

DEPARTMENT FOR  
CULTURE, MEDIA AND SPORT

# CULTURAL PROTECTION FUND

GOVERNMENT PROPOSALS TO PROTECT CULTURAL HERITAGE OVERSEAS



Department  
for Culture  
Media & Sport



January 2016



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# The consultation process and how to respond

## Basic information

<b>Topic of this consultation</b>	The UK government’s new Cultural Protection Fund.
<b>Scope of this consultation</b>	This consultation will help inform the scope and remit of the new Cultural Protection Fund.
<b>To</b>	Anyone with an interest in this area is welcome to respond. This consultation is primarily aimed at individual practitioners and organisations with technical expertise, archaeological backgrounds, heritage restoration and experience in the field of cultural heritage protection.
<b>Body responsible for the consultation</b>	The Department for Culture, Media and Sport is responsible for the policy and the consultation exercise.
<b>Duration</b>	This consultation will run for 5 weeks. It will begin on 14 January 2016 and end on 19 February 2016.
<b>Enquiries</b>	E-mail: <a href="mailto:culturalprotectionfund@culture.gov.uk">culturalprotectionfund@culture.gov.uk</a> Telephone: 020 7211 6424
<b>How to respond</b>	Please respond to this consultation via our online form at: <a href="http://goo.gl/forms/6HYwIWLslw">http://goo.gl/forms/6HYwIWLslw</a>  Alternatively, you can respond via e-mail to: <a href="mailto:culturalprotectionfund@culture.gov.uk">culturalprotectionfund@culture.gov.uk</a>  Postal responses can be sent to:  Joel Rosen Cultural Property - Department for Culture, Media and Sport 4th Floor 100 Parliament Street London SW1A 2BQ
<b>After the consultation</b>	The views and advice expressed in the responses to this consultation may be placed in the public domain. Each response will inform HM government in its planning of the Cultural Protection Fund.



## Foreword

Civilisations tell their stories through their art. Throughout history, culture and heritage have often been targeted for destruction by those who oppose others' values, beliefs and ways of life. Removing cultural heritage including valued objects, and stifling freedom of expression attacks peoples' shared sense of history and identity, and undermines social cohesion, making reconciliation less likely.

Unfortunately we are witnessing such acts here and now. Cultural sites and heritage across the Middle East and North Africa region are at significant risk of attack, degradation and destruction. The most visible destruction in recent times has been that of valuable objects and sites in Syria and Iraq, as well as the destruction of a number of well-known heritage sites in Mali in 2012. Conflict, instability and the rise of fundamentalist intolerance, puts people's lives in direct jeopardy and so too the fabric of society around them.

Cultural heritage has immense symbolic significance, aesthetic importance, and comprises priceless assets for humanity. It should be recognised that during conflict the risk to cultural symbols is heightened; yet they are crucial for community and individual resilience. Protecting these objects and sites will protect potential sources of future tourism revenue and foster economic development. This will ensure local people continue to hold a stake in their cultural heritage, which will in turn provide vital longer term prosperity and security.

It was with these considerations in mind that in June 2015 I announced our intention to establish a Cultural Protection Fund. In addition, I am determined that this government once and for all ratifies the 1954 Hague Convention and accedes to its two Protocols. This consultation sets out the key problems we face with cultural heritage destruction, outlines the government's proposals for how to tackle this, and welcomes your views and expertise; especially on the most effective ways in which dedicated funding for protection and recovery from acts of cultural destruction can be focused. It is imperative that we focus this funding on the areas that need it most; and while some hugely important cultural heritage sites seem to have been lost forever, our collective efforts may contribute towards the recovery from destruction by conserving and restoring what remains; recording, documenting, and sharing; and supporting education, expertise and skills. I would like to thank you in advance for your help, and look forward to reading your responses with interest.



The Rt Hon John Whittingdale MP OBE  
**Secretary of State for Culture, Media and Sport**

## Executive summary

1. The MENA (Middle East and North Africa) region has recently witnessed unprecedented and widespread destruction of cultural property and heritage sites, most notably and devastatingly by Daesh in Iraq and Syria.
2. The Secretary of State for Culture, Media and Sport announced on 21 June 2015 that HM government intends to commit to a new Cultural Protection Fund of £30 million to help protect cultural heritage, provide training to local professionals in conserving cultural assets, and support programmes using cultural heritage to help local and national economies through rebuilding heritage and fostering opportunities for tourism, research and employment. On 25 November 2015 this funding was secured in the Spending Review.
3. The Fund will support programmes and organisations pursuing these goals initially in the MENA region. The aim is to launch the Fund in spring 2016.
4. Programmes and organisations bidding into the Fund would have to demonstrate their alignment with the government's desired [outcomes](#) and how they adhere to the Fund's [principles](#).
5. The intention is that the British Council, a Non-Departmental Public Body of the Foreign and Commonwealth Office (FCO) will work in partnership with DCMS and administer the grant funding to eligible applicants who meet the requirements.
6. The Fund's projects will support the delivery of government policies on International Development and the UK's commitment to spend 0.7% of Gross National Income (GNI) as Official Development Assistance (ODA). Details of programmes supported by the Fund will meet government transparency requirements.
7. The government is seeking consultation from individuals and organisations with experience and expertise in the area of cultural heritage protection on some specific working details of the Fund. This includes its geographical focus and technical details such as: the scope of items or sites to be protected; the scope of action; the types of programmes which would be eligible to bid for grants; and the size of grant funding.

## SECTION I

# The proposal for a Cultural Protection Fund

## 1.1 Cultural heritage in conflict

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From the universally significant to the portable, the local and the buried, cultural heritage is facing an unprecedented threat. Sites across the Middle East and North Africa region, especially in Syria, Iraq, Yemen and Libya have been subject to degradation and destruction with increasing frequency. In our recent history, the most visible has been the destruction of UNESCO World Heritage Sites, for example, the Buddhas of Bamiyan in Afghanistan were destroyed by the Taliban in 2001. In 2012 Malian heritage sites also suffered extensive damage from conflict. Most recently there have been widespread acts of cultural destruction and looting in Iraq and Syria, shattering local populations and reportedly fuelling illicit trade in antiquities. The loss of or damage to world cultural heritage is one of the great casualties of conflict - not only from targeted destruction but often simply because of where it is located and what is happening around it.

While the humanitarian loss from conflict must always remain our first concern, cultural heritage destruction must be stopped. It is an assault on the identities of the communities and on a cultural legacy that they have a right to inherit. It not only deprives them of their history, but also of their opportunities to recover from conflict socially and economically. These acts are an assault on the whole of civilisation and humanity, depriving us all of a shared history and global cultural legacy.

The intrinsic value of cultural heritage is immeasurable and its importance does not rest solely on its aesthetic value. Socially, the ways in which it embodies the identities and histories of people and communities can support post-war recovery through cohesion and wellbeing. Economically, cultural heritage sites and buildings also provide opportunities for sustainable development, tourism and regeneration. They help to rebuild local and national economies as well as support social development. For example, in a 2010 study of 500 global heritage sites, the Global Heritage Fund estimated that they would generate over \$100bn annually in revenues for developing countries by 2025. Furthermore heritage sites act as “magnets for sustainable development”, creating economic ecospheres around them offering benefits such as community development, improved health and education, improved infrastructure and



private investment.<sup>1</sup> These mutual economic and social benefits of culture and heritage are a concept recognised in the post 2015 Development Agenda as part of the Sustainable Development Goals (see [Annex A](#) for more information).

The UK leads the world in international development, and our place in the world is enhanced by our commitment to supporting global prosperity which, as well as providing assistance to developing countries, plays a crucial role in our national security and foreign policy. In addition to promoting economic development, culture can play a role in peacebuilding and security as well as building resilience to crises, bolstering the case for the supporting role culture can play in the UK's current international development agenda.

Internationally, there is consensus that the immense value of cultural heritage means that investment in its protection is important for many different reasons. The French government is mobilising its major cultural and educational institutions to help battle the atrocities we are now witnessing, and many countries such as the Netherlands already have a legacy of government supported work to protect culture in danger. Last year John Kerry, the US Secretary of State, called for action to safeguard the cultural heritage of Syria and Iraq. The UN Secretary General made a similar call in March 2015, and the European Union and UNESCO are working together to safeguard Syrian heritage.

Here in the UK, our institutions have played vital roles in cultural heritage protection in times of conflict. The British Library, for instance, worked with the Iraq National Library and Archive (INLA) after the 2003 Iraq War to help restore the library and rebuild its collections through the transfer of digitised archives of the British Library to INLA as well as collecting donations. Furthermore, since 2003 the British Museum has worked with Iraq providing conservation, archaeological and curatorial assistance. The British Museum and the British Army also undertook a joint project with the support of the State Board for Antiquities and Heritage in Iraq to catalogue damage at a number of sites in southern Iraq. These efforts are just some of the few that have taken place, particularly over the last decade, demonstrating the expertise in this area and the capacity of British institutions to play a role in a field which has traditionally not operated under the auspices of government.

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<sup>1</sup> Global Heritage Fund. '[Saving our vanishing heritage](#)', 2010



Guillaume Piolle (April 2010) – CC-BY-SA 3.0

## Case study: Palmyra

Palmyra, formerly a prominent trading post and cultural crossroads of civilisations on the Silk Road, is currently listed as “in danger” by UNESCO.<sup>2</sup> Repeated iconoclastic attacks by Daesh have severely damaged the site, destroying archways and columns.

Palmyra is an example of a site which is both highly valued by its local population as a culturally significant site, and which makes a substantial economic contribution. In 2010, UNESCO registered 245,561 visitors to the site, bringing in an estimated \$36.3m per annum.<sup>3</sup>

Travel and Tourism is estimated to directly contribute to around 4.7% of The Syrian Arab Republic’s GDP in 2015, down from 8.2% in 2010 - much of it driven through interest in heritage sites like the Old City of Damascus, Aleppo, and Palmyra.<sup>4</sup>

However, despite this destruction, new technology utilised by small and innovative organisations has allowed for the recording and display of Palmyra in a virtual space by using photos taken by visitors to create 3D models in an online database, while at the same time making them accessible to users around the world.

Such techniques could assist with restoration and reconstruction efforts in subsequent years after the conflict in the area has subsided. At the same time, they have the potential to make such sites more accessible by putting 3D models into the hands of children in classrooms and those of blind or other disabled persons who might not otherwise be able to experience these sites.

<sup>2</sup> UNESCO. [‘Site on Palmyra’](#) 2016

<sup>3</sup> Global Heritage Fund. [‘Economic impact - global heritage, tourism revenues in developing and emerging countries and regions’](#) 2010

<sup>4</sup> World Travel and Tourism Council. [‘Travel & tourism economic impact 2015: Syria’](#) 2015

## 1.2 Our vision

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Given the current threat to cultural heritage, it is no surprise that a collective determination remains present across the UK academic, culture and heritage sectors to protect and conserve heritage at risk. The UK government shares this drive to find a way to support and expand upon work already taking place in this field.

The government's role in protecting cultural heritage will require a concerted and integrated effort on all fronts and engagement on both a national and international scale. Responding to, and helping the recovery from, acts of cultural destruction requires a broad range of expertise and an understanding of the areas in question as well as the situation on the ground to allow for complementarity and avoid duplication.

For this reason, on 28 October 2015, the Secretary of State for Culture, Media and Sport convened a Cultural Protection Summit bringing together experts, practitioners, parliamentarians, organisations and charities to explore the measures the UK can take in supporting cultural heritage protection. The Summit highlighted the concern felt across the various sectors about the threat to our global heritage and confirmed that government support was necessary.

Following the summit, the government announced on 25 November 2015 that the UK will provide international support for cultural heritage in global conflict zones, dedicating £30 million in Overseas Development Assistance (ODA) funding between 2016 and 2020 to a new Cultural Protection Fund.

### 1.2.1 The Cultural Protection Fund

The Cultural Protection Fund's objective is to protect and rebuild cultural heritage, creating opportunities for economic development through building capacity to foster, safeguard and promote cultural heritage overseas.

Organisations, charities, and institutions will be able to apply for grant funding to carry out projects that meet the objective of the Fund and deliver against the Fund outcomes (illustrated in Table 1). Further information on grant applications can be found in [section 2.1.2](#). It is intended that the Fund will support efforts to keep cultural heritage sites and objects safe, as well as supporting the recording, conservation and restoration of cultural heritage. The Fund will also provide opportunities to local communities for training and education, enabling and empowering them in the long term to value, care for and benefit from their cultural heritage.

## Geographical scope

Global conflict zones<sup>5</sup> in countries eligible to receive Official Development Assistance (ODA).

## Principles

The core principles by which the Fund will operate are listed below and interlink closely with the outcomes of the Fund listed in Table 1.

- **Complementarity:** Ensuring complementarity with other international cultural heritage protection programmes.
- **Open consultation:** Stakeholder engagement is encouraged and open to all. Specific consultation and advice will be sought from multiple national stakeholders including cultural bodies, government, security and civil society organisations.
- **Evidence-based analysis:** Interventions based on analysis of the longer term potential cultural, social and economic benefits as well as the short term need for protection and preservation of cultural assets.
- **Technical relevance:** Ensuring a technically relevant approach that anchors the programme and all initiatives in best practice in cultural heritage protection, stakeholder engagement and in alignment with the long term strategy.
- **Transparency, efficiency and value for money:** Ensuring the Fund and its associated projects are managed efficiently, transparently and represent value for money.

## Outcomes

The Fund has three complementary and mutually reinforcing outcomes designed to achieve the government's vision and maximise the impact it can have. In the delivery of these, the UK government and projects funded by grants will be protecting international treasures for current and future generations. Table 1 presents details of the outcomes and examples of the respective types of projects which the government envisages being supported by grants (this list is not exhaustive). It is anticipated that the shape and scale of individual projects funded will vary according to the specific context and issue the project is aiming to address. For example, a protection project working in a high risk area currently suffering from conflict may differ markedly from a conservation and

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<sup>5</sup> By "global conflict zones" we refer to geographical areas which are currently in conflict, at risk of future conflict or are suffering the effects of conflict and located in countries eligible to receive ODA.

education project in a relatively stable post conflict area or even a capacity building project in an area at risk of conflict.

*Table 1: Outcomes of the Cultural Protection Fund*

Category	Outcome	Example Projects to deliver outcomes
<i>Cultural heritage protection</i>	Cultural heritage under threat is researched, documented, conserved and restored to safeguard against permanent loss.	<ul style="list-style-type: none"> <li>• Emergency response programmes</li> <li>• Dedicated restoration programmes</li> <li>• Evidence collection/documentation projects</li> <li>• Conservation programmes</li> <li>• Disaster/conflict preparedness programmes developed</li> <li>• Research projects</li> <li>• Creation of virtual heritage sites</li> <li>• Resilience planning programmes</li> <li>• Destruction prevention programmes</li> </ul>
<i>Training</i>	Local professionals have sufficient business or specialist skills to be able to manage and promote cultural assets which [will] benefit the local economy.	<ul style="list-style-type: none"> <li>• Assistance with creating marketing campaigns and business plans</li> <li>• Training programmes in specific cultural skills (digitisation, conservation, restoration)</li> <li>• Training programmes to ‘train trainers’</li> <li>• Training and capacity building in business and management (specific to the tourism industry)</li> </ul>
<i>Advocacy and education</i>	Local people are able to identify and value their cultural heritage and have a good understanding of what can be done to protect their cultural heritage and the role it plays in society and the economy.	<ul style="list-style-type: none"> <li>• Cultural education programmes or community engagement on local, regional, and national levels</li> <li>• Community, regional, and national advocacy projects</li> </ul>

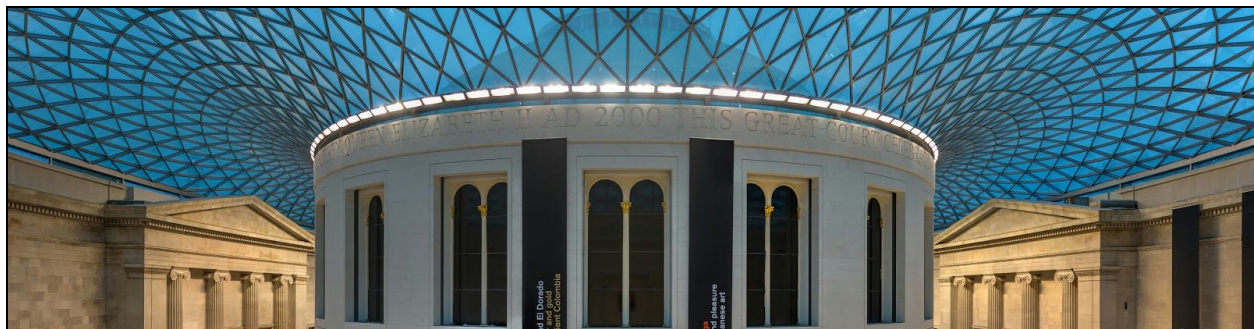
## Grant funding

The government is making £30 million available for the Fund spread across four years as illustrated in Table 2 below. The allocated funding is channelled through ODA, meaning that whilst still enabling the objective of the Fund to be met, the funding will be directed at ODA-eligible countries and must meet additional criteria. [Annex B](#) explains more about what ODA is and how it can be used.

Table 2: Official Development Assistance funding allocation

Financial Year:	2016/17	2017/18	2018/19	2019/20	TOTAL
£ (millions):	4	6	10	10	30

Nearly £3 million of this Fund has already been awarded to the British Museum to run a pilot project to train Iraqi archaeologists (see case study below). This is a good example of the kind of project the Fund could support.



David Iloff (November 2013) - CC-BY-SA 3.0

## Case Study: British Museum Iraqi Rescue Archaeology Programme

The [British Museum](#) recently received a £3m grant pledge over 4.5 years for its proposed programme to train Iraqi archaeology specialists to help save cultural heritage artefacts and sites.

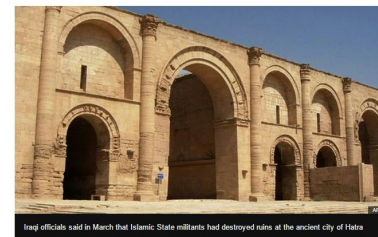
The planned outcome of the funding will be “a team of highly effective and well-equipped heritage sector professionals who will be capable of effectively assessing, documenting and stabilising afflicted sites, and creating a lasting legacy by training others.”

Iraqi archaeologists will be trained in the UK and Iraq in specialist techniques of preservation and conservation of cultural heritage sites and artefacts. These skills will include photographic techniques, 3D scanning and preservation, and emergency retrieval tactics.



**UK gives £3m to protect Iraq antiquities from IS terrorism**

© 28 October 2015 UK



Iraq officials said in March that Islamic State militants had destroyed ruins at the ancient city of Hatra.

A £3m (\$4.6m) scheme to help Iraq protect its antiquities from war and Islamic State terrorism has been announced by the UK government.



The Cultural Protection Fund will be flexibly targeted to areas in global conflict zones where the need is greatest, the risks are lowest and the benefits are highest. There is currently a need for support across parts of Northern Africa and parts of the Middle East. However, the government welcomes views on what the Fund's priorities should be, including location, size of grants and how to address security issues.

In the short-to-medium term, the Fund will aim to support nations with significantly important heritage affected by conflict recover from damage and destruction. In the long-term, the aim will be to help conserve and restore cultural heritage sites and property, as well as put in preventative measures to guard against permanent destruction. The long-term ambition for the Fund will depend upon its success and evaluations over the coming years. In due course, the government wishes to explore how other funding streams and programmes of activity can support the work and objectives of the Cultural Protection Fund. Future consideration may also be given to grant support going to countries affected by natural disasters where cultural heritage is at risk or in need of restoration as for example with Nepal and the 2015 earthquake.

- | **Q1: Do you agree or disagree with the proposed overall approach to the Cultural Protection Fund as outlined in Section 1?**
- | **Q1a: Please provide any comments to explain your answer to Q1.**
- | **Q2: Do you agree or disagree with the principles of the Fund?**
- | **Q2a: Please provide any comments to explain your answer to Q2.**
- | **Q3: Table 1 provides a list of potential projects under each of the Fund outcomes. Is there anything that we have not considered?**

## SECTION II

### Delivering the Fund

It is essential that the Cultural Protection Fund is well designed and delivered in a manner that will secure its success in helping safeguard the world's cultural heritage for future generations. This section seeks your views and expertise on the design and delivery of the Fund to inform policy development and immediate and longer-term priorities for the Fund.

#### 2.1 Administration of the Fund

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One of the Fund's principles is to ensure complementarity with existing initiatives both in the UK and internationally. In order to achieve this, we would be keen to know about similar grant funds that already exist; any programmes and projects that are doing similar work domestically and internationally; and if there are promising programmes and projects which are as yet un- or underfunded which the Fund could potentially support.

**Q4: Please tell us about any examples of existing successful cultural heritage protection initiatives operating in conflict zones in ODA eligible countries.**

##### 2.1.1 Administrative body

Although overall accountability for the Fund will lie with DCMS, the day-to-day management of the Fund will be the responsibility of the British Council. The British Council and DCMS will work in partnership to develop a system for managing the Fund which adheres to the principles of the Fund and draws in additional expertise to complement the existing skills base at the British Council. DCMS will allocate the Cultural Protection Fund in a form of a grant to the British Council. The full £30m<sup>6</sup> of the

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<sup>6</sup> £3m of which has already been awarded to the British Museum - see section 1.2.1



Cultural Protection Fund will be available for cultural protection programmes as the British Council will provide administrative resources to support the Fund management.



## The British Council

The British Council is the UK's international organisation for cultural relations and education opportunities leading UK engagement with cultural and educational sectors overseas, and is the Arts strategic lead for Culture and Development for the UK. It is a UK Non Departmental Public Body (NDPB) and a charity incorporated by Royal Charter. Operating in 110 countries across the world, their presence on the ground extends across the MENA region and to many countries eligible for Official Development Assistance.

The British Council's experience in culture and development include the 'Golden Thread' and 'Surge for Growth' programmes which address security and stability, and, prosperity and development, operating, for example, in Myanmar, Tunisia, Egypt, Nigeria, South Sudan, Ukraine and Afghanistan. The British Council's broad base and scope of international work mean that it has established effective monitoring and evaluation, risk assessment and duty of care policies appropriate to work in states affected by conflict.

In 2014/15 the British Council managed £100m of ODA funding and has experience managing both development programmes and large grant funds. The International Commission of Aid Impact (ICAI) has positively assessed the British Council's management of ODA funding.

### 2.1.2 Application process and grants

The Cultural Protection Fund will be a grants fund. The exact scope and shape of the criteria for grants will be outlined in the grant guidance which will be issued as part of a call for applications which will be in the spring when the Fund is launched.

However, more generally, applicants will be expected to demonstrate through the application process that:

- their project meets at least one of the outcomes;
- their project meets project delivery (including reporting, monitoring and evaluation) requirements;
- they can clearly outline the issue which needs to be addressed;
- there is evidence that the issue exists and that the project can meet this need;
- their project is appropriate to the local context; and
- it has been developed in agreement and/or partnership with local communities.

We would expect that organisations are able to demonstrate that they have the necessary specialist, technical and financial capacity, experience and expertise to carry out the projects in the chosen context as well as the necessary procedures in place to ensure sound monitoring and evaluation, risk management, financial management, reporting and duty of care. Figure 1 provides a provisional outline of the stages of the application process.

*Figure 1: Example of the application process*



Grant awards will be a competitive process and take place at stages throughout the four years funding has been secured for. It is anticipated that a call for the first round of grant applications will be issued in April 2016 when the Fund is launched, with a deadline of around June 2016 for applications. The intention is to award the first batch of grants in July 2016. We recognise that this timetable is tight and would welcome applications for established projects requiring funding as well as applications for new projects able to begin work in the first year of the Fund. It is likely that there will be no restriction on the length of a project applying for a grant as funding could be awarded across multiple years.

## Provisional 2016 timeline

This provisional timeline reflects the government’s ambitions to launch the Cultural Protection Fund. This will be confirmed following the analysis of consultation responses.

January/February	April	June	July
Consultation (Written and workshops)	Launch of the Fund: Guidance issued and call for grant applications	Applications deadline for grants	Grants considered and allocated

## Grant size

We recognise that both small and large sums of funding can bring about great changes and therefore do not want to exclude potential projects from receiving a grant because of limitations to the size of grants on offer. We welcome stakeholder input on the range of grant sizes the Fund could offer applicants.

- | **Q5: Should there be a minimum and maximum value for grant awards?**
- | **Q5a: If yes to Q5, what would you recommend the minimum grant award to be (in £)?**
- | **Q5b: If yes to Q5, what would you recommend the maximum grant award to be (in £)?**
- | **Q6: Please provide any additional comments on question 5.**

### 2.1.3 Project monitoring and evaluation

Project monitoring and evaluation is a government requirement and is crucial to ensuring that grant funding is allocated efficiently and to where it is most needed.

The Fund’s administering body will be responsible for monitoring and evaluation of projects. This will take place regularly to ensure the viability of projects and that funding is directed most effectively. It is expected that project evaluation will require reporting

against measures which are linked to the fund outcomes and with assessment of the realised project benefits.

We are aware that there are difficulties in measuring some of the benefits linked to the outcomes of likely projects under the Fund. For example social development and wellbeing may be harder to capture than other benefits such as economic impact.

- | **Q7: In your experience what are the most effective ways of monitoring and evaluating the success of projects, especially outcomes which may be harder to capture?**
- | **Q8: Do you support our overall approach to the Cultural Protection Fund as outlined in Section 2.1?**
- | **Q8a: Please provide any further comments to support your answer to question 8.**

## 2.2 Geographical focus and prioritisation

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The government intends that grants will be allocated according to need and risk for use in global conflict zones. The Fund must also remain flexible in response to the changing needs of the international landscape as countries move in and out of conflict or suffer from natural disasters. See [Annex B](#) for a list of ODA-eligible countries.

- | **Q9: Which regions or ODA-eligible countries do you think grant funding should be targeted towards and would have the most benefit in the first year of the Fund's operation?**
- | **Q10: Which regions or ODA-eligible countries do you think grant funding should be targeted towards and would have the most benefit in the subsequent years of the Fund's operation?**

## 2.3 Security

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Many of the countries affected by conflict that are in most need of support to protect their cultural heritage present challenges due to instability which raises a security risk to anyone carrying out projects in these areas. We would like to assess the scope for both direct and indirect interventions in potentially dangerous areas in which the need is greatest, which could include, for example, the emergency retrieval of artefacts, on-the-ground digital capturing of built and portable heritage at immediate risk of destruction or remote 3D scanning.

**Q11: What are your views on the feasibility of working in potentially dangerous areas? Please include any advice on how the Fund could support interventions in these scenarios and examples of previous initiatives.**

## 2.4 The wider international agenda

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All applicants for grants will be expected to demonstrate that their project is appropriate to the local context and, where possible, developed in agreement and/or partnership with the local communities. In addition, there are certain aspects that we are required to specifically consider by law (see [Annex C](#)), or that may be of such importance that special consideration is desirable.

The [International Development \(Gender Equality\) Act 2014](#) provides that before granting development assistance, the Secretary of State shall have regard to:

“the desirability of providing development assistance that is likely to contribute to reducing poverty in a way which is likely to contribute to reducing inequality between persons of different gender”<sup>7</sup> and “to the desirability of providing assistance...in a way that takes account of any gender-related differences in the needs of those affected by the disaster or emergency.”<sup>8</sup>

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<sup>7</sup> UK government. '[International Development \(Gender Equality\) Act 2014](#)', 1(2)(1A) 2014

<sup>8</sup> UK government. '[International Development \(Gender Equality\) Act 2014](#)', 1(3)(2) 2014

Other equalities issues not specifically addressed by the law relating to international development that we may wish to refer to in the grant guidance may include ethnic, class, religious or sectarian differences. This could be in general or with specific reference to particular localised contexts.

- | **Q12: Which issues relating to gender should we be aware of? Please make reference to any specific examples that you would like us to consider.**
  
- | **Q12a: How could this be monitored?**
  
- | **Q13: Are there any other specific requirements or conditions that should be applied to programmes applying for grant funding which you think we should be aware of? Please make reference to any specific examples that you would like us to consider.**

## Annex A: The role of culture in international development

The UK provides a significant amount of aid for populations in need around the world, which comes from a dedicated budget. However, more recently there has been a shift in emphasis from humanitarian aid to sustainable development, and the empowerment of local communities to provide for themselves through a small initial investment.

While direct aid may be useful and indeed essential for humanitarian emergencies, it is only the initial phase of a larger and more sustainable long-term strategy.

### Sustainable Development Goals

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The transition from the Millennium Development Goals to the 2030 Agenda for International Development has led to an increased focus on the need to ensure sustainable development via 17 goals and 169 targets.<sup>9</sup> The UK government has played a key role in supporting and developing the Sustainable Development Goals. The Cultural Protection Fund's objectives and outcomes will work to contribute to this agenda, through the following goals and targets:

- **Goal 4:** Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all.
  - **4.7** By 2030, **ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including**, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and **appreciation of cultural diversity and of culture's contribution to sustainable development**
- **Goal 8:** Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all.
  - **8.9** By 2030, **devise and implement policies to promote sustainable tourism** that creates jobs and promotes local culture and products.
- **Goal 12:** Ensure sustainable consumption and production patterns.
  - **12.b** Develop and implement tools to monitor sustainable development impacts for sustainable tourism that creates jobs and promotes local culture and products

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<sup>9</sup> United Nations Department of Economic and Social Affairs. [‘Sustainable Development Goals’](#) 2016

## The government's priorities for international development

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Culture plays a significant role in international development. The government has committed itself to addressing the following priority issues for its spending of UK Official Development Assistance (ODA):<sup>10</sup>

- **Strengthening global peace, security and governance:** the government will invest more to tackle the causes of instability, insecurity and conflict, and to tackle crime and corruption. This is fundamental to poverty reduction overseas, and will also strengthen our own national security at home.
- **Strengthening resilience and response to crises:** this includes more support for ongoing crises including that in Syria and other countries in the Middle East and North Africa region, more science and technology spend on global public health risks such as antimicrobial resistance, and support for efforts to mitigate and adapt to climate change.
- **Promoting global prosperity:** the government will use Official Development Assistance (ODA) to promote economic development and prosperity in the developing world. This will contribute to the reduction of poverty and also strengthen UK trade and investment opportunities around the world.
- **Tackling extreme poverty and helping the world's most vulnerable:** the government will strive to eliminate extreme poverty by 2030, and support the world's poorest people to ensure that every person has access to basic needs, including prioritising the rights of girls and women. This will build security, stability and opportunity that will benefit us all.

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<sup>10</sup> HM Treasury and the Department for International Development. '[UK aid: tackling global challenges in the national interest](#)' 2015



## Annex B: Official Development Assistance

### Official Development Assistance<sup>11</sup>

In 2013, the government achieved its commitment of spending 0.7% of GNI (£11.4bn) on Official Development Assistance (ODA),<sup>12</sup> which must have the “promotion of the economic development and welfare of developing countries as its main objective.”<sup>13</sup>

Overseas Development Assistance is defined by the OECD as “those flows to countries and territories on the [DAC List of ODA Recipients](#) and [to multilateral institutions](#) which are:

- i. Provided by official agencies, including state and local governments, or by their executive agencies; and
- ii. each transaction of which:
  - a) is administered with the promotion of the economic development and welfare of developing countries as its main objective; and
  - b) is concessional in character and conveys a grant element of at least 25 per cent (calculated at a rate of discount of 10 per cent).”

### Development Assistance Committee list of ODA recipients

<b>Least developed countries</b>	<b>Other low income countries</b>	<b>Lower Middle Income Countries and Territories</b>	<b>Upper Middle Income Countries and Territories</b>
Afghanistan Angola Bangladesh Benin Bhutan Burkina Faso Burundi Cambodia Central African Republic Chad Comoros	Democratic People's Republic of Korea Kenya Tajikistan Zimbabwe	Armenia Bolivia Cabo Verde Cameroon Congo Côte d'Ivoire Egypt El Salvador Georgia Ghana Guatemala Guyana	Albania Algeria Antigua and Barbuda <sup>2</sup> Argentina Azerbaijan Belarus Belize Bosnia and Herzegovina Botswana Brazil

<sup>11</sup> Adapted from the Development Assistance Committee’s list of ODA recipients (2014-2016). OECD. ‘[DAC list of ODA recipients](#)’ 2016.

<sup>12</sup> House of Commons. ‘[House of Commons research paper: The 0.7% aid target](#)’ 2014

<sup>13</sup> OECD, ‘[Official development assistance – definition and coverage](#)’ 2016

# CULTURAL PROTECTION FUND

GOVERNMENT PROPOSALS TO PROTECT CULTURAL HERITAGE OVERSEAS

<p>Democratic Republic of the Congo Djibouti Equatorial Guinea<sup>1</sup> Eritrea Ethiopia Gambia Guinea Guinea-Bissau Haiti Kiribati Lao People's Democratic Republic Lesotho Liberia Madagascar Malawi Mali Mauritania Mozambique Myanmar Nepal Niger Rwanda Sao Tome and Principe Senegal Sierra Leone Solomon Islands Somalia South Sudan Sudan Tanzania Timor-Leste Togo Tuvalu Uganda Vanuatu<sup>1</sup> Yemen Zambia</p>	<p>Honduras India Indonesia Kosovo Kyrgyzstan Micronesia Moldova Mongolia Morocco Nicaragua Nigeria Pakistan Papua New Guinea Paraguay Philippines Samoa Sri Lanka Swaziland Syrian Arab Republic Tokelau Ukraine Uzbekistan Viet Nam West Bank and Gaza Strip</p>	<p>Chile<sup>2</sup> China (People's Republic of) Colombia Cook Islands Costa Rica Cuba Dominica Dominican Republic Ecuador Fiji Former Yugoslav Republic of Macedonia Gabon Grenada Iran Iraq Jamaica Jordan Kazakhstan Lebanon Libya Malaysia Maldives Marshall Islands Mauritius Mexico Montenegro Montserrat Namibia Nauru Niue Palau Panama Peru Saint Helena Saint Lucia Saint Vincent and the Grenadines Serbia Seychelles South Africa Suriname</p>
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			Thailand Tonga Tunisia Turkey Turkmenistan Uruguay <sup>2</sup> Venezuela Wallis and Futuna
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(1) The United Nations General Assembly resolution 68/L.20 adopted on 4 December 2013 decided that Equatorial Guinea will graduate from the least developed country category three and a half years after the adoption of the resolution and that Vanuatu will graduate four years after the adoption of the resolution.

(2) Antigua and Barbuda, Chile and Uruguay exceeded the high income country threshold in 2012 and 2013. In accordance with the DAC rules for revision of this List, all three will graduate from the List in 2017 if they remain high income countries until 2016.

## Annex C: Legislative regulation

The Cultural Protection Fund, in its distribution of ODA, shall be subject to and compliant with the following legislation:

Legislation	Function and Meaning for the Fund
<a href="#">International Development Act 2002</a>	Regulates and grants powers to agencies involved in disbursing development assistance, and commits the UK to global poverty reduction as a key priority.
<a href="#">International Development (Reporting and Transparency) Act 2006</a>	Ensures that development assistance funds are spent transparently and accountably.
<a href="#">The International Development (Official Development Assistance Target) Act 2015 (0.7 Act)</a>	Commits the UK government to spending 0.7% of GNI on foreign aid.
<a href="#">International Development (Gender Equality) Act 2014</a>	Commits UK government agencies to address gender inequality when disbursing funds for development assistance.
<a href="#">Bribery Act 2010</a>	Prohibits corrupt practices, with special provisions preventing bribery of foreign officials.
<a href="#">Terrorism Act 2000 (TACT)</a>	Defines terrorists and acts of terror, and prohibits the funding thereof.