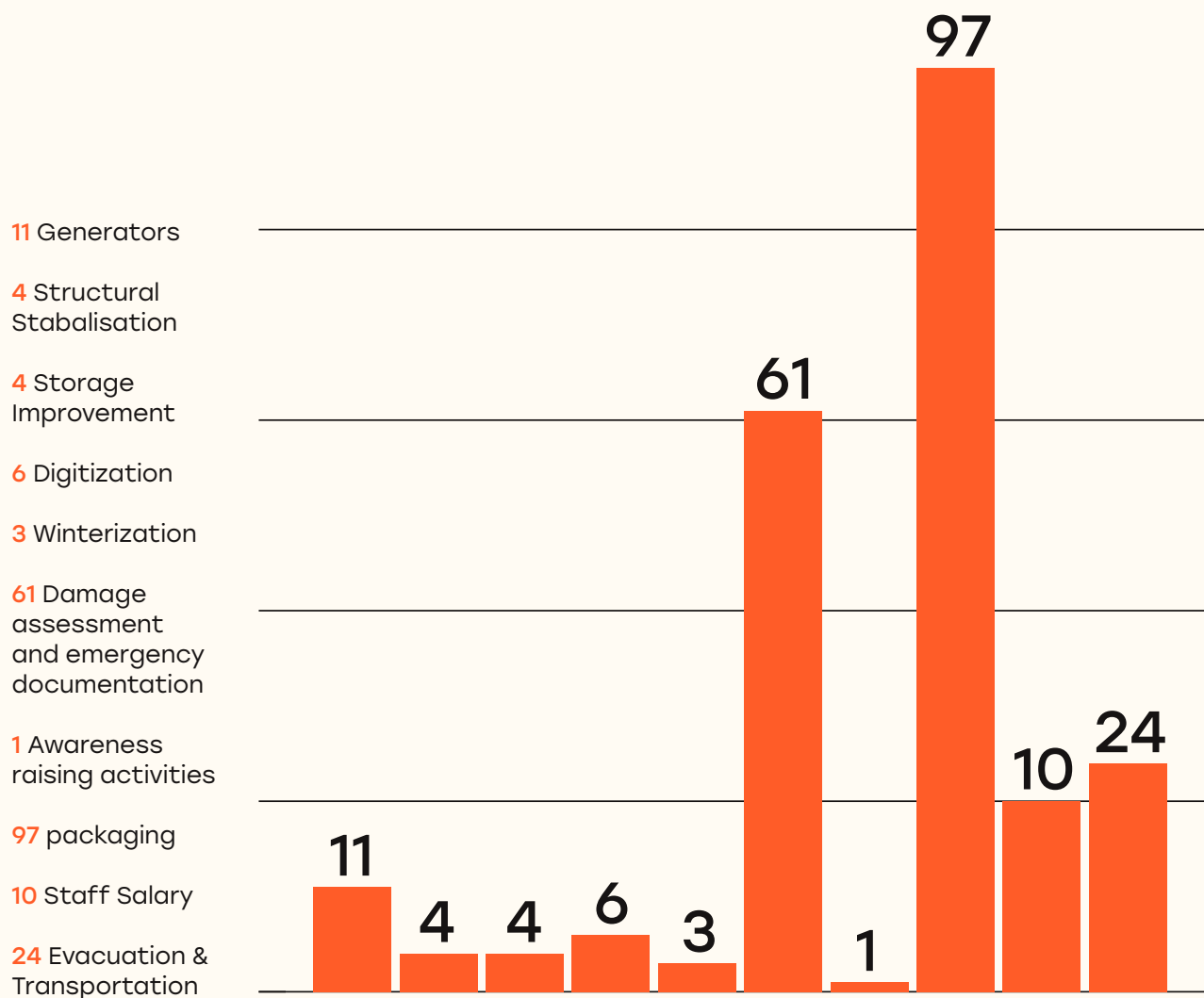
Winterisation



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Key Initiatives

Of the 100+ institutions that were supported Through the Action Plan, almost all of them requested **packaging materials** to prepare their collections for storage and/or evacuations. Not all packed collections are represented in the graph.



97

Institutions received support for packaging material to relocate their collections

24

Institutions received support for the evacuation and transportation of their collection to a safe storage

61

Institutions received support to conduct damage and risk assessments of their building and/or collections

14

Institutions received support for winterization efforts

1

Peru

Cultural emergency response as a step towards developing a specialized network

On the 10th of October, 2022, a short circuit in the Biblioteca Amazonica Iquitos (BAI) led to a fire incident in the library's digitization room. As a result, approximately 1,000 photographs and 500 books were compromised by fire and soot, and by the water used to extinguish the flames. The smoke from the fire damaged the library walls and furniture to a significant degree, and affected around 50,000 books in the collection. The digitization equipment in the room where the fire started was completely lost.

The BAI's collection was established in 1972 by Father Joaquín García of the Augustine Order with approximately 27,000 books and 3,000 historical photographs. It has since become the second most important bibliographic repository of literature on the Amazon, and holds a wealth of information on the histories of indigenous groups in the area. Preserving this collection is critical to ensuring the survival of this information for future generations of indigenous peoples. Members of the community it serves sprang into action as soon as they became aware of the fire, with architectural students and faculty members from the nearby university lending help in assessing the building and making it safe for re-entry.

The evacuated collections were not only at risk of theft, but also of further damage owing to the exacerbation of water damage by the tropical climate. In response to all of this, CER allocated 21,560 USD to the library for the restoration of the damaged collection, the construction of a more secure storage and digitization facility, replacement of the lost digitization equipment and implementation of fire prevention measures.

This rescue project, along with another in the Brazilian part of the Amazon, opens the door for CER to work on a different kind of documentary heritage collection. It is potentially the first step in becoming part of a very specific expert network and gaining a better understanding of preventive conservation methods employed in inhabited areas around the Amazon rainforest. We are grateful to the Whiting Foundation – with whom we've been working since 2017 – for their partnership in safeguarding documentary heritage that is acutely threatened by recent conflict or disaster.

Project name:

Protecting the Amazon Library in Iquitos

Investment:

€ 20,427

Location:

Peru

Project coordinator:

Amanda Smith, Centro Amazónico de Antropología y Aplicación Práctica (CAAAP)

Supporting partner:

The Whiting Foundation

Images of
Protecting the
Amazon Library
in Iquitos ↓

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Peru

Cultural emergency response as a step towards developing a specialized network



“The library’s collection is one of the most valuable in the entire Amazon. It’s archive of newspapers from the early twentieth century and collections of photographs, maps and books difficult to find in other libraries make it an indispensable resource for national and foreign researchers as well as students from the city’s universities.”

MANUEL CORNEJO CHAPARRO

Director of Centro Amazónico de
Antropología y Aplicación Práctica
(CAAAP)



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Pakistan Supporting local stewardship

The Karakorum rock art is the only remaining evidence of historical trade connections through the Himalayas, and are unique sources of information regarding the events that shaped these regions. They also contain some of the oldest known and undocumented Buddhist heritage in the world. However, owing to imminent flooding resulting from new constructions, these petroglyphs will soon be inaccessible. The site is also at risk from ongoing looting, illicit trafficking and acts of vandalism.

Recognizing the irreversible loss of knowledge on the horizon, we supported our partner Abdul Ghani Khan in conducting an urgent documentation and loss-prevention mission through our emergency response mechanism. Ghani and his team in Gilgit-Baltistan were assisted by associates at Leiden University.

The threats to the site were rooted in a lack of awareness and understanding of the significance of these cultural treasures within local communities. To address this, the team designed a safeguarding project that highlights the community's status as guardians of the region's archaeological heritage. The project included workshops with individuals from nearby villages, the adaptation of documentation methodology to enable its use by 20 newly trained individuals, the development of educational material for villages in the region, and the recognition of the labour of these participants through financial compensation. The project yielded a team of paid volunteers from the adjacent villages who have thus far documented 642 inscriptions and 142 boulders and rock cliffs.

The case exemplifies four main areas of impact: strengthened local infrastructure, project sustainability, community outreach, and increased social cohesion. Local infrastructure is strengthened by our partner's approach to creating on-site educators that understand the importance of safeguarding cultural heritage as a connection between historical contexts and current lived experience. Sustainability of the project and of our partner's efforts is ensured by an action plan rooted in long-term thinking and the site's full rehabilitation. Lastly, increased social cohesion is demonstrated by the volunteers' unifying response to their region's at-risk heritage, as well as the coordination and success of an entirely local response team. For this joint effort, we are grateful to the Whiting Foundation – with whom we've been working since 2017 to safeguard documentary heritage that is acutely threatened by recent conflict or disaster – and to ALIPH, with whom we work just as closely to support local actors in Asia and Africa in protecting cultural heritage endangered by conflict.

Project name:
Rescuing the Karakorum rock carvings

Investment:
€ 30,000

Location:
Pakistan

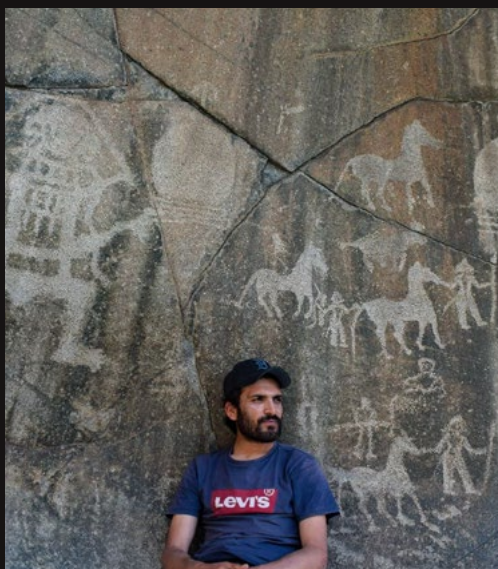
Project coordinator:
Abdul Ghani Khan, Archeologists Connected
Marika van Aerde, Leiden University

Supporting partner:
The International alliance for the protection
of heritage in conflict areas (ALIPH)



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Pakistan Supporting local stewardship



"The fact that our fieldwork team consisted entirely of young Pakistani archaeologists, led by me, with remote academic and organizational support from the Netherlands by Dr. Marike van Aerde, increased the accessibility to the communities thanks to language and cultural connections. A large part of the success of our approach is down to these personal connections and the rapport established with both the local governments and the communities themselves. These bonds allowed us to implement a much more effective form of community outreach."

Abdul Ghani Khan
Project coordinator

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Egypt Safeguarding a space for community

In August 2022, Cinema Karim¹, the only fully operational arthouse cinema in Egypt, found itself facing what appeared to be its greatest existential threat ever. The historic cinema, located on the iconic Emad El Din Street – the epicentre of the golden age of the Egyptian film industry (1940s-1960s) – had survived and remained in nearly constant use for decades, against significant odds. But now, following years of intense rains and other climatic abnormalities, its roof and ceiling had partially caved in, and its non-profit operator, Zawya Cinema & Distribution, had been informed that without immediate repair, the entire roof would shortly crumble, resulting in the building's total condemnation. Cinema Karim closed its doors to the public, hoping this was merely an intermission and not the end credits.

Following advice from qualified structural engineers, Zawya proposed repairing and renovating the ceiling in a manner that would prevent future damage of the same kind – namely, replacing the insulation and roof tiles, and installing both a steel structure to support the roof and a new drainage system. CER pledged its full support to these efforts and work began in October under the leadership of an experienced local contractor, and, despite various obstacles, was concluded in less than two months. Cinema Karim swung open its doors once again on 30 November, in time for the year's Panorama of the European Film. Audience turnout far exceeded expectations and remained so throughout December, a strong indication that the local community had missed the cinema in its absence and were greeting its return with open arms.

Saving and maintaining the cinema has had a significant social and cultural impact on the city: it has preserved a particularly charming example of Cairo's distinct modernist architectural style, which has, regrettably, been disappearing from Downtown Cairo of late. More significantly, however, the project has salvaged a physical embodiment of the city's history as a cultural behemoth. Fittingly, Zawya is carrying the torch of this legacy into the future, using the landscape of memory of Cinema Karim as the home for a new wave of innovation in Egyptian and Arab filmmaking, a home which has now been guaranteed a stable and secure future.

¹Also known as Cinema Dunia Karim or Cinema az-Zawya

Project name:
Safeguarding Cinema Karim

Investment:
€ 27.380

Location:
Egypt

Project coordinator:
Youssef Shazil, Zawya Cinema & Distribution

Supporting partner:
CER, with flexible funding budget

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Egypt Safeguarding a space for community



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Egypt Safeguarding a space for community

Before ↑

After →



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Programme reflections

Following a review of our activities this year, we clearly see that our cultural emergency response mechanism remains a unique and much needed tool in our field of operation. If anything, quick and tailored action through a decentralized approach is increasingly needed, with increasingly more frequent extreme weather events, complex disaster-, and conflict situations. Our action plan for Ukraine was a clear demonstration of the effectiveness of working with local partners in coordinating and supporting first aid to culture. It was this that gave us speedy access to hard-to-reach places on the front-lines that others struggled to reach, making us the channel of support for other organizations. Coordinating this response with like-minded partners through our pooled funding initiative allowed us to work efficiently, avoid duplication and increase the scope and impact of our activities. Moreover, it made it easier for our partners on the ground to navigate and access funding opportunities. Together, we went beyond what would have been possible if working in isolation. In 2023, we will continue to improve our emergency mechanism, strengthen local coordination and response systems and facilitate international coordination and response for quick, effective and representative actions.



2

Network of
Regional Hubs



2

Network of Regional Hubs

CER decentralizes its activities by creating a network of regional hubs. In partnership with local heritage rescue organizations in vulnerable areas around the world, we create go-to centres for cultural emergency expertise and response. Our hubs ensure regional coordination and the ready accessibility of the expertise and means necessary for faster, locally driven and tailored responses to cultural emergencies. More information is available [here](#).

To establish regional hubs, we partner with extant heritage protection institutions in regions vulnerable to conflict or disaster. We collaborate with them to improve regional coordination for cultural emergency response. The priorities and activities of individual hubs are tailored to the respective region's specific needs, but generally include training, advocacy, data gathering, resource provision and network building with state and non-state stakeholders. Together, we aim to create a deploy mechanism which can be activated to respond in the event of a local cultural emergency. To do so, preparedness is key. Hubs are continuously working on creating the capacity, networks, and expertise needed to respond in times of crisis.

As part of our hub programme, we link all our partners together in an international network to enable the sharing of knowledge, experience and expertise between hubs. Our long-term aim is to develop a network of ten Regional Hubs worldwide. All hubs benefit from our mentorship program, supporting them in reaching their potential to become sustainable go-to centres for cultural emergency response in their region. All our hubs are actively involved in re-thinking and developing the programme, so together we can shape it as the future of the field.

As of the end of 2022, CER has three fully operational regional hubs running in Central America (based in Guatemala and established in 2019), the Western Balkans

(based in Albania, Kosovo and Bosnia & Herzegovina and established in 2020), and the Levant (based in Lebanon and established in 2021). From these hubs, we conducted a total of 42 regional activities in 2022, reaching at least 242 local cultural practitioners from the region.

2

Activities and results in 2022

2022 was a formative year for the hubs. After two years of slow progress owing to the COVID-19 pandemic, our partners were finally able to engage local communities, heritage custodians and emergency response stakeholders far more frequently and directly than they had since the start of the pandemic.

One of the Regional Hub programme's primary aims is to make cultural emergency response in risk-prone regions more locally driven, faster and more effective in every respect. It is a testament to the dedication of our partners that they succeeded in training more cultural responders in 2022 than ever before. These include professional heritage stewards, young volunteers eager to protect their endangered local heritage, military personnel for deployment following disasters, and all manner of other civil defence and civil society workers.

Our Regional Hub partners also took every opportunity to champion the cause of cultural protection as a humanitarian need. On a local level, they worked with municipal governments to create new or better infrastructure for cultural emergency response. On a national level, they worked with state emergency response systems to improve planning, mitigation, coverage and efficacy in post-disaster situations. And last but not least, on an international level, they advocated the recognition of cultural continuity as a basic need and succeeded in raising awareness of the precarity of heritage protection in regions bearing the brunt of environmental catastrophe and conflict.



2

A year in review CER Hub Central America

Location:
Guatemala

Organization:
Casa K'ojom

Year established:
2019

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Other highlights of the year

Among the greatest triumphs of the year was the founding of the Central American hub's satellite office in Petén, northern Guatemala, gateway to the Mayan Biosphere Reserve. This has allowed the hub to connect with stakeholders in even more local communities and improve its reach to those in northern Guatemala and other nearby territories within Mesoamerica, which are usually hard to reach. It has also allowed other local actors to adopt supporting roles in sustaining the work of the hub. Finally, 2022 also saw the hub pilot new methods of heritage mapping and risk monitoring. Always enthusiastic to embrace relevant emerging technologies, the hub's team partnered with the Cultural Heritage Monitoring Lab (CHML) to test new methodologies for mapping heritage, identifying potential damage and facilitating cultural emergency response through GIS mapping in concert with on-the-ground reconnaissance. Having established the effectiveness of these technologies, Casa K'ojom is now ready to play a major role in assisting other hubs in instituting and practicing these techniques.

5

risk- and
impact-mapping
exercises and site
visits

2

damage assessments

2

workshops to map
heritage sites and
report on conditions
with digital tools

1

workshop in cultural
first aid and mapping

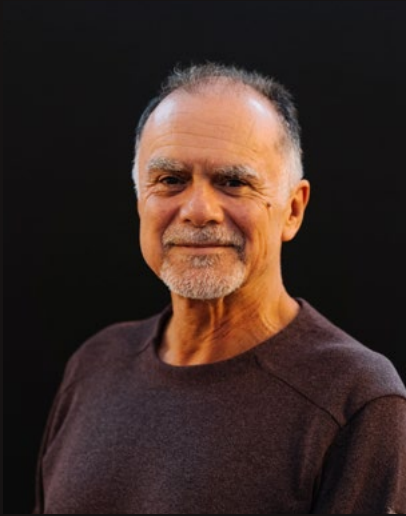
6

advocacy,
relationship-building
and public aware-
ness missions

Images of
CER Hub
Central America ↓

2

A year in review CER Hub Central America



Samuel Franco,
Regional Hub Coordinator



2

A year in review CER Hub Western Balkans

Location:
Bosnia & Herzegovina,
Albania and Kosovo

Organization:
Cultural Heritage
without Borders

Year established:
2020

Cultural Heritage without Borders (CHWB) has been an exceptional force in the sphere of international heritage protection since its foundation in 1995. In Bosnia & Herzegovina, Albania and Kosovo, CHWB operates as three independent foundations, which, as of 2021, have collectively operated as CER's regional hub in the Western Balkans. The leaders of these groundbreaking institutions – Erinë Mulolli in Kosovo, Elena Mamani in Albani, and Adisa Dzino in Bosnia & Herzegovina – work tirelessly not only in the preservation of endangered cultural heritage in their region, but also in forging connections between cultural heritage protection and post-conflict development and reconciliation. In 2021, the organizations focused on establishing communications with local public emergency response focal points as a means to laying the foundation for future coordination, outreach activities, advocacy and capacity building in first aid to cultural heritage.

In 2022, the hub expanded on these initial steps with gusto. In Albania, CHWB managed to secure formal collaboration with the National Institute of Cultural Heritage (NICH) to enhance emergency preparedness on a national scale, principally through threat-mapping and risk-mitigation efforts. This will continue in 2023 with the development of a new digital application for mapping and conducting risk and damage assessments, and ultimately inform national priorities for the safeguarding of built heritage in a faster and more accurate manner. In Bosnia & Herzegovina, CHWB worked on a cantonal level in the Zenica-Doboj Canton alongside four major public heritage institutions to pilot a new scheme to enhance coordination and efficacy in emergency planning and response, which it hopes will be replicated in other cantons. And in Kosovo, coordination with the Emergency Management Agency continued promisingly with hopes

for formalizing collaboration in 2023, alongside training and stakeholder workshops on emergency preparedness and evacuation planning for the Kosovo Museum and the Ethnological Museum of Pristina. Each branch of CHWB also organized workshops with their respective partners focusing on universalizing, streamlining and qualitatively improving risk assessment protocols for built heritage. The organizations have also made significant progress in their translations of the First Aid to Cultural Heritage in Times of Crisis Handbook & Toolkit into Bosnian, Serbian, Croatian and Albanian, with publication expected in 2023.

In summary, the hub in the Western Balkans has managed to embed cultural emergency response in local public policies and humanitarian mechanisms to great effect. Through advocacy and coordination with key local actors, it has set an impressive standard for streamlining emergency response activity and planning effective cultural protection mechanisms where basic infrastructures and capacities already exist. Replicating this integration of civil society and state cultural protection will be instrumental to the success of future hubs, and CHWB will be well-placed to share its experiences in this field with others.

6

meetings with key
public stakeholders

3

memoranda of
understanding

6

risk assessment
workshops

4

translations of the
First Aid to Cultural
Heritage in Times of
Crisis Handbook &
Toolkit

3

stakeholder meet-
ings on emergency
evacuation plan-
ning for museums

Images of
CER Hub
Western Balkans ↓



2

A year in review CER Hub Western Balkans



Elena Mamani
Regional Hub Coordinator



Erinë Mulolli
Regional Hub Coordinator



Adisa Dzino
Regional Hub Coordinator



2

A year in review CER Hub Levant

Location:
Lebanon

Organization:
Biladi

Year established:
2021

In 2022, the non-governmental organization and long-time CER partner Biladi became the newest member of our network of regional hubs. A stalwart of cultural heritage safeguarding in Lebanon and a vocal presence in the international cultural sector, Biladi was uniquely qualified to assume the role of regional hub in the Levant. Joanne Farchakh Bajjaly and her team of cultural experts began by launching a series of carefully planned efforts to raise awareness about the importance of securing heritage in times of crisis, train stakeholders in the various levels of cultural emergency response, and unite civil society activities with state-run operations. The hub aims to ensure that response mechanisms are well-managed, that roles are clear, and, above all, that stakeholders can reach and rescue endangered heritage swiftly and effectively. Its flagship effort in this regard has been its creation of a comprehensive training mechanism.

The foundation of this mechanism began with the establishment of a training facility within premises owned by the Lebanese Armed Forces, with whom Biladi had established a collaborative relationship. The hub then began hosting training courses they'd designed in collaboration with the Smithsonian Cultural Rescue Initiative. These original training curricula are in Arabic, with content appropriate to the requirements of different trainee groups and local heritage needs. The first course was held for 112 LAF personnel, and consisted of 15 hours of basic training on the importance of safeguarding heritage and an introduction to planning, risk mitigation and the implementation of emergency response activities. In late 2022, the hub began rolling out the second, more advanced course, comprising 100 hours of training for 33 cultural responders from the LAF, local civil sector and heritage institutions, the Lebanese Civil Defence, and local police and fire brigades. The course, which is

continuing into 2023, focuses more specifically on first aid planning, the handling of objects, working with built heritage, legal issues and reviewing case studies.

The hub has also established partnerships with a diverse array of relevant stakeholders: at the time of writing, at least nine institutions are undergoing training, while several others have contributed to curriculum development or advised in other ways. Indeed, despite the incredible challenges that all stakeholders face in Lebanon amid economic crisis and social turmoil, it is indicative of the universal power of cultural heritage that so many actors have joined Biladi in making the Levant hub such a promising and hopeful enterprise, the impact of which will be felt over the years and potentially decades to come.

145

trainees

2

training curricula
developed of 100 and
15 hours respectively

9

institutions
participating



Images of
CER Hub
Levant ↓

2

A year in review CER Hub Levant



Joanne Farchakh Bajjaly,
Regional Hub Coordinator



2

Programme reflections

2022 also offered us the opportunity to contemplate the future of the Regional Hubs programme. We're making good progress on the development of our Regional Hubs programme, thanks to the experience and insights of our hub coordinators. Our Central American hub has provided the blueprint for scaling our hub model and making it sustainable. It is thanks to this hub that we understand the benefits of satellite branches in expanding and decentralizing regional reach. Prior mapping and assessments by the hub provided a holistic understanding of how best to facilitate regional support, which ultimately led to the creation of a satellite location in Petén. The hub not only demonstrated the soundness of our original concept of Regional Hubs as key to emergency preparedness, but also showed us how to develop the concept sustainably, and everything we've learnt from this will be integrated in the mentorship programme. Meanwhile, the hubs in Lebanon and the Western Balkans revealed the importance of an interdisciplinary approach in heritage protection. However, they also showed how long it takes to develop regional partnerships, build trust and change mind-sets. Lastly, the CER Hub in Lebanon is testing its training modules on a large scale, to see if and how they can be applicable for the other hubs in the network. 2023 is the year in which we hope to move forward with the hub programme, testing its deployability and support mechanism, and making it sustainable. These lessons learned will be the focus for the hubs in 2023, both in the development of their activities and in the sharing of knowledge across the network. At the time of writing, we are also working with the Caribbean Heritage Emergency Network (CHEN) with a view to forming a CER Regional Hub in the Caribbean, a region highly susceptible to environmental disaster. In recent years, archives, museums, built heritage and libraries have suffered dreadfully from hurricanes, floods, earthquakes, volcanic eruptions and more. In 2022, we visited CHEN and other Caribbean heritage organizations and emergency response institutions to learn more about heritage safeguarding in the region. In other words, a CER Regional Hub in the Caribbean is in the pipeline.



3

Training &
Mentorship



3

Training & Mentorship

To ensure we provide first aid to cultural heritage under threat in an adequate and inclusive manner, CER works with other cultural heritage emergency organisations to build the capacity and infrastructure necessary to support our approach in facilitating locally led responses to cultural emergencies. We typically provide this capacity and infrastructure development in the form of interdisciplinary, hands-on training programmes for international heritage professionals. Learn more about our training and mentorship programmes [here](#).

We believe that preparedness is key to effective cultural emergency response activity, network building and the creation of strong local infrastructures. The necessity for preparedness became visible in our response in Ukraine, where the strengthening of local capacity through our training and mentorship programme proved its worth in the form of a network of trained people ready to respond when the country was invaded by Russian troops, and who subsequently did so quickly and efficiently. Only because this network was already in place, CER was able to quickly set up and roll out its action plan.

Training Tools

Currently, CER's key training tool is the **Leadership Course for Cultural Heritage Stewards in Challenging Circumstances**, developed and organised since 2019 in collaboration with the Smithsonian Heritage Rescue Initiative (SCRI).

The leadership course is part of CER's effort to provide interdisciplinary, hands-on training and mentorship to international heritage professionals, with the aim of creating and/or mobilizing new and existing networks of people, organisations and expertise across the globe. This effort is crucial to facilitating information sharing and the development of new cultural first aid solutions,

both of which are also important functions of our Regional Hubs programme. This year, the regional hubs and network partners came together for a joint workshop on fundraising and partnerships, providing yet another opportunity to learn from one another and swap knowledge on shared challenges and best practices.

Collaborative translation of First Aid to Cultural Heritage in Times of Crisis Handbook & Toolkit

The outbreak of war in Ukraine precipitated the urgent need for a cultural response. To meet this need, we immediately teamed up with our partners at the Heritage Emergency Response Initiative (HERI) and the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) to produce a Ukrainian translation of the seminal text First Aid to Cultural Heritage in Times of Crisis Handbook & Toolkit by the Prince Claus Fund for Culture and Development and ICCROM.

Additionally, as noted earlier, we worked with CER's regional hub in the Western Balkans to facilitate the translation of the Handbook & Toolkit into Bosnian, Serbian, Croatian and Albanian. The texts will be published both in a freely accessible digital format and in physical form for local distribution in 2023.

3

Leadership Course 2022

In October 2022, CER and the Smithsonian Cultural Rescue Initiative (SCRI) convened in The Hague for the fourth edition of the leadership course. After a year of working remotely, and being limited to running the course virtually the year before, we were delighted to once again be able to welcome and work with fellow professionals from several countries in person. There were twelve participants in all, hailing from Colombia, Guatemala, Haiti, India, Myanmar, the Philippines, Spain, the United States of America and Ukraine. Each had a track record of safeguarding cultural heritage in challenging circumstances, and everyone came with an idea for a project to preserve important community cultural assets in their region.

During the five days of the course, participants explored various methods of heritage protection and learned how to develop and present a project idea to a lay audience. The group developed skills in project design, effective presentation, proposal writing, resource mobilization and project planning through peer-to-peer learning and practical exercises. The course also covered leadership concepts, and gave participants the chance to explore the different models and discover what suited them.

As in previous years, the course culminated with a project pitch by each participant to a panel of four funders, after which everyone – participants, funders and the rest of the CER network – got together at the Peace Palace in The Hague to celebrate the launch of CER as an independent organisation. The course was not only a learning experience for all, but also a moment for self-discovery and inspiration. It laid the foundation for new collaborations, heritage protection projects and friendships. A few months after the course, the participants formed a network to support each other's emergency response activities, and four of the participants have already secured funding for their projects.



“The training exceeded my expectations in every way. It has helped me build a team and a network of people with experience in building bridges at various levels, providing access to a wealth of knowledge and operating as a source of moral support.”

Leadership Course alumni of 2022



“It was an honour to participate in an intensive one-week workshop with fellow cultural leaders from across the world who, like me, are facing a variety of immense challenges. I found a tribe of allies that, despite our language differences, share the same values and passion for culture.”

Gretchen Ruiz Ramos,
Leadership Course alumni
of 2022

3

Regional Hub and Network Partner workshops

The official launch of CER as an independent organization also gave us the perfect opportunity to take stock of what we had achieved thus far and set our sights on the future in collaboration with our regional hub partners.

In the lead-up to the launch, we and our partners participated in a two-day programme of workshops and discussions in The Hague. We shared experiences and insights gleaned from recent efforts, operational best practices and the use of emerging technologies, and discussed major challenges and potential obstacles. The exchange reinforced our determination to forge new and stronger partnerships, engage in joint fundraising efforts, and more. On the second day, our guests participated in an expert-led fundraising workshop, courtesy of Han Valk Fundraising Consultancy (HVFC), which we have since followed up by securing the attendees access to a fundraising toolkit.

These activities have no doubt prepared the ground for the future operation of our regional hubs, given that our vision of decentralization requires that our partners enjoy sustained strength, stability and partnership synergy, all of which we aim to facilitate by tailoring our support to the specific needs of each institution. The workshops were thus a welcome opportunity to learn more about these needs, which included things like assistance in the coordination of joint fundraising efforts and the amplification of local efforts at an international level. Ultimately, the desired outcome for us all is a network of regional hubs united in mission and message, and greater than the sum of its parts.

3

Regional Hub and Network Partner workshops



3

Programme reflections

The crises that have emerged in the last few years reveal an upward trend in complexity, to the effect that heritage is often imperilled by multiple hazards at the same time on account of climate change, pandemics and armed conflicts. Our response and preparedness must therefore evolve and adapt accordingly. If we are to make heritage resilient to future crises, it is important that heritage stewards are equipped with the necessary tools, network, support and knowledge. In other words, preparedness is key. The courses and mentorships of 2022 confirmed the importance of knowledge development and information sharing among cultural heritage stewards. The capacity building activities allowed stewards to learn from other experts in the field and share best practices. The ensuing friendships and partnerships have already demonstrated their worth, as illustrated by the coordinated response to the crisis in Ukraine, and we saw further evidence of this in the wake of the leadership course in October, when participants joined forces to respond to cultural emergencies and others succeeded in securing project funding. We'll take the aim to invest in capacity and networks with us in developing our activities on the long-term.



4

Making
the Case

4

Making the Case

It is important that we demonstrate the wide-ranging impact of heritage protection, raise awareness of its importance and campaign for its integration in humanitarian policies and relief efforts. To this end, we collaborate with other international organisations to develop initiatives for collecting relevant data. We also work closely with our partners on the ground to identify best practices, challenges and solutions to keep moving the field forward. More information [here](#).

Cultural heritage is a crucial part of our individual and collective identities; it enriches our lives in countless ways, connects us to our past, helps keep communities together and provides a foundation for our future. Culture makes us human, yet cultural heritage protection is often overlooked in disaster-response mechanisms. To address this oversight, we launched the programme “Making the Case”. Our objective here isn’t just to demonstrate the urgency and relevance of heritage protection as a humanitarian issue, but also to pioneer innovative solutions and inspire the entire field on the evidence of our collaborations with partners on the ground. To achieve this objective, we are collaborating with other international heritage, academic and humanitarian organisations to develop initiatives for the collection of supporting data, especially that derived from joint responses to crises. As a matter of course, we also work closely with our partners on the ground to identify best practices, challenges and solutions. We are committed to actively sharing knowledge and disseminating our findings through lobbying activities, advocacy and awareness campaigns. Each year, we will concentrate our effectiveness analyses on a different area of the cultural and humanitarian field that we understand to be critical for demonstrating the need for a sustainable, inclusive and holistic approach to the protection of culture in crisis around the world.



4

Making the Case

Programme activities currently under development include outlines for pilot projects to explore new solutions and methodologies, and the creation of new strategies for advocacy and campaigns.

In anticipation of data collection, CER devoted much attention throughout the year to awareness raising and advocacy activities, which included sharing stories of our impact and best practices. We gave no less than 18 separate presentations of our work, including three guest lectures at academic institutions and presentations at two policy forums hosted by the Dutch government and the European Union respectively. CER hosted two panel discussions on heritage protection at the TEFAF art fairs in New York and Maastricht, and attended the Paris Peace Forum (PPF) in Paris in November with representatives from the CER Hub in Lebanon. In fact, one of our regional hub activities – Biladi's Jouhouzia project in Lebanon – was among the 10 projects selected for PPF2's Scale-up Program, and will thereby receive customized support for its development and the enhancement of its impact.

CER also continued its collaboration with Heritage 4 Peace to develop a white paper on heritage protection in crisis situations, which is intended to form the theoretical basis of public discussions on the same with relevant stakeholders. Among the several methods we explored for running awareness-raising and fundraising campaigns was an exhibition on the rescuing of the Karakorum rock carvings in Pakistan, to draw attention to the devastating floods that recently ravaged the country, the effects of which are ongoing. We also supported HERI, our main partner in Ukraine, in developing an exhibition to raise awareness about the cultural destruction taking place across the country as well as paying homage to the cultural first aiders on the frontlines to protect Ukraine's cultural identity.

Our focus in 2023, as it was in 2022, remains on making the case for culture as a humanitarian issue. We see culture as a basic human need, one that has a critical role in the recovery, resilience and mental health of communities following crises.



4

Programme reflections

The response to our advocacy efforts to demonstrate the impact of our work continues to prove the importance of said efforts for the sustainability of the organization, its functions and the overall mission of protecting culture in crisis. We gave no less than 18 presentations to this effect, all of which enabled us to unify a wide range of disciplines, industries and networks, and gain further support for the work of protecting cultural heritage in crisis situations. This effort was especially significant in light of the variety of events we were invited to participate in or address this year, which included academic lectures, policy forums, museum exhibitions, art fair panel discussions and various conferences. Our participation at these events represents the first stage of our new advocacy strategy, and is part of the first coordinated impact analysis and data collection exercise to be conducted in the sector. This initiative is designed to help professionalize and develop the field, and we will continue to make the case to both lay and specialist audiences through webinars, conferences and advocacy campaigns. By demonstrating the impact of our efforts and sharing our partners' stories and best practices, we hope to generate more resources, capacity and support to reinforce the position of culture in crisis response mechanisms. Much needs to be done in this regard, but our commitment remains undiminished in 2023.

CER in 2023

Our commitment to protecting culture in crisis was on full display in 2022. This was a year of action, with major cultural emergency responses in Ukraine, but it was also a year of reflection and listening: listening to our partners, reviewing our strategies, and charting our course for the future. The process left us more united than ever before, both as a team and as a network, despite the many challenges before us. We emerged from the year with a new voice, a bigger team and a clearer vision of how we intend to proceed.

To conclude, it's been a transformative and busy year for Cultural Emergency Response, so much so that it's hard to capture the events and activities thereof in just a few words. The year saw everything from the large-scale response to the war in Ukraine to our launch as an independent organisation. And in light of the growing need for cultural heritage protection as a result of the increasing complexity of the attendant threats, the year also brought home to us the extent of the work that remains to be done to have the required expertise, experience and networks in place to respond to these threats wherever they occur, and the scale of the task of securing the funding to sustain it. But we, our international partners and on-the-ground colleagues remain united in our commitment to championing the cause of cultural protection as a humanitarian need and undaunted by the challenges ahead.



Thank you

to our team,
partners
and donors.



The CER team would like to thank each and every partner who has worked with us and supported us this year and at any time in the 19 years of our existence. The impact of our partners' work on the ground is essential to protecting culture in crisis; the results of their efforts are of immense importance in protecting the well-being of not just present generations, but also of those to come. In a world where cultural protection is often overlooked in humanitarian relief and disaster-response mechanisms, we are truly honoured to work with those who fight for culture as a basic human need. In reflecting on our activities in 2022, are grateful for our incredible team, our partners and our funders, all of who continue to make our work possible. We'd also like to express our gratitude to the CER board: Bijan Rouhani, Mechtild van den Hombergh, Alexander Ribbink. Finally, we couldn't wrap this up without saying a special thank you to the staff of the Prince Claus Fund for all their support in our transition to independence.

In loving memory of our colleague and friend,
Rene Teijgeler



Prince Claus Fund for
Culture and Development



Ministry of Foreign Affairs of the
Netherlands

Partners:

Prince Claus Fund for Culture and Development
Ministry of Foreign Affairs of the Kingdom of the Netherlands
ALIPH Foundation
Arcadia
Blue Shield International
Blue Shield the Netherlands
Casa K'ojom
CHAP Fund
Community Jameel
Cultural Heritage Without Borders (CHWB)
Cultural Protection Fund of the British Council
DutchCulture
Europa Nostra
Europeana
Fondazione Santagata
Gerda Henkel Stiftung
Getty Foundation
Global Heritage Fund
Han Valk Fundraising Consultancy (HVFC)
Heritage for Peace
Heritage Management Organisation
Honor Frost Foundation
ICCROM
ICOM
ICOM Netherlands
Metropolitan Museum of Art
Ministry of Education, Culture and Science of the Kingdom of the Netherlands
Museum Vereniging Nederland
NGO Biladi
Qatar National Library of the Qatar Foundation
Reinwardt Academy
Rijksdienst voor Cultureel Erfgoed
Smithsonian Cultural Rescue Initiative of the Smithsonian Institution
Studio Thonik
TEFAF
Teiger Foundation
The J.M. Kaplan Fund
The Whiting Foundation
Turquoise Mountain
UNESCO
World Monuments Fund
And all other partners who made the work of CER possible...

“Taking cultural
heritage away
can take a
soul out of a
community”

Prince Constantijn Van Oranje-Nassau
CER Launch at the Peace Palace
in The Hague

Annex 1: Statement of Account

CER Board

According to the articles of association, the board consists of at least three persons.

Board members are appointed for a maximum period of four years. After the first four-year term has expired, they may be re-appointed once for an equal period. The hereunder resignation schedule provides an up-to-date overview of the appointments.

Name	Entry	End Period 1	End Period 2
Bijan Rouhani Chair	22 June 2022	22 June 2026	22 June 2030
Mechtild van den Hombergh Treasurer	22 June 2022	22 June 2026	22 June 2030
Alexander Ribbink Secretary	22 June 2022	22 June 2026	22 June 2030

In accordance with the articles of association, article 4, paragraph 8, board members receive no remuneration for the work they do for the foundation. In incidental cases, board members do receive compensation for the costs incurred on behalf of the foundation.

Individual board members report their ancillary positions to the board. A brief overview of the most relevant ancillary positions is given below. Additional functions will be listed on the CER website shortly.

From July to December 2022, the board met three times for the regular board meetings. In addition, interim consultations on the establishment and development of the foundation took place with (part of) the board. The board was also active in the approval of emergency projects since June.

For all three board meetings, the average attendance rate of the board was 88%.

Annex 1: Statement of Account

Management and staff

As per the 1st of July 2022, Sanne Letschert was appointed as the director of Cultural Emergency Response. Before the establishment of the foundation, she was Head of the Cultural Emergency Response programme under the Prince Claus Fund for Culture and Development.

In determining the remuneration of the director, CER follows the regulation on the remuneration of directors of charitable organisations (see www.goededoelen-nederland.nl). The regulation provides a maximum standard for the annual income based on weighing criteria. The weighing of the situation at CER was executed by the board. This led to a so-called BSD score in function group D of the remuneration regulation with a maximum annual income of € 83.539 for 2022.

The relevant annual income of the management board remained within the applicable maximum.

The amount and composition of the remuneration are explained in the financial statements in the notes to the statement of income and expenditure.

In 2022, the **average number of FTEs was 3,72**.

With the establishment of CER as an independent organisation, CER welcomed three new staff members to the team to support the implementation of its activities as well as its communication and fundraising strategy. The director and other two team members continued their employment with CER after being part of the staff of the Prince Claus Fund for Culture and Development.

Office of CER 2022

Sanne Letschert, Director
Vanessa Fraga Prol, Programme Manager
Vera Santana, Communications Coordinator
Nimalka Passanha, Project Coordinator
Romana Delaporte, Project Coordinator
Frederick Thomson, Project Coordinator

Governance

Cultural Emergency Response endorses the CBF-Code and the Good Governance Code for Cultural Organisations - the 9 principles. CER acts in accordance with the regulations of these codes. The principles of good governance - with the separation of functions, good governance, and accountability at its core - are embedded in the internal regulations.

CER has the aim to meet the criteria of the CBF - the Netherlands Fundraising Regulator - and is in the process of obtaining its hallmark (www.cbf.nl).

The tasks and responsibilities of the board and director are described in the statutes of Cultural Emergency Response (22 June 2022) and the Management Regulations (9 January 2023). The director and the board members are aware of their own role and the division of tasks, responsibilities and powers between them and act accordingly.

The board is responsible for governing the organisation. The board approves the annual plan, the long-term plan, the annual budget and the annual statement of accounts as well as major collaborations. The board also approves project allocations exceeding € 35,000.

The director is responsible, within the aims of the organisation, for general policy development and implementation, external representation, public relations policy, managing the office and staff, implementing the general terms of employment, and for preparing and implementing the decisions of the board.

The management and board are independent and act with integrity. They are alert to conflicts of interest, avoid undesirable conflicts of interest and deal with conflicts of interest transparently and carefully. The articles of association set out the procedure to be followed in the event of a conflict of interest (articles 4 and 5).

Annex 1: Statement of Account

The division of responsibilities between the director and the board are laid down in the articles of association and the Management Regulations.

Due to its recent establishment, CER is still in the process of developing and adopting its own internal rules and regulations. Its procedures and protocols are in line with the organisation's modus operandi of the past years under the Prince Claus Fund and are currently being updated to fit and support its new status as independent organisation.

CER is finalizing its Administrative Organisation (AO) describing authorities, rules and procedures providing the framework for the administrative process. The AO will include the internal registration and control of the flow of resources, as well as the interfaces of finance within a wider context and external organisations. The AO will be the guideline for the management and board to steer the organisation transparently in the right direction. Most of the processes are based on previous operations and experience of CER as a programme of the Prince Claus Fund, some new processes are under development.

CER has clear guidelines for risk management and control, including the mitigation measures it will take in case needed. The management and the board will revisit these regulations regularly and will meet with the external auditor annually.

There is a complaints procedure, a whistleblowing procedure, a code of conduct and terms of employment in place. All of them have been developed and approved by the CER board in early 2023. All will soon be made publicly available on the website.

Appointment of a member of the board is based on nomination by the board. The board has a broad composition, considering substantive expertise and diversity aspects such as gender and cultural background.

The director of CER takes on an advisory role in this process.

The director reports to the board at least four times a year on the progress and realisation of the established annual plans and budget. The annual plan, budget, report, and accounts are prepared by the director and adopted by the board.

The board convenes a self-evaluation meeting at least once a year and conducts an annual assessment interview with the director.

CER performs evaluation of its activities and their impact on a regular basis. The organisation is in the process of developing its own monitoring, evaluation and learning protocol and aims to become more result and impact driven in the coming year.

Quality of Organisation and activities

CER strives to maintain optimum quality in all its activities. It achieves this by continuous research, network building and involving good and independent advisors in its judgements and implementation, and by specially training staff members for these tasks. Quality and care are at the core of CERs work, and staff members, partners and donors are aware of this not only in terms of implementing projects and processing applications, but also in correspondence and communication.

Annex 1: Statement of Account

Risk management

The risk policy is related to:

- **Financial and reputational risks with respect to the allocation of grants, selection and expenditure on projects.** The consequences of risk in this field are great; however, the chance of actual occurrence has been assessed as small. Measures taken are reflected by the governance structure and the internal control within the organisation. Additional mitigation is embedded in the contracting of partners and the heavy emphasis on research, monitoring and evaluation in the assessment and implementation of individual projects. Sufficient mitigation measures have been taken.
- **Risk related to financial management and administration of funds.** The consequences of risk in this field are limited; the chance of occurrence has been assessed as small. Measures taken are reflected by the governance structure and the internal control within the organisation. This includes the practice of the four eyes principle for all decisions on grant allocations and payments, with an additional check on board level for allocations above € 35,000. These procedures are to be formalized in the AO. The organisation works with an independent financial administration organisation, and engages an external auditor for review and closing of the books. Sufficient mitigation measures have been taken.
- **Risks related to IT, digital services and data protection.** The consequences of risks in this field are great; the chance of occurrence has been assessed as average. Measures taken are reflected using a Service Level Agreement applicable to the services delivered by an external IT supplier, with a special emphasis on data security. CER has an ongoing secured back-up licence to safely store its data. All devices and applications are password protected, and require multi-step verification for access. Personal data is stored according to EU legislation for data protection. Sufficient mitigation measures have been taken.

- **Risks related to fundraising targets.** The consequences of risks in this field are great; the chance of occurrence has been assessed as average. Measures taken are related to the permanent monitoring of the fundraising policy and the achieved results, combined with an incorporated flexibility within the budget in case of setbacks, based on detailed fundraising scenarios. Sufficient mitigation measures have been taken.
- **Risks related to over expenditure on budgets.** The consequences of risks in this field are limited; the chance of occurrence has been assessed as small. Measures taken are related to the execution of a systematic budget control and the monitoring of the monthly planning and control cycle. Regular budget reviews are integrated on board, as well as staff level. Sufficient mitigation measures have been taken.

To mitigate risks in terms of funding allocations, CER has a strict policy in place to research potential projects and partners before approval. Besides in-depth desk research, applicants are interviewed by CER staff on the activities and feasibility of their projects. Additionally, applications are submitted to at least 3 to 5 external experts to give their opinion on the project activities, the reliability of the partner, the feasibility of the project and the requested amount. Negatively recommended projects are not recommended for support. In this process, the CER team also aims to develop a relationship of trust with the project partners to ensure quick support and transparent implementation of the project. Projects are being evaluated at least twice - once through a mid-term report, and once through a final report. Larger projects are monitored more frequently, with a monthly check-in for the most complex cases. Funding tranches are only released to partners on the ground when the assessment of these reports is positive. Through these procedures, which have been developed and tested over the past 20 years, CER feels it strongly minimizes the risk of misuse of funds and inadequate implementation of grants.

Annex 1: Statement of Account

Policy and function reserves and funds

Continuity reserve

By forming a continuity reserve, CER can deal with current affairs after the subsidy period and to fulfill the contractual obligations if there is no or insufficient follow-up financing. In 2023, based on a risk analysis, a policy will be determined regarding the size of this reserve.

Investment policy

CER is currently not investing the resources at its disposal, to avoid risks and speculation. CER's revenue is only deposited in current and savings accounts.

Fiscal affairs

Public Benefit Institution (ANBI)

CER meets the conditions of the ANBI and has applied to obtain an ANBI status with the Dutch Tax Authorities. It expects to get confirmation of this status early 2023.

VAT

As of 8 August 2022, CER is registered in the administration of the Tax Authorities as an entrepreneur who only performs services that are exempt from VAT.

Corporate income tax

CER is not regarded as a taxpayer for corporate income tax purposes.

Gift tax

The grants allocated by CER are exempt from gift tax.

Annex 2: Financial Statements

Income and expenditure aspects

The focus of the organisation in 2022 was on the establishment of CER as an independent organisation. CER was formally established on 22 June 2022 and started its operations independently from the Prince Claus Fund on 1 July 2022.

The financial year of CER also started on 1 July 2022. Whereas the budget was drawn up as an annual budget, the realisation only reflects expenditure of the period 1 July – 31 December 2022. Comparison between the two is therefore difficult.

The 2022 income add up to € 1,359,700 (49% of budget).

Total expenditure in the financial year 2022 is € 1,171,600, this is 44% of the budget. Direct spending has been € 995,900, while indirect spending (personnel, housing and office costs) has been € 175,700 (55% of budget).

CER successfully continued collaboration with trusted donors, such as TEFAF, the Whiting Foundation, the Smithsonian Cultural Rescue Initiative, ALIPH, the Gerda Henkel Stiftung, the JM Kaplan Fund and the Cultural Protection Fund of the British Council.

Investments have also been made in building an individual relationship with the Ministry of Foreign Affairs of the Kingdom of the Netherlands, to continue cooperation and awareness-raising activities on the international protection of heritage in crisis situations. CER worked closely with the Ministry in the development of actions in Ukraine and the development of CER as independent entity. This resulted in an additional contribution of the Ministry of Foreign Affairs of € 1,000,000 for CER's activities from 2022-2024, confirmed in October this year. The additional contribution will be made available through the Prince Claus Fund. Of these funds, € 300,000 were earmarked for emergency response in Ukraine. Of the total additional contribution, € 230,000 was reserved for activities in 2022. Due to the confirmation of the

allocation late in the year (October), CER was not able to fully spend the budgeted amount. Remaining funds will flow over to the years 2023 and 2024 and will be spent on the same activities as they were budgeted for.

Balance of income and expenditure 2022, allocation of the balance, ratios

The positive balance of income and expenditure 2022 amounts to € 144,300. A positive balance of € 99,400 was budgeted.

The balance will be allocated to the continuity reserve.

CER uses the internal condition that of all spending, preferably 70% must be spent on direct contributions to programmes and projects. In 2022 this condition is being met (85.0%).

In addition, CER uses some ratios derived from Guideline 650 and her own budget. They are stated hereunder.

Internal Standard	Realisation 2022	Budget 2022
Direct Costs of programmes and project preferably minimal 70% of expenditure	85.0%	87.9%
General		
Costs of fundraising divided by total income	2.4%	2.1%
Share in expenditure		
• charitable activities	95.3%	96.2%
• fundraising costs	2.7%	2.2%
• management & administration costs	1.9%	1.6%
Total	100.0%	100.0%

The distribution of costs is based on the time that each staff member is expected to spend on the various activities. This estimation is then checked against the actual situation.

Balance sheet as at 31 December 2022

	<u>31-12-2022</u>	<u>22-06-2022</u>
	€	€
Fixed assets		
- Tangible fixed assets	<u>0</u>	<u>0</u>
Total fixed assets	<u>0</u>	<u>0</u>
Current assets		
- Receivables	1.254.281	265.045
- Cash and cash equivalents	<u>276.661</u>	<u>0</u>
Total current assets	<u>1.530.942</u>	<u>265.045</u>
Total assets	<u>1.530.942</u>	<u>265.045</u>
Reserves and funds		
<i>Reserves</i>		
- Continuity reserve	<u>144.280</u>	<u>0</u>
Total reserves	<u>144.280</u>	<u>0</u>
<i>Funds</i>		
- Restricted Funds	<u>0</u>	<u>0</u>
Total funds	<u>0</u>	<u>0</u>
Total reserves and funds	<u>144.280</u>	<u>0</u>
Accruals		
- Long term project allotments	0	0
- Short term project allotments	610.204	0
- Other short term accruals	<u>776.458</u>	<u>265.045</u>
Total accruals	<u>1.386.662</u>	<u>265.045</u>
Total liabilities	<u>1.530.942</u>	<u>265.045</u>

Statement of income and expenditure 2022

	Realisation 2022 (07-12)	Budget 2022
	€	€
<u>Income</u>		
Income from private individuals	12.679	31.500
Income from other non-profit organisations	1.347.004	2.717.909
Total income	1.359.683	2.749.409
<u>Expenditure</u>		
Programme expenditure		
- Cultural Emergency Response Projects	849.140	1.690.038
- Network of Regional Hubs	33.936	362.969
- Training & Mentorship	88.158	139.385
- Making the Case	19.672	91.804
- CER Programme Expenses	125.801	263.190
Release		
Total programme expenditure	1.116.707	2.547.386
Costs of generating funds	32.152	58.621
Management and administration	22.742	41.462
Total expenditure	1.171.601	2.647.469
Balance before financial income and expenses	188.082	101.940
Financial income and expenses	-43.802	-2.500
Balance of income and expenditure	144.280	99.440
Allocation balance of income and expenditure		
- Continuity reserve	144.280	99.440
- Reserve Hub 2022		0
- Restricted fund operational costs 2023		0
- Restricted fund MoFA NL operational costs 2023		0
- Restricted fund Whiting Foundation 2023		0
- Restricted fund MoFA NL Ukraine		0
- Restricted Pooled Fund Ukraine		0
- Restricted fund G-CHeP Network Dues		0
Total	144.280	99.440

Explanation of the expenditure:

Overview of division of expenditures 2022

1 July-31 December 2022

	Programme expenditure									
	Cultural Emergency Response Projects	Network of Regional Hubs	Training & Mentorship	Making the Case	CER Programme Expenses	Release	Generating funds	Management and admini- stration	Total realisation 2022	Budget 2022
	€	€	€	€	€	€	€	€	€	€
<u>Expenditure</u>										
Direct costs of programmes and projects:										
- Direct project contributions	791.573	0	0	4.971	0	0			796.544	
- Other direct project costs *	20.499	8.959	64.910	0	105.006	0			199.374	
Subtotal	812.072	8.959	64.910	4.971	105.006	0	0	0	995.918	2.327.159
Personnel	31.149	20.988	19.535	12.353	17.474	0	27.017	19.110	147.626	259.500
Housing	3.354	2.261	2.104	1.331	1.882	0	2.910	2.058	15.900	15.900
Office	2.565	1.728	1.609	1.017	1.439	0	2.225	1.574	12.157	44.910
Depreciation	0	0	0	0	0	0	0	0	0	0
Subtotal	37.068	24.977	23.248	14.701	20.795	0	32.152	22.742	175.683	320.310
Total	849.140	33.936	88.158	19.672	125.801	0	32.152	22.742	1.171.601	2.647.469

* Including outsourcing.

Colophon

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Cover photo provided by Stephanie Diakit  from a CER project in Mali, 2012.

The CER team would like to thank each and every partner who has worked with us throughout the years. We hope to have provided the right credits for all images used. If this is not the case, please inform us.

  2023, Cultural Emergency Response (CER)