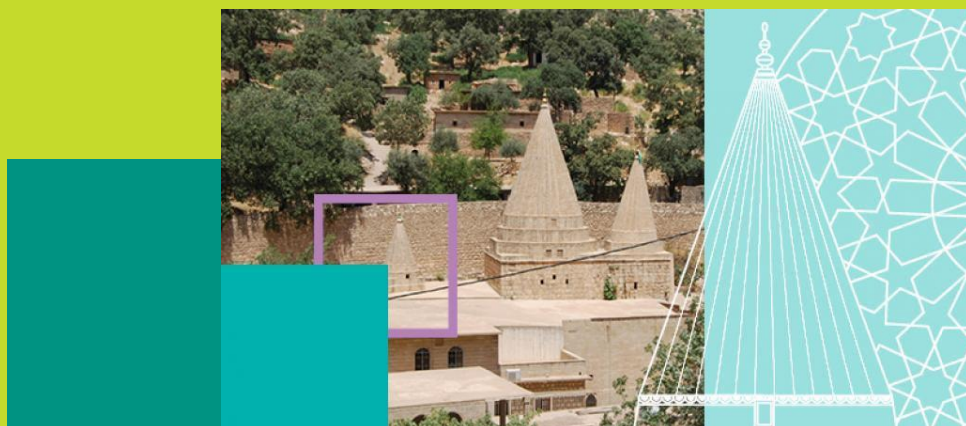


## Evaluation of the Cultural Protection Fund 2016 to 2020

Final Report, March 2021



Department for  
Digital, Culture  
Media & Sport



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## ACRONYMS

BC	British Council
CPF	Cultural Protection Fund
DCMS	Department for Digital, Culture, Media and Sport
ODA	Overseas Development Assistance
MENA	Middle East and North Africa
ICH	Intangible Cultural Heritage
ToC	Theory of Change
UNESCO	United Nations Educational, Scientific and Cultural Organization
ALIPH	International Alliance for the Protection of Heritage in Conflict Areas
FCDO	Foreign, Commonwealth and Development Office
SDGs	Sustainable Development Goals
MoA	Ministry of Antiquities
FOBM	Friends of Basrah Museum
V&A	V&A Museum
EHRF	Egyptian Heritage Rescue Foundation

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*The Evaluation Team wish to thank the Cultural Protection Fund (CPF) and wider British Council team, programme stakeholders, and CPF grantees for their participation and engagement in the study.*

# EVALUATION OF THE CULTURAL PROTECTION FUND PHASE 1 (2016-2020)



Department for  
Digital, Culture  
Media & Sport

Ruins next to the main road in Kafr Aqab, OPT © RIWAQ



The **Cultural Protection Fund** (CPF), is a £30m grant programme led by British Council in partnership with DCMS, with grants managed through a UK-based team. Between 2016 & 2020, the CPF awarded 51 grants across the 12 target countries in the Middle East & North Africa (MENA) region, as highlighted below.



## Driver

Destruction of heritage in Syria & Iraq due to active conflict



## Rationale for the CPF

Safeguarding cultural heritage can contribute to generation of sustainable & long-term social stability & economic prosperity



## Gap in support

Limited other investment of similar scale with the same remit, objectives, & regional focus.

## PROGRAMME OUTCOMES

The main CPF outcomes are as follows:



**Outcome 1: Cultural heritage protection** - Cultural heritage under threat is researched, documented, conserved &/or restored to safeguard against permanent loss.



**Outcome 2: Capacity-building** - Local professionals have sufficient business or specialist skills to be able to manage & promote cultural assets which [will] benefit the local economy & society.



**Outcome 3: Advocacy/ education** - Local people are able to identify & value their cultural heritage & have a good understanding of what can be done to protect their cultural heritage & the role it plays in society & the economy

## EVALUATION OF THE CPF

ERS was commissioned by British Council to undertake an independent evaluation of Phase 1 of the CPF (2016-2020). The evaluation aimed to assess & interrogate the following themes against the CPF objectives.

- effectiveness
- efficiency (including value for money)
- impact
- sustainability

The results of this are summarised on the following pages. The evaluation comprised the following research stages.

**Rapid international literature review on heritage protection**



**Synthesis review of CPF project evaluations**



**Workshop with CPF grant managers**



**E-survey of grantees**



**Telephone interviews with:**

- A sample of stakeholders internal & external to the CPF. (e.g. the Advisory Group, DCMS, BC staff in country)
- A sample of grantees
- A sample of unsuccessful applicants



## OUTCOME 1: CULTURAL HERITAGE PROTECTION



## OUTCOMES & IMPACTS

- A range of built heritage assets have been restored, some of which are now safer, more secure & being used by communities in a range of ways that they were not previously;
- Physical & digital outputs have increased ability to raise awareness of heritage & reach new audiences;
- Projects have contributed towards countering illicit trade of artefacts; and,
- Intangible cultural heritage has been recorded, in a number of cases prior to stories & traditions being lost as elders pass on.

*"Now the shrine is rebuilt, it was a historic moment & provided a sense of identity back to the city. Sufism is well established & very popular in that part of Yemen. Overlooking the city again, the dome has provided a sense of normality, that things are back to normal."*  
*Grantee*

## ENABLING FACTORS

- **Partnerships & collaborations** have supported sustainability;
- **Translation of resources** enables accessible outputs & greater engagement;
- **Community engagement** has enabled continuation post-project, in turn enabling further recording of heritage.

EVALUATION OF THE CULTURAL  
PROTECTION FUND PHASE 1  
(2016-2020)



## OUTCOME 2: CAPACITY BUILDING

15,139

People  
trained



Core to CPF, projects have placed great emphasis on training with an overarching aim of embedding sustainability from the start. In seeking to avoid 'parachuting-in' skills, CPF has sought to focus on in-country institutions, seeking to strengthen capacity & capability, with an emphasis on sharing knowledge & creating globally leading expertise in-country.

## OUTCOMES & IMPACTS

- Increased employability & employment-related outcomes, such as gaining jobs or promotion;
- Safeguarding livelihoods & providing continuity for specific sectors;
- Continued application & development of skills in the same or new roles;
- Greater awareness of career opportunities & progression pathways within the heritage sector;
- Individuals progressing on to further study, for example, master's programmes;
- Trainees organising to continue the work of the project &/or develop their own initiatives.
- Upskilling & employment of **under-represented groups** within particular heritage professions & institutions.

## ENABLING FACTORS

- **Recruiting diverse cohorts**, including beneficiaries from under-represented groups, can support greater knowledge of & access to heritage professions;
- **Forging relationships & networks** supports access to or generation of employment opportunities;
- **A proactive approach** to generating employment outcomes reportedly worked well.

## OUTCOME 3: ADVOCACY/ EDUCATION



## OUTCOMES & IMPACTS

- Grantees reported increased **understanding & awareness** of heritage amongst communities, particularly the **younger generation**.
- Grantees detailed communities coming to **value & take action** on behalf of their heritage.
- Projects reported engaging & influencing decision-makers & **affecting heritage policy and/or practice**.

*The key legacy left from this project is that building the capacity of young people from within their own communities to become the gatherers, mediators and disseminators of their own heritage under threat.* -Grantee

## ENABLING FACTORS

- A range of media activity & events** have supported awareness-raising & engagement, amongst beneficiary communities as well as audiences more widely.
- Face-to-face engagement:** project staff getting out in "the field" complemented by community-to-community engagement & transmission of heritage to access communities project staff (or resource) cannot reach;
- Involvement of younger generations** in safeguarding for the future, supported by intergenerational & peer-to-peer activity;
- A diverse pool of participants** from across different societies, & providing opportunities to interact as part of project activities, &/or around shared heritage;
- Culturally specific solutions:** e.g. developing translated versions of resources in local languages, & ensuring resources & examples are centred on local features.

**EVALUATION OF THE CULTURAL  
PROTECTION FUND PHASE 1  
(2016-2020)**

Consul Itancy

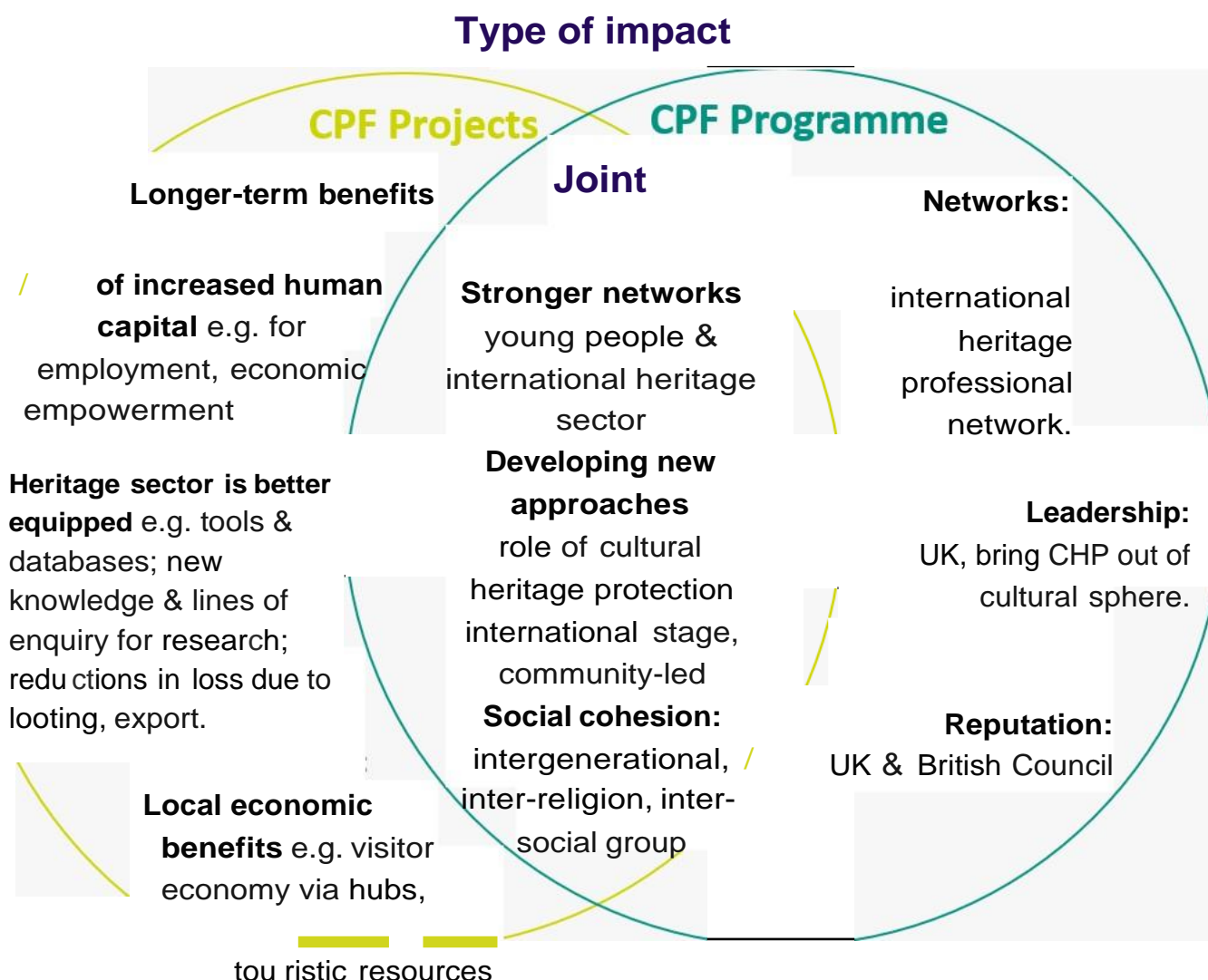
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(ERS, March 2021)

Department for  
Digital, Culture  
Media & Sport

## IMPACT

The CPF has had wider-impacts beyond those stated within the 3 core CPF objectives. At a Programme level these tend to be strategic in nature, whereas at the project level they tend to be about securing outcomes into the longer-term. The diagram below illustrates these two levels of wider impact & how they overlap.



The **sustainability** of benefits achieved through the CPF was considered dependent on the following factors :

- Continuation of funding, be that via the British Council or another funder
- The support of existing institutions to sustain activities, resources & outcomes
- The engagement of young people to continue enthusiasm for cultural heritage protection
- Training & capacity building, providing skills for when funding has finished.
- The development of a legacy of digital outputs e.g. databases.



## CONCLUSIONS

### EFFECTIVENESS & VALUE FOR MONEY (VfM)

- The programme is largely considered to have operated effectively within challenging contexts, having delivered an **impressive array & volume of outputs**.
- **Outcome 1 appears to be a key stepping stone** towards Outcomes 2 and 3, delivering opportunities for **social & community benefits**. There are strong examples of creating enthusiasm & interest from local people, & some projects engaging specific under-represented groups.
- Overall, BC is praised for **efficient management**. A light-touch approach to VfM complements the **bottom-up, trust-based ethos**. The programme is in the early stages of cost benefit analysis; but this study has provided an opportunity to take stock.

### IMPACT & SUSTAINABILITY

- Wider impacts include **community empowerment and leadership and networking benefits** to grantees. Further, there are a range of objectives relating to **soft power and economic impacts** which are less well-defined by the Fund.
- Sustainability was integrated as part of the **programme design**, i.e., a focus on capacity-building. Various actions taken & achievements of projects have **supported this ethos**.
- CPF has also helped project organisations generate a **good reputation** & increased profile, lending credibility when seeking funding for further/ similar initiatives.
- Continuation of heritage protection work was ultimately heavily linked to projects' ability to gain **follow-on funding**. Embedding within existing institutions supported sustainability in a number of cases.

The evaluation has demonstrated that there is a 'dire need' for heritage protection within the MENA region. While originally designed to protect heritage at risk of conflict, the Fund has shown that there is wider value to be gained through nurturing & protecting heritage, regardless of the threat. Overall, there is strong support for continuation of the Fund & rationale for using cultural heritage projects to contribute towards sustainable & long-term social stability & economic prosperity & to improve the reputation of the UK overseas.

## 1. INTRODUCTION

- 1.1 ERS was commissioned by the British Council (BC) in August 2020 to undertake an independent evaluation of the Cultural Protection Fund (CPF), a £30m grant programme. The programme is led by the BC in partnership with the Department for Digital Culture, Media and Sport (DCMS) and grants are managed through a UK-based team. The fund distributes Overseas Development Assistance (ODA) to 12 ODA-eligible countries in and around the Middle East and North Africa (MENA) region.
- 1.2 This evaluation focussed on Phase One delivery of the Fund between 2016 and 2020 (i.e., not inclusive of the Fund's extension year to 2021, in which further funding was awarded). As part of Phase One, 51 grants were awarded across the 12 target countries in the MENA region.

### Evaluation report overview

- 1.3 The report is structured as follows:

- Part A: Rapid International Literature Review
- Part B: Evaluation Synthesis Review
- Part C: Research Findings and Case Studies
- Part D: Analysis & Conclusions

### The Cultural Protection Fund

- 1.4 The BC's Cultural Protection Fund (CPF) is a grant programme, which aims to help:
- Protect cultural heritage at risk, primarily due to conflict; and,
  - **Create sustainable opportunities for economic and social development** through building capacity to **foster, safeguard and promote cultural heritage.**
- 1.5 The programme is led by British Council in partnership with DCMS and grants are managed through a UK-based team. It is funded through an Overseas Development Assistance grant. The programme has been delivered between 2016 and 2020. In 2019, the DCMS announced the Fund would be extended through 2020-21 to help heritage sites overseas prepare for and respond to natural disasters and climate change<sup>1</sup>. It would also support existing CPF projects, with funding available for additional projects in Syria, Libya and Yemen.
- 1.6 Between 2016 and 2020, the programme awarded 51 grants of up to £125,000 to projects based in one of the 12 target countries in the MENA region<sup>2</sup>. These countries were: Egypt; Iraq; Jordan; Lebanon; Libya; Occupied Palestinian Territories; Sudan; Syria; Tunisia; Turkey; and, Yemen.
- 1.7 Projects include work or activity that contribute to the intended outcomes of the Fund (outlined overleaf) and benefit one or more of the Fund's target countries.

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<sup>1</sup> DCMS, British Council, and Whately, H. 2019. *UK Government to Protect International Heritage from Disasters and Conflict*. [Accessed on 28/01/2021]. Available from: <https://www.gov.uk/government/news/uk-government-to-protect-international-heritage-from-disasters-and-conflict>

<sup>2</sup> \* CPF is funded through Overseas Development Assistant grant which limits the fund to ODA countries.

1.8 From 2016-2020 the main CPF outcomes were as follows:

- **Outcome 1: Cultural heritage protection** – Cultural heritage under threat is researched, documented, conserved and/or restored to safeguard against permanent loss.
- **Outcome 2: Capacity-building** – Local professionals have sufficient business or specialist skills to manage and promote cultural assets which [will] benefit the local economy and society.
- **Outcome 3: Advocacy / education** – 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.

1.9 As outlined above, projects aim to protect and manage cultural heritage assets at risk. For the purpose of the Fund, cultural heritage includes tangible and intangible assets from the past that communities value and want to pass on to future generations. For example: archaeological sites and monuments; collections of objects, books or documents in museums, libraries or archives; historic buildings; cultural traditions; histories of people, communities, places and events; languages and dialects; and/or people's memories and experiences. To attain an award, grantees were required to demonstrate the significance of the cultural heritage their project focussed on and how it is valued by the local population.

1.10 The Fund supports efforts to keep cultural heritage sites and objects safe, as well as supporting the recording, conservation and restoration of cultural heritage. It also aims to support opportunities for training and education in local communities, enabling and empowering them to value, care for and benefit from their cultural heritage.

### The evaluation

1.11 The overarching aims of the evaluation were to assess and interrogate the **effectiveness, efficiency (including value for money), impact, and sustainability of the CPF** against its objectives. The focus was on assessing the short-term and medium-term outcomes for the 51 projects funded across Phase One, against the aims defined in the programme's Theory of Change (ToC).

### Key research objectives

- **Effectiveness:** Assess the extent to which the CPF has achieved, or is expected to achieve, its objectives and its results, including any differential results across groups, such as gender, and locations, assessing the progress to date of the CPF against its three main outcomes.
- **Impact:** Assess the extent to date to which the CPF has generated or is expected to generate significant positive or negative, intended or unintended, higher-level effects, and assess the progress made to date from the CPF projects against the CPF ToC.
- **Sustainability:** Assess the extent to date to which the net benefits of the CPF will continue or are likely to continue.
- **Efficiency of the CPF:** Including Value for Money of the CPF.

- 1.12 This Phase One evaluation sits alongside another CPF evaluation research piece. Together, the research aims to demonstrate impact and gather evidence in relation to the Fund.

- **Phase 1:** (This evaluation) focusses on the impact and effectiveness of the CPF; and,
- **Phase 2:** Seeks to examine 2-3 countries in-depth where project clusters were formed.

### Methodology

- 1.13 The evaluation comprised the following research stages:



**Rapid international literature review on heritage protection:** to inform and frame subsequent stages.



**Synthesis review of CPF project evaluations:** to assess methodological quality, gather evidence for the value for money assessment and draw insights about effectiveness, impact and sustainability.



**Workshop with CPF grant managers:** to explore outcomes and impact of the Fund, key success factors, and to identify key “impact stories”.



**Telephone interviews with a sample of stakeholders** (*e.g., members of the Advisory Group, specialist assessors, DCMS and members of BC in target countries*): to assess the Fund’s strategic added value, sustainability and legacy.



**E-survey of grantees:** to provide an independent assessment of progress against the three core Fund outcomes and address gaps in evidence identified by the synthesis review.



**Telephone interviews with sample of grantees:** to sense-check emerging findings, explore constraining and enabling factors, wider context, and success factors connected with impacts; and, to assess the scale of impact and attribution to the funding, amongst other factors.



**Telephone survey of a sample of unsuccessful applicants:** to develop an estimate of the counterfactual i.e., what would have happened anyway in the absence of the funding.

- 1.14 A full description of each stage, response rates, and limitations of the approach are provided in [Annex 1](#). The evidence gathered was analysed according to the evaluation aims developed at the outset of the evaluation.



### PART A: RAPID INTERNATIONAL LITERATURE REVIEW

- A.1 This document provides a brief overview of the findings of the rapid literature review conducted for the evaluation of the CPF. Where relevant, themes from stakeholder interviews have been incorporated to add specific insights.
- A.2 Broadly, this literature review incorporates:
- A brief overview of the policy context in relation to international cultural heritage protection;
  - A high-level exploration of rationale and in-country context;
  - An overview of relevant funding and grant programmes operating with related aims; and,
  - A summary of implementation of wider heritage initiatives including outcomes achieved, key success factors and challenges.

### Policy context

- A.3 The CPF grew out of a response to a cultural protection summit hosted by the UK government, which convened parliamentarians, experts, organisations, and charities to explore potential measures to support cultural heritage protection around the world<sup>3</sup>. At the time the Fund was devised, Syria and Iraq, in particular, were experiencing significant destruction of heritage due to active conflict; thus, the Fund was designated as supporting *heritage at risk*, primarily, though not exclusively, with a focus on active conflict zones.
- A.4 The Culture White Paper (2016) announced the formulation of the Fund and posited that safeguarding cultural heritage could contribute to generation of sustainable, long-term social stability and economic prosperity for target countries, including those experiencing protracted conflict<sup>4</sup>. Prior to this announcement, cultural heritage protection had not been an explicit focus with the UK government's international policy and strategy; for example, DFID's UK Aid Strategy (2015)<sup>5</sup>.
- A.5 Since the Fund launched -furthering this commitment to heritage protection- the UK government introduced legislation<sup>6</sup> to ratify the two protocols in connection to the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict (1954), designed to protect cultural property from destruction and looting during armed conflict<sup>7</sup>. This was passed into law, and, subject to confirmation by UNESCO, the UK government acceded to the protocols in September 2017. This act subsequently came into force in December 2017.

<sup>3</sup> DCMS, British Council, and Whately, H. 2019. *UK Government to Protect International Heritage from Disasters and Conflict*. [Online]. [Accessed 28/01/2021]. Available from: <https://www.gov.uk/government/news/uk-government-to-protect-international-heritage-from-disasters-and-conflict>

<sup>4</sup> DCM. 2016. *The Culture White Paper*. [Online]. [Accessed 26/01/2021]. Available from: [https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment\\_data/file/510798/DCMS\\_The\\_Culture\\_White\\_Paper\\_3.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/510798/DCMS_The_Culture_White_Paper_3.pdf)

<sup>5</sup> DFIT, and HM Treasury. 2015. *UK Aid: tackling global challenges in the national interest*. [Online]. [Accessed 27/01/2021]. Available from: [https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment\\_data/file/478834/ODA\\_strategy\\_final\\_web\\_0905.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/478834/ODA_strategy_final_web_0905.pdf)

<sup>6</sup> **In 2017 the Cultural Property (Armed Conflicts) Act introduced the necessary legal provisions required to enable the UK to ratify the convention and accede to the protocols.** Historic England. (no date). *International Treaties and Obligations*. [Online]. [Accessed 26/01/2021]. Available from: <https://historicengland.org.uk/advice/planning/international/treaties-obligations/>

<sup>7</sup> DCMS, and Glen. J. 2017. *Government ratifies Hague Convention on protecting cultural property*. [Online]. [Accessed 25/01/2021]. Available from: <https://www.gov.uk/government/news/government-ratifies-hague-convention-on-protecting-cultural-property>



- A.6 In pursuit of these priorities and government objectives, the CPF is seen by stakeholders as a delivering a “*unique*” programme model. In particular, one stakeholder described that a key benefit of CPF is that it does not act bilaterally. Moreover, the Cultural Heritage Innovation Opportunities for International Development report, prepared by the United Kingdom National Commission for UNESCO (2019)<sup>8</sup>, recommended the continuation of the work of the CPF beyond 2020. The report described the Fund as “*pioneering*” in terms of management and collaboration, due to: the involvement of relevant authorities on the ground; the emphasis on training and knowledge-sharing; and, its international scope.
- A.7 Similarly, one consultee outlined that the CPF is unique in operating a “*local, trust-based approach*”, reporting that this was a model other states were keen to adopt. (To be eligible, applicants are accepted globally, but must either be based-in or have a partner in one of the Fund’s target countries). This echoes UNESCO’s assertion that “*people-centred*” approaches are key to achievement of sustainable development<sup>9</sup>. As reiterated in the BC’s Missing Pillar report<sup>10</sup>, UNESCO stated the below:
- ‘By safeguarding cultural heritage in all its forms, both tangible and intangible; promoting the diversity of cultural expressions; ensuring access to cultural spaces, infrastructure and institutions; and protecting the rights of all peoples to enjoy and share their culture free from fear, people are rightly placed at the heart of local and national strategies for sustainable development.’*
- A.8 Indeed, in continued efforts to enshrine this approach, UNESCO had sought to integrate culture into the Sustainable Development Goals (SDGs), and, in addition, developed the Florence Declaration (2014), setting out an express aim of acknowledging “*the role of culture as an enabler and a driver of sustainable development*” and calling for it to be better integrated into the post-2015 development agenda.
- A.9 Recognising the interlinked nature of cultural heritage and conflict, UNESCO further published a Strategy for the Reinforcement of UNESCO’s Action for the Protection of Culture and the Promotion of Cultural Pluralism in the Event of Armed Conflict in 2016<sup>11</sup> recognising “*large-scale and systematic destruction and looting*”. Additionally, in 2017, the UN Security Council adopted Resolution 2347<sup>12</sup>, representing the first resolution to focus exclusively on cultural heritage protection.
- A.10 More widely across the BC, a report on Cultural Heritage for Inclusive Growth was published in 2018, sharing findings from a sector consultation and international research review which, taken together, suggested that cultural heritage can be harnessed to produce equitable social and economic development outcomes. Moreover, a 2020 report by the Royal Society of Arts (RSA) presented findings of a BC-led action research programme into cultural heritage for inclusive growth, carried out in Colombia, Kenya and Vietnam.

<sup>8</sup> UK National Commission for UNESCO. 2019. *Cultural Heritage Innovation: Opportunities for international development*. [Online]. [Accessed 26/01/2021]. Available from: <https://www.unesco.org.uk/wp-content/uploads/2019/07/Cultural-Heritage-Innovation-1.pdf>

<sup>9</sup> UNESCO. 2016. *Culture: Urban future; global report on culture for sustainable urban development*. [Online]. [Accessed 26/01/2021]. Available from: <https://unesdoc.unesco.org/ark:/48223/pf0000245999>

<sup>10</sup> British Council. 2020. *The Missing Pillar: Culture’s contribution to the UN sustainable development goals*. [Online]. [Accessed 22/01/2021]. Available from: [https://www.britishcouncil.org/sites/default/files/the\\_missing\\_pillar.pdf](https://www.britishcouncil.org/sites/default/files/the_missing_pillar.pdf)

<sup>11</sup> UNESCO. (no date). *Strategy for the Reinforcement of UNESCO’s Action for the Protection of Culture and the Promotion of Cultural Pluralism in the Event of Armed Conflict*. [Online]. [Accessed 23/01/2021]. Available from: <https://en.unesco.org/heritage-at-risk/strategy-culture-armed-conflict> 92017).

<sup>12</sup> United Nations Security Council. 2017. *Resolution 2347*. [Online]. [Accessed 23/01/2021]. Available from: [https://www.un.org/en/ga/search/view\\_doc.asp?symbol=S/RES/2347\(2017\)&referer=/english/&Lang=E](https://www.un.org/en/ga/search/view_doc.asp?symbol=S/RES/2347(2017)&referer=/english/&Lang=E)



- A.11 The pilot explored a series of community or people-led pilot projects, delivered in conjunction with local partners, facilitating local communities to promote their own cultural heritage. The RSA report expanded upon the benefits and opportunities of this approach in a global as well as a UK context, in particular in the context of the COVID-19 pandemic and the Black Lives Matter movement<sup>13</sup>.
- A.12 Additionally, the aforementioned report by the UK National Commission for UNESCO (2019)<sup>14</sup> outlined that, during the lifetime of the Fund, that there has been *“a series of documents urging agencies and arms-length bodies to raise the level of international engagement through the medium of cultural heritage”*. The report describes an instrumental approach, whereby -it affirms- the cultural heritage sector could further support: international cultural relations; retention of the UK’s soft power ranking<sup>15</sup>; responses to global crises; and, achievement of sustainable economic and social benefit in countries in the Global South.

### Rationale and MENA regional context

- A.13 Echoing widely accepted conceptions of *“heritage”*, the Fund has taken a broad approach in defining eligible assets. This encompasses built and tangible heritage (buildings, sites, objects, documents), as well as ICH (oral traditions, traditional crafts, languages, rituals etc.). This broad scope perhaps reflects the broad range of heritage assets under threat across the MENA region. Indeed, the UNESCO World Heritage List Statistics tracks heritage at risk globally, on an annual basis. For the most recently presented figures (2019), 40% of those at risk were in Arab states, and 30% in Africa (there is not an existing breakdown for the MENA region specifically)<sup>16</sup>. Armed conflict is a clear, common reason for heritage being under threat.
- A.14 Stakeholder interviewees able to offer a perspective on the in-country and regional context/(s) revealed a broad range of circumstances for target countries across the 2016-2020 funding period. This included active, armed conflict; however, a range of challenges were discussed. For example: protracted and acute civil conflict; disruption of economies; governance challenges and/or corruption; lack of political, institutional or municipal infrastructure; socio-economic challenges (poverty, lack of job security, gender imbalances, high inflation, erosion of social cohesion etc.); and, complex political economy and security environments. Of course, each target country is unique and faces an individual set of circumstances.
- A.15 Within such -often fragile or complex- operating contexts, stakeholder responses revealed that government and institutional capacity to undertake heritage protection can be equally complex. In some cases, government priorities were considered very much in-line with the CPF, and in-country Ministers and relevant departments are very active in this space, alongside civil society and donors. This was particularly the case where economics are largely dependent on maintenance of international tourism.

<sup>13</sup> RSA. 2020. *Heritage for inclusive growth*. [Online]. [Accessed 22/01/2021]. Available from: <https://www.thersa.org/globalassets/reports/2020/the-rsa-heritage-for-inclusive-growth.pdf>

<sup>14</sup> UK National Commission for UNESCO. 2019. *Cultural Heritage Innovation: Opportunities for international development*. [Online]. [Accessed 26/01/2021]. Available from: <https://www.unesco.org.uk/wp-content/uploads/2019/07/Cultural-Heritage-Innovation-1.pdf>

<sup>15</sup> The Soft Power 30. (no date). *United Kingdom*. [Online]. [Accessed 01/02/2021]. Available from: <https://softpower30.com/country/united-kingdom/>

<sup>16</sup> UNESCO. (no date). *World Heritage List Statistics, Number of World Heritage Properties by region*. [Online]. [Accessed 31/01/2021]. Available from: <https://whc.unesco.org/en/list/stat/#s7>



A.16 In other cases, where ability to deliver heritage protection was considered limited, a variety of factors/barriers were presented.

- **Direct use, destruction or neglect** of heritage, e.g., politicisation of heritage to support a particular political narrative or agenda, or in some cases to deliberately exacerbate a conflict.
- **Lack of necessary capacity**, skills and resources of institutions / staff; *“It’s quite a big and disparate sector. Government and Ministry in general don’t have the resources and capacity.”*
- **Lack of government buy-in** and/or lack of understanding of the significance and potential of heritage to unlock a range of benefits for citizens: *“(There are) no archives. There’s no government funding for their protection. Forever, there’s been wonderful potential for the country to benefit from its assets”.*
- **Diversion of resources** away from cultural heritage objectives towards humanitarian objectives as a result of conflict (also true of in-country civil society organisations, as well as international humanitarian aid / foreign investment).
- **Lack of payment for civil employees** due to economic disruption, affecting cultural practitioners across a range of government institutions and authorities.
- **Attrition of foreign cultural heritage practitioners** returning to home-countries as a result of the conflict.
- **Looting or misuse of heritage sites** by local populations as a result of fragility, instability and unemployment: *“It’s all things. Heritage is looted and protected and destroyed and valued and you have all of those things going on.”.*
- **Wider threats to heritage sites** as a result of non-conflict factors, such as agriculture or urban planning: *“In other places, such as the older villages, there’s such pressure on the land and such limited space to build, so a lot of these historic sites are in danger.”.*
- **The effects of the global COVID-19 pandemic** further compromise states’ ability to prioritise cultural heritage protection.

A.17 Considering the factors above, the CPF was widely regarded by stakeholders as having filled a gap in provision.

A.18 Importantly, one key message from stakeholder consultees -when considering how and whether this context had changed over the lifetime of the Fund- was that a number of target countries **continue** to be fragile and face many similar challenges as they did at the outset of the programme.

### *What are the risks to heritage?*

A.19 There have been various attempts to encapsulate and classify threats to cultural heritage. As one example, UNESCO’s “Dive into ICH” lists nine domains of threat to intangible cultural heritage with multiple sub-components<sup>17</sup>. Across the literature reviewed, there are many factors which reportedly contribute to and constitute threats to cultural heritage across the MENA region, and beyond. There are also a number of barriers to working on heritage in ODA countries. These risks and barriers closely mirror those set out by stakeholders previously.

<sup>17</sup> UNESCO. (no date). *Dive into intangible cultural heritage!* [Online]. [Accessed 01/02/2021]. Available from: <https://ich.unesco.org/en/dive&display=threat#tabs>



A.20 Common risks and barriers are summarised below, with further explanation and evidence provided in [Annex 2, Table AN2.1](#).

- Destruction
- War and conflict
- Drug trafficking and looting
- Intensive agricultural or urban development
- Insufficient training and funding (including budget cuts by governments)
- Insufficient capacity and resources e.g., staff
- Attitudes, resistance, lack of prioritisation and buy-in
- Political fragility and insecurity
- Logistical challenges e.g., visas and customs

### **Why invest in cultural heritage protection?**

*“Damage to cultural property belonging to any people whatsoever means damage to the cultural heritage of all mankind since each people makes its contribution to the culture of the world.” – Hague protocol (1954)<sup>18</sup>*

- A.21 Aside from the intrinsic value of safeguarding cultural heritage for its own sake, there are a range of reasons to invest in heritage protection. Undeniably, heritage has a role both pre and post-conflict. Heritage is not a passive victim of atrocities; rather, it can inflame them<sup>19</sup> as well as enable communities to heal from them. Heritage (or the absence of it) can inform societal memory, and loss or destruction of it can: lead to displaced communities becoming less likely to return post-conflict<sup>20</sup>; be a central and proven component of genocide<sup>21</sup>; and, can result in reprisal attacks or conflict (re)/escalation<sup>22</sup>.
- A.22 Conversely, heritage can be invaluable towards rebuilding post-conflict. For example, The Art of Peace report by Alison Bailey, commissioned by the BC, presents that arts, culture and heritage can make a meaningful contribution to post-conflict peacebuilding; particularly, *“invoking a shared cultural heritage to rebuild national identity and heal fissures”*, as well as to promote community reconciliation, and to support livelihoods through increased incomes<sup>23</sup>.
- A.23 Across the wider literature, the importance of and rationale underpinning investment in heritage protection is nuanced. While policymakers have traditionally focussed on conserving tangible heritage objects, there is now a greater focus on the value of protecting a wider range of heritage for broader societal and socio-economic reasons<sup>24</sup>.

<sup>18</sup> Convention for the Protection of Cultural Property in the Event of Armed Conflict with Regulations for the Execution of the Convention 1954. [Online]. I-3511, opened for signature 14 May 1954, entered into force 7 August 1956. [Accessed 27/01/2021]. Available from: [http://portal.unesco.org/en/ev.php-URL\\_ID=13637&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=13637&URL_DO=DO_TOPIC&URL_SECTION=201.html)

<sup>19</sup> Viejo-Rose, D., and Sorensen, M.L.S. 2015. Cultural Heritage and Armed Conflict: New Questions for an Old Relationship in Waterton E., and Watson S (eds). *The Palgrave Handbook of Contemporary Heritage Research*. London: Palgrave Macmillan, pp. 281-296.

<sup>20</sup> Cunliffe, E. and Curini, L. (2018). ISIS and heritage destruction: a sentiment analysis. *Antiquity*. Cambridge University Press, 92(364), pp. 1094–1111.

<sup>21</sup> Bevan, R. 2016. *The Destruction of Memory: Architecture at War*. 2<sup>nd</sup> Edn. London: Reaktion Books.

<sup>22</sup> Isakhan, B. 2013. Heritage destruction and spikes in violence: The Case of Iraq In Kila, J., and Zeidler, J. *Cultural Heritage in the Crosshairs*. Netherlands: Brill, pp. 219-247.

<sup>23</sup> Baily, A. 2019. *The art of peace: the value of culture in post-conflict recovery*. Manchester: The British Council.

<sup>24</sup> Van der Auwera, S., and Schramme, A. 2014. ‘Cultural heritage policies as a tool for development: discourse or harmony?’ *Encatc journal of cultural management and policy*. 4(1), pp. 4-8.



- A.24 Aside from the intrinsic value, various rationales for protecting heritage assets and the tangible and intangible benefits this can bring are summarised below, with those of greatest relevance subsequently expanded upon within [Annex 2, Table AN2.1](#).

- To prevent cultural cleansing
- To support tourism and economic development
- To aid urban regeneration
- To alleviate poverty
- To create inclusive growth
- To create cultural capital
- To contribute to soft power
- To safeguard cultural identity
- To promote sustainability
- To promote environmental development
- To uphold international law
- To professionalise the sector and develop skills
- To develop learning and networks with partners and experts
- To improve cultural relations
- To generate opportunities for policy development and research

- A.25 Overall, there is a strong rationale, and economic justification, for investment in heritage and its protection. It is argued that a combination of public and private investment is required<sup>25</sup>. Ganski argues that the public sector must act as “*the custodian of Cultural Heritage assets*” and invest in heritage protection in order to generate sustainable economic development<sup>26</sup>. However, Ganski also acknowledges that communities must be involved in the process to achieve long-lasting impacts<sup>27</sup>.

### International funding context

- A.26 As previously discussed, there is a clear rationale for investment in the protection of tangible and ICH. There are a number of funders broadly supporting investment in this area, including but not limited to the list overleaf, in [Table A.1](#). A key point to note is that, of the funds and initiatives reviewed, there is no programme which appears to operate with the **specific remit, objectives, and regional focus as the CPF**, although there is overlap to varying extents in focus; namely, by heritage type, or by delivery country, for example.

<sup>25</sup> Licciardi, G., and Amirtahmasebi, R. 2012. *The Economics of Uniqueness: Investing in Historic City Cores and Cultural Heritage Assets for Sustainable Development*. Washington, DC: World Bank.

<sup>26</sup> Ganski, U. 2016. Cultural Heritage as a Socio-Economic Development Factor. *BBSR: Proceedings of International Scientific and Practical Conference*. 5(1), pp. 18-21.

<sup>27</sup> Ganski, U. 2016. Cultural Heritage as a Socio-Economic Development Factor. *BBSR: Proceedings of International Scientific and Practical Conference*. 5(1), pp. 18-21.



**Table A.1: List of funders**

<ul style="list-style-type: none"> <li>UNESCO World Heritage Centre</li> <li>Department for Digital, Culture, Media and Sport (DCMS)</li> <li>European Research Council</li> <li>International Alliance for the Protection of Heritage (ALIPH)</li> <li>The Leverhume Trust</li> <li>American Research Center in Egypt</li> <li>Arcadia</li> <li>Honor Frost Foundation</li> <li>Americans for Oxford</li> <li>Classics Faculty Strategic Fund</li> <li>The Spanish Agency for International Cooperation (AECID)</li> <li>Prince Claus Fund</li> </ul>	<ul style="list-style-type: none"> <li>Whiting Foundation</li> <li>Foundation for Jewish Heritage</li> <li>US Department of State</li> <li>US Embassy in Baghdad</li> <li>German Federal Foreign Office</li> <li>Daniel K Thorne Foundation</li> <li>Handel Sunrise Foundation</li> <li>Hitz Foundation</li> <li>The Intrepid Foundation</li> <li>Vehbi Koc Foundation</li> <li>British Academy</li> <li>J.M Kaplan Fund</li> <li>Craven Committee</li> <li>Friends of Manar al-Athar</li> <li>Global Heritage Fund</li> </ul>
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A.27 Investment in the protection of heritage is not solely provided by public funding and is also provided by non-profit and private sector organisations<sup>28</sup>. Further, Licciardi and Amirtahmaseb argue that solely being reliant on public funding in the area of heritage conservation, restoration, and revitalisation is impractical, inefficient by crowding out private investments, and unequal when private sectors benefit from public funds without any return to the public treasury.

A.28 Alongside the CPF, there are other national and international initiatives and provision, which aim to support the protection of cultural and natural heritage. Examples include the following with further detail on each provided in [Annex 2, Table AN2.3](#):

- The World Heritage Fund<sup>29</sup>:
- Funds-in-Trust (FiT)<sup>30</sup>
- Rapid Response Facility<sup>31</sup>
- The Global Challenges Research Fund (GCRF)<sup>32</sup>
- Heritage, Dignity and Violence Programme<sup>33</sup>
- The P>D Heritage for Development Programme<sup>34</sup>
- Preserving Endangered Culture Grants<sup>35</sup>

<sup>28</sup> Licciardi, G., and Amirtahmasebi, R. 2012. *The Economics of Uniqueness: Investing in Historic City Cores and Cultural Heritage Assets for Sustainable Development*. Washington, DC: World Bank.

<sup>29</sup> Convention Concerning the Protection of the World Cultural and National Heritage. 1972. [Online]. I-15511, entered into force 17 December 1975. [Accessed 30/01/2021]. Available from: <https://whc.unesco.org/en/conventiontext/>

<sup>30</sup> UNESCO. (no date). *Funding*. [Online]. [Accessed 28/01/2021]. Available from: <https://whc.unesco.org/en/funding/>

<sup>31</sup> UNESCO. (no date). *Funding*. [Online]. [Accessed 28/01/2021]. Available from: <https://whc.unesco.org/en/funding/>

<sup>32</sup> UKRI. (no date) *Global Challenges Research Fund*. [Online]. [Accessed 28/01/2021]. Available from: <https://www.ukri.org/our-work/collaborating-internationally/global-challenges-research-fund/>

<sup>33</sup> The British Academy (no date). *Heritage, Dignity and Violence*. [Online]. [Accessed 28/01/2021]. Available from: <https://www.thebritishacademy.ac.uk/programmes/heritage-dignity-violence/>

<sup>34</sup> AECID. (no date). *Heritage for Development Program*. [Online]. [Accessed 27/01/2021]. Available from: <https://www.aecid.es/EN/cultura/culture-and-development/heritage-for-development-program>

<sup>35</sup> Arcadia. (no date). *Programme: Preserving endangered culture*. [Online]. [Accessed 27/01/2021]. Available from: <https://www.arcadiafund.org.uk/preserving-endangered-culture>



- From Training to Implementation Awards<sup>36</sup>
- The J.M. Kaplan Fund<sup>37</sup>
- Antiquities Endowment Fund Grant<sup>38</sup>
- Sustainable Preservation Initiative<sup>39</sup>
- Prince Claus Fund<sup>40</sup>
- AMAL in Heritage Program<sup>41</sup>

- A.29 In a similar way to the CPF, the funds and initiatives listed above provide financial support to organisations and professionals delivering projects. While these funds are broadly similar in their aims to protect heritage at risk through conservation, documentation and capacity-building, there are a number of distinctions with the CPF. For example, a number of funds are more focussed in their remit i.e., only focusing on tangible heritage, natural heritage, or archaeology. Moreover, many funds are not specific to the MENA region and the unique risks facing tangible and intangible heritage in this area, including armed conflict and destruction.
- A.30 The Culture in Crisis portal (developed through a programme affiliated with the Victoria and Albert Museum) indicates that there are currently 358 active cultural protection projects, supported by a variety of funders<sup>42</sup>. Almost half of these projects are focus on intangible heritage (178), followed by built heritage (79), museums, libraries and archives (62) and archaeology (56). The majority of project activity is focussed on recording and documentation of cultural heritage, although a large number of projects are focussed on conservation, reconstruction and restoration (95) and also management, training and capacity-building (39). The location of these projects is also wide-ranging from the Caribbean to Iraq and span different continents. A number of projects are operating within the CPF target countries, with CPF-funded projects listed also.

### Implementation and Outcomes of Wider Heritage Initiatives

- A.31 In order to gauge the relative effectiveness of the CPF, one element of the literature review involved seeking wider evidence on the effectiveness of initiatives with similar or related aims in heritage protection, in the first instance focussing on the MENA region specifically. A breadth of searches was conducted to find evidence of the effectiveness, outcomes and impacts, and value for money of various projects and programmes. The results of this search are shown in [Annex 2, Tables AN2.44 and AN2.5](#), which show the objectives of some of the funding mechanisms and programmes and the (known) outcomes that have been yielded as a result.

<sup>36</sup> Global Heritage Fund. 2019. *Awards by GHF to Protect Endangered Heritage of Middle East and North Africa*. [Online]. [Accessed 28/01/2021]. Available from: <https://globalheritagefund.org/2019/06/12/awards-by-ghf-to-protect-endangered-heritage-of-middle-east-and-north-africa/>

<sup>37</sup> J.M. Kaplan Fund. (no date). *The J.M.K. Innovation Prize*. [Online]. [Accessed 28/01/2021]. Available from: <https://www.jmkfund.org/>

<sup>38</sup> ARCE. 2018. *Antiquities Endowment Fund, Application Guidance*. [Online]. [Accessed 28/01/2021]. Available from: <https://www.arce.org/sites/default/files/documents/2019%20AEF%20Instructions.pdf>

<sup>39</sup> Sustainable Preservation Initiative Apply [Online]. [accessed 30/01/21]. Available from: <https://webcache.googleusercontent.com/search?q=cache:NuchNi8PY-QJ:https://www.sustainablepreservation.org/apply+&cd=1&hl=en&ct=clnk&gl=uk>

<sup>40</sup> Prince Claus Fund. (no date). *We Are*. [online]. [Accessed 09/02/2021]. Available from: <https://princeclausfund.org/>

<sup>41</sup> AMAL in Heritage. (no date). *Tools & training for protecting heritage*. [online]. [Accessed 09/02/2021]. Available from: <https://www.amal.global/>

<sup>42</sup> Culture in Crisis. (no date). *Find a project*. [Online]. [Accessed 25/01/2021]. Available from: <https://cultureincrisis.org/>



- A.32 Whilst descriptions of Fund's **intentions** and outlining of project **aims** is common through various sources, the headline finding is that evidence of impact for such initiatives is not widely available in the public domain (within the scope and criteria of the study, for example, applying date and language criteria). For initiatives which have concluded, often there was no publicly available final evaluation report. In other cases, a certain level of evidence was available, but the scope was too broad in nature to provide insight against the aims of this review. As an example, where funds publish annual reports (which appeared to be a more common practice), in some cases the scope of evidence was too broad in both region of delivery and focus of projects to isolate specific factors pertaining to cultural heritage protection in MENA (of course, this was not necessarily the remit of the initiatives in question).
- A.33 Moreover, where projects and initiatives were current/ongoing, there did not appear to be a tendency for deliverers to conduct interim assessments of impact; or at least, these were not commonly published. Most often, even years into delivery of a project, the published project description relayed aims rather than learning or outcomes to date. Additionally, it was not common for published reports to have undertaken a publicly available value for money assessment of the initiative.
- A.34 Interestingly, the EAMENA project, in receipt of funding via CPF as well as Arcadia, is one example of a current project which has associated, publicly published reports on learning and progress<sup>43,44</sup>.

### *Key success factors of wider heritage initiatives*

- A.35 According to the literature, critical success factors for achieving relevant outcomes included having **expertise in planning and research** into a site to identify the steps required for successful conservation and management, **working with strategic partners**, and **working closely with communities** in every stage of projects<sup>45</sup>. Community involvement and equipping communities with resources and training has been found to help communities realise the potential of their heritage<sup>46</sup>.
- A.36 The ALIPH annual report found that the expertise of ALIPH, namely in working in conflict zones and understanding the complexities of the field, helped them to save the Mosul Museum<sup>47</sup>. It has also been noted that "*pragmatism, responsiveness and simplicity*" can result in effective long-term solutions<sup>48</sup>.
- A.37 The African Heritage Fund argues that **strong support from state parties and private sector organisations** is needed to effectively balance conservation and development demands and create tangible results for communities<sup>49</sup>. They also argued that the protection and management of heritage sites requires **joint-working and the pooling of resources**.

<sup>43</sup> Nikolaus, J., et al. 2018. Training, partnerships and new methodologies for protecting Libya's cultural heritage. *Quaderni di Archeologia della Libia*. 21(1).

<sup>44</sup> Society for Libyan Studies. 2020. *Annual Report of the Society for Libyan Studies 2019 – 2020*. [Online]. [Accessed 29/01/2021]. Available from: <https://www.societyforlibyanstudies.org/wp-content/uploads/2021/01/SLS-Annual-Report-2020.pdf>

<sup>45</sup> Global Heritage Fund. 2018. *Global Heritage Fund: 15-year anniversary report*. [Online]. [Accessed 27/01/2021]. Available from: [https://globalheritagefund.org/newdevghf/wp-content/uploads/2018/11/GHF\\_15-Year-Anniversary-Report-Online.pdf](https://globalheritagefund.org/newdevghf/wp-content/uploads/2018/11/GHF_15-Year-Anniversary-Report-Online.pdf)

<sup>46</sup> Global Heritage Fund. 2018. *Global Heritage Fund: 15-year anniversary report*. [Online]. [Accessed 27/01/2021]. Available from: [https://globalheritagefund.org/newdevghf/wp-content/uploads/2018/11/GHF\\_15-Year-Anniversary-Report-Online.pdf](https://globalheritagefund.org/newdevghf/wp-content/uploads/2018/11/GHF_15-Year-Anniversary-Report-Online.pdf)

<sup>47</sup> ALIPH. 2019. *Protecting heritage to build peace: Annual Report 2019*. [Online]. [Accessed 28/01/2021]. Available from: [https://issuu.com/aliphfoundation/docs/aliph\\_annual\\_report\\_2020\\_07\\_13](https://issuu.com/aliphfoundation/docs/aliph_annual_report_2020_07_13)

<sup>48</sup> ALIPH. 2019. *Protecting heritage to build peace: Annual Report 2019*. [Online]. [Accessed 28/01/2021]. Available from: [https://issuu.com/aliphfoundation/docs/aliph\\_annual\\_report\\_2020\\_07\\_13](https://issuu.com/aliphfoundation/docs/aliph_annual_report_2020_07_13)

<sup>49</sup> African World Heritage Fund. 2018. *African World Heritage Fund Annual Report*. [Online]. [Accessed 26/01/2021]. Available from: <https://awhf.net/wp-content/uploads/2019/04/2018.pdf>



- A.38 Srinivas argues that effective conservation work should **involve communities** and that residents should have awareness of the work being conducted, in order to achieve outcomes<sup>50</sup>. For example, engaging communities can encourage residents to work together, which can lead to a **sense of pride**<sup>51</sup>. To enable effective participation of community members, Srinivas suggests that practical and active methods are used; starting with activities that interest participants; using smaller groups; and, providing meaningful and clear information to participants that is accessible<sup>52</sup>.

### *Challenges of wider heritage initiatives*

- A.39 Achieving outcomes is not without its challenges for some projects. For example, a British Heritage Fund funded project, which aimed to conserve a city wall, faced property disputes during project delivery<sup>53</sup>. To overcome this, the project pivoted from taking a direct intervention-based approach to providing guidance to conservators, laymen and the government.
- A.40 The British Heritage Fund has also found that large scale conservation projects can create significant change, but **sometimes lack sustainability**<sup>54</sup>. Recognising this, the British Heritage Fund projects have identified relatively unknown sites to grow into sustainable enterprises, with a relatively small amount of investment. They have found that this approach encourages local organisations, governments and businesses to see the potential of this work and join in.

### **Summary:**

There is a clear rationale to support heritage protection within the MENA region, and a range of benefits.

Heritage protection -particularly within active or post-conflict environments- is met with a range of barriers, some of which are mirrored within the CPF. Supporting this, a community-led approach, partnerships, and appropriate expertise are considered key. Broadly, this aligns with the chosen ethos and model of the CPF.

There was a consensus amongst stakeholders that CPF is unique in terms of its specific remit and the range and scope of heritage supported.

<sup>50</sup> Srinivas, H. 2020. *Heritage and Conservative Strategies: Understanding the Justifications and Implications*. [Online]. GDRC Research Output E-100. Kobe, Japan: Global Development Research Center. [Accessed 01/02/2021]. Available from: <http://www.gdrc.org/heritage/heritage-strategies.html>

<sup>51</sup> Srinivas, H. 2020. *Heritage and Conservative Strategies: Understanding the Justifications and Implications*. [Online]. GDRC Research Output E-100. Kobe, Japan: Global Development Research Center. [Accessed 01/02/2021]. Available from: <http://www.gdrc.org/heritage/heritage-strategies.html>

<sup>52</sup> Srinivas, H. 2020. *Heritage and Conservative Strategies: Understanding the Justifications and Implications*. [Online]. GDRC Research Output E-100. Kobe, Japan: Global Development Research Center. [Accessed 01/02/2021]. Available from: <http://www.gdrc.org/heritage/heritage-strategies.html>

<sup>53</sup> Global Heritage Fund. 2018. *Global Heritage Fund: 15-year anniversary report*. [Online]. [Accessed 27/01/2021]. Available from: [https://globalheritagefund.org/newdevghf/wp-content/uploads/2018/11/GHF\\_15-Year-Anniversary-Report-Online.pdf](https://globalheritagefund.org/newdevghf/wp-content/uploads/2018/11/GHF_15-Year-Anniversary-Report-Online.pdf)

<sup>54</sup> Global Heritage Fund. 2018. *Global Heritage Fund: 15-year anniversary report*. [Online]. [Accessed 27/01/2021]. Available from: [https://globalheritagefund.org/newdevghf/wp-content/uploads/2018/11/GHF\\_15-Year-Anniversary-Report-Online.pdf](https://globalheritagefund.org/newdevghf/wp-content/uploads/2018/11/GHF_15-Year-Anniversary-Report-Online.pdf)



### PART B: EVALUATION SYNTHESIS REVIEW

- B.1 This section discusses findings from the in-depth evaluation synthesis review of the (2016-2020) grantee Final Project Evaluation reports. An overview of the review is provided, including: the review objectives; a discussion on the quality of the reports, including a list of the evidence challenges and gaps; reported outputs; reported evidence by outcome; and, other review insights. For additional context, the database 'Evaluation Synthesis' demonstrates evidence compiled from the detailed review.

#### Objectives of the Evaluation Synthesis Review

- B.2 The projects funded by the CPF each produced an evaluation report. As a suite of documents, they provide a rich source of information, with:

- **Data** on key metrics such as: the number of artefacts restored; number of people trained (no. of men trained / no. of women trained); number of volunteers; and/or income generated for the local economy (i.e., through additional funding);
- **Evidence** of project achievement against the three CPF outcomes and three sub-outcomes; and,
- **Insights** about learning regarding the impact, effectiveness, sustainability and value for money of the Fund.

- B.3 This review sought to assess the quality of evaluation reports and extract key information relating to the three bullets above.
- B.4 Out of a total of 50 completed CPF projects, the team of three consultants reviewed all 50 project evaluation reports. The team maintained regular contact to tackle any challenges encountered (e.g., interpretation of or consistency in recording outputs), and to discuss common themes in the reports.

#### Cultural Protection Fund outcomes

- B.5 For reference, the full CPF Outcomes (and sub-outcomes) are provided below and overleaf.

**Outcome 1: Cultural heritage protection: Cultural heritage under threat is researched, documented, conserved and/or restored to safeguard against permanent loss.**

- 1.1 Cultural heritage will be in better condition and/or safeguarded.
- 1.2 Cultural heritage will be better identified and/or recorded.
- 1.3 Cultural heritage will be better managed.

**Outcome 2: Capacity-building: Local professionals have sufficient business or specialist skills to be able to manage and promote cultural assets which [will] benefit the local economy and society.**

- 2.1. Local staff and/or volunteers will have developed skills.
- 2.2. The cultural heritage workforce will be more diverse.



**Outcome 3: Advocacy / education:** 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.

- 3.1 Cultural heritage will be better interpreted and explained.
- 3.2 People will have volunteered time.
- 3.3 Local people will have a better understanding of their cultural heritage and value it more.
- 3.4 More and a wider range of people will have engaged with cultural heritage.

### Quality

- B.6 Over half of the reports were written either internally by the grantee, or by someone closely associated with project delivery. The tone is therefore celebratory; however, authors did not appear to over-exaggerate achievements.
- B.7 Evaluation reports were scored out of ten on quality, gaining points for inclusion of, for example: clear project description; robust methods; and, analytical conclusions. The mean average quality score was 6.5. Three reports scored 10, and five scored three or less.

Examples of high-quality reports are:

- **CPL-369-17 Sudan Memory:** conserving and promoting Sudanese cultural and documentary heritage. This report was well written and clearly structured, outcomes and impact focussed, and contained clear objectives and methodology. What set this report apart from some of the others was its level of insight into each of the three outcomes, and its ability to provide clear examples of each, inclusive of its success factors, limitations and learning for the future.
- **CPL-069-16: Safeguarding Archaeological Assets of Turkey (SARAT):** this report was well written and clear. The methodology detailed a clear evaluation framework - which paid dividends later in the report, where findings with direct evidence were attributed to each outcome. This made it easy to identify evidence towards outcomes, whilst later reflecting on the successes, challenges and recommendations.
- **CPL-443-17 Circulating Artefacts:** this report covered the key components of evaluation with dedicated sections to the evaluation methodology, lessons learned, and impact, further including a valuable logic model and detailed rationale. The approach combined multiple qualitative and quantitative techniques and used direct evidence such as supporting quotes and survey results to backup findings. Lessons learned not only explained changes compared to the original proposals, but also offered valuable insights for future and similar work.
- **CPL-624-17 Action for Hope Music Schools for Refugees:** an external evaluation comprised a well-structured report with extensive use and triangulation of quotes, case studies and survey results to evidence findings, and highlight key success factors, challenges, and suggestions for future developments. An extensive set of recommendations were offered under a variety of themes.

- B.8 Reports were generally a pleasure to read and of appropriate quality to be shared widely. There were however a few exceptions where the reports were incomplete. For example, one report detailed the evaluation framework for the project, outlining the ways in which data would be collected, but did not present any findings.



B.9 Others comprised a summary of activities written by a member of the team but lacked wider supporting evidence to demonstrate or corroborate success. In this example, photographs were included to showcase the project's work, but there was no reference to CPF outcomes, limited critical analysis, and the report was further lacking indication of impacts, conclusions, lessons learned or recommendations.

B.10 The most common challenges in obtaining evaluation evidence were:

- **Lack of executive summary:** seven reports did not include any type of summary. Executive summaries provide an important dissemination tool and are extremely useful for programme management to extract key data and findings.
- **Specific use of logic models:** Many reports did not specifically use a logic model. As the logic model is more a helpful tool rather than essential, this is not a key issue. Most do, however, use the principles of a theory of change e.g., separating outputs & outcomes.
- **Methods were, at times, unclear:** Most reports were limited to reporting outputs alongside the perceptions and observations of the author, resulting in potentially subjective narratives. Many did include quotes and feedback from participants/communities. A few included some sort of longer-term follow-up.
- **Attribution of outcomes:** in some cases, it was unclear which activities were specifically funded by the CPF and/or how these built on existing or previous work.
- **Extensive inclusion of raw data:** presenting individual survey responses or large numbers of photographs in the main body of the report complicated the structure and flow of some reports. This broke up the narrative and diluted the clarity of key findings.
- **Conclusions lacking in detail:** some were limited to a summary of outputs and achievements. In particular, the summaries rarely drew on evidence from the evaluation in order to substantiate the claims made.
- **Evidence against outcomes:** most reports were not able to evidence achievement of outcomes 2 and 3, but rather provide early indications based on the initial feedback e.g., what trainees said they were *going* to do rather than what they *had done*. This may be considered reasonable given the timing of the end of project reporting, but this does represent a gap for overall impact evaluation. Where time for follow-up is not available, gaining stakeholder and beneficiary thoughts on intentions and potential impacts does offer some indication of impacts. Outcome 1 was however easier to evidence at or before project close, often due to its tangible nature.
- **Lack of critical insights:** not all reports concentrated on lessons learned. In future, a set of key evaluation questions for projects to answer may be beneficial, without being too prescriptive. Recommendations offered within reports sometimes lacked an explanation and would benefit from greater linkage with lessons learned.



### Outputs

- B.11 Whilst specific output metrics were not pre-defined by the programme, a common set of outputs has emerged. All projects reported achievement of outputs -to some extent- across the core set identified.
- B.12 Projects were not asked to record against a specific **definition**; for example, “training” counting as one unit of measurement once it reached over five hours’ duration, or a “volunteer” counting after eight hours of unpaid time was contributed. Therefore, there is likely to be some inconsistency, and some caution is required when totalling up the core outputs. Overall, however, these figures do provide a reasonably successful overview of CPF project activity.
- B.13 Where evaluation reports noted, for example, ‘over 30’ attended an event, or ‘a series of’ workshops were held, the minimum number expressed was included in the total. Outputs are totalled in [Table B.1](#).

Table B.1: Total Core Outputs		
CPF Outcome	Outputs identified	Total
<b>Outcome 1:</b> Cultural heritage protection: Cultural heritage under threat is <b>researched, documented, conserved and/or restored</b> to safeguard against permanent loss.	1.1 <b>Actions</b> taken to safeguard artefacts	277,644
	1.2 <b>Tools</b> developed, adopted, created e.g., database, app, website, watch list	49
	1.2 Management <b>plan or strategy</b> created	20
	1.2 <b>Guidance</b> developed	23
	1.3 <b>Records</b> created	121,368
<b>Outcome 2:</b> Capacity-building: <b>Local professionals</b> have sufficient <b>business or specialist skills</b> to be able to <b>manage and promote</b> cultural assets which [will] benefit the local economy and society.	2.1 People trained	15,139
	<i>number of <b>men</b> people trained</i>	<i>175</i>
	<i>number of <b>women</b> people trained</i>	<i>152</i>
	2.1 Workshops held	182
<b>Outcome 3:</b> Advocacy / education – <b>Local people</b> are able to <b>identify and value</b> their cultural heritage and have a good <b>understanding</b> of what can be done to protect their cultural heritage and the role it plays in <b>society and the economy</b> .	3.1 Materials e.g., Exhibitions, video, publication, app	4,566
	3.1 Events	3,988
	3.3 Volunteers	1,280
	3.4 Engaged on-line, media reach, large event attendees	44,025,425
	Amount of income generated for the local economy (i.e., through heritage craft sales)	£2,905,375

\*The numbers of the output (1.1, 1.2 etc.) cross-refer to the CPF Outcomes and Sub-outcomes.

- B.14 To add further context to the output figures, observations were made regarding specific outputs:
- **Volunteers:** some projects noted a difference in expectations on, and the definition of, volunteers. Some may have been paid, whilst others are known to have **come forward** to offer their time without remuneration. It may not be accurate to say that all volunteers were unpaid.



- **Local professionals:** some projects noted that local children were trained as part of **Outcome 2**, however this would fit more comfortably under **Outcome 3**.
- **Actions taken; records created & materials created:** the scale and type of these three outputs were the most diverse. 'Actions', for example, included restoration, renovation, preservation, and surveying of buildings and sites as well as artefacts and paintings. 'Records created' included photographs, maps and database entries. 'Materials' included leaflets, videos, handbooks, books, exhibitions, published articles, and e-learning courses. The figures viewed in isolation do not describe the array or scale of activity and achievement.
- **Tools:** this could possibly be sub-divided further. The most common example was development of a database; however, other examples included Apps and digital platforms, music albums, virtual tours, maps, etc. There was also some overlap between Tools in 1.2 and Materials in 3.1.
- There is some overlap between **'training workshops'** 2.1 and **'events'** 3.1. Our interpretation was that training is primarily about upskilling, whilst events are about public engagement.
- **Gender:** not all projects noted the gender split of the training. The sum of all males and females is therefore not appropriate to use but should instead be considered as a % ratio. As the gender split was not always recorded it is not a true reflection across the CPF programme so should be used with caution. In future programmes, the BC could ask all projects to provide the split for increased accuracy/understanding.
- **Income generated:** this is more akin to an outcome metric and is challenging to collect in the short-term.

- B.15 Whilst the majority of the evaluation reports included outputs achieved, numbers were often contained within lengthy narratives and, therefore, accurately calculating total outputs was somewhat challenging. Future programmes would benefit from a short list (8-10) of core outputs against which projects could report. This would enable the data to provide a programme-level picture.
- B.16 The examples included above provide reassurance that the types of outputs outlined have aligned well with project delivery; however, two notes of caution are included below.

- Output targets should not skew activity at the expense of reduced outcome quality.
- Outputs should not become overly burdensome in terms of verification evidence.



### Outcomes

#### **Outcome 1: Cultural heritage protection - Cultural heritage under threat is researched, documented, conserved and/or restored to safeguard against permanent loss.**

B.17 Outcomes relating to CPF **Outcome 1** are perhaps easiest to evidence in the short-term, within the timescales of the project. Many projects provided photographs as evidence of physical restoration or conservation work. Illustrative examples of well-evidenced *longer-term* impact included:

- One project found evidence that more than 4,600 artefacts were illegally exported from their countries of origin. 12 shipments from US Immigration & Customs Enforcement were identified by the team as illicit and were seized. The team also alerted US authorities to a major trafficking ring involving various New York dealers and a 'collector'. The 'collector' was caught returning from Egypt with a total of 580 illicit artefacts. (CPL 443-17)
- A consultee was quoted as having said, *"Our children are not continuing the tradition. It's so good that you are recording these stories so that they will not be lost."* (CPS 520-17)
- Through the efforts of one project, a petroglyph site under immediate threat via urban development was designated as the first official Culturally Protected Area in the region. This site has been secured for the future and no further development is planned at this site. The site now benefits from a site boundary wall, interpretation, and a series of awareness visits were undertaken. It was reported that since then, local littering has all but stopped and tourists have started to visit the site as a key heritage location. (CPL 185-16)

#### **Outcome 2: Capacity-building: Local professionals have sufficient business or specialist skills to be able to manage and promote cultural assets which [will] benefit the local economy and society.**

B.18 Evidence presented by projects against this outcome predominantly included quotes from training participants and observations about their understanding and forward intentions. Indicative examples of well-evidenced of **longer-term** impact included:

- Several trainees from one project had found employment in traditional constructions crafts. For example, three former trainees were now working in a carpentry workshop that supplies olive wood doors, windows, and shutters, and supplies to eco-lodges in Siwa. (CR-919-18)
- One project estimated that 15% of music training alumni were now working professionally, that 40% were on the way to becoming professional musicians/teachers, that 30% would continue as amateurs, and 15% would stop playing through choice or circumstance. (CPL 624-17)
- Another project reported that 18 staff who took part in a train-the-trainer scheme had each passed on their skills to a further ten staff, with further discussion ongoing around expanding training to other locations in MENA, outside of the original country of focus. (CR 894-18)
- One of the aims of another project was to develop independent professional archaeologists who could design further projects and seek out funding in order to implement them. The successful delivery of this aspect of the project was evidenced by two mini projects that received funding from The Prince Claus Funds programme for documentary heritage under threat, which provided funding for two separate projects. (CPL 065-16)



**Outcome 3: Advocacy / education: 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.**

- B.19 Evidence for this outcome included testimony from local communities about the intangible value of their cultural heritage and its role within the community. In addition, many spoke of renewed pride and positivity. Illustrative examples are below.

- One report referenced a young male -who saw the project exhibition by chance- commenting he had been introduced to many heritage sites of which he was previously unaware. The project reported his response to the information about site degradation; namely that he thought it *“very important not to dump rubbish on the sites or graffiti them”*. (CPL 067-16)
- In one case, the project report related that: *“The fact that men come to pray every Friday at the Mosques is a positive sign that their religious traditions and practice can now take place at the original locations. Given the importance of the sites before destruction it is very likely that actual resuscitation will be the case in due course.”* (CR 978-18)
- In another case, an exhibition attendee stated: *“The exhibition was emotional for me and for the family seniors. This is the first time we know and listen to the stories of our historic centre. Seniors were proud to be part of this exhibition and were eager to tell us more and more. The way the idea was exhibited was creative and new to us, we wish to have more of these initiatives”* (CPL 629-17)

### Insights arising from the synthesis

- B.20 As previously mentioned, there were noted evidence gaps, against the themes we were commissioned to explore, in terms of the outcomes and outputs it was possible to collate from projects final evaluation report submissions. These gaps are likely due to a range of limitations, for example: the timing of final reporting (with projects unable to capture **longer-term impacts** by the point of project close); a lack of requirement by the Fund for projects to report against specific objectives connected with the research study (for example, value for money); a lack of resource for projects to undertake evaluation against **all** objectives equally; and/or an inability to follow-up with project participants, for a range of reasons.
- B.21 Taken together this has, in some cases, led to evidence gaps, most notably in relation to value for money. However, the wider primary research conducted as part of the study was targeted towards gathering evidence against gaps apparent upon conclusion of the synthesis phase, where it was possible to do so.

### Outcomes: Learning and Critical Success Factors

- B.22 **A range of lessons learned** were highlighted within reports. Key themes are below.

- **Partnerships and collaboration** with key stakeholders and communities was considered a key success factor. This was recognised as valuable for contributing previous experience, providing contacts and advocacy, as well as supporting data collection. A small number of projects (2) needed to directly deal with negative media instigated by stakeholders as part of their project.
- Projects highlighted the need to adapt to **evolving circumstances and political uncertainty** e.g., changing delivery plans and taking care moving records between countries.



- **Sensitivity to local issues and anonymity** was considered important. In some cases, public access to project outputs was restricted due to changing circumstances e.g., in one situation information was kept private to prevent drawing attention to looting which would reflect negatively on local governments. In another case, true stories were not published to avoid endangering storytellers and those whose lives were portrayed.

### *Sustainability, and wider and long-term impacts*

- B.23 Some reports included accounts of **resources developed** as part of projects being made publicly available to ensure continued and wider access, thus extending impacts beyond the lifetime of projects. For example, three projects specifically mentioned developing tourist trails or maps, and eight had reportedly produced videos to be shared on-line.
- B.24 One organisation reported that completion of their CPF project had provided **momentum and credibility** that their organisation was capable of managing processes and delivering to international standards. Another said that following the CPF project, they had gone on to successfully apply for EU funding. This impact is discussed in more detail in [Part C](#).
- B.25 The development of **relationships and networks** between heritage organisations and those working in the sector was referenced by several projects as a positive impact. It was hoped that this might lead to further collaborations and investment in projects and the heritage sector. Some project partners had committed to continued funding for a finite period of time (a further 3 years) whilst others found this more difficult, and it was envisaged activity would cease following project closure.
- B.26 A small number of reports suggested that the investment in heritage through their CPF project might have had a **positive multiplier effect**. It was posited that increased attention to sites, museums and materials from communities and those in power had/would heighten awareness of local heritage and generate wider appreciation and value. It was hoped that this would lead to renewed **focus and investment** in the heritage assets. Evidence to support these ideas was not however available.

### *Gender*

- B.27 Reports reflected on the barriers for women participating in CPF programmes. Some projects had celebrated achievements in this regard as a result of **conscious and targeted actions** to support women's participation. These barriers and achievements included:

- **Cultural or societal norms:** One report discussed that despite aiming to recruit at least 50% of women trainers onto their project, they achieved just 20%. This was attributed to cultural factors, noting that they found patterns of disparity in female participation within the different communities engaged with. One project also noted it was *"not possible"* to have female construction workers due to the region's conservative nature.
- **Women-led projects:** It was clear that having women-led sessions or projects helped to increase the number of female participants, with one project mentioning how it helped when young students had a **female role model**. One project spanning several countries noted that they struggled to recruit women participants in countries where there were a small number of women in existing positions of authority in the heritage sector.



- **Travel:** A number of reports described how women's (in)ability to travel to sites impacted on their ability to attend projects, either as a result of cultural attitudes towards women travelling alone, or an apprehension connected with being away from their community for a period of time.
- **Women-focussed session content:** This generated the interest of more women; in one case this was due to the type of music-making practiced during the session being more established amongst the community's women. One project noted that they observed fewer barriers than expected to women's participation, and this was considered to be a result of offering opportunities to learn a new craft or skill.
- **Women's empowerment:** One report stated that the project **provided women with a platform to voice their views** on topics such as gender societal roles, and gender inequality.
- **Gendered division of labour within projects:** One report detailed that men carried out roles involving site surveys, while the women were responsible for documenting intangible heritage and traditions. This was felt to have aided engagement.
- **Increased female participation:** Some projects reported that they had seen advances in female participation in the heritage sector as a result of the project, with one project for example, stating that 85% of their students were female.
- **Project team/community relations:** One report mentioned that despite the reluctance of parents to involve their daughters in activities taking place separate from them, the project found success in their team's ability to instil confidence and trust amongst the families, allowing them to engage with more young girls.

### Value for Money

B.28 Value for money can be defined and interpreted at two levels:

- Analysing whether the project has been able to deliver activities & **outputs** efficiently and economically within the available resources; and,
- Assigning monetary values to either tangible or intangible heritage **outcomes**, and considering them in the context of project spend to create benefit to cost ratios.

B.29 A small number of projects commented on how **economical or efficient** delivery had been. One project noted that their team worked beyond their remit, and at times even used their own finances to help achieve project aims. For the same project, specialist consultants charged less than half their normal fee. The CPF team may find it beneficial to **undertake a separate exercise** to review project budgets in more detail. This could be a helpful way to identify the most and least costly elements of project delivery and identify good practice that can be shared.

B.30 The table overleaf provides some *experimental* data analysis of cost per output. This has been generated using data from the 50 project evaluation reports and directly compares the number of outputs achieved to the total CPF grant awarded. This is saying that, on average<sup>55</sup> it cost the CPF approximately £29,000 to take an action to restore a heritage asset or £6,000 to train a heritage professional. Whilst there are limitations to the data, most notably the consistency of output data collection, these metrics can be considered a positive step in supporting the programme to reflect on costs and value for money.

<sup>55</sup> The median provides the most appropriate average as it is less affected by outliers.



Table B.2 Cost per output		
	Median	Derived from
Cost per action taken to safeguard a heritage asset	£28,800	24 projects
Cost per heritage professional trained	£6,100	44 projects
Cost per person engaged e.g., on-line, attendance at an event	£240	32 projects

B.31 Understandably, none of the project evaluation reports tackle benefit to cost ratios. Very few (2) included information on the monetary value of income generated.

**Summary:**

- Evaluation reports were generally a pleasure to read and of good quality.
- There were a series of common evaluation challenges, typical of grant-funded projects operating in complex environments.
- Output totals suggest a wide array of activities and achievements of the programme, although some of these figures are accompanied by caveats and notes of caution. In the future, more defined output targets may aid programme-wide collation of achievements.
- Evidence of outcomes was most often observed against Outcome 1, with *emerging* evidence against Outcome 2 and Outcome 3. On conclusion of the synthesis review, there were noted evidence gaps around value for money, as well as longer-term impacts.
- Partnerships and collaborations were considered a key success factor, supporting the success of projects.
- A number of projects leave a legacy of digital and non-digital resources, aiding in dissemination and wider awareness-raising.
- Participation in the Fund has provided credibility for some projects when seeking follow-on funding.
- Conscious and targeted actions best supported women's participation.
- Broadly, where discussed, projects were stated as having operated economically and efficiently. At times, this has been heavily reliant on in-kind contributions by project teams and stakeholders.
- If desired, the CPF team could build-on the initial and experimental data around value for money and cost benefit analysis, undertaking a separate and more in-depth exercise.



### PART C: RESEARCH FINDINGS

- C.1 This chapter presents the findings of the primary research conducted as part of the study, proceeding as set out below:

- Stakeholder consultations;
- Grantee e-survey and telephone interviews;
- Counterfactual; and,
- Case studies.

#### Stakeholder Consultations

- C.2 This section provides a summary of the feedback provided by CPF stakeholders via telephone/video consultations. Stakeholders included: BC Country & Regional Directors, Specialist Assessors, Advisory Group, and DCMS representatives, as well as the current grant manager team.
- C.3 The evidence seeks to add to understanding of the achievement of the three CPF outcomes; however, this primarily focusses on reflections about **how** they were achieved. Specific consideration is given to effectiveness, sustainability, impacts and value for money.

#### Effectiveness

*Assess the extent to which the CPF has achieved, or is expected to achieve, its objectives, and its results, including any differential results across groups, such as gender, and locations, assessing the progress to date of the CPF against its three main outcomes.*

**Outcome 1: Cultural heritage protection** – Cultural heritage under threat is researched, documented, conserved and/or restored to safeguard against permanent loss.

- C.4 Stakeholders provided numerous and wide-ranging examples of how the CPF funding has **directly led** to safeguarded cultural heritage. Examples of *tangible* assets included manuscripts and paintings being preserved; prevention of looting/theft of artefacts; restored architectural assets and antiquities; and archaeological sites being newly investigated. Preservation of *intangible* heritage has included teaching music and sharing language under threat and recording of oral histories. The creation of records in the form of aerial photography, mapping, and databases has provided practical information for heritage professionals, as well as tools for strategic planning for in-country administrations/organisations. Stakeholders spoke of simple but effective tools that have been implemented across wide geographical areas, and a “quantum jump” in the number of sites researched.

*“I speak to the Minister of Culture & Education and tourism as well. We’re making available to the government and the people of Sudan information about their country and information they would not know about.” - Stakeholder*

- C.5 For some projects the academic community has also benefited via provision of materials for students and enriched academic output.



### Reflections:

- C.6 Outcome 1 is core to the CPF; however, it is widely understood to be a **stepping stone** to CPF's wider, more strategic aims. Stakeholders were clear that the act of preserving an object, working at a site, or engaging a group of people can and has led to a range of complex, subtle and potentially profound outcomes.

*"Without aiming for outcome one, it would have been much more difficult to get people enthused"*  
Stakeholder

- C.7 An example discussed by a stakeholder was engaging marginalised groups of people including women and/or refugees in stonemasonry work, providing valuable social connections as well as employment and heritage outcomes. It was noted that for refugees in particular, heritage is something which establishes your long-term identity and is something which is really valuable.

- C.8 The restoration of physical heritage destroyed<sup>56</sup> by conflict, as well as giving recognition to intangible heritage<sup>57</sup> has enabled engagement with communities in a profound way. Buildings can be symbols of hope, courage and identity. Improvements to them provide a sense of returning normality post-conflict, thus indicating CPF's role in **rehabilitation as well as reconstruction**. For those displaced and facing acute challenges, ICH has provided a link to a more **positive aspect of identity and culture**.

*"Now the shrine is rebuilt, it was an historic moment and provided a sense of identity back to the city. Sufism is well established and very popular in that part of Yemen. Overlooking the city again, the dome has provided a sense of normality, that things are back to normal."* Grant Manager

- C.9 Stakeholders agreed that the **countries** involved in the CPF were the right ones and had a 'dire need' for heritage protection. It was noted that the initial focus on conflict zones became somewhat diluted. Later phases included a longer list of countries not in conflict, but indirectly impacted or with the potential to be impacted. Overall, stakeholders were in favour of a tight focus and avoiding extending inclusion criteria.

*"It's not necessarily being too critical by saying it, but we lost a bit on the conflict impact on cultural heritage"* – Stakeholder

- C.10 The ring-fencing of funds for Libya, Yemen and Syria in the extension year (2020-21) was considered to be positive, in order to support those countries facing pronounced challenges. This was connected to a view that the greatest need for heritage protection exists in places experiencing the greatest fragility.

- C.11 Whilst there has undoubtedly been an impressive array of achievements across locations and project types, within the context of the region's heritage protection **need**, the **scale** is relatively small. The potential need for restoration is considered to be *"unlimited"* with the fund only being able to scratch the surface. The broader, people-centred approach that focussed on sustainability via training, capacity building, and creating enthusiasm, alongside the cultural protection outcomes is therefore considered to be crucial in terms of tackling the global challenge.

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<sup>56</sup> Tunisia, Yemen

<sup>57</sup> Iraq



**Outcome 2: Capacity-building** – Local professionals have sufficient business or specialist skills to be able to manage and promote cultural assets which [will] benefit the local economy and society.

- C.12 Core to CPF, projects have placed great emphasis on training with an overarching aim of embedding sustainability from the start. Examples of outcomes are most clearly presented via evidence from grantees (set-out subsequently). Stakeholders provided examples of how young people, for example, have developed transferable skills for careers within and beyond cultural heritage. Stakeholders however were able to provide their **reflections and perspectives** on achievements.

### *Reflections:*

- C.13 All contexts are different, but some projects found a very low base level of skills, in terms of IT use for example. There is a degree of caution amongst UK-based grantees about either actually, or, being perceived to be ‘parachuting-in’ skills. Relatedly, there is an awareness of the potential risk around being considered ethically dubious, and/or failing to engender sustainability. However, CPF has been purposeful in seeking to mitigate this risk from the outset, and the programme model and approach was designed to prioritise sustainability and ownership at a local level. For example, the Fund has sought to focus on **in-country institutions**, seeking to strengthen **capacity and capability**, with an emphasis on sharing knowledge and creating globally leading expertise in-country.
- C.14 Alongside skills, the fund is considered to have created **relationships and personal connections** across the global cultural heritage sector; the hope being that staff, particularly junior members, will carry those connections and relationships through their careers. (The role of the CPF in creating networks is discussed further in ‘**Impact**’, below).
- C.15 One stakeholder spoke of how an unexpected outcome of training and capacity building was **two-way learning** i.e., local professionals and organisations implementing the projects learning from local artisans via the forum provided by the CPF.
- C.16 Stakeholders and grant managers spoke of the **wider benefits** of training and employment schemes, most specifically **safeguarding livelihoods and providing continuity** for specific sectors. The Fund has paid cultural practitioners -even government employees- when funding for wages was not available due to acute problems in-country; for example, high inflation. Without the funding, those individuals reportedly would be working in other roles, with their specialist skills and knowledge not being utilised. The Fund has also supported local livelihoods by creating demand for traditional building techniques (mud bricks, stained glass, timber techniques), restoration skills, and/or specialist contractors, as well as facilitating the use of traditional crafts (sewing, basket weaving) as a means to provide income for families. Alongside cultural protection outcomes, the safeguarding of livelihoods creates economic empowerment.
- C.17 Cultural heritage can play a beneficial role in **local economies**, providing opportunities via pilgrimage, hospitality, and the wider visitor benefits. Whilst tourism is a limited concept given the areas within scope, it is hoped that, in time, interesting sites can be opened up to international visitors and the benefits that will bring. Some projects have provided a strong link to tourism; for example, three reported developing walking trails, or facilitating those skilled in traditional crafts to sell more widely.



- C.18 Benefits connected to tourism may be at a practical level in terms of skills, such as the effective display and interpretation of sites/artefacts to visitors, or tourist materials/guides, but also on a country and reputational level:

*“(It’s) Changing perceptions of [locality] and not just having people see it as a sad unredeemable place, it’s an ancient historic city with culture.” Grant Manager*

- C.19 Some projects were focussed on the longer-term horizon within project design. One project, for example, trained 43 delegates in the application of SMART water -a traceable liquid solution- alongside this applying it to 270,000 artefacts in museums. It is a modern technology that protects against future trafficking of artefacts.

**Outcome 3: Advocacy / education** – 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.

- C.20 Stakeholders spoke of evidence such as increased **enthusiasm, skills, and engagement** with cultural heritage by local people. Stakeholders acknowledged that a true assessment of whether cultural heritage is valued by local people is **complex and interconnected** with issues of identity, social cohesion and conflict. Furthermore, they highlighted that, whilst risking generalisations, countries vary in terms of their attitude and valuing of cultural heritage. This provides a very different baseline position. By way of illustration:

*“[Country] has got no conception of cultural protection and museums, or education of the world beyond its own borders. No conception really about cultural artefacts. It has no archives.” Stakeholder*

*“I think they [Country] really care about their heritage [...] They’re very conscious and proud of their cultural heritage and aware of risks to it through neglect and damage from the war. They want to preserve their heritage.” Stakeholder*

*“Culture and cultural protection are important in [Country]”. Stakeholder*

- C.21 As expressed in the wording of the outcome (‘identify and value’), the examples given by stakeholders were usually centred on **extending the definition** of heritage, rather than a change in attitude. For example, expanding the definition to more intangible culture such as language and traditions. Illustrating this, one project focussed around the Soqotri language, with the grant manager reporting that young people’s perceptions had shifted from being somewhat ambivalent to being excited about it. Also, a Minbar project in Egypt expanded interest in medieval period heritage, and another supported young refugees to connect to their home country’s heritage whilst displaced.

- C.22 Whilst not saying it *hadn’t* been done, one stakeholder gave the view that programmes needed to **prioritise work with authorities**. Noting that:

*“(The) Biggest risk to those heritage sites might be from urban planning. Looking at ways in which the municipalities might be more aware of the heritage value and how it can be protected (would be desirable).” Stakeholder*



- C.23 Few projects undertook activities targeted towards **changing attitudes in relation to heritage** as a *core* focus. However, the British Institute of Archaeology in Ankara sought to change perceptions about looting artefacts via engaging media professionals, seeking to influence the nature of subsequent coverage. There is reportedly substantial glamorising of treasure hunting in the press, without discussion of the legalities of it, so the project ran a workshop for journalists to try to change the way in which they reported on cultural heritage. The more frequently adopted approach across the portfolio was to engage communities and groups in heritage preservation activities or events to create **enthusiasm and interest** towards heritage.

### *Reflections across all CPF outcomes*

- C.24 Stakeholders noted that **in-country representatives** could be consulted to a greater extent throughout planning and delivery, in order to provide the specific local context. This theme may be explored in greater depth as part of the Phase Two evaluation.

*“We [in-country] would like to be consulted as we can help to steer project selection to those that maximise political influence.” Stakeholder*

- C.25 In one case, a specific example of a cancelled project was thought to have highlighted the draw-back of a lack of centralised country engagement. An interviewee perceived that earlier engagement might have enabled the issue to be worked through, and avoided the project being cancelled.

- C.26 Specifically, **the in-country BC representatives** noted that they were consulted about project and partner specifics at the outset, but this did not ordinarily continue throughout project delivery. Often, it then proved difficult for the in-country teams to provide effective support when called upon, and to resolve challenges arising in what can often be volatile environments. The UK team have been praised for their efficient and open approach, alongside the benefits of central management of compliance and budgets; however, some stakeholders perceived they were *“one step removed”* from delivery and were keen to work more closely.

- C.27 The level of interaction with in-country BC teams varied from country to country. Some Country Directors encouraged participation, and local teams became involved in sorting issues across partnerships and resolving delivery complications. There was, however, a clear request to change or clarify ways of working. It was felt that as experts in the political context, the expectation should be set that the staff in-country have a **role in relationship building**, identifying opportunities for added value.

*“Sometimes it’s very challenging for me to provide support if needed if I don’t know what’s happening with the projects. It’s very difficult to provide some sort of support or answers when you haven’t actually seen everything done on the ground.” Stakeholder*

*“My time wasn’t accounted for or budgeted in, but I recognised it would be very important to deliver more engagement on the ground.” Stakeholder*

- C.28 It is thought that this is where BC is in a unique position to *add value* when compared to similar funds. Overall, the consideration of, and discussions with, state and public institutions have the potential to move the CPF from ‘simply’ grant funding to engaging in policy level discussions.



### Impact

*Assess the extent to date to which the CPF has generated or is expected to generate significant positive or negative, intended or unintended, higher-level effects, assess the progress made to date from the CPF projects against the CPF Theory of Change.*

- C.29 To unpick the wider strategic role of the CPF, evidence from stakeholder consultations was considered alongside the CPF ToC. The outcomes and impacts within the ToC that were identified as the most pertinent to reflections of stakeholders are used to structure the findings below.

### UK Political Objectives

*Theory of Change: Strengthen soft power and friendly relations between the UK and overseas.*

- C.30 When considering the political objectives, stakeholders frequently referred back to the original aims of the Fund, directly linked to the weaponisation of heritage by ISIS, and the scale of conflict and damage in the Middle East. Furthermore, stakeholders noted the density and significance of heritage in the region, particularly ancient heritage.

- C.31 Across stakeholder groups, consultees highlighted that CPF is considered to have been pioneering in **bringing heritage protection out of the cultural sphere**, and into the development, political and diplomatic domain. Whilst there are said to still be sceptics - not least around a perceived lack of clear messaging in the UK media about taxpayer's money - stakeholders note that alongside the intrinsic value of protecting heritage, CPF has a role to play in solving major international issues, linked to peace and security objectives.

*"It does matter. [...] The UK is helping others to preserve their identity and their future." Stakeholder*

*"The fact that we're doing things like this is demonstrating UK commitment in a way that it's difficult for us to operate in those areas otherwise. The fact that there are projects is helpful to us to show that we care and are active. Not concrete things, but when I speak to the governor, there we are doing positive things in their areas." Stakeholder*

- C.32 Stakeholders provided evidence that the Fund has offered a means to improve the **reputation and recognition** of the UK, particularly associated with cultural heritage. On a global level CPF is said to have generated curiosity at the highest level (i.e., from country leaders), and at a country level it has, for example, enabled the British Consulate to engage in a more productive way. Furthermore, it has demonstrated a contribution to global development goals, levelling-up and brokering the best expertise to help vulnerable people.

*"Reputation, positioning the UK as a serious and reliable and professional, sensitive partner"*

*Stakeholder*

*"I think in general, regardless of the budget, it has provided the UK with a strong presence in terms of cultural protection on the ground in [country]. That's valuable. Reputation of the UK and BC has been enhanced. [...] But because of the large scale, the name of the UK has become stronger than it was before." Stakeholder*



- C.33 Equally, the CPF has **mitigated criticism**, both in terms of comparisons to other countries, and in relation to the historical context of UK activity in the region providing a moral obligation and duty to act:

*“Vital that we can point to some British money. We’re in competition with these countries for access and influence. If we were not present it would make it very negative.” Stakeholder*

*“[Country] inherited a load of archaeological sites that have been partially documented by various European missions and [citizens] have been ‘left holding the baby’. Europeans have a moral obligation to work with them on this to preserve world heritage. [Country] has tremendous examples of prehistoric sites and Greco-Roman sites, and not the resources to protect them. Best extant examples of certain heritage but also things that are unique too.” Stakeholder*

- C.34 Overall, stakeholders noted a **continuing and strong rationale** for using cultural heritage projects to engage in the important task of improving the reputation of the UK overseas. Whilst the Fund is generally positively regarded, there are some open questions about the future of the CPF. This is at a time when public funds are under intense scrutiny, including a recent (albeit “temporary”) reduction in the foreign aid budget. However, stakeholders noted that as well as the original rationale, there is a potentially widening need to carve out the UK’s place on an international stage post-Brexit. Heritage expertise may be an example of a domain in which the UK could take global leadership.

### Reputation of the British Council

*Theory of Change: The BC is recognised as an agency supporting cultural protection.*

- C.35 Stakeholders reported that in-country partners and communities were at times **pleasantly surprised** and pleased to see what BC was doing. There were examples given of local government officials being curious and supportive of the projects.

*“The Minister of Culture approached the British embassy and thanked BC for the work and CPF. As a result of that work specifically, they wanted to do another [piece of] policy work around illegal trading of artefacts. They wanted support from BC or whoever could provide it from the UK to ensure there is no illegal trading of artefacts.” Stakeholder*

*“I have discussed them [projects] regularly with the Minister of Tourism and Antiquities. Also been able to make real impact out of some of them. Extremely close to key priorities to the government.” Stakeholder*

- C.36 There are however thought to be sensitivities and relationships that need to be managed carefully. Reportedly, there can be a level of suspicion that the UK funds are being invested through a motivation to **“look good”**, and therefore, there is a limit to the extent of gratitude that can be expected. Stakeholders were clear that the headline message should be that the country benefitting unquestionably **has control over their own heritage**; the Fund is purely playing a supporting role.
- C.37 Overall, stakeholders thought that the CPF has enhanced the **reputation of BC as a credible player in cultural heritage**. This, in turn, has raised the profile of the organisation in-country, with other donors, and internationally across the cultural heritage sector.



### Developing Networks

#### Theory of Change:

*Organisations build cross-cultural and international networks through responding to protection challenges.*

*Organisations establish better relationships with international counterparts and agencies overseas.*

- C.38 Stakeholders noted that the CPF has supported “*hundreds and hundreds*” of partners in host countries. There is therefore a vast **international community** of CPF alumni, including heritage professionals as well as communities of interest.

*“[I] like the idea of civil society being connected globally through cultural heritage” Stakeholder*

*“The last page of the brochure shows all of the people who were involved in the project. These include translators, PR people, all the ancillary people who were involved in the project. Diaspora of the project is much wider than you would think”. Grant Manager*

- C.39 The prevailing view from stakeholders was that more could have been done to facilitate the building of international “**horizontal communities of interest**” across localities tackling similar issues. This was said to have been achieved in some multi-country projects, or independently from the CPF, but not across the programme as a whole. Post-COVID-19, it is more familiar to ‘meet’ digitally and this could make it easier to establish and maintain contact across localities. It was noted that this could have been particularly useful to those facing difficult contexts, providing a valuable support mechanism.

*“With quite a young population, and trainees... [citizens] currently more isolated from the rest of the world than they have been. [CPF has been] Keeping that connection going through the most difficult days. The rationale is there.” Stakeholder*

- C.40 The opportunities provided by an effective programme-level network extend to improved knowledge **management and learning**. Examples were given of where programme-level knowledge management could have been improved.

*“I guess there ought to be some lessons learned horizontally, e.g., language digitisation, are there particular sorts of partners that do it better?” Stakeholder*

*“I think the learning across the programme deserves more than just the description of the projects online.” Stakeholder*

- C.41 In-country, the bottom-up approach is however considered to have been crucial for local people to build new and **meaningful networks**. It is hoped that young people especially will build professional relationships that will be maintained throughout their careers. In one locality, young people from different projects have connected online, creating a collaborative group who share, celebrate, and critique what each other has achieved within their respective initiatives.



### Leadership

*Theory of Change: The UK holds a new place in the world as a leader in cultural protection & culture & development.*

- C.42 Stakeholders thought that the UK has demonstrated decisive **international leadership** in cultural heritage protection, with one noting that: *“We are the only country in the world doing this”*. Other funders are believed to have plans to copy elements of the scheme, whilst existing funders are apparently watching with interest.
- C.43 The UK’s commitment was directly demonstrated by the scale of the Fund, which has been described as *“unprecedented”*.
- “It’s a large fund, £30m (initially) devoted to cultural heritage protection - unprecedented. Funding projects with half a million pounds? It’s unheard of in the region. So many colleagues/in my network wonder how it’s possible have that much cash. [...] That shows that we as CPF, we mean business, we’re not just coming with a couple of thousand quid. It’s serious money. It’s very important for the communities. Never had that money before. It’s changed the dynamic, showing partners that cultural heritage protection matters.” Stakeholder*
- C.44 The CPF is also considered to be a **leader in its approach**. Due to not being a government-to-government intervention, but direct via the BC to grantees, is thought to have enhanced legitimacy and engagement. Furthermore, the delivery model strives to be bottom-up rather than taking a direct interventionist approach, and places an emphasis on **capacity-building and empowerment**. Whilst the earlier phase did include a significant number of British grantees, this has evolved over time to include more local organisations in the lead. Key factors in this evolution are thought to be the relatively simple paperwork and in-country organisations improving their capacity to apply.
- “The benefits of the BC approach are that it is not government to government, from the UK. It is absolutely unique in its local trust-based approach. And other states want to dial into the model.” Stakeholder*
- “I like that it’s people-centric. This is usual to us in the UK; however, it’s not always done in other countries. Emphasis on social and economic impacts is very useful.” Stakeholder*
- C.45 Others questioned the extent to which the UK’s contribution is known about, and whether the communication and narrative is effective.
- “The UK is spending quite a bit of money and I don’t think many people know about that.” Stakeholder*
- C.46 A strong recommendation from stakeholders was improving the **programme-level communication** tools. Suggestions included enhancing the website project descriptions, enhancing social media presence, and providing briefings with **clear messaging** that can be used at a strategic and policy level to raise the visibility of the programme. The emphasis should be placed on the wider outcomes, moving beyond showcasing handicrafts and ‘fixing the roof’, to clearly communicating the socio-economic benefits of the programme.



### Sustainability

*Assess the extent to date to which the net benefits of the CPF will continue or are likely to continue.*

- C.47 Whilst stakeholders were not able to give a definitive view on whether project outcomes will be sustained, they gave insights into the influencing factors and approaches taken to safeguard a legacy and future sustainability of the project activities.

*“What we’re doing has all the right elements of sustainability, but it’s too early (to evidence this)”.*

*Grant Manager*

- C.48 The core themes that emerged were:

- The role of institutions;
- Continuation funding;
- Planning; and
- Capacity building.

- C.49 A recurring view was that an **existing institution** can play a key role in ensuring project activities, resources and outcomes have a life once the project ends. When attached to an existing organisation it is said to be ‘easier’ and less down to ‘luck’ whether activity is sustained. Effective institutions have included cultural hubs and museums, which alongside safeguarding resources and education, also have a role in terms of the economic benefits derived from visitors. Furthermore, institutions can act as a flagship, facilitating communications and awareness-raising.
- C.50 When providing examples of projects that were continuing activity in some form, those with **continuation funding**, be that via the BC or other funders, were described with the greatest level of certainty. Accordingly, those without funding were considered vulnerable, with some localities known to be particularly dependant on donors. It is also acknowledged that funding is not everything. A strong CPF network and BC leadership could come to the fore by providing advocacy and critical thinking to support grantees beyond the funding period.
- C.51 For longer term project sustainability, stakeholders noted the need to **plan beyond project delivery**. For example, grant managers noted that project plans should include the permanent provision of equipment (not loaned) to ensure trained individuals have the tools (e.g., scanning devices) available to use their new skills. This is, however, less easy to realise for consumables (e.g., for restorations), or resources required for train-the-trainer programmes to be rolled out once the project has closed.
- C.52 A core route to sustainability is considered to be **training and capacity-building**, providing skills as well as enthusiasm for when the funding has finished. The need to repeat and continue capacity-building is however highlighted, most specifically in politically volatile and conflict affected zones. For some projects this was included in the form of a train the trainer model, to spread reach. Funding for trainers and professionals is however highlighted as a barrier, therefore livelihoods need to be built into sustainability plans (e.g., musical instruments, design & business skills).



- C.53 Stakeholders, and grant managers in particular, spoke of the importance of engaging **young people** to create sustainability for cultural heritage protection. This also reflects the young age profile of MENA, as well as providing a route for older artisans and elders to pass on their knowledge and skills.
- C.54 It is particularly challenging to plan for sustainability in **politically changeable situations**, with economic uncertainty, fragile security environments, and protracted conflicts. The prevailing view is that continued investment is needed in these challenging country contexts.

### Value for Money

#### Efficiency of the CPF including Value for Money of the CPF

#### Efficiency & economy: reducing waste, purchasing and managing budgets

- C.55 Feedback confirmed that the BC are well placed to **manage the programme**. They were considered to have efficiently set up the programme using pre-existing skills and systems to ensure due diligence and effective budget management. Furthermore, they brought long-standing in-country relationships, an appropriate attitude, and organisational confidence in using the bottom-up, people-centred approach.

*“Extremely professionally put together. Extremely professionally monitored.” Stakeholder*

*“Impressed by how effective a small group of case officers inside the Council were in encouraging and developing really high-quality applications, running their well-run internal process. [...] I would score the project really highly on how efficiently it was run.” Stakeholder*

- C.56 Some stakeholders indicated they were ‘*confident*’ in the **efficiency of projects**, highlighting they had not noticed any wastage and had no concerns about economical use of public money. An Advisory Group member described budget discussions at meetings, using RAG ratings and with concerns being discussed. Others however were more cautious, highlighting that accountability was light, with monitoring done largely remotely. They suggested there should be more rigorous examination of costings, and quality control; for example, using expert verification that the work has been delivered in accordance with best practice. On balance, the overall impression of stakeholders is that public money has been spent conscientiously.

*“It’s very impressive overall. Some are easier to measure such as those that have something tangible, but the social impact is huge on some such as language-based projects. Even small budgets had a big impact in my opinion and there was a good spread in terms of a range of activities.” Stakeholder*

- C.57 Some specific budget management challenges were noted. Investing **across country borders** made planning budgets difficult, with exchange rates fluctuating quite dramatically in some cases. Some projects have also experienced difficulties in moving money across borders. Sharing good practice or a BC-wide approach could be beneficial.
- C.58 One stakeholder noted the challenges of the **grant size**, noting they had ‘*pushed for small grants to be allowed*’. Whilst the overall scale is considered to have demonstrated leadership and commitment, the reasoning for smaller grants was to encourage community ownership, rather than larger organisations like universities and international development organisations.



- C.59 The budget **timeline** proved to be a challenge for a significant number of projects. The one-year timeframe of some phases was particularly challenging, both from a delivery and management perspective. It is considered to have negatively affected the ability to take a strategic approach to longer term social and economic outcomes, due to the lack of funding certainty. Unfortunately, this was considered to have had a negative reputational impact on the Fund.

### Cost Benefit Analysis and/or Return on Investment

- C.60 It is understood that the CPF has a reputation - as far up as a ministerial level – of having had an exceptional impact with a relatively small amount of funding, suggesting a **high benefit to cost ratio**.

*“It’s nothing in the grand scheme of things but £30m+ exclusively devoted to cultural property protection in 12 countries, specifically targeted? (...) That’s fantastic. The key thing will be in the course of the next three or four years - the economic impact of that.” Stakeholder*

*“(There are) Projects which have done wonderful things for 110k and others which have done fantastic things for £1.5million”. Stakeholder*

- C.61 Cost benefit analysis is methodologically resource intensive and particularly complex when operating across different country contexts. Furthermore, it can take a considerable amount of time for these benefits to be realised. CPF is not alone in this challenge; there are few suitable benchmarks and impacts tend to be expressed in terms of contribution to qualitative objectives.
- C.62 When projects are assessed, and in evaluation reporting, they are considered alongside the **economic** aspects within the CPF outcomes. This is conceptualised at a country-level and tends to include jobs created in-country as well as increases in the number of visitors to a locality. There is a *potential* source of bias in reporting i.e., projects not wanting to be seen to be generating commercial revenue or doing ‘too well’ with an eye to future funding rounds. There are however examples of local economic outcomes, and these are discussed under outcome two.
- C.63 An interesting conceptual perspective raised by an internal stakeholder was that this consideration of economic impacts is perhaps too UK-centric. The role of **informal economies** can be significant in the MENA region, but it may be perceived that this does not ‘fit’ with CPF reporting definitions. In order to obtain a full perspective, these qualitative impacts could be considered as well.
- C.64 Stakeholders did note the pressing need coming from government to evidence the Fund’s achievement in terms of pounds and pence for the **UK national interest**. In some cases, economic returns to projects are expressed in terms of local economies, but this is regarded as not wholly sufficient to provide a persuasive case. A programme approach would be needed to examine this specific question.
- C.65 A true **cost benefit analysis** would consider all costs and all benefits and seek to attach a monetary value to those that are not usually traded in a marketplace. Economic benefits could include visitor economy and jobs created. Benefits not typically ‘economic’ could include social outcomes such as well-being, community assets, and/or cultural outcomes such as improved sites or records. Stakeholders commented that, whilst the programme understands the intrinsic value of cultural heritage, projects should be encouraged to improve reporting of benefits beyond outputs and in a more evidenced way.



*“[We have] got to get better at measuring value as government funding is going to be squeezed and we have to justify it. That incorporates softer as well as harder sides.” Stakeholder*

### Summary:

- Outcome 1 is considered a **stepping stone** towards Outcomes 2 and 3. The latter are perceived to represent the most profound outcomes for communities, particularly marginalised or underrepresented groups.
- It was noted that the countries engaged had a **“dire need”** for heritage protection, and that this need persists. The link to conflict is considered to have eroded over time, with some stakeholders in favour of a tighter scope for the programme.
- The **people-centred approach**, focussing on capacity-building and training, is considered crucial to mitigate a variety of strategic and political risks. The Fund has focussed on embedding local ownership and sustainability from the outset.
- Other benefits arising from projects, as described by stakeholders, included **relationships and networks, two-way learning**, and benefits of training schemes such as **safeguarding livelihoods** and supporting specific sectors. In relation to networks, there is a sense that **horizontal-support-networks** could be more purposefully developed.
- Stakeholders observed **enthusiasm, skills, and engagement** towards cultural heritage amongst populations as a result of projects.
- The Fund was considered to have supported an **expansion of definitions of heritage** in-country, to include ICH alongside built and tangible assets.
- There was a theme that **in-country representatives** could be further utilised, particularly in relationship-building and understanding of the local / political context.
- Across stakeholder groups, consultees highlighted that CPF is considered to have been pioneering in **bringing heritage protection out of the cultural sphere**, and into the development, political and diplomatic domain. Further, the Fund has provided opportunities to improve the reputation and recognition of the UK, with further opportunities to build on this.
- **CPF is considered to be “leading”** in both its commitment to heritage protection and its approach. It is considered to have enhanced the reputation of the BC in the sphere of cultural heritage. Other funders are known to be adopting similar approaches.
- Stakeholders outlined that **messaging and communication** around the Fund could be improved. It was agreed that a key message to emphasise is that the Fund provides a supporting role and that countries are in control of their own heritage, as well as a shift towards showcasing the socio-economic benefits of the programme.
- Stakeholders recognised a **range of factors affect sustainability**. Connecting projects to existing institutions was considered a key success factor, alongside continuation funding, planning for a legacy of equipment, and the core capacity-building element.
- **Engaging young people** was seen, by some stakeholders, as core to ensuring heritage is safeguarded for future generations.
- Overall, the CPF was regarded as **well-managed and efficient**. More rigorous examinations of costings and project budgets are suggested.



### Primary research findings: grantee e-survey and telephone interviews

- C.64 This section sets out findings from the primary research undertaken with CPF (2016-2020) grantees. Primary research explored a range of themes, focussing on gaining evidence against, for example: longer-term outcomes/impacts (since submission of final project evaluation reports); sustainability of outcomes; success factors; and, wider outcomes/impacts. Question themes were guided by emerging **evidence gaps** identified as part of the evaluation synthesis exercise and comprised quantitative and qualitative questions.
- C.65 A total of 45 responses (37 complete responses) were received to the grantee e-survey. This has resulted in a relatively robust evidence base, providing confidence in the core messages that have emerged. Of those, eight follow-up, semi-structured telephone interviews were carried out with respondents, eliciting in-depth qualitative data. Interviewees were selected with the objective of exploring a range of outcomes across different project types and delivery locations.
- C.66 The presentation of findings is broadly structured around the Fund's target outcomes, as applicable; however, considerable overlap between outcomes should be noted.

### Outcome 1: Cultural heritage protection

**Cultural heritage under threat is researched, documented, conserved and/or restored to safeguard against permanent loss.**

#### Built and tangible heritage

- C.67 15 e-survey respondents reported that their projects had focussed on or included physical restoration of buildings, sites, and/or objects. As the evaluation synthesis exercise revealed, a range of built and tangible heritage was safeguarded, maintained or restored as a result of the programme. Primary research aimed to establish **what happened next**. A range of outcomes and impacts were apparent, with key themes arising from qualitative responses summarised below.
- Buildings are **being used** by communities in a range of ways that they were not previously;
  - Buildings are **safer** and more secure, and/or more **resilient** to threats;
  - Restored or repurposed facilities have, in some cases, enabled an **increase in heritage activity**, for example, attracting community groups, collections, and exhibitions; and,
  - Restorations have, in some cases, contributed to the **surrounding area becoming "revitalised"**, bringing in visitors, businesses, and investment.
- C.68 In terms of increased **use** of buildings, and buildings becoming **safer**, often the two are closely interlinked i.e., buildings previously abandoned or classified as unsafe for use are now able to be occupied, for various purposes, as a result of the project.

*"The library was mostly abandoned when I joined, and we have given life to it. We identified that we need to restore our sites – it was a dangerous place to work in before. They are historical buildings that go back thousands of years." –CPF grantee interviewee*



C.69 In relation to the safety of buildings, restorations have reportedly **protected particular sites** from theft or fire. This is as a result of the grant enabling completion of technical drawings, full risk assessments, and modifications to be carried out. In terms of the use of buildings, a number of grantees related that the CPF has enabled them to either secure, expand, or develop the functionality of the buildings. Indicatively, known uses include:

- **Grantee organisations** using the premises as a basis for their operations, benefitting staff;
- **Expanded community use**, including:
  - *Public access, such as, enabling communities to recommence worship in restored mosques;*
  - *Improved condition of heritage buildings inhabited by displaced families, ensuring safe living conditions; and,*
  - *As a meeting space for a range of community groups.*
- Use as a facility for securely housing **heritage collections** and exhibitions.

C.70 As one example, the **opening of a physical museum space** has enabled an influx of artefacts and books. This has included shipments of nationally valuable collections from elsewhere in-country. Further, the facility of a museum, in conjunction with an NGO operating locally, has enabled **looted or found artefacts to be returned**. Reportedly, around 600 items were returned following the museum's establishment: *"People didn't know where to put these items before"*. The grantee had hopes that the museum site will, in time, become a cultural hub or 'centre' for the area, providing communities' access to heritage not previously possible; thus, generating impacts for years to come.

*"[Impacts] will be in ten years when a little girl attends the museum and is inspired to do a PHD or wants to work on the study of the [landscape] and look at how it impacts communities. For the first time people are able to access their history in [country]." –CPF grantee interviewee*

C.71 As a second example, a library restoration project resulted in its **re-opening for public access**. Subsequently, the project has continued beyond CPF, expanding the scope with other interested donors. Forward plans include expansion of the manuscript restoration lab, and, again, the project has ambition to create a heritage 'hub' within its locality. This has so far included engaging more libraries in a partnership focussing on heritage protection, as well as looking more widely at potential manuscripts for conservation. Additionally, this project has also made use of **previously abandoned spaces**, establishing a permanent exhibition connected with the local history.

C.72 Finally, a few grantees reported that revitalising a specific building or changing its use had made a contribution towards **revitalising the surrounding local area**. This was cited in relation to increased visits by community members, as well as attraction of businesses and investment<sup>58</sup>.

### **Identification and recording of heritage**

C.73 Various methodologies have been used by projects to document both tangible and intangible cultural heritage, from archaeological surveys of sites to audio-visual interviews with community members. Positive outcomes for heritage have stemmed from both the initial recording of heritage, as well as from the subsequent use of materials.

<sup>58</sup> Discussed in more detail beneath [Outcome 2](#)



C.74 For tangible heritage, echoing the findings within the literature review, grantees expressed that **heritage recording** ultimately supports, and forms an important pre-cursor to, **heritage protection**. This can include, for example, a contribution to identifying priorities and informing clear project briefs. Of course, records can also act as a safeguard in and of themselves. A number of respondents noted that adequate recording of heritage had previously been lacking, with examples provided of projects capturing materials not previously recorded, as well as new knowledge-creation as a result.

C.75 Grantees also spoke of a reduction in looting as a result of the cataloguing and/or scanning of objects and artefacts by the project. The **development of quality records** had caused sales of looted objects to decline, thus removing demand and incentive for looting. One grantee also described that visual records also safeguard knowledge in the event of other types of losses, such as fires, for example.

*“Ten years ago, I would have only thought of conservation. But now I have realised how important digital documentation is. It gives people in the future a chance to see our records, the same way I’m viewing records in the 19th century.” – CPF grantee interviewee*

C.76 The production of ‘watch lists’ has also supported identification and prioritisation of sites which may require close observation or investment post-project. Sustainability of such observation and monitoring, once assets have been recorded, is considered dependent on independent continuation by stakeholders on-the-ground.

C.77 It is clear that projects have gathered, recorded, and engaged communities in endangered intangible cultural heritage (CH) in a range of ways. A number of grantees reported that, within the timespan of the project itself or soon after, older craftspeople, artisans, masons, and community elders had passed away. These accounts highlight that materials, stories, skills transferred, and accounts gathered **may otherwise have been lost permanently**, had it not been for the CPF’s investment.

*“Records of traditional ways can have positive long-term impacts by reintroducing old ways of making locally sourced foods which can financially benefit many low-income families, and protect against the loss of Yazidi musical heritage which has previously never been recorded.” – CPF grantee, e-survey response*

C.78 Common wider outcomes for ICH projects were community engagement, as well as **awareness-raising** and increased **understanding and valuing of heritage**. These are primarily captured in the narrative surrounding [Outcome 3](#), below.

C.79 For both tangible and ICH, the recording of heritage was often connected with a **physical or digital output**. The majority of e-survey respondents mentioned having produced a digital product or tool to share what was gathered, including: websites; apps; and archives or databases. These outputs have reportedly been used in various ways, by a range of audiences:

- To set-up **open access archives** and video libraries for communities and wider audiences to access heritage materials, for example, an online video archive of Bedouin ICH;
- To establish **town-planning / policy guidance**, taking into account and emphasising heritage preservation: *“if we can record them, we can be in a better position as we go forward”*.
- To produce bilingual **tourist and architectural guides** (contributing to increased site visits, in at least one case);



- To support tracking of objects to **counter illicit trade** in heritage artefacts, for example, creation of a *“tool for ongoing research and tracking of object histories, leading to more cases of identified illicit trade”*;
- To create **educational resources**, including e-learning and online resources;
- To support **scholarly use** of outputs for research purposes, including development of academic papers; and,
- To **enable digital access** to rare manuscripts and rare books, allowing materials to be accessible without exposing them to any physical damage.

C.80 The outputs listed above have led to longer-term outcomes such as: an increased ability to raise awareness of heritage and **reach new audiences**; success in **countering illicit trade**; successfully **promoting projects** and demonstrating achievements; **improving processes** and management of data in professional organisations; and, enabling **continued participation** and heritage recording.

C.81 By way of example, an open access archive developed as part of one project is providing access to existing resources and a clear project legacy, as well as the technical architecture for interested parties to continue to add to and further document heritage.

*“All the materials are there on the internet and will be there for another five years. We’re trying to find funding to continue that work.” – CPF grantee interviewee*

C.82 Whilst some projects believe it is too soon to measure the long-term impacts of their records, the inventories should, as one e-survey respondent stated, *“impact on the ability of countries to understand and protect their cultural heritage”* as well as improve the organisation of key information.

### **Outcome 1: success factors and sustainability**

C.83 Grantees were asked questions about what factors specifically had **constrained** or **enabled** the achievement and sustainability of CPF outcomes. In terms of **constraining factors**, the most common themes were:

- The **COVID-19 pandemic** has limited the extent to which communities have been able to continue to engage in recording and documenting of their local heritage post-project; and,
- In some cases, **conflict or civil unrest** has similarly limited outcomes.

C.84 In relation to factors **enabling and/or sustaining outcomes**, projects most commonly noted:

- **Partnerships and collaborations** have supported sustainability;
- **Translation of resources** enables accessible outputs and greater engagement; and,
- **Community engagement** has enabled continuation post-project, in turn enabling further recording of heritage.

C.85 One grantee talked of the value of building in sustainability plans from the outset, and reported that the key to this was a collaboration with a local university to ensure the work of the project continues. This link has enabled ongoing recruitment of volunteers, and ensured continued operation of the library and gallery. Links have reportedly also been forged with other local libraries too.



- C.86 Another grantee recognised that their own organisation's commitment (and resource) will be required to sustain the outcomes and operation of the project. This particular grantee considered the international links forged as a result of the project to be key towards longer-term continuation, and to meet ongoing heritage protection needs.

*"Don't think we will be able to self-sustain – heritage protection is expensive, so we need funding - and international attention is good for this." –CPF grantee interviewee*

- C.87 Another grantee expressed concern that outcomes would not be sustained in the longer-term, due to a potential for momentum and collaborations to be lost beyond project close. They summarised the risk by saying that those engaged would *"revert back to what they were doing before"*. The grantee emphasised that heritage protection objectives span a longer timeframe than the four-year funding period, thus it is important to find ways to sustain momentum.
- C.88 Digital outputs, where produced, were considered to add sustainability in the short-term. These materials can continue to be viewed, used or added to in coming years by scholars and communities.
- C.89 It is important to recognise that the resource available to grantees post-project is limited. In turn this also limits the **measurement** of continued outcomes or impacts. However, it is clear that a number of grantees continue to engage where possible voluntarily, albeit to a lesser extent.

### Outcome 2: Capacity-building

**Local professionals have sufficient business or specialist skills to be able to manage and promote cultural assets which [will] benefit the local economy and society.**

#### *Skills and training impacts*

- C.90 In some cases, grantee organisations reported having upskilled their internal team and/or gained efficiencies as a result of taking part in the CPF. In turn, this has reportedly come with increased organisational confidence and reputation to be able to undertake future projects of a similar scope and profile.

*"This project helped us establish ourselves. We existed before but this is the first time we have had a project of this level. So, we have no fear of doing projects like this in the future." –CPF grantee interviewee*

- C.91 More commonly, capacity-building outcomes and impacts related to beneficiaries. Outputs such as the number of workshops/events held and the number of trainees are detailed within [PART B: Evaluation synthesis](#). The e-survey and grantee interviews sought to explore longer-term outcomes and impacts in relation to training and skills. A range of skills and training activities had been delivered from programmes focussing on practical skills such as stonemasonry or archaeological skills, to workshops on interviewing and video techniques for recording community ICH.



- C.92 **Figure C.1**, below, shows the longer-term impact of skills-training, reported by e-survey respondents. The majority of projects stated that their volunteers or trainees have been able to continue their skills development and apply these skills outside their project, to some extent.

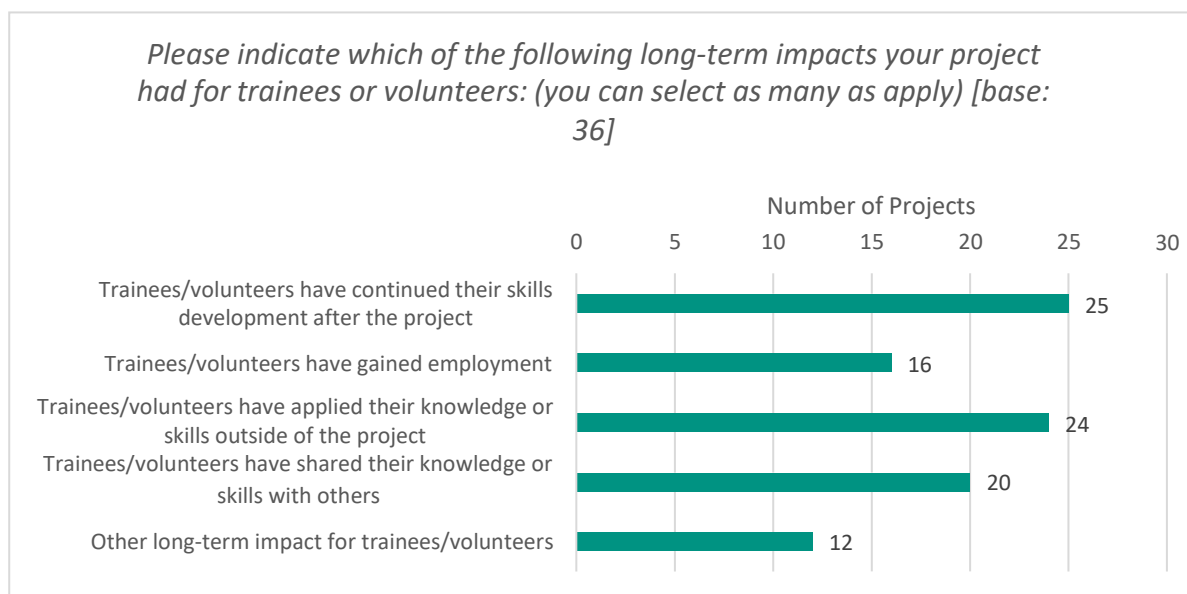


Figure C.1: Training impacts

- C.93 Through the e-survey and interviews, grantees were asked to qualitatively describe long-term impacts for trainees. These questions sought to identify **what happened next** as a result of the skills gained or training undertaken, and to understand **how** these long-term impacts happened as a result of their work. It should be noted that projects were not always in a position to follow-up directly with participants at any scale post-project, therefore the examples were indicative or anecdotal.
- C.94 Examples of key outcomes, **beyond the immediate skills attained**, are detailed below.

- **Employment-related outcomes** such as gaining jobs or promotion, was the **most common benefit** for participants, particularly where training focussed on professional skills or capacity-building. Jobs secured included, for example: local authority positions; antiquities restoration; training positions; project coordination; and others. Moreover, some projects directly employed local staff. One grantee mentioned staff recruited as part of the project have been retained on a longer-term contract, resulting in them securing employment for “a few years”.
- Continued **application and development of skills** in the same or new roles, for example, trainees continuing to apply skills in painting restoration: “the ANG staff are now able to carry out conditional assessment of paintings in provincial galleries and they also received Train-the-Trainer to be able to train others in the basics of conservation and restoration.”. In one case, a grantee shared testimony from an employer, who stated that the training has “transformed what they do every day”, observing a clear impact on their practice;
- Greater **awareness of career opportunities** and progression pathways within the heritage sector, particularly, in some cases, for underrepresented groups. This included, for example, women being trained in and entering stone masonry professions;
- Individuals progressing on to **further study**, for example, master’s programmes or securing university scholarships - with involvement in the project at least a contributing factor;
- **Increased employability**, particularly as a result of having gained professional work experience or undertaking voluntary roles or traineeships; and,
- Trainees organising to **continue the work of the project** and/or develop their own initiatives.



- C.95 The **scale** of these impacts, or the extent to which they can be considered typical did vary, and projects could not often provide specific figures. One grantee, for example, stated that the **majority** of training participants graduated from their training programmes, and that **some** continued with the project or as paid employees of the local authorities that took part.
- C.96 In relation to relative focus on skills development versus employment, one grantee reported that they *“had planned to focus mainly on skills-based training”* in anticipation this would lead organically to employment outcomes for participants. However, a decision was taken part-way through delivery to shift to a more direct focus on **supporting participants to secure employment**. The grantee relayed that this has aided the sustainability of outcomes. Practically, this involved a focus on preparing people for work and actively seeking partnerships to support their employment.
- C.97 In a number of cases, **building links and partnerships** with wider heritage sector actors and organisations seems to have supported attainment of employment. In the majority of cases these links are external to CPF, but in one known case, the alumni of one CPF training project (five individuals) were able to gain employment with another CPF-funded initiative.
- C.98 Feedback also revealed that the CPF may have further supported wider **job creation** in heritage sectors, albeit on a relatively small scale. One grantee reported having worked in partnership with other libraries in the locality. This was felt to have contributed to an increase in activity and, therefore, to have increased available heritage sector positions in nearby facilities.
- C.99 Relatedly, in terms of encouraging greater access to heritage sector opportunities, a number of projects emphasised the **high proportion of women engaged** in their training programmes. This was thought to contribute towards countering the lack of representation of women working professionally in cultural heritage fields - on occasion due to social or cultural norms or restrictions. The Syrian Stonemason Project, for example, which achieved a total of 80 trained stone masons, recruited a high proportion of female participants. Overall, this led to greater opportunities for women to enter a traditionally male-dominated profession. The grantee described various examples of how previous students had progressed on to working in the heritage industry including: two women leading the course in Lebanon; a Syrian refugee employed by the project working across other countries; and another project supervisor who is currently forging links with other heritage projects.
- C.100 Some projects have focussed on **actively recruiting** individuals from specific underrepresented communities. This has reportedly led to increased **empowerment and ownership**, and well as **improving relationships and networks** within and between communities.
- C.101 Importantly, this **sense of ownership** was, one grantee felt, rooted not only in developing practical skills, but also sharing insights about master craftspeople and associated common history.

*“The team also feel they are doing something patriotic too – they are drawing and documenting things from hundreds of years ago. We teach them about master craftsmen and the history – so they are not just hired and then that’s it – we are giving them the knowledge to continue with this and be respectful to their roots.” CPF grantee interviewee*



- C.102 A greater connection with the cultural heritage the trainees are working to support was also achieved, in a few cases, by hosting project delivery -such as workshops- within heritage buildings and locations. Overall, taking a “living heritage” approach.
- C.103 Finally, projects have created a **legacy of outputs, such as** guidance documents, training manuals and learning resources, which is reportedly enabling continued skills transfer. Moreover, trainee alumni have also gone on to share skills with others, and/or to implement them within new projects.
- C.104 In terms of this **continuation of heritage works undertaken**, independently of the project, in a number of cases trainees’ efforts have been hampered by COVID-19. One grantee related that, adapting to this, young trainees have continued to meet virtually to develop proposals for future funding. COVID-19 has similarly affected grantees continuing to deliver training sessions. There has been a shift to online training, which reportedly has had mixed success.

### Outcome 2: success factors and sustainability of outcomes for skills and training

- C.105 In terms of enabling training outcomes, responses suggest that:

- **Recruiting diverse cohorts**, including beneficiaries from underrepresented groups, can support greater knowledge of and access to heritage professions;
- **Forging relationships and networks** supports access to or generation of employment opportunities;
- **A proactive approach** to generating employment outcomes reportedly worked well in one case; and,
- A number of projects hope that the legacy of training represents **a boost in skills-capacity** in the region, in turn leading to ongoing use of skills towards heritage protection.

- C.106 In terms of factors constraining outcomes, responses suggest:

- **COVID-19**, and the **limitations of virtual sessions** have had an effect, in some cases.

### Outcome 2 (cont.): Economic Impacts

- C.107 Grantees were asked to outline any emerging economic impacts as a result of project activity. This was taken broadly and could comprise for example: local employment and/or economic activity; cost-savings or efficiencies; income-generated; and any other monetary impacts. Most commonly, employment outcomes and funding leveraged (discussed subsequently) **were most easily and most often** cited by projects, expressing this qualitatively in the majority of cases.
- C.108 In contrast, e-survey respondents were less readily able to **quantify** and cite figures around the types of economic impact outlined. The set of related e-survey questions received fewer responses than other e-survey questions (marginally). This is no surprise, particularly given the difficulty in providing exact figures of economic impacts attributed to funded projects. Therefore, it is expected that **reported figures are significantly lower** than actual economic impacts.
- C.109 The number of grantee e-survey respondents reporting economic impacts in some form is shown in **Figure C.2**. The majority of respondents stated that their projects enabled them to leverage additional or match funding. The e-survey also aimed to gather some **indicative figures** on the types of outcomes outlined above, presented in **Table C.1** which follows.



C.110 Of the 18 e-survey respondents that reported leveraging additional or match funding, 15 provided an amount. This ranged from £5,000 to £3.1million. Of these grantees, this amounted to £7.55million in total. Three respondents reported having achieved cost-savings, while two provided amounts, totalling £14,682. Eight respondents said that they generated income as a result of the CPF grant, and three provided an amount, totalling £11,302.

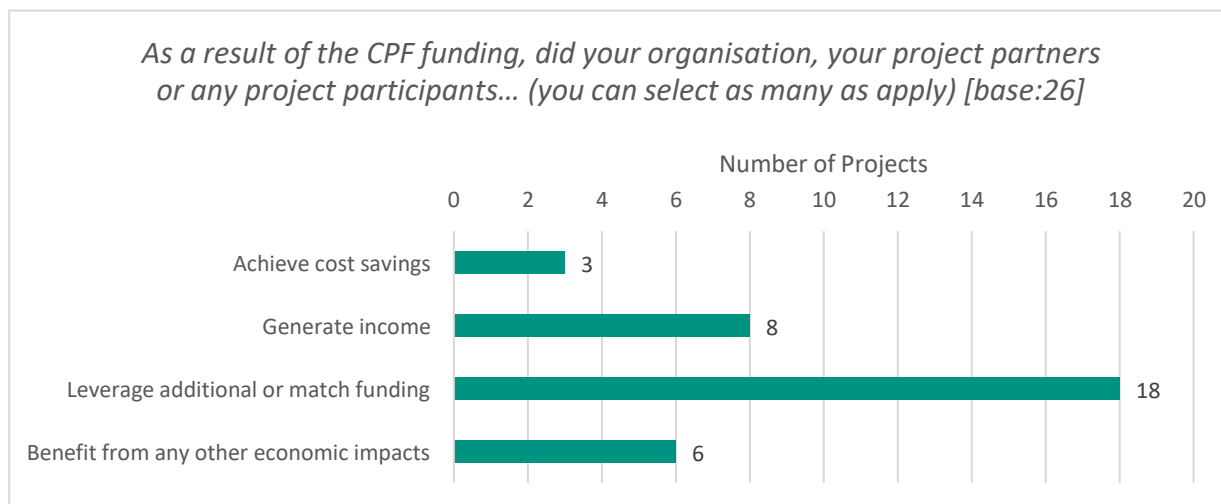


Figure C.2: Economic impacts

Table C.1: Indicative economic impacts*			
Impact type	Range cited by respondents**	No. of respondents who provided an est. figure (£)	Total
<b>Additional or match-funding leveraged</b>	£5,000 to £3.1m	15 (n=18)	£7.55m
<b>Cost-savings</b>	£554.46 to £14,127.60	2 (n=3)	£14,682.06
<b>Income-generated</b>	£5,651.04 to £20,000	3 (n=8)	£31,302.08
*quant estimates provided by CPF grantee e-survey respondents			
**currencies converted 25/02/21			

C.111 Follow-up interviews with grantees revealed isolated, indicative examples of economic outcomes, described qualitatively. A summary is provided below.

- **Local people gained employment as a result of the CPF:** one project enabled participants to earn increased income post-project, as they developed their careers beyond their involvement in CPF through private commissions. Although initial employment occurred during the project, at least 50 local craftspeople were trained and subsequently hired to carry out building refurbishment on another project. For the same project, at least 15 local people were trained and remain employed in various roles in a museum. Other grantees explained that participants were able to generate employment in various types of roles including as builders, architects, and library assistants.



- **Efficiencies and equipment:** One grantee related that the injection of funding from the CPF has made a key difference for relatively small government departments, who employ project participants and trainees. They are now able to perform their roles in recording historical sites more efficiently due to possessing new and improved equipment: *“To have a brand-new laptop that is £800/£900 that for us is not much, delivered to them – it’s easy to forget just how important the salary costs are and a lot of these (target) countries just don’t have them.”* Another grantee described how their CPF-funded project paid for equipment which continues to be used in communities for heritage gathering and preserving (i.e., now legacy equipment).
- **Money has been spent in local economies:** for example, through delivering training in-country (venue hire, resources etc.), and, through procurement of local contractors such as tradespeople and construction workers as part of restoration work.
- **Supporting local economies, creating demand and new markets:** one of the grantees reported longer-term impacts for in-country suppliers. Specifically, the project, following delivery of CPF-funded outputs in Huwair, Iraq, received additional funding from the ALIPH foundation to continue a follow-on phase of work, with this component including development of a network of boat clubs for young people centred on traditional boats in five locations. The Huwair boatbuilders (some trained by the CPF project) are now reportedly providing boats across this network and satisfying the demand for this “new market”. The Meshouf canoe makers are therefore provided with ongoing employment. Further, the boatbuilders have since shared their skills with others, including members of new boat clubs, but also craftspeople in Chibayish (as part of the Sumereen project by Italian NGO Un Ponte per, funded by UNDP)<sup>59</sup>. These craftspeople currently use only modern boatbuilding methods but wish to be trained in order to produce traditional boats for the Marsh tourism market. Another grantee survey respondent did note that their work physically reviving an area has enabled for funds to be raised for the local economy through increased tourism.
- **Income-generation:** Two grantees reported generation of “small amounts” of income from sales of craft items, and one described that exhibitions were organised for local traditional craftspeople, with their items displayed and purchased by the public. Another grantee reported raising funds from commissioning music concerts performed by project participants.

### Outcome 2: success factors and sustainability of economic impacts

C.112 First of all, it should be stated that questions were posed to grantees to establish **emerging** economic impacts / impacts **to date**. Factors which were considered by interviewees to have **constrained** economic outcomes:

- Two grantees mentioned that income-generated from their projects goes into federal or national government, who reportedly then make budget allocations. The grantee held the perspective that **heritage departments are typically less resourced**, and that the heritage sector would, therefore, not see a great deal of benefit as a result. In one case, this is reportedly being given attention by the relevant minister in-country. A third grantee noted a desire for the country’s government to invest more across a range of heritage priorities;

<sup>59</sup> [New Project Launched to Promote Socio-Economic Growth through Eco-Tourism and Heritage Preservation in Dhi Qar – Iraqi Civil Society Solidarity Initiative \(ICSSI\)](#)



- One grantee pointed out that any economic impacts arising from the project would be longer-term, and as such **have not yet materialised**, given that the project ended recently;
- Again, COVID-19 has constrained potential for **tourism impacts**, with at least one project having planned on undertaking guided tours now being unable to do so; and,
- **Financial and economic crises** in various delivery countries have shifted priorities and reduced income-generation for some projects.

C.113 Factors which were considered by interviewees to have **enabled economic outcomes**:

- The **credibility and reputation** of projects having improved, through being able to evidence delivery of CPF-funded projects, supported in leveraging further funding and resource, and in raising the profile of funded projects to gain funders' interest.
- One grantee described that having **relationships with community leaders** in the area led to more tourists visiting their exhibition.

### Outcome 3: Advocacy / education:

**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.**

C.114 Key findings against this outcome, emerging from data collected, are structured against three broad themes, namely:

- Awareness and understanding of heritage;
- Caring for and valuing heritage; and,
- Wider community impacts.

C.115 Firstly, **Figure C.3** below presents an overview of community outcomes. Most projects stated that their projects led to increased local awareness, engagement, and valuing of cultural heritage.

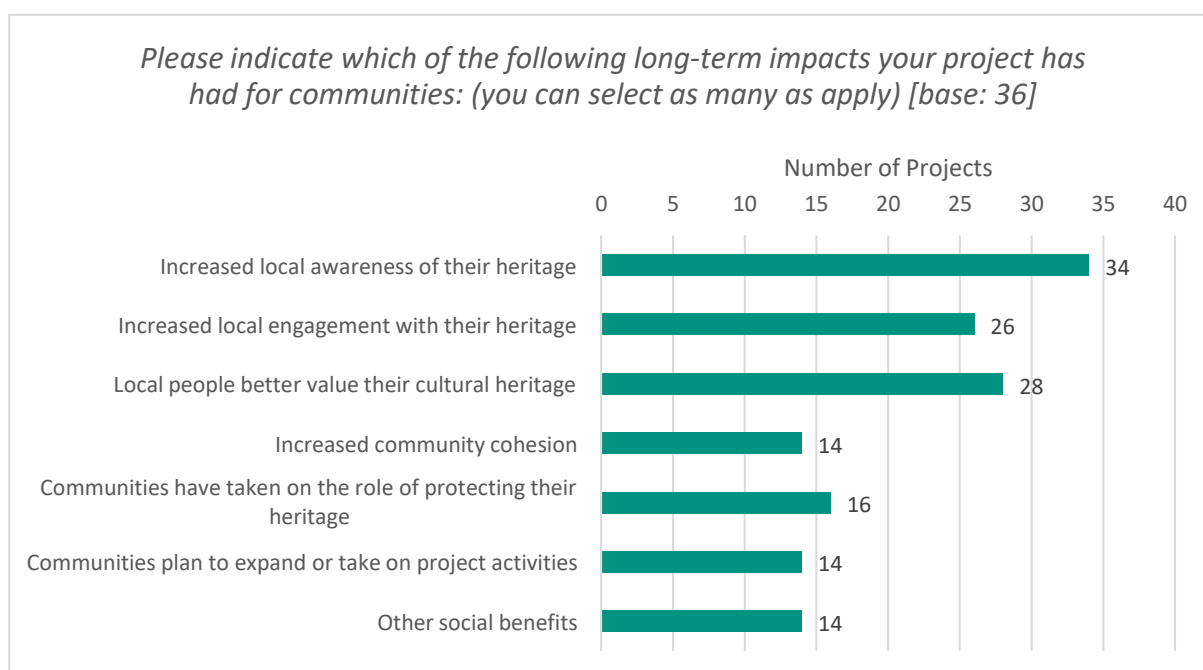


Figure C.3: community impacts, grantee e-survey



### *Awareness and understanding of heritage*

- C.116 Awareness and understanding of heritage have clearly been supported through a number of projects. This has been achieved via **a) outputs and resources, b) exhibitions and events, and c) direct community engagement**. Often, projects use a combination of these factors. As part of project delivery, a range of in-person and virtual activities (lectures, exhibitions, websites, archives) appear to have increased **community engagement with heritage**, including with audiences not previously engaged in cultural heritage. This has included local, and in some cases regional or even global audiences.

*“The scope of our communication has expanded to include people who didn’t have the chance to know about cultural heritage, what it is, and why it is important.” – CPF grantee interviewee*

- C.117 Exhibitions were a relatively common route to bringing heritage to audiences. One project created a series of physical exhibitions in museums which were attended by school-aged children. The project hopes that by involving young people, this in turn will *“reenergise a whole generation”* around archaeology, and even encourage parents and wider communities to attend.

*“We launched the exhibition in the museum, and I gave a lecture, and the director was really keen on it and, apparently, they got very good visitor numbers (often school children and young people) coming purely to see those exhibitions.” – CPF grantee interviewee*

- C.118 In cases where they have been employed, **various media channels** have also reportedly been effective in raising awareness, of both the heritage, and the work of the project. This has included **print, social media, and audio-visual media**, at local and national levels. For example, one grantee said:

*“Having 24 episodes on television being broadcast specifically showcasing the young people’s work has meant that their heritage has been shared in all Arabic speaking populations not only in the Middle East but in the Diaspora as well. While we don’t know have a means of capturing this [reach], it has affirmed the young people in the importance and significance of their work.”*

- C.119 In terms of the legacy of project activities, a **variety of resources** have been produced which have awareness-raising or educational value. For example: online databases, archives, or repositories; bilingual (Arabic and English) tourist and architectural guides that have resulted in increased attention from Arab audiences and visits to heritage sites; and, e-learning resources or online materials.

- C.120 In terms of providing continued awareness-raising, or assessing the effects of such activity post-project, it is clear that **online resources act as a key legacy**. For example, one grantee spoke of developing wider understanding and awareness of ICH specifically as a result of the creation of an online, open-access archive, and an exhibition: *“There is reading out there on the economic issues of the Bedouin, but nothing about their cultural heritage – so people can understand them and know more about them now.”* This included raising awareness with non-Bedouin audiences.

- C.121 **Awareness and understanding** of heritage are considered to be a precursor to **valuing and taking action** to care for it<sup>60</sup>. Illustrating this, one grantee reported that engaging communities directly, to preserve and document their ICH, had instilled a **greater sense of pride** and appetite to share heritage with younger generations, ensuring this can be kept alive.

<sup>60</sup> [https://www.researchgate.net/figure/The-Heritage-cycle-Thurley-2005\\_fig1\\_334024601](https://www.researchgate.net/figure/The-Heritage-cycle-Thurley-2005_fig1_334024601)



- C.122 The same grantee also described how bringing communities together -who had a common heritage- had created, amongst participants, a greater shared understanding of the role of heritage.

*“The elders have given us the protection of their cultural heritage and because of our project, they feel appreciation, pride, and want to continue their heritage through generations. They’re more vocal about who they are and want to identify themselves.” –CPF grantee interviewee*

- C.123 In one case, a grantee relayed that the increased understanding of their heritage has led communities to advocate and to push for particular, equitable practices to be revived. For example, participants learning that, according to the Church’s Coptic Laws, women traditionally inherited equally, has led to an active discussion around this issue in present-day churches and communities. Local women have since been leading and initiating discussions, with a desire to mobilise change.
- C.124 To better evidence the longer-term impacts of supporting communities to engage with their heritage, this would require additional exploration with those **directly involved**. It is understood that this is being progressed via future phases of CPF evaluation.

### **Caring for and valuing heritage**

- C.125 Once communities gain an understanding of heritage, the hope is that they go on to **care for it** and **value it**. Generating groups of dedicated individuals or communities to act as advocates for heritage requires - often intensive and sustained - investment of resource. Therefore, this outcome was more commonly realised for projects which had a greater focus on **direct community engagement**. Having said this, there are examples of projects **influencing** key decision-makers and institutions to better advocate and care for heritage, exhibiting there are multiple routes (and audiences) to engage around this objective.
- C.126 There are several examples of communities caring for heritage, independently, post-project. For example, one grantee described that volunteers had continued to document aspects of their ICH post-project, resulting in new material for the project archive. Unfortunately, this activity has reportedly reduced significantly as a result of the onset of the COVID-19 pandemic.
- C.127 A number of grantees also reported greater interest from **wider communities**, not direct beneficiaries, as a result of their project. Examples include communities becoming actively engaged in recording heritage through taking and uploading photographs of local heritage on to the project’s social media platforms, viewed across a number of countries.
- C.128 As one project reported, there was clear evidence of this in the social media outputs created by local communities, including [“The Iraqi Maritime Heritage of Huwair”<sup>61</sup>](https://www.facebook.com/%D8%A7%D9%84%D8%AA%D8%B1%D8%A7%D8%AB-%D8%A7%D9%84%D9%85%D9%84%D8%A7%D8%AD%D9%8A-%D8%A7%D9%84%D8%B9%D8%B1%D8%A7%D9%82%D9%8A-%D9%81%D9%8A-%D8%A7%D9%84%D9%87%D9%88%D9%8A%D8%B1The-Iraqi-Maritime-Heritage-of-Huwair-817172805291933) Facebook page, set up by young people. Another example was a series of videos linked with an Isbiya barge workshop delivered by the project, with the most popular gaining over 8,000 views. Another grantee pointed out the social media platforms can also be useful in providing a forum for project alumni to continue to engage.

<sup>61</sup> <https://www.facebook.com/%D8%A7%D9%84%D8%AA%D8%B1%D8%A7%D8%AB-%D8%A7%D9%84%D9%85%D9%84%D8%A7%D8%AD%D9%8A-%D8%A7%D9%84%D8%B9%D8%B1%D8%A7%D9%82%D9%8A-%D9%81%D9%8A-%D8%A7%D9%84%D9%87%D9%88%D9%8A%D8%B1The-Iraqi-Maritime-Heritage-of-Huwair-817172805291933>



C.129 There are also specific examples of community members taking further initiative beyond projects. For example, in Babylon, a local youth football club manager came forward to set up a youth boat club. This is helping to protect the traditional boats built and used there for future generations. In another case, the visibility of a project has **provided inspiration** and led to imams and sheiks seeking to undertake mosque maintenance, as well as community members looking for heritage-focussed positions as a result of witnessing their peers engaging.

C.130 Across a number of projects, the **engagement of young people**, and activating them to become advocates for their heritage in order to safeguard it for the future, is seen as a key success factor. One grantee described young “heritage gatherers” now leading new cohorts of young people, sharing the knowledge, skills and practices they had gained through involvement. The grantee described this peer-to-peer transmission as “critical” to the sustainability of the work as it is locally owned and led.

*“The key legacy left from this project is that building the capacity of young people from within their own communities to become the gatherers, mediators and disseminators of their own heritage under threat offers a sustainable, locally owned and led, exciting pathway for both empowering young people while ensuring that heritage is protected within and across generations. The replicability of the work in other countries shows that the methodology lends itself to local adaptation and adoption.” –*

*CPF grantee, e-survey respondent*

C.131 Grantees noted that, through demonstrating to communities that their heritage is important and valued, they are **empowered to act**: *“Once success happens, people realise what can be done – we have given something we didn’t know was possible. It shows them that it is cared about. They haven’t (previously) had anyone believe in them, or their history.”* For example, one community involved felt more empowered to care for their heritage, as a result of the project providing them the opportunity to talk about and actively reflect on their heritage. This also ignited a desire to see heritage communicated to future generations.

C.132 Project collaborations resulting in ICH being publicised via various national media channels, has also reportedly *“strengthened the legitimacy”* of heritage from the perspective of young people within the communities to which the heritage belonged. The grantee described how this publicity has also resulted in a “ripple effect” with gains for tangible heritage as well, as people become more interested in all aspects of the associated heritage.

C.133 Finally, one grantee reported a shift in the **types of heritage** valued as a result of the project. They noted that project activity had led to a greater appreciation for the heritage value of small gardens and open spaces. Initially, it was anticipated that only traditional heritage buildings would be identified and valued by communities.



### Wider community impacts

- C.134 As recorded in findings against **Outcome 1**, a range of historic buildings have been restored and repurposed, leading to greater community use. One grantee emphasised the importance of the reconstruction of destroyed heritage and religious landmarks to locals. They described a range of impacts such as **improved confidence, dignity, and wellbeing** as a result of the improved heritage landscape. A number of projects anecdotally reported increased use of sites by locals, for example, for worship, family visits, and picnicking.
- C.135 One second wider outcome is **intergenerational cohesion** resulting from projects bringing together community elders and/or older generations to share heritage with younger generations. In turn, this appears to have further supported heritage outcomes.

*“The young Bedouin have become aware of their heritage and have engaged with it more by taking part in the documentation process. The elderly have interacted more with the young ones, reviving more actively traditional processes of knowledge transfer through narration and storytelling.” –CPF grantee interviewee*

- C.136 Additionally, through a focus on engaging local youth, one project has, outside of any direct focus on religion and theology, brought Coptic Orthodox and Protestant populations together in shared activities.
- C.137 The bringing together of various groups with **shared heritage** seems to have contributed to **community cohesion**. One grantee raised a note of caution recognising that cohesion work and hosting of sessions requires sufficient resource, and that more staff would be needed to realise this as a specific objective. Groups which have been brought together, include, for example, Bedouin communities from across the Levant, who would not have otherwise had the opportunity to gather and share heritage in-person in the absence of the project (discussed more fully in **Grantee Case Studies**).
- C.138 Further, where projects have recruited diverse participants, this has supported different groups of people to interact, who may not have otherwise. For example, the Syrian Stonemasonry Project included men and women, Syrian refugees and local Jordanians and Lebanese participants, those with high educational attainment, and those who could neither read nor write. This mix was reportedly positive in terms of cohesion and outcomes, aiding in reducing stigma towards the refugee population by highlighting their skills, and reminding people of the shared cultural heritage between populations.
- C.139 Relatedly, one grantee described that they intend to produce a manual documenting the experiences of young people participating on the project. It is suggested that demonstrating this type of work was not only for those with “*doctorate degrees*” would contribute to its durability.

### Outcome 3: Success factors and sustainability

- C.140 One project felt that making **the locally led nature of the project** clear to communities was/is crucial for ensuring the sustainability of its outcomes.
- C.141 Another felt that training people in archaeological techniques which were **easily replicated** and dependent on accessible technology and minimal equipment (such as the publicly available Google Earth), was important to ensuring that archaeological activity was independently continued by communities post-project.



C.142 In terms of factors **enabling** outcomes and/or supporting sustainability, themes from primary research are detailed below.

- A range of **media activity and events** have supported awareness-raising and engagement, amongst beneficiary communities as well as audiences more widely. This includes, for example: exhibitions; TV broadcasts; and, online resources. Specifically, TV reportedly improved access to rural communities, few of whom have internet within the respective country;
- **Face-to-face engagement:** one grantee commented that getting out in “the field” has been key in engaging communities and introducing the project. Another commented that **community-to-community engagement and transmission** of heritage was effective at enabling access to communities project staff (or resource) cannot reach;
- **Involvement of younger generations** is considered a key success factor in valuing heritage and safeguarding it for future. This is supported by intergenerational and peer-to-peer activity;
- Recruiting a deliberately **diverse pool of participants** from across different societies, and providing opportunities to interact as part of project activities, and/or around shared heritage; and,
- **Culturally specific solutions:** e.g., developing translated versions of resources in local languages, and ensuring resources and examples are centred on local features.

C.143 In terms of the factors which reportedly **constrained** the achievements of outcomes stated above, these include the points set out below.

- **COVID-19:** for example, one grantee stated: *“COVID-19 has affected our efforts in connecting with people. But we’re rethinking about new ways to engage with the local community – virtual ways. And international community as well”*. Communities’ ability to undertake continued action and advocacy for heritage has reportedly been equally limited by Covid-19.
- **Continued conflict / legacy of conflict,** both causing practical disruption, but also affecting attitudes and confidence of populations in projects i.e., in one reported case, the grantee related that communities are, unfortunately, accustomed to disruption and discontinuity of projects, and were therefore uncertain around the likelihood of project continuation.
- For one project, the **geographical spread** of heritage assets across the city reportedly limited the community engagement it was possible to achieve (due to the presence of lots of varying communities, spread across a wider geographical area).
- Archaeological and/or heritage sites are sometimes physically distanced from populations so **fewer organic opportunities** for community engagement present themselves.



### Influencing impacts

- C.144 This section explores wider impacts, beyond the Fund's core target outcomes. Broadly, a number of projects described having increased their **organisation's profile, reputation, and networks**. This has afforded organisations a range of wider opportunities for collaboration, as well as recognition of their achievements. Illustrating this, one project reported having received a prestigious award in the MENA region for its project's efforts to date. Another grantee related that they have, as a result of their project, been commissioned by the Ministry of Culture to curate a National Pavilion at the upcoming Venice Biennale 2021.
- C.145 Specific outcomes and impacts around influencing decision-makers follows below.

### *Decision-makers appreciate the wider potential of cultural heritage and the needs of local communities<sup>62</sup>*

- C.146 The grantee e-survey posed a question around whether, as a result of their CPF project, grantee organisations had benefitted from increased **networks, collaboration, reputation or organisational capacity**. The results are presented below in [Figure C.4](#).
- C.147 The majority of respondents reported that they were able to increase their networks both locally and internationally as a result of the CPF, along with increasing their reputation or profile. Similarly, the majority of respondents (25) said that they enjoyed more **international** collaboration as a result of their project, with slightly fewer (21) stating increased **local** collaboration. It should be noted that the question did not probe for **depth, quality, or longevity** of engagement - important factors alongside the **quantity** of collaborations. All grantees stated at least one the impacts outlined below.

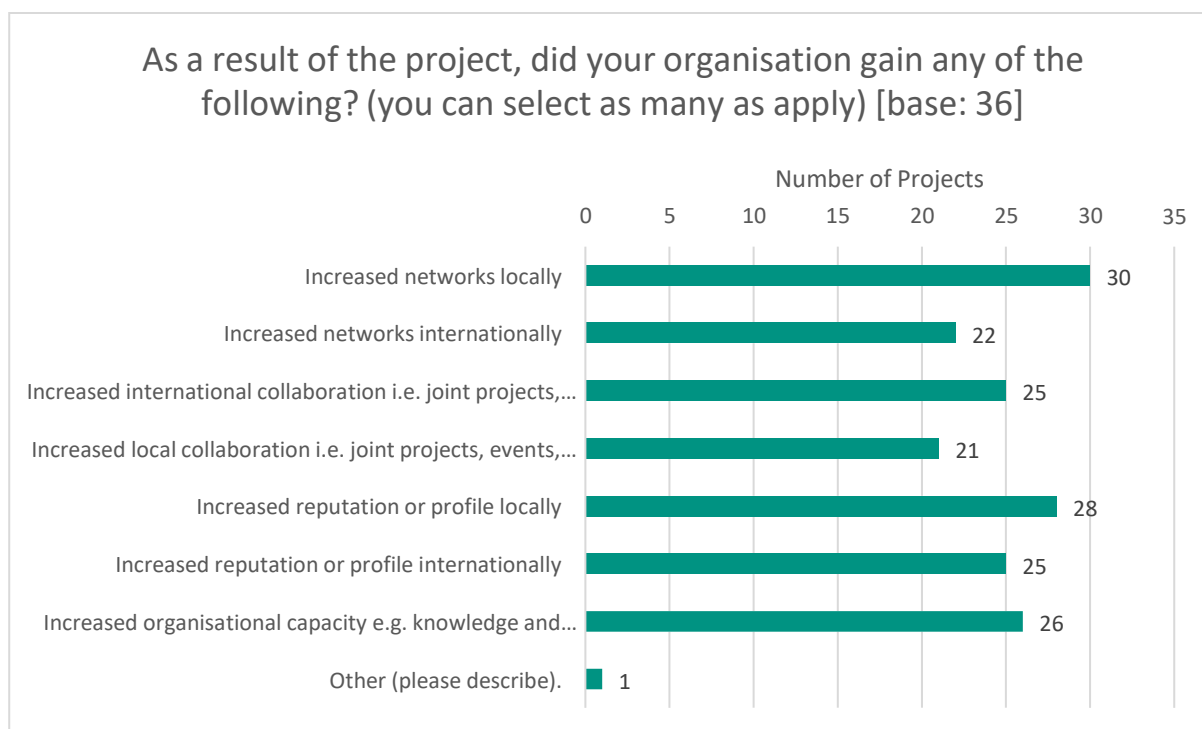


Figure C.4: Project networks, collaboration, reputation, and organisational capacity

<sup>62</sup> [https://www.britishcouncil.org/sites/default/files/bc\\_chig\\_report\\_final.pdf](https://www.britishcouncil.org/sites/default/files/bc_chig_report_final.pdf)



C.148 The e-survey and grantee interviews probed whether a range of key strategic stakeholders and/or decision-makers (external to the project) had been influenced as a result of project activity or achievements. As Figure C.5 shows, most commonly, projects reported having exerted influence upon “heritage bodies”, with “local or national government” next most common. Influencing of stakeholders in-country was more common –as might be expected- yet projects also reported influence further afield.

C.149 Influencing achievements were diverse in nature, of varying scales, and involving a range of stakeholders, including high-level actors such as ministers, ambassadors, local authority and state departments, and other government officials. A number of stated examples demonstrate the way that **bottom-up projects have secured top-down commitments**, illustrating a pincer-movement, of sorts, in ensuring heritage is protected, enhanced, and valued.

*“When we first started our project, the ministry wanted to dismantle all the [heritage assets] and put them in storage, but we created a lot of noise around this and the decision was revoked.” – CPF grantee interviewee*

C.150 In a number of cases, this type of engagement has reportedly involved **changing attitudes**, and instilling a greater knowledge of and appreciation for heritage’s contribution towards a range of objectives. Materially, this has influenced operational and strategic decision-making and forward plans. For example, one grantee reported that they had worked with officials to develop a *“draft proposal for a new project at a bigger scale”*. Other examples include project organisations inputting into or influencing municipal/urban planning, tourism, and heritage plans, and making a contribution to drawing-down investment.

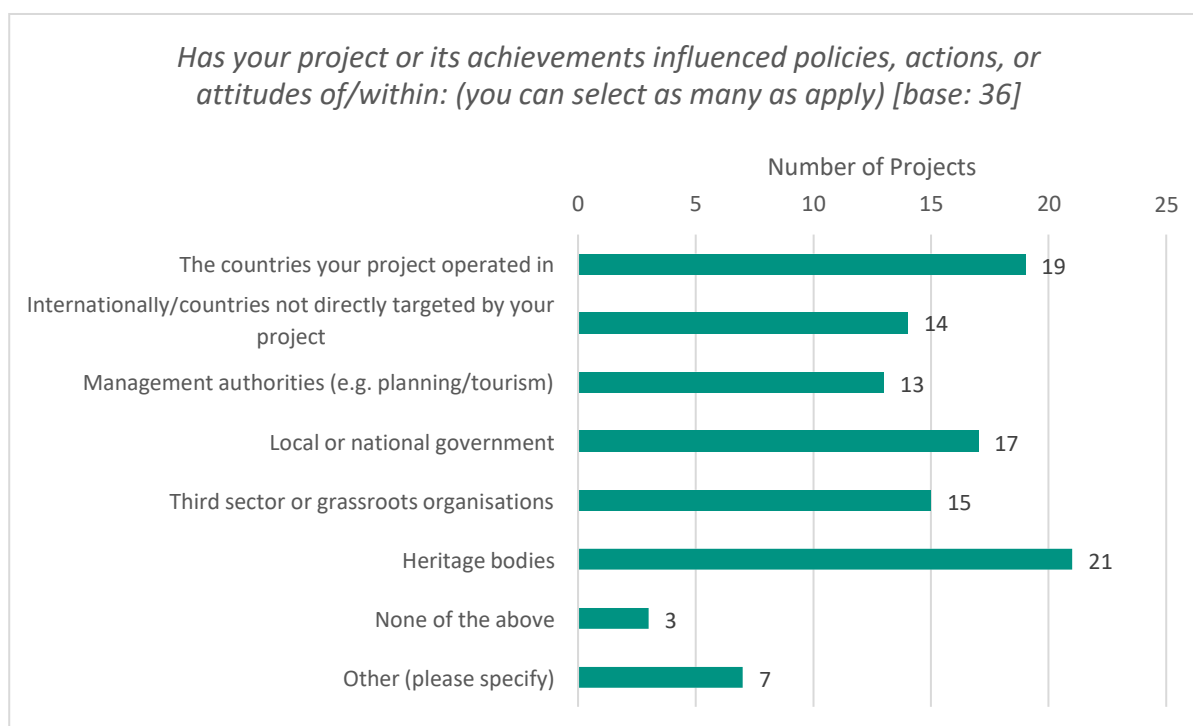




Figure C.5: Project influencing

- C.151 Illustrating this, in one case, a grantee reported that the local government has further invested \$2million in order to contribute to the redevelopment of the surrounding area of a site supported by the CPF, aiming to bring in business and employment; including through regeneration and establishing restaurants. The CPF activity reportedly influenced this, although it is unknown to what extent based on available evidence.
- C.152 Importantly, the **visibility** of the CPF is one factor which appears to have secured the attention of officials, and, in turn, has enabled projects' **access to** and **support from** officials. This is demonstrated through the way that a number of ministers and ambassadors proactively reached out to projects. Resultantly, a range of practical and strategic support has been offered, including waiving of customs fees on imports in one case, and actively promoting projects through networks in another, for example.
- C.153 Another way that projects have secured influence, is through **changing practice**. Often, this has been as a result of leading by example, and, indeed, although projects reported having actively forged links with associated heritage sector stakeholders, in a number of cases, projects had been **proactively** approached to **share their knowledge and expertise, externally to the project**. This again suggests a certain level of visibility, including new contacts amongst international donor communities as well as local heritage actors. A couple of projects also reported new links with other European governments.

*"I would like to add that we are now **present after being not present** in the local and international context in terms of cultural heritage." –CPF grantee interviewee*

- C.154 Projects have also influenced NGO / third sector delivery through provision of **consultancy and/or informal advice** to a range of developing projects. Additionally, there are a number of examples of **international funders** that support heritage protection proactively reaching out to projects in order to obtain advice in regard to delivery of related initiatives in the MENA region, suggesting the CPF projects approached have had a positive global influence in the cultural heritage field. In one instance, a project team was approached by an international body to help manage a world heritage site.
- C.155 Additionally, one project's expertise, around their main objective of digitising records, has reportedly influenced other organisations in-country to do the same, as illustrated by the below quote.

*"Before [the project], there was very little digital activity in the heritage sector, but now there is increased awareness of its benefits." – CPF grantee, e-survey respondent*

- C.156 Commonly, the **transmission of knowledge** has also been facilitated through projects' delivery of conferences, and attendance at speaking engagements, seminars, and events – locally, nationally, and internationally. One grantee emphasised that this type of knowledge transfer was welcomed by local professionals, sharing an example where the organisation had been asked by trainees to prepare a statement as part of conference proceedings, in order that the documentation practices being embedded could be *"put on a higher pedestal"*. The grantee felt this illustrated impact, as it stemmed from organisers *"on the ground"* expressing they wanted to embed and carry such practices from the CPF project forward more widely.



*“It’s as if we were pushing on an open door and people wanted us to help them help themselves. It’s not about a bunch of academic archaeologists working on something and saying here’s your data, it’s about knowledge exchange.” – CPF grantee interviewee*

- C.157 There were also a couple of isolated examples which suggest that the CPF projects have influenced not only practice, but also **quality of heritage practice**. For example, one grantee described that a key in-country ministry became more aware of the quality it is possible to achieve in documentation and technical drawings of sites as a result of the project.

### Success factors for influencing

- C.158 The **duration of the programme** was considered to affect the sustainability of relationships, with a longer duration useful for deepening, expanding, and embedding said stakeholder relationships. Continuity of projects is seen as important to instil trust and maintain meaningful and productive professional connections.

- C.159 In terms of factors felt to have **constrained** influencing outcomes:

- A few grantees expressed that the **BC could have better maximised use of local networks and influence** in order to promote projects and to create more synergy. This suggestion did not always call for abundant resource; one grantee noted that they had asked for the in-country arm of BC to publicise the project on its Twitter feed, which did not happen. This call for greater promotion echoes a theme from stakeholder interviews.

- C.160 In terms of factors felt to have **enabled** influencing outcomes, the “people” component was seen as key:

- Grantees emphasised the importance of their **project teams and partners’ efforts**;
- Overall, the development of **networks and trusted partnerships** was considered beneficial. This was felt, by one grantee, to counter an isolation sometimes felt when dealing with officials. To this end, networking meetings were considered beneficial to forge connections.

### Reflections on effectiveness

- C.161 This section explores grantee perceptions on the effectiveness of CPF, relationship with the funder, and, where applicable, how this affected achievement of stated outcomes.
- C.162 All grantees interviewed described the BC positively and many emphasised that they had **a close and collaborative relationship with the CPF team**, appreciating their advisory capacity - which included procurement and legal support from the BC. Grantees also praised the BC for their understanding of the “dynamics” of countries where projects operated. This was felt to have supported grantees to successfully deliver their projects in challenging and constraining circumstances.
- C.163 The **direct relationship with grant managers** was key to these positive relationships. While still asserting that their relationship was positive, a couple of grantees however commented that they would have appreciated greater continuity in their grant manager, amidst staff changes. Though not described as impacting on the success of projects, it was felt that, with each new individual in role, grantees were required to re-engage and establish trust again.



- C.164 Individual grantees also **commented positively on the setup of grants**, one commenting that the outcomes and objectives allowed the CPF to *“get as much money as possible to as many countries as possible”*. Meanwhile, another grantee commented that the CPF influenced them to plan for and deliver their project in a more sustainable way. Another described the grant process as *“quite simple compared to other grant processes”*.
- C.165 The **flexibility of the programme** was also highly valued by many grantees. This extended to the provision of additional funds and adjustments to original plans and budgets in some cases. This arguably contributed to CPF projects being better able to achieve success in the face of unexpected events: *“when we came to sort of, stumbling blocks, or something had to be changed, we were able to talk to our project managers and adjust certain budget lines in a way that was really critical”*. – CPF grantee interviewee  
*“I think the openness of the BC to allow us to experiment in using development approaches for heritage preservation, I think is the greatest success.”* – CPF grantee interviewee
- C.166 However, it appears that the **flexibility of the programme did not extend to the timescales** of the funding. Several grantees commented that the timescales of their CPF funding had been challenging for various reasons. More than one felt that the time they were given (e.g., one year and 18 months) was not long enough for the types of project funded by the CPF; for example, due to requiring security permissions (which can themselves take up to a year to secure). It was also implied that some grantees experienced delays in receiving money which led to particularly condensed timelines for them to deliver and spend their funding. Overall, several emphasised the difficulties of delivery to short timescales in the countries in which they were working, some of which operate differently to the UK’s financial year.
- C.167 Two grantees also commented that more could have been done to strengthen relationships. One grantee felt that, to the detriment of their project, they **lacked the support of the BC locally**. Meanwhile another felt that the CPF could have had a greater impact by investing more in establishing engagement and **creating connections between organisations and communities in England**. One grantee also felt that the CPF could do more to promote itself.

### Reflections on sustainability

- C.168 Sustainability can be considered in terms of **a) project continuation** and **b) sustainability of outcomes** overall. Firstly, in terms of project continuation, post-CPF funding, the e-survey showed that projects have had varied experiences. Most commonly, projects had been able to continue with **elements** of project activity, and second most commonly, projects had **scaled-up or replicated** elsewhere. Others had: continued in the same form; had not continued at all; or, had planned a follow-on project that had not yet begun.
- C.169 Key to project continuation, has been their ability to secure further funding beyond CPF. The majority of grantees reported having **secured additional funding** to continue their project or **an element of their project**. The sources of financial backing are varied and have included: state or local government funding; NGO funding; grant awards; and/or, private donations.



C.170 A number of grantees reported that **CPF had been a key factor** in securing additional funding, with some attributing this success “100 per cent” to their involvement in the programme. One grantee stated that they put on events to **showcase** their CPF-funded work with individual donors, generating income as a result. This was subsequently reinvested into the project.

C.171 In other cases, grantees reported that their CPF project had **influenced the decisions** of other donors in awarding grant-funding to continue supporting the initiative. In some cases, these were regionally based donors, and in some cases international funders, with funding awards of up to £3.1 million reported by e-survey respondents. One grantee reported that BC provided a required recommendation letter for the funder, and the completion of the CPF project reportedly provided important “*credibility*” for the applicant, contributing to a successful award. This was, in part, a result of the organisation being able to demonstrate a track record of successful delivery. ALIPH<sup>63</sup> was mentioned by multiple grantees, having made funding awards to a number of projects previously / currently within the CPF portfolio.

*“CPF helped access the subsequent funds we applied for. We told them about progress and showed them videos, photos – this helped gained more funding from different grants. CPF have also exhibited our work. We’ve built up our reputation so other people are introducing us to other funders and organisations, not just us trying to get further ahead on our own.” – CPF grantee interviewee*

C.172 Another grantee reported having been awarded funding (£12m over four years) by the Foreign, Commonwealth & Development Office (FCDO) to expand the work they did in Egypt and to replicate it in Iraq, Syria, and Myanmar.

*“The idea of heritage as an entry point for giving voice to marginalised communities represents the FCDO embracing a new approach for the promotion of sustainable and holistic development.” – CPF grantee interviewee*

C.173 Another grantee, in part, credited their CPF project for their organisation having received a COVID-19 emergency grant from an international funder in order to continue with their work. Again, the grantee described that their involvement with the CPF-funded project had garnered their work a valuable reputation and “*visibility*”, which they attributed as having supported successful award of two “*major*” grants. Furthermore, through “*increased international networks*” as a result of their project, one organisation received funding from an international grant-funder to continue their work, and to deliver activities in **additional locations**.

*“Don’t think we will be able to self-sustain – heritage protection is expensive so we need funding - and international attention is good for this.” – CPF grantee interviewee*

C.174 In terms of **sustainability of outcomes**, there are clear legacies of the Fund in terms of, for example, heritage restored, preserved, and documented; skills gained by participants; networks created; profile gained; and a range of outputs, particularly digital. Some of these factors are sustainable **in the short-term**, however, in most cases, require **continued resource** to be sustained in the longer-term and to **safeguard** investment (not least considering building maintenance, database maintenance etc.).

<sup>63</sup> <https://www.aliph-foundation.org/>



- C.175 Therefore, sustainability appears to hinge on projects a) having secured a continuation of funding and/or b) having activated committed, trained communities on the ground to continue this work.
- C.176 Around the latter point, sustainability was in-built into many project plans, with the idea being that the locally led and capacity-building nature of projects would enable a continuation of activity beyond the funded lifecycle of projects. Indeed, from the primary research, it is apparent that the “people” element is considered key to continuing and sustaining activity. Factors enabling this have included: **locally led and culturally specific** delivery to increase local ownership; development of partnerships, networks, and linkages, particularly through face-to-face engagement; **connections with institutions**; and, **engagement of young people** who continue through engaging peers.
- C.177 It is also considered important to **maintain momentum**, particularly in countries or communities accustomed to discontinuity of investment. On a similar note, the **duration of the programme** was considered to affect the potential for sustainability (with multi-year investment considered positive, yet a prevailing sense that there is “*more to do*” than can be achieved within the timeframe).
- C.178 True assessment of sustainability will require additional follow-up in the medium to long-term.

### Reflections on Value for Money

- C.179 There are a range of themes noted by grantees which relate to value for money (efficiency and economy in delivery of the fund). There are isolated examples of grantees having generated cost-savings or having leveraged additional resource. For example, one grantee survey respondent reported that they had benefited from cost-savings derived from municipal councils, who were able to contribute by dedicating their skilled staff and equipment.
- C.180 By far, the key factor was considered to be the added value as a result of **project teams’ and volunteers’** dedication and **in-kind contributions** to projects.
- C.181 Illustrating this, one grantee relayed that they, and the project team, invested far more hours than the project budget and salaries accounted for. The grantee reported that the project was reliant on such “in-kind” help and dedication, and that outcomes would not have been achieved to the same extent without the additional resource invested. They commented that this enabled the project to be completed at a **far lower budget** than comparable initiatives in the region, and that the project team and trustees were committed to its completion in order to reap the longer-term benefits of creating jobs and opportunities for the community. This sentiment was echoed by a number of grantees.

*“Without the dedication of the people we recruited, we wouldn’t have reached and achieved what we have. The amount of money received was smaller than we wanted it to be but this didn’t affect the quality of the work the people/team did. The contribution of my team – some were not paid a lot because of the lack of funding available but they put in a lot of work.” – CPF grantee interviewee*

*“We are more and more in need of staff – outcomes are far more than inputs. Organisational capacity needs to be improved. We are doing so much; we need more staff. At the moment, I am doing the work of several people.” – CPF grantee interviewee*



### Reflections on legacy

C.182 Key legacies of the CPF and its projects were perceived by grantees to lie in a number of distinct areas:

- **People:** grantees described how the impacts their projects had for local people would represent a legacy. This included those who had received training going on to apply their skills, continuing to protect cultural heritage, and even passing on their skills. It was also described in relation to the preservation of identity as a result of projects reconnecting communities with aspects of their cultural heritage which otherwise may have been lost.
- **Resources (particularly online and digital resources):** The public availability of documentation, databases and records was widely identified as allowing ongoing access to information on cultural heritage that might otherwise have been lost or accessed by a limited number of people locally. Online resources were recognised as enabling further research, study and analysis and access by worldwide audiences.
- **Future opportunities opened up by the funding:** Several grantees pointed to future plans and aspirations as contributing to their project's legacy.

### Counterfactual

#### *Outcomes for unsuccessful applicants to the CPF*

C.173 Unsuccessful applicants to the CPF provide an insight into what might have happened in the absence of the CPF (i.e., whether projects were able to go ahead or not). In total, 19 unsuccessful applicants to the CPF were interviewed. Their proposed projects were located in Iraq, Sudan, Turkey, Lebanon, Egypt, Syria, and the Palestinian territory, although some of the applicant organisations themselves were based outside of the Middle East, in the UK, USA, Italy, and Canada.

C.174 **Nine applicants reported that their projects were not able to go ahead in the absence of CPF funding.** Some were unable to secure equivalent alternative funding and had to postpone the start of their projects. Active conflict and changing political situations in many countries, along with the COVID-19 pandemic, contributed to some projects being paused or handed over to other organisations with the ability to progress the ideas.

C.175 **Ten applicants reported they were able to continue with their work in the absence of CPF funding.** These were widely described as operating on a smaller scale with a reduced scope, meaning:

- Projects took place in fewer locations;
- Fewer staff were employed;
- Less/fewer tangible and intangible cultural heritage was/were preserved, promoted, and digitally documented; and,
- For most, outcomes also took longer to achieve due to lack of funding slowing down progress.

C.176 Many of the **applicants interviewed were successful in seeking alternative funding** (of some scale) from different sources e.g., European Union funding, United States Agency for International Development, national corporations, University of Toronto, National Research Council Canada, donor funding, fundraising activities, online fundraising, and assistance from other projects. **However, even with this funding, they were not able to meet all the aims and objectives originally outlined in their CPF applications** and progress was restricted, mostly due to financial limitations.



- C.177 Many unsuccessful applicants interviewed (including both projects that went ahead and those that did not) expressed intentions to continue exploring funding opportunities, including reapplying to the BC. Some also said that they will partner with other heritage organisations and universities in the region and globally to see if they can develop their ideas. Others intended to incorporate their plans for CPF projects into other, wider work of their organisation.

### *Grantee perspectives on the counterfactual*

- C.178 Grantee survey respondents and interviewees were asked to consider what would have happened in the absence of the CPF funding. Figure C.6 shows the expected outcomes of projects in the absence of CPF funding as reported by grantee survey respondents. The majority of grantee survey respondents stated that their project would not have gone ahead at all if it was not for the CPF funding, with only one respondent claiming that similar outcomes would have been expected.

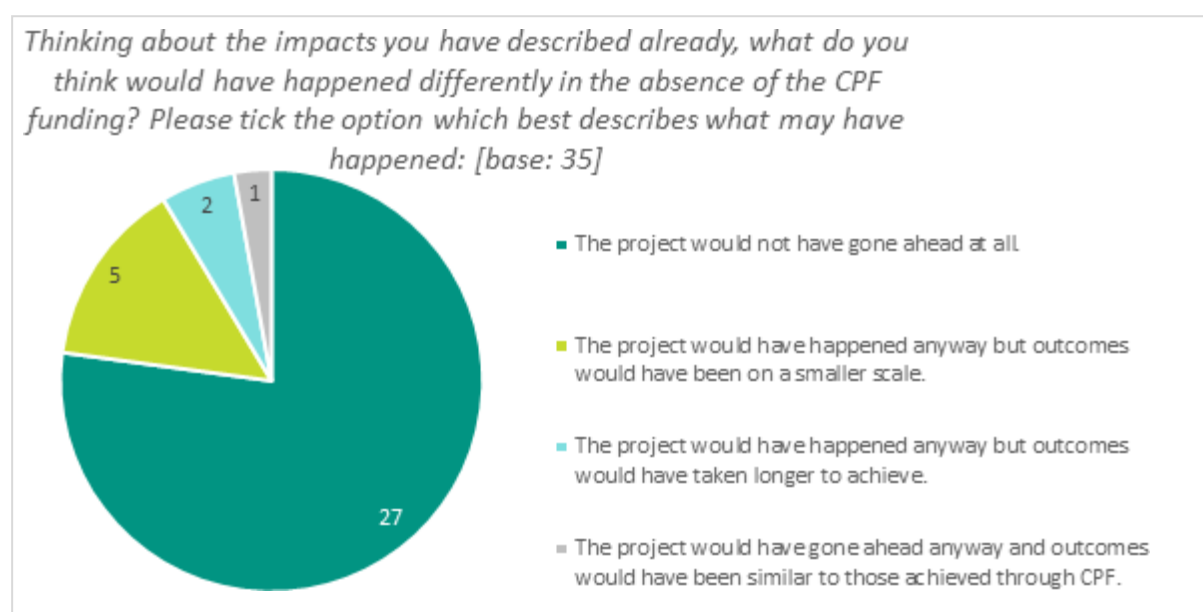


Figure C.6: The anticipated impact on project outcomes in the absence of CPF funding

- C.179 Grantees stating their project **would not have gone ahead** without CPF reported the following barriers.

- Local authorities lacked the capacity to aid the project and previous attempts to start activity without funding had been unsuccessful.
- Applicant organisations did not have enough contacts in their target countries, making it difficult for them to establish their presence there or even consider carrying out a large-scale project.
- Local communities had limited interest in heritage issues so a catalyst in the form of an externally funded project was needed for cultural heritage to be protected.
- The scale and challenges of some projects prevented them from accessing alternative funding, with the CPF considered the only appropriate source available for them.

- C.180 As one example, a grantee interviewee stated that without the CPF, their project restoring minbars and mosque architecture would not have gone ahead at all. International support from the BC was critical for making substantial progress and was considered the first project of its kind to be funded in Cairo.



- C.181 In another case, an interviewee stated that in the absence of the CPF, they would not have been able to train locals in Syrian stonemasonry or avoid traditional skills being lost due to conflict in the region. The project would reportedly not have gone ahead because the CPF funding *directly enabled* the grant organisation to restore the cultural heritage they planned on preserving and protecting. The grantee reported they may have alternatively applied for US ambassadorial funds, to the ALIPH foundation, or to EU funding, but with Brexit, they imagined the latter would have been difficult to secure.
- C.182 Grantees who stated their project would have happened anyway, but that **outcomes would have taken longer to achieve**, said that the duration and size of the fund were a good fit for their particular project. Alternative funding would most likely have changed these timelines. In a few cases, grantees emphasised that any resulting delays to their proposed projects could have meant they missed key opportunities. For example, one grantee commented that if they were required to spend more time applying for numerous grants of smaller amounts, they might have missed key opportunities to document endangered knowledge held by older generations (some of whom may not have lived for very long beyond the end of the CPF project timeline).
- C.183 Grantees who stated their projects **would have happened anyway, but outcomes would have been on a smaller scale** reported being restricted by alternative grants available to them, those being limited to between £5k - £30k. It was not felt that sufficient donations could be raised either. Smaller budgets were recognised as often limiting projects to pilots, necessitating prioritisation of the most threatened heritage and slowing the development of web platforms and digital archives.
- C.184 For example, one grantee interviewee commented that without the CPF, they would only have been able to train five per cent of people across the eight countries of their project. Another grantee commented that *“the CPF is a transformational gift to Iraq”* and its absence would have been a *“tragedy”* for Iraqi cultural heritage. The same grantee explained that they lacked infrastructure for fundraising at their institute and therefore could not raise funds through corporate donations and collections.
- C.185 In some cases, grantees could not point to how they would have funded their project without the CPF but felt the determination of certain individuals would have ensured they went ahead in some capacity. The only grantee who stated **their project would have gone ahead anyway and achieved similar outcomes** (to those achieved through CPF) said that while other funders might have different objectives, their team would nevertheless have tried to reach the project’s maximum potential. They emphasised, however, that the structure of the CPF helped them to maximise their impacts within the timeframe.

### Summary:

- Impacts of building restoration included: buildings **being used** by communities in a range of ways; buildings are **safer and more secure**; **increased heritage activity**, for example, attracting community groups, collections, and exhibitions; and, in some cases, a contribution to **“revitalising”** the surrounding area.
- Most projects stated that their projects led to increased local awareness, engagement, and valuing of cultural heritage, achieved by activities such as **a) outputs and resources, b) exhibitions and events, and c) direct community engagement**.



- A range of projects have **documented both tangible and intangible heritage**, using methods from archaeological surveys of sites to audio-visual interviews with community members. Records and outputs act as a legacy and have been used in a range of ways, including preventing illicit trafficking, further engaging communities, and raising awareness. In some cases, the materials recorded **may otherwise have been lost permanently**.
- A key legacy of training and capacity-building is **skills and opportunities for project alumni**. The majority of projects described outcomes for trainees, ranging from employment to further skills development, including for underrepresented groups in some cases. This was supported by a proactive approach from projects in building links and partnerships with employers.
- Outcomes around communities taking action to **value and care for heritage** were more commonly realised for projects undertaking direct community engagement. Having said this, there are examples of projects influencing **key decision-makers** and institutions to better advocate and care for heritage, exhibiting there are multiple routes to this outcome.
- Wider outcomes for communities included: **intergenerational cohesion; community cohesion; and community empowerment**, in some cases.
- Projects described a **range of success factors**, including: partnerships and collaboration; community engagement and a locally led ethos; recruiting diverse cohorts; engaging young people; and, culturally specific solutions and resources, amongst others.
- COVID-19 was cited as a key factor constraining longer-term impacts. **Partnerships and links with existing institutions** were considered to enable sustainability, alongside organisational commitment, and project planning in order to embed project outcomes.
- The majority of respondents stated that their projects enabled them to **leverage additional or match funding**. Other economic impacts included employment, efficiencies, and equipment.
- A number of projects have successfully **influenced decision-makers and/or practice** within the wider heritage sector.
- All grantees interviewed described the BC positively and many emphasised **a close and collaborative relationship with the CPF team**. Suggestions for improvement included maximising the BC's local networks and influence to support projects, and better communication of the Fund.
- **Securing additional funding** has been the key factor for sustainability of projects. The majority of grantees reported having **secured additional funding** to continue their project or **an element of their project**. CPF project provided important *"credibility"* for the grantees in this respect.
- **In terms of value for money**, the key factor, by far, was considered to be the added value as a result of project teams' and volunteers' dedication and in-kind contributions to projects.
- **Considering the counterfactual**, the majority of grantee survey respondents stated that their project would not have gone ahead at all if it was not for the CPF funding, with only one respondent claiming that similar outcomes would have been expected.



### Grantee Case Studies

C.186 Presented below are four case studies, providing examples of funded projects **which effectively demonstrate the depth, breadth and diversity of impacts resulting from the CPF**. The case studies were developed through following-up with a sample of e-survey respondents, undertaking in-depth, qualitative interviews -via Zoom or telephone- and using a semi-structured discussion framework. Case studies were selected using a combination of the following criteria:

- Evidence reviewed in the evaluation synthesis exercise;
- The outcomes of the grant manager workshop, where participants were asked to provide examples of; one project that they viewed as having achieved the most significant impact for each of the three CPF outcomes; projects which they considered to have created the most significant change across all three outcomes; and, projects with an interesting “impact story”;
- The data collected from the grantee survey;
- Application of sampling criteria, ensuring a spread across project types and delivery locations;
- Where individual projects were mentioned during the stakeholder consultations as having a significant impact; and,
- The spread of achievement across the three CPF outcomes and sub-outcomes.

C.187 There are some **common success factors** observed across these four projects. Notably, the projects presented below were able –within the timeframe of the study- to provide evidence against all three CPF outcomes. For instance, the ‘An Ark for Iraq’ project was able to preserve heritage through restoring and building traditional boats (Outcome 1), train local craftspeople in the art of traditional boat building (Outcome 2), whilst running public engagement events and producing online content, reaching a wide audience, and enabling them to learn about the maritime heritage of southern Iraq (Outcome 3).

C.188 Other common success factors which contributed to achievement of outcomes and impacts included:

- Operating a distinctly **locally led project**, building a strong in-country team to work on the project;
- Successfully **engaging native and local communities** in the project, whilst empowering those involved to engage with their own heritage;
- Taking advantage of the **flexibility of the CPF grant**, and using their project teams’ ability to adapt in the face of uncertainty or change; and,
- The use of **local, national and international networks** to support the projects activities and work collaboratively.

C.189 Due to the selection method, these case studies are not necessarily **representative** of all of the 2016-2020 CPF projects. Instead, they aim to be illustrative of best practice in the attainment of outcomes, provide learning, and demonstrate and showcase impact stories.



### CPL-014-16 Completion of a new museum for Basra in Iraq

Project dedicated to preserving and celebrating the regions' cultural heritage

**Area:** Basra, Iraq.

**Project leads:** Friends of Basrah Museum (FOBM), UK

**Aim:** The project was designed to protect, better promote, and to engage increasing numbers of local people in the region's cultural heritage. The project aimed to offer training opportunities creating a skilled workforce of local people in heritage work (including increasing women's engagement), to increase the museum's local visitor numbers, and involve local volunteers in the running of the museum.



#### Activities:

- Continue the physical restoration of the museum.
- Open three new galleries exhibiting collections of the region's heritage items.
- Create a new public library and educational resource centre.
- Run a training programme for staff and volunteers on heritage and museum management.
- Create employment positions including for those that carry out traditional craft work.
- Register, record, and document heritage items from the region.

#### Success Factors:

- The ability to leverage interest and funding through the organisation's network of local/national and heritage sector contacts and partners.
- The ability, 'know how', and achievements of a strong team, used to build relations and gain the trust of the British Council and other partners in providing funding and support for the project.  
*"Without the sort of network of partners and people you trust, this project never would have happened". Grantee*
- Sustainability plans built in through relationships with universities and other partners, keeping the project alive through collaborations on training, events, and promotion.
- Locally led project, avoiding a colonialist approach; considered vital to the sustainability of the project, as it maintained authenticity and ensured relatability for the Iraqi people.
- The project ran into setbacks, often stalling certain stages of the project, but the flexibility of the grant allowed for spending to be allocated in revised areas. This enabled challenges to be overcome and significant outcomes to be achieved before completion of the project.





### Impacts for trainees and volunteers



Despite a small budget allocation, the training programme was considered to be a great success. The programme has led to the creation of heritage sector and local employment, opportunities for trainees to gain employment, and the inclusion of trainees and volunteers in the project. For example, one graduate is now employed by the museum and works as a museum coordinator.

Over 50 craftspeople were brought in to work on the museum. The project not only provided employment for them but also training in various skills, including gypsum carving. The training has generated interest in the museum and inspired locals to be engaged in heritage. For example, for one graduate, the programme has led to them securing a volunteering position, in which they now bring professional, women's, children's, and community groups to the museum.

*"Through learning it has provided the people of Basrah a feeling of importance towards cultural heritage, history and future." Grantee*

Over 60 hours of pro bono training was delivered. The feedback from museum professionals was that the training was incredibly interactive, as they were asked for their opinion and how they would like things to be done at the museum.

*"That is because of the people that we chose, we didn't want to tell them, we wanted them to be active and made their own decisions." Grantee*

A number of women were involved in the training, despite a low number of women working or involved in the heritage sector in Iraq. These included members of the volunteering team and the directors of the museum. It certainly helped the project to recruit and train more women, due to some of the training sessions being led by women.

### Community



Many positive outcomes for the community have derived from the project. One museum volunteer has set up a library café and is now serving food to the community.

The museum is one of five major buildings to be developed in the local area, reportedly providing local people with hope.

*"Once success happens people realise what can be done... it shows them that it is cared about, they haven't had anyone believe in them, or their history."*

The project's focus on community engagement and involvement, despite complex politics in Iraq, ensured that it was easy for the community to engage in its activities. The exhibitions and the building itself were designed to be authentic and relatable to local people.

*"It is an Iraqi designed project. We didn't choose the colours, the cases, they did. It's so important for sustainability of the work that has been done." Grantee*

Children who were part of school groups invited to the museum have since brought their families to see it. At first, not many Iraqis knew about the museum but people who attend have brought awareness to others.

### Heritage outcomes



The historic building of the museum itself has been restored by local people who have been trained in traditional craft work.

Museum visitors have been able to learn about and begin to more deeply value their history through the gallery exhibitions.

*"For the first time people are able to access their history in Iraq, and even from wider countries. It allows (Iraqis) to realise and value -but not just them, all over- that Iraq history is something to be proud of". Grantee*



Historic artefacts have been preserved and documented and not just for the museum, with many being sent elsewhere to be safely stored. Increased public awareness of the project led to looted items being returned and in excess of **600 local heritage items** are now protected.

*“The objects can be moved. Even if the building changed, they can be moved elsewhere” Grantee*

### Wider Impacts



The British Institute for the Study of Iraq (BISI) has now merged with the FOBM. This has enabled the project work to continue, and allowed for the outcomes of

the project to be sustained and for its goals to be realised. One of the intended goals was to further the museum’s outreach into the community, and another was to continue to deliver training - this collaboration has enabled this to be enacted.

The FOBM networks have also led to collaborations at higher levels. The museum is involved with international bodies, for example, the German Goethe Institute, and the Italian Ministry of Culture. Further funding from the French government has paid for a **UNESCO conservation lab** in the museum. The German government has also supplied funding for a new space in the museum.

The Iraqi government have recognised the success of the project and has since allocated \$2million to regenerate the area around the museum. This will provide economic impacts to the area, including local employment at new restaurants. More jobs will be created at the museum itself with plans to expand, including the installation of a shop.

The grantee felt that the project provided excellent value for money, as similar work is normally very expensive.

FOBM were also able to obtain a number of grants to continue its work.

### What would have happened in the absence of the CPF?

According to the grantee, the grant has been transformational for the local area and without it, the renovation to the museum would have been half finished and not the success story that it is now.

*“I think it would be tragic if the project had not gone ahead. It would have told the Iraqis that they are not worthwhile investing in” Grantee.*

Without the formation of the FOBM to run the project, and without their knowledge of the CPF, the existing trustees would have not had the tools, networks and infrastructure needed to raise the funds needed to carry out the work.

### Legacies



The completion of the museum will continue to provide: a place for Iraqis to visit and learn about their heritage and the history of Iraq; a place for locals to

gain volunteering and employment opportunities, and to learn skills and trades; and protection for heritage items including regaining looted items. The project’s ability to gain local and international partners for the museum will ensure that the work of the project continues.

There are now plans to build three more museums in Basrah. The project has kick started the renovation of the area in Basrah, and it is hoped this will bring more people to the museum and boost the local economy through new franchise restaurants, tourism and employment. The library work will also continue through the support of the BISI.



### CPS-749-18 An Ark for Iraq

#### Emergency response programme for the endangered watercraft heritage of Iraq

**Area:** Three communities in central and southern Iraq.

**Project leads:** Safina Projects (UK) and Humat Dijlah (Iraq)

**Aim:** To document and revive the endangered watercraft heritage of traditional Iraqi boat-building practices. The boats represent a craft tradition, sustained since the earliest recorded history in the Tigris-Euphrates river system. These endangered crafts have been disrupted due to recent conflict and industrial development over the last century. The project aimed to offer a means to reconnect people post-conflict, and sought to revitalise communities' connections with waterways and ecology, encouraging engagement with boats through sports, leisure, and tourism.



**Activities:** A series of traditional boat-building workshops allowed some of the last-remaining boat-builders of the region to share their skills. Oral history interviews captured and recorded knowledge, which was shared locally at public engagement events and online to wider audiences.

**Success Factors:** the flexibility offered by the CPF, and the ability of project leads to be present in the field. *"I've been able to go out into the rural areas and actually be there. I am an artist, and my family are well known artists – so this is an immediate introduction to us; so, this has been a factor that has helped our success."*



#### Impacts for trainees and volunteers



As a result of the boat-building workshops delivered by the project, participants gained skills and knowledge which they have subsequently shared, applied, and used to gain employment. This connects closely with the current, follow-on phase of the project, which includes development of a network of boat clubs for young people in at least five locations across Iraq.

Further, canoe makers in Huwair, where one of the initial engagement workshops took place, are now producing canoes for this new market. Trainee-alumni in Huwair have also shared their skills with others at a training event for a new boat club, and are due to share their traditional boat-building skills with craftspeople in another area who wish to expand their practice to include more traditional methods.

The CPF project has also reportedly raised ambitions and inspired ongoing outreach activities across the sports, environment/ecology, and cultural heritage fields.



*“We have a template for working with these youths and this has allowed us to envision what is possible.” Grantee*

There is a desire to continue to work with the Iraqi Water Sports Union and its clubs to develop contemporary boats based on traditional techniques, and to continue to engage with youth involved in ecological activism.

### Impacts on communities



As a result of the project, local people and communities have engaged with their cultural heritage, gaining awareness of the role of boats in the region as

part of recent and ancient history. As evidence of interest in the subject, the Iraqi Maritime Heritage of Huwair Facebook page, set up by young people, now has over 2,800 'likes' and, one of a series of videos posted during the project's workshop-delivery gained over 8,000 views.

The project is still in the process of developing and deepening community engagement and further building trust. However, the project manager and director are confident that the foundations have been laid for positive long-term impacts for communities and local economies. This includes benefits as a result of the support for traditional crafts in rural communities, which are otherwise experiencing loss of traditional trades and income.

In addition, there are emerging signs of increased **valuing** of heritage by community members. In Babylon, a local youth football club manager came forward to set up a youth boat club, which further helps to protect the traditional boats built and used there, and to continue their use for future generations.

A dedicated website was also developed and used as an outreach tool to promote the project to wider audiences. The platform continues to be updated with new content, supported by subsequent funding. There are additionally hopes to make the website more

interactive and further build a community around the site, including enabling users to co-create and add their own content (e.g., photos, videos, vlogs).

### Organisational impacts



The CPF enabled Safina Projects and its partners to increase their networks, collaborate, and raise their profile locally and internationally. Having lead partners based in the UK and Iraq has supported sharing around the project in Europe and the Middle East. Together with CPF exhibiting the project and providing introductions to funders and organisations, this has resulted in numerous opportunities to the benefit of partners. Being able to demonstrate the success achieved through the Ark for Iraq project also supported Safina Projects to secure additional funding from other sources. As a result of the CPF, Safina Projects:

- have been commissioned by the Iraqi Ministry of Culture to curate the National Pavilion at the Venice Architecture Biennale 2021
- have become partners on a separate project, Sumereen, developed by an Italian NGO and inspired by the *Ark for Iraq* project, connected with eco-tourism.
- have secured funding from the ALIPH Foundation for the next phase of the project, establishing boat clubs in several locations, in addition to carrying out further workshops to document traditional boats and vernacular architecture whilst engaging younger generations with this heritage.

Taken together, this has led to considerable growth, and leading to a need to employ more people.

### Wider influence



Awareness of the Ark for Iraq project has served to inspire and influence organisations and projects both within and outside of Iraq. This is not limited to boats but extends to development of wider



crafts and rural practices, as well as an improved understanding of the importance of conserving shared cultural heritage. This includes its potential for providing employment and tourism opportunities.

- The grantee organisation has provided consultancy to third sector organisations around development of delivery of similar projects.
- The project is working with several universities to develop a learning unit around archaeology and vernacular architecture techniques.
- The project has also engaged with different government ministries and hopes to create bridges between culture, sport and youth.

### What would have happened in the absence of the CPF?

The project leads felt that the project would have happened anyway, without the CPF, but that outcomes would have been on a smaller scale and would have taken longer to achieve without the networks and reputation gained through the CPF project. Moreover, the CPF has been critical in ensuring opportunities to document endangered knowledge have not been lost with older generations of traditional boatbuilders.

*“The project would have gone ahead in some form as it was driven by great personal determination from our founding director. However, other grants we could access at the time were (smaller), so outcomes would have been on a smaller scale.” Grantee*

### Legacy



An Ark for Iraq has served to reconnect people with waterfronts and waterways, conserve boat-building traditions, and has provided positive promotion and exposure of crafts and talents within Iraq.

Though disrupted somewhat by COVID-19 and other contextual factors, project partners continue to build relationships and networks developed during the project.

The project also resulted in a fleet of boats; however, the cost of sustaining this fleet was not originally considered. Subsequent grants have been secured to support this, including a follow up phase of the project, funded by the ALIPH Foundation.



### CPS-758-18 Cultural Corridors of Peace

#### Promoting the living memory and safeguarding heritage of the Bedouin of Lebanon and the wider Levant

**Area:** Lebanon, Jordan, and the Occupied Palestinian Territories (OPT), with a concentration of activity in Lebanon.

**Project leads / partners:** Inherit3, the American University of Beirut, Council for British Research in the Levant, and Coventry University.

**Aim:** supporting Bedouin people to safeguard their intangible cultural heritage (ICH). Objectives related to three broad areas, namely:

- Documentation, promotion and sharing of Bedouin ICH;
- Development of project staff and volunteers; and,
- Strengthening of Bedouin networks and informing plans for future safeguarding of ICH.



**Activities:** The objectives above have been fulfilled by activities including training, mentoring, and other opportunities that have enabled Bedouins and others to develop skills that will help them actively to safeguard, manage and promote Bedouin intangible cultural heritage (ICH). Audio-visual material has been recorded, and a series of digital tools produced, notably, an online Open Access Archive of Bedouin heritage. A Regional Gathering also brought together Bedouin people from across the Levant.

#### Success Factors:

- Participation of several age groups in the project, as safeguarding of ICH requires the engagement of the whole community i.e., to capture ICH before it is lost, and to engage and empower young people to carry their heritage forward;
- Direct involvement of the Bedouin community, further supporting engagement, documentation, and relationship-building. Also, a focus on recruitment of Bedouin women participants (66%) was valuable in gaining different perspectives and supporting empowerment; and,
- Commitment, flexibility and active contingency planning (from both the project team and via CPF) supported successful delivery even amidst challenging contexts and circumstances.





### Impacts for trainees and volunteers



The project offered training for Bedouin and non-Bedouin volunteers, building skills in protection, archiving and management of ICH. For example, **16 Bedouin youth**

**volunteers were trained** in a range of audio-visual documentation techniques.

As a result of involvement in the project, many trainees reportedly wish to continue their documentation efforts in the future. Further, they felt, according to the project evaluation, that participation had increased their **self-confidence**, and allowed them to develop new skills and knowledge.

Moreover, project partners employed 6 new staff across the target region, none of whom had prior professional experience in cultural heritage. Skills gained by staff included: **heritage skills** (ICH documentation, archiving, and interpretation); **transferrable skills** (project, event and exhibition management, public relations and communications); and, **technical skills** (database / website / CMS use).

In addition, volunteers of Bedouin origin were supported to transfer practical pastoral skills and knowledge to younger people in their communities.

### Impacts on communities



As part of the project:

- 21 Bedouin elders were interviewed;
- 625 photos were taken, and 124 hours of audio/video recordings made involving Bedouin ICH;
- 10 historic nomadic routes were documented.

Reportedly, for the young, Bedouin volunteers, the process better connected them with their cultural roots and origins, and *“helped them become aware of the importance of their identity and their cultural heritage”*. For example, as a result of the project, young people began to listen to their traditional music, which that had not engaged with previously, and gained a greater appreciation for their elders’ heritage.

Moreover, for Bedouin women in the communities engaged with the project, empowerment was a reported outcome:

*“The women of the Bedouin community claim that they feel more empowered after our project and that our project gave them the opportunity to talk about their heritage and assess the pros and cons of their traditional lifestyle. At the same time, it helped them to reflect on how they would like to see their daughters growing by being educated and independent women while retaining their cultural identity as much as possible.” Grantee*

In addition, a **Regional Gathering** in Jordan as part of the project brought Bedouin communities together from across the participating countries, reportedly for the first time since the Middle East’s borders were drawn. The project manager stated this was important as it brought a range of different communities and political regimes together. Moreover, the Regional Gathering, also enabled community members to jointly discuss ways to sustain their culture in the face of challenges such as modernisation, marginalisation and displacement. HRH Prince Hassan bin Talal of Jordan acted as patron of the Regional Gathering.

### Impacts on heritage



The project has recorded ICH from community elders in order to safeguard endangered knowledge and stories:

*“The most important factor is the encouragement we received to keep up with our customs and traditions and transfer them to present and future generations.” – Bedouin project participant*

*“We’ve met elders who are 90, 100 years old and we don’t know if they’re going to be there the next time we go. Recording their knowledge is so important because it’s something we’re losing.”*

As a result of the project a greater amount of audio-visual material was collected than anticipated, including a lot of information that has not been previously documented.



Further, a Statement was co-produced by Bedouin participants and project staff, summarising issues that Bedouins in the participating countries currently face and their high-level proposals for safeguarding Bedouin ICH. A portfolio has also been submitted to UNESCO, with the intention to support the future inscription of specific Bedouin ICH on UNESCO's urgent safeguarding list.

Moreover, following the Regional Gathering, Bedouin participants independently continued the participatory mapping process -begun at the event- in consultation with other community members that had not been present. This resulted in documentation of various Bedouin routeways.

Finally, specific actions were progressed towards the potential development of a Bedouin Cultural Heritage Centre in the Bekaa, Lebanon.

### Wider Impacts



The project has also culminated in various outputs, with the intention of sharing recorded materials and raising awareness more widely. This includes an **Open Access**

**Archive**, and an **exhibition** held in London. The project reported the exhibition as successful in increasing public awareness of the ICH of the Bedouin amongst audiences.

Also, the project offered an opportunity for the four partner organisations to work together for the first time, reportedly leading to valuable

international relationships (including with Bedouin communities) and a platform for potential future collaborations.

### What would have happened in the absence of the CPF?

The project felt the activity would have gone ahead in some form in the absence of CPF funding and would have achieved similar outcomes.

However, the project felt that the fund steered the project towards *heritage* outcomes, and that:

*“the way it was structured helped us immensely to achieve the maximum potential impact within limited time”.*

*Grantee*

### Legacy



Key legacies of the project include the relationships developed, and the empowerment of members of the Bedouin communities, with a reported eagerness to continue the work begun by the project, including amongst participating young people.

There is also a legacy of resources, including the Open Access Archive, enabling a platform for people to better access and record Bedouin ICH.

*“All the materials are there on the internet and will be there for another 5 years. We’re trying to find funding to continue that work.”*

*Grantee*



### CPS-313-17 Rescuing the Mamluk Minbars of Cairo

**Area:** Egypt (mainly in Cairo)

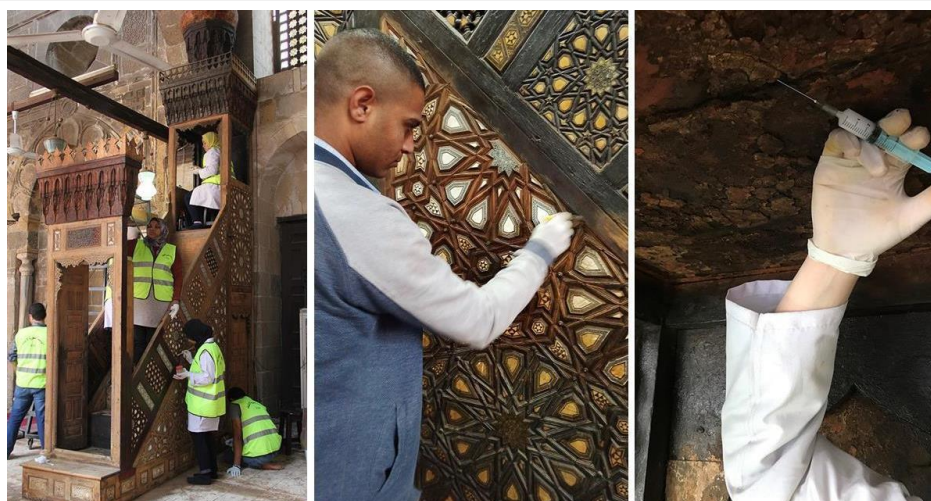
**Project leads:** Egyptian Heritage Rescue Foundation (EHRF), in collaboration with the Egyptian Ministry of Antiquities (today the Ministry of Tourism and Antiquities).

**Aim:** To restore, protect and document Mamluk minbars, stepped pulpits which are key elements within mosques used by imams to deliver sermons. The skilfully crafted minbars, which date from the Mamluk sultanate (1250-1517), were the target of several recent attacks on heritage and looting in Egypt.



**Activities:** Surveying, restoration, maintenance, documentation and photography; training in documentation and conservation; and creation of a database to store architectural and photographic documentation.

**Success Factors:** Expertly skilled and cohesive team supported by volunteers, some of whom went on to become paid staff. **Networks and contacts;** for example, relationship with the V&A meant the project manager was approved to take objects from their stores for scanning and was also invited to speak about the project. Highlighting the **benefits and importance** of documentation.



#### Impacts on heritage

The project successfully overturned Egyptian authority decisions to dismantle all minbars in Cairo and place them in storage. Instead, all but one remains in its original location, and all have been secured and protected from risk of fire and theft. This has demonstrated to the authorities that it is possible to protect heritage on site.

*“We can now say we have rescued the Mamluk minbars in Egypt. We have played a pivotal role in showing the authorities that there is hope once a clear methodology is put in place.” Grantee*

In total, 43 minbars were documented, 11 received first aid emergency interventions, 25 received mitigation measures and four were fully restored.

A detailed database has been developed for use by the Ministry of Tourism and Antiquities. The documentation of minbars means that any piece appearing on the international art market can be identified and any illegal sales prevented. Digital documentation also ensures a visual record is preserved for the future. The intention is to publish the database in English and Arabic and make it accessible to the public for wider research, analysis and appreciation.



### Impacts for trainees and volunteers



The project allowed the EHRF to provide training to 30 architects, 13 craftspeople and designers and 75 young professional volunteers. This is a rare

opportunity due to a lack of local funding for conservation. Since then, one volunteer was encouraged by the project to go back to university and get a degree in traditional art, and another trainee started their own training workshops on Islamic geometry.

### Impacts on communities



The team itself was based in a medieval palace in the historic part of the city. In this way, the project further sought to create connections with the very cultural heritage that it

was aiming to support. The fund even helped the EHRF to undertake maintenance on the building, further demonstrating the potential use and benefits of monuments as places to work and deliver training.

In the area surrounding the office, the project sought to engage the local community through employing local people including carpenters, other craftspeople, and a cook/chef. Local people were also able to see the restoration take place.

The project manager observed that people had begun posting about and telling the story of Mamluk minbars on social media platforms, and that workshops had started to explain their geometry. The project manager reported that increased awareness around the minbar documentation areas increased loyalty to heritage, important for its ongoing protection.

*“They would call me after and say thank you, I never thought this could have been done. So, it was very appreciated from mosque people as well (imams, sheikhs) – they want to help to maintain this now because they’ve seen the work that goes into maintaining parts of mosques.”*

*Grantee*

The project also helped to educate local authorities on the process and value of conservation. The project produced press releases which provided historical information and, as an NGO reported to Ministries in Egypt, to explain the value of investment in various activities.

### Organisational impacts



The CPF project was the first of its scale delivered by the EHRF and so helped the organisation to establish national and international

connections and build a strong reputation for the organisation. As a result, the EHRF has since been invited to present their project and share their experiences by several international organisations, including the V&A in London. The project allowed EHRF to develop a skilled and experienced documentation and restoration team which has built trust with the local community and authorities and led to ongoing requests for expertise and participation in other projects. In addition, the project has helped to rebuild credibility of Egyptian cultural heritage professionals amongst the international community.

*“The Ministry of Antiquities (MoA) is now regarding us as the expert in the topic and consults us on matters related to this heritage” Grantee*

The EHRF hope to be able to keep the team in place through new projects and a strong relationship with the MoA.

Through the project, the EHRF have also been able to increase their engagement with the private sector which may offer future opportunities for projects and funding. For example, the project promoted designers and craftspeople through a booklet, social media campaigns and videos. The work revealed an interest in and demand for design pieces with historical connections. As one example, a well-known Egyptian jewellery designer collaborated with the project to design a whole collection. The project manager even spoke at the launch of the collection at the Museum of Islamic Art.



### PART D: ANALYSIS AND CONCLUSIONS

- D.1 This section presents the headline findings and conclusions for the study.

#### Rationale & Context

- D.2 Safeguarding cultural heritage has been increasingly recognised as a key priority and **enabler, even driver, of sustainable development** by international organisations such as UNESCO. Prior to the CPF, cultural heritage protection had not been an explicit focus within the UK government's international policy and strategy.
- D.3 Since the Fund launched, the **UK government** has introduced further legislation designed to protect cultural property during conflict and there is greater recognition for the role cultural heritage sector could play in: further supporting international cultural relations; retention of the UK's soft power ranking<sup>64</sup>; responses to global crises; and achievement of sustainable economic and social benefit in developing countries.
- D.4 Stakeholders consulted for this evaluation thought that CPF could be regarded as pioneering in **bringing heritage protection out of the cultural sphere**, and into the development, political and diplomatic domain. Alongside the intrinsic value of protecting heritage, it showcased the role that programmes such as CPF have in contributing to sustainable and long-term social stability and economic prosperity, as well as peace and security objectives.
- D.5 Due to the variety of threats to cultural assets in the Fund's target countries, including the significant destruction of heritage in Syria and Iraq due to active conflict, as well as unstable economies and complex political and security environments elsewhere, the CPF was widely regarded by stakeholders as having provided **valuable and needed support**. Many of these countries continue to remain fragile and face many of the same challenges they did at the outset of the programme, and, resultingly, there is appetite for the continuation of the CPF.
- D.6 Whilst the CPF has resulted in an impressive array of tangible achievements, across locations and project types, within the context of the region's heritage protection *need*, the *scale* is relatively small. The scope for further projects within the region was described as '*potentially unlimited*' with the fund only being able to scratch the surface.
- D.7 Initially, the programme focussed on areas directly affected by conflict. This has expanded over time, to include areas indirectly affected or those that *could* potentially be impacted. Overall, consultees were in favour of a tight focus and avoidance of extending the inclusion criteria too widely, noting that the greatest need for heritage protection is in those places that are experiencing the greatest fragility.
- D.8 Wider literature also indicates a strong rationale and economic justification for investment in cultural protection due to the socio-economic value e.g., tourism and economic development, alleviation of poverty, cohesion, and inclusive growth.

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<sup>64</sup> The Soft Power 30. (no date). *United Kingdom*. [Online]. [Accessed 01/02/2021]. Available from: <https://softpower30.com/country/united-kingdom/>



- D.9 There are a few other funders broadly supporting investment in this area. Of the funds and initiatives reviewed, there appears to be no programme operating with the specific remit, objectives, and regional focus as the CPF, although there is overlap in relation to varying extent in focus e.g., by heritage type, or by delivery country. The CPF is also recognised as a delivering a unique programme **model** in terms of its focus on collaboration and necessity for a local partner.

The rationale for cultural protection within the MENA region is reportedly strong. The scale of need is potentially unlimited; however, the greatest need exists in places that are experiencing the greatest fragility.

### Effectiveness

*Assess the extent to which the CPF has achieved, or is expected to achieve, its objectives, and its results, including any differential results across groups, such as gender, and locations, assessing the progress to date of the CPF against its three main outcomes.*

**Outcome 1 Cultural Heritage Protection: Cultural heritage under threat is researched, documented, conserved and/or restored to safeguard against permanent loss.**

- D.10 The data available from project evaluation reports - which collectively reported 250,000 actions to preserve cultural assets - demonstrates an impressive array of heritage protection, across locations and project types, including both tangible and intangible heritage protection. Furthermore, examples have described the protection of heritage that would have been lost forever were it not for the timely intervention of the CPF.

*“The end of the first phase of CPF has seen excellent results, very good projects but it’s a beautiful patchwork of great projects” Stakeholder*

- D.11 Many projects provided photographs as evidence of physical restoration or conservation work as well as quotes and images of communities coming together to engaging in cultural protection activities.
- D.12 Our primary research sought to explore ‘what happened next’. Grantee organisations described a range of medium-term outcomes and impacts, including:

- **Buildings being used** by communities in a range of ways that they were not previously.
- **Safer, more secure** and/or more resilient buildings.
- Restorations have, in some cases, contributed to the surrounding area becoming **“revitalised”**, bringing in visitors, businesses, and investment.
- A range of projects have **documented both tangible and intangible heritage**. In some cases, the materials recorded **may otherwise have been lost permanently**.
- Records and outputs generated through *recording* of heritage (seen as a precursor to protection) act as a legacy and have been used in a range of ways, including preventing illicit trafficking, further engaging communities, and raising awareness.



D.13 Key enabling factors to successfully deliver outcome 1 include:

- **Partnerships and collaborations** have supported sustainability;
- **Translation of resources** enables accessible outputs and greater engagement; and,
- **Community engagement** has enabled continuation post-project, in turn enabling further recording of heritage.

D.14 This aligns with some of the themes within the wider literature which, whilst limited, identified success factors for programmes like CPF. These included: securing expertise in planning and research; working with strategic partners as well as working closely with communities; understanding the complexities of the field; strong support from state parties and private sector organisations; and joint-working and the pooling of resources.

D.15 Outcome 1 is clearly core to the CPF, and is widely understood to be a **stepping stone** to CPF's wider, more strategic aims. Stakeholders were clear that the act of preserving an object, working at a site, or engaging a group of people can, and has, led to a range of complex, subtle and potentially profound outcomes.

D.16 In one case, an increased understanding of heritage has led a community to advocate and to push for social practices to change. Learning that, according to Coptic Laws, women traditionally inherited equally, has led to an active discussion with churches and communities about current practices. Women have been leading and initiating the discussions to **mobilise social change**.

D.17 CPF projects have restored buildings damaged by conflict. In some cases, the completion of these projects has provided a symbol of hope, courage and identity, as well as a sense of returning normality. This indicates CPF's role in **rehabilitation as well as reconstruction**.

*"Now the shrine is rebuilt, it was a historic moment and provided a sense of identity back to the city. Sufism is well established and very popular in that part of Yemen. Overlooking the city again, the dome has provided a sense of normality, that things are back to normal." Grant Manager*

**Conclusion:** CPF has achieved an impressive array of heritage protection, across locations and project types, and including both tangible and intangible heritage protection.

**Conclusion:** Outcome 1 provides a key stepping stone to wider goals. Stakeholders were clear that the act of preserving an object, working at a site, or engaging a group of people can, and has, led to a range of complex, subtle, and potentially profound outcomes.



Outcome 2 Capacity-building: **Local professionals** have sufficient business or specialist skills to be able to manage and promote cultural assets which [will] benefit the **local economy and society**.

- D.18 Evidence presented in project evaluations for Outcome 2 predominantly included immediate quotes from training delegates about their new knowledge and skills. This has limitations in terms of verification of longer-term outcomes but does provide an indication of the positive intentions and enthusiasm of training participants. Evidence presented by projects also includes examples of individuals securing jobs, ‘train-the-trainer’ participants rolling out workshops, or local teams securing further funding - all contributing to CPF’s aims around supporting the heritage sector in CPF localities.
- D.19 At a project-level short to medium term benefits to **heritage professionals** have most commonly included:
- **New skills:** often, but not exclusively, heritage skills, supporting the capabilities and employability of participants; and,
  - **Employment:** skills development and/or direct employment via projects helped the participants’ career progression and secure livelihoods.
- D.20 Grantees also described a range of impacts for participants such as improved confidence, dignity, and wellbeing because of their improved heritage capacity.
- D.21 Through the work of the CPF, the **heritage sector** across the MENA region is now better equipped and has more tools available, many of which will continue to be useful into the medium to longer term. These resources include for example: maps, aerial photographs, satellite images, databases, and registers of assets.
- “Every known archaeological site in Garmian now has a digital record and detailed damage assessment. The data collected forms an invaluable, evidence-based foundation for the development of effective policies for site protection on the one hand, and targeted public engagement initiatives on the other.” CPL-366-17 Project Evaluation Report*
- D.22 Whilst one stakeholder highlighted that the programme should be mindful of digital sustainability and the risk of obsolescence, the tools developed will provide valuable resources for the sector.
- D.23 Evidence was also found to demonstrate that heritage professionals are better equipped to deal with future risks from conflict such as theft.

*“Should these museums suffer the devastation wreaked upon Iraqi museums in previous years, as in 1991 and 2003, we are confident that significant numbers of marked objects will be detected as they traverse the international antiquities markets and may therefore be swiftly returned to their proper homes. It is impossible to quantify or qualify the potential impact of this achievement”. CR-894-18 Project Evaluation*



- D.24 In terms of **benefits to local communities**, wide-ranging examples have included: the re-opening of a library/museum for public access and use; establishing a permanent local history exhibition; and, museum resources for school children. The actions of the CPF programme have also enabled religious traditions and practices to resume:

*The fact that men come to pray every Friday at the Mosques is a positive sign that their religious traditions and practice can now take place at the original locations. Project evaluation CR 978-18*

- D.25 In some cases, project activities have improved intergenerational cohesion by bringing together community elders and/or older generations to share heritage with younger generations.

*“The young Bedouin have become aware of their heritage and have engaged with it more by taking part in the documentation process. The elderly have interacted more with the young ones, reviving more actively traditional processes of knowledge transfer through narration and storytelling.” – Grantee interviewee*

- D.26 Additionally, through a focus on engaging local youth, one project has, outside of any direct focus on religion and theology, brought Coptic Orthodox and Protestant populations together in shared activities.

- D.27 The **local economic benefits** are yet to be seen in many localities. This is due to a combination of the time to takes to realise longer term outcomes, as well as the fragile security context in many of the countries.

*According to the Egyptian Ministry of Tourism, about 1,200 international tourists travelled to Siwa in 2016. Despite the fact that Siwa is fairly isolated, this number is relatively low, and many countries continue to advise their nationals not to travel there, due to the proximity of the oasis to the Libyan border, and Egypt’s unstable political situation. It may take several more years before tourism truly picks up in Siwa - Project Evaluation Report CPS-040-16*

*It is really hoped that restoration of the mosque will serve to promote tourism in the area. It is really hoped that restoration of the mosque will serve to promote tourism in the area (but) it is probably too early to assess - Project Evaluation Report CR-919-18*

- D.28 Enabling Factors for Outcome 2 include:

- **Recruiting diverse cohorts**, including beneficiaries from underrepresented groups, can support greater knowledge of and access to heritage professions;
- **Forging relationships and networks** supports access to or generation of employment opportunities; and,
- **A proactive approach** to generating employment outcomes reportedly worked well.



**Conclusion:** CPF has supported heritage professionals and the wider sector, providing skills, tools and valuable resources for the medium to longer term.

**Conclusion:** Communities have benefited from the restoration of community assets such as educational spaces and places of worship. Further social benefits have resulted from bringing people together to improve social cohesion.

**Conclusion:** The benefits to local economies are yet to be seen. That is not to say they will not happen.

**Outcome 3 Advocacy & Education:** 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.

- D.29 For Outcome 3, project evaluations used compelling testimony from communities. Examples included people speaking with great pride, directly reflecting progress on the ‘heritage cycle’; the theoretical proposition that greater cultural heritage understanding leads to changes in attitude and behaviour in relation to caring for and valuing heritage.
- D.30 As expressed within the wording of the outcome (‘identify and value’), the examples given by stakeholders commonly included extending the **definition of heritage**, rather than a change in how they value heritage. For example, expanding the definition to more intangible culture such as language and traditions. This was echoed in some cases by grantees, corroborating this finding.
- D.31 Interestingly, stakeholders noted that countries, and in-country institutions come from very different baseline positions in terms of the extent to which they value heritage. One stakeholder noted the importance of working with authorities, noting that:

*“(The) Biggest risk to those heritage sites might be from urban planning. Looking at ways in which the municipalities might be more aware of the heritage value and how it can be protected.”*

*Stakeholder*

- D.32 Enabling factors for Outcome 3 included:

- A range of **media activity and events** have supported awareness-raising and engagement, amongst beneficiary communities as well as audiences more widely. This includes, for example: exhibitions; TV broadcasts; and, online resources. Specifically, TV reportedly improved access to rural communities, few of whom have internet within the respective country;
- **Face-to-face engagement:** one grantee commented that getting out in “the field” has been key in engaging communities and introducing the project. Another commented that **community-to-community engagement and transmission** of heritage was effective at enabling access to communities project staff (or resource) cannot reach;
- **Involvement of younger generations** is considered a key success factor in valuing heritage and safeguarding it for future. This is supported by intergenerational and peer-to-peer activity;
- Recruiting a deliberately **diverse pool of participants** from across different societies, and providing opportunities to interact as part of project activities, and/or around shared heritage; and,
- **Culturally specific solutions:** e.g., developing translated versions of resources in local languages, and ensuring resources and examples are centred on local features.



**Conclusion:** there are several examples of communities being more aware of and having a better understanding of their heritage, and beginning to take action to care for it.

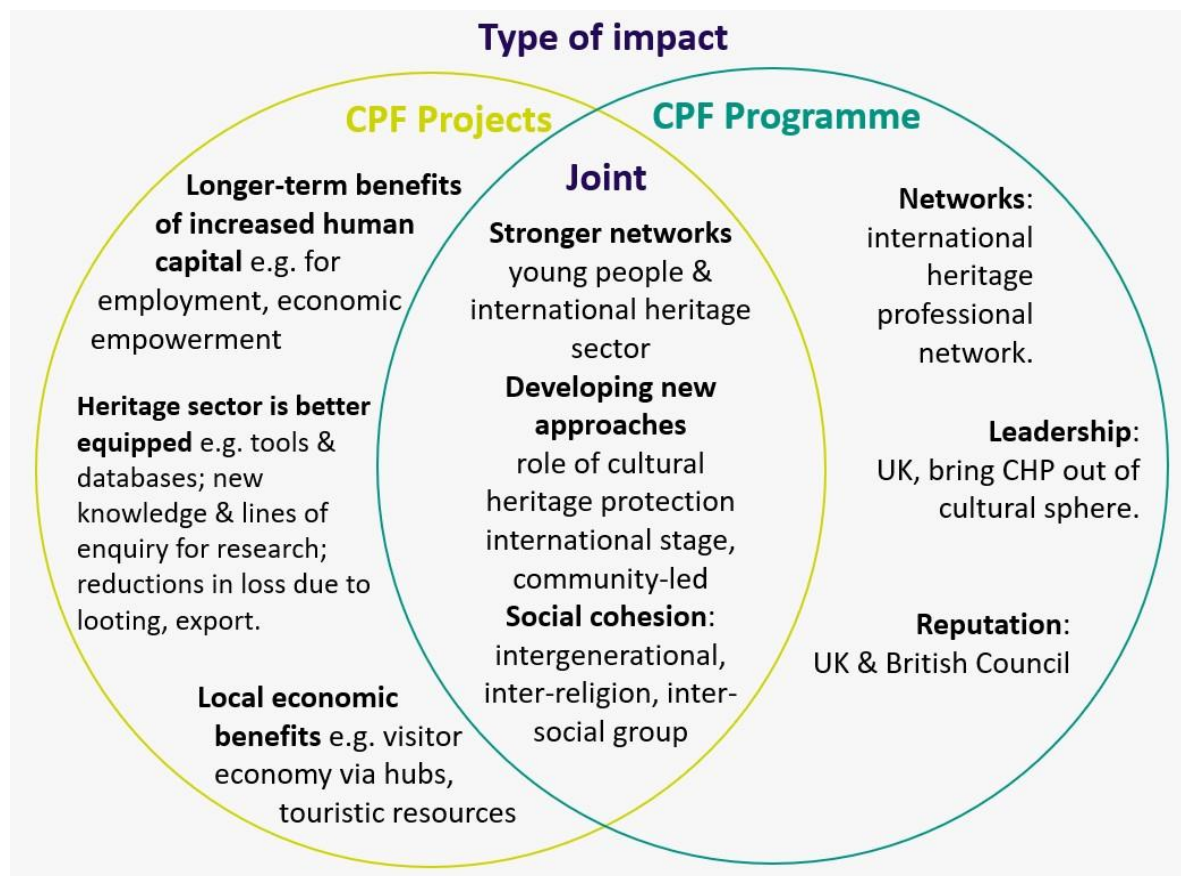
### Project Counterfactual

- D.33 According to the survey conducted, almost half of the surveyed unsuccessful CPF applicants' projects were not able to go ahead, and the majority of the rest were reduced in size, scope and impact due to not receiving CPF funding. The majority of CPF grantees surveyed also felt that they could not have delivered their project without the CPF. Overall, it is clear that there are limited similar alternative sources of funding at the same scale and with the same remit as that offered by the CPF. For some projects this could have meant missed opportunities where built heritage may have been destroyed or intangible heritage lost along with older generations.

### Impact

*Impact: Assess the extent to date to which the CPF has generated or is expected to generate significant positive or negative, intended or unintended, higher-level effects, assess the progress made to date from the CPF projects against CPF Theory of Change.*

- D.34 The CPF has had wider impacts beyond those stated within the three core CPF objectives. At a programme-level these tend to be strategic in nature, whereas at the project-level they tend to be focussed on securing outcomes into the longer-term. The diagram below seeks to illustrate these two levels of wider impact and how they overlap.





### Project Level

- D.35 Emerging evidence suggests that, via skills development and employment, CPF has supported the **longer-term livelihoods** of local people - an important component of economic empowerment and development.

*“The direct, known impact of this is that several of these trainees have already found employment in traditional constructions crafts. We [the evaluators] are aware that 3 former trainees are now working in a carpentry workshop that supplies olive wood doors, windows, and shutters, and supplies to new eco-lodges in Siwa. Likewise, at this time, at least 3 more have been employed in another eco-lodge to build in Kershef”.* Project Evaluation Report CR-919-18

- D.36 The focus on engaging vulnerable groups has facilitated wider outcomes, not captured within the core programme outcomes, most notably **empowerment** to instigate social change.

*“The women of the Bedouin community claim that they feel more empowered after our project and that our project gave them the opportunity to talk about their heritage and assess the pros and cons of their traditional lifestyle. At the same time helped them to reflect on how they would like to see their daughters growing by being educated and independent women while retaining their cultural identity as much as possible.”* CPF grantee interviewee

- D.37 Local communities have undoubtedly been the focus for the CPF; however, the academic community and grantee organisations have benefited from new knowledge/(s), as well as confidence to undertake projects of a similar type.

*“The On Our Land team has presented the project to academics, heritage practitioners and the general public at the Oral History Society conference in Belfast, the Resilient Cultural Heritage and Communities in Europe (REACH) conference in Budapest. [...] The project was featured in the Journal of the Oral History Society”* - Project Evaluation Report CPS-248-16

### Wider impacts at both a project and programme level

- D.38 The CPF programme has supported the **development of networks**. At a project level the size of networks was, for some, impressive:

*“The project built a good network with individuals and institutions who are working in this sector, which was welcomed by many of the stakeholders especially the tangible heritage collectors who were unknown to each other. The project leveraged the knowledge of who is doing what as a database of skilled people and organizations with over 300 contact for people who work in the cultural heritage.”* - Project Evaluation Report CPS-776-18

- D.39 Having said this, *depth and quality* of engagement is important, outside of the size of networks. In a number of cases, projects have successfully facilitated *meaningful* engagement with core institutions.

*“One of the most important aspects of the project has been how it has enabled civil society organisations, government institutions and private archives to work towards a common goal of preserving culture for the first time in Sudan.”* CPL-369-17 Project Evaluation Report



## PART D: Analysis & Conclusions

- D.40 Some stakeholders, however, felt more could be done to capitalise on the opportunity provided by the programme to facilitate the building of international “horizontal communities of interest” across localities tackling similar issues. Stakeholders provided some examples of where this has happened organically; however, some thought that young people especially could be further supported to build professional relationships to support their future career.
- D.41 Grantees also expressed a desire for greater support from BC in-country teams with regard to building connections, perceiving that value could be added through teams’ existing networks and influence.

### Programme level

- D.42 Stakeholders thought that the UK has demonstrated decisive **international leadership** in cultural heritage protection, with one noting that: *“We are the only country in the world doing this”*. Other funders are believed to have plans to copy elements of the scheme, whilst existing funders are apparently watching with interest.
- D.43 Stakeholders provided evidence that the Fund has offered a means to improve the **reputation and recognition of the UK**, particularly in relation cultural heritage. On a global level CPF is said to have generated curiosity at the highest level (i.e., from country leaders). At a country level it has, for example, enabled the British Consulate to engage in a more productive way. Furthermore, it has demonstrated a contribution to global development goals, levelling-up and brokering the best expertise to help vulnerable people.

*“...it has provided the UK with a strong presence in terms of cultural protection on the ground in [country]. That’s valuable. Reputation of the UK and BC has been enhanced. [...] But because of the large scale, the name of the UK has become stronger than it was before.” Stakeholder*

- D.44 Overall, stakeholders noted a continuing and strong rationale for using cultural heritage projects to engage in the important task of improving the reputation of the UK overseas.

**Conclusion:** A range of strategic impacts have been achieved, highlighting the unique nature of the programme.

**Recommendation:** Project-to-project networks were perhaps not maximised as far as they could have been, and this could be facilitated further in the future. There was also a desire from some grantees that BC in-country teams further support projects to network with key decision-makers.

**Recommendation:** There is strong recommendation from stakeholders around improving the programme-level communication tools e.g., providing clear messages that can be used at a strategic and policy level to raise the visibility of the programme.



### Sustainability

*Assess the extent to date to which the net benefits of the CPF will continue or are likely to continue.*

- D.45 Sustainability can be considered in terms of a) project continuation and b) sustainability of outcomes overall.
- D.46 Whilst consultees were not able to give a definitive view on whether project outcomes will be sustained in perpetuity, they gave insights into the influencing factors and approaches taken to safeguard the legacy and the sustainability of project activities. These included:
- **Existing institutions** can play a key role in ensuring project activities, resources and outcomes have a life once the project ends.
  - Projects that were continuing activity in some form and those with **continuation funding** - be that via the BC or other funders- were described with the greatest level of certainty. Accordingly, those without funding were considered vulnerable, with some localities known to be particularly dependant on donors.
  - A core route to sustainability is considered to be **training & capacity-building**, providing skills as well as enthusiasm for when the funding has finished.
  - Consultees spoke of the importance of engaging **young people** to create enthusiasm and sustainability for cultural heritage protection.
- D.47 Grantees also noted that project continuation is highly dependent on their ability to secure further funding beyond CPF. The majority of grantees reported having **secured additional funding** to continue their project or an *element* of their project. The sources of financial backing are varied and have included: state or local government funding; NGO funding; grant awards; and/or, private donations.
- D.48 A number of grantees reported that the CPF had been a key factor in securing additional funding. One grantee stated that they put on events to **showcase** their CPF-funded work with individual donors, generating project-income as a result. In other cases, grantees reported that the CPF project had influenced the decisions of other donors in awarding grant-funding. The experience of the CPF project reportedly provided important **credibility** for the applicant, contributing to a successful award.

**Conclusion:** Core common actions to secure and support sustainability included: using existing institutions and infrastructure; training and capacity building; and engaging young people.

**Conclusion:** CPF has supported projects to secure additional funding via the experience and exposure created.



### Value for Money

#### Efficiency of the CPF including Value for Money of the CPF

D.49 Within this report, value for money has been considered on two levels:

- **Efficiency and economy:** examining whether programme activities & *outputs* have been delivered efficiently and economically within the available resources; and,
- **Return on investment:** considering *outcomes* and in the context of programme spend.

#### Efficiency & economy: reducing waste, economical purchasing and managing budgets

D.50 Overall, the British Council were considered by stakeholders to have set up the programme efficiently, using pre-existing skills and systems to ensure due diligence and effective budget management. Furthermore, they brought long-standing in-country relationships, an appropriate attitude, and organisational confidence in using a bottom-up, people-centred approach.

D.51 The review of 50 project evaluation reports and extraction of output data has enabled cost per output data to be created, **Table D.1** below. The data shows that, on average<sup>[2]</sup>, it cost the CPF approximately £29,000 to take an action to restore a heritage asset, or £6,000 to train a heritage professional. Whilst there are limitations to the data, most notably consistency of output data collection, these metrics can be considered a positive step in supporting the programme to reflect on value for money.

Table D.1 Cost per output		
	Median	Derived from
Cost per action taken to safeguard a heritage asset	£28,800	24 projects
Cost per heritage professional trained	£6,100	44 projects
Cost per person engaged e.g., on-line, attendance at an event	£240	32 projects

D.52 Some stakeholders indicated that they were '*confident*' in the **efficiency of projects**, highlighting that they had not noticed any wastage and had no concerns about economical use of public money. Others however were more cautious and highlighted that accountability was light, with monitoring done largely remotely. They suggested that there should be more rigorous examination of costings and quality control; for example, using expert verification that the work that has been delivered in accordance with best practice. On balance, the overall impression of stakeholders is that public money has been spent conscientiously.

D.53 Some specific **budget management challenges** were noted including difficulties transferring money across borders, managing the risk of exchange rate fluctuations and the flexibility in the scale of grants available. Procedural changes or lessons could be shared across the programme to alleviate some of **these challenges**.

<sup>[2]</sup> The median provides the most appropriate average as it is less affected by outliers.



- D.54 The biggest contribution to value for money from the grantees' perspective was the in-kind contributions input by dedicated project staff and volunteers, reportedly meaning that a lot could be achieved for a smaller budget, compared with equivalent initiatives.

**Recommendation:** The light administration of the CPF is appreciated and welcomed by many involved, from the grantees themselves to stakeholders noting the value of a trust-based approach. Where possible this should be retained. Some stakeholders were however concerned about accountability, risk management, and quality assurance. A greater understanding of their concerns, and directly investigating them may provide appropriate reassurance.

**Recommendation:** Alongside more precise output reporting (see Evaluation Synthesis below, paragraph D.57), track cost per output metrics to provide an indication of efficiency and explore how much CPF activities cost.

### Cost-Benefit Analysis

- D.55 Findings from the consultations suggest that the CPF has a reputation - as far up as a ministerial level – of having had good impacts with a relatively small amount of funding. Whilst this suggests a **high benefit to cost ratio**, quantitative analysis has not been undertaken within this study.
- D.56 At a project level, **local economic aims** are incorporated within the CPF outcomes and therefore considered at the assessment and evaluation stages. This is most often conceptualised at a country level and tends to include things like jobs created in-country and increases in the number of visitors to a locality. However, stakeholders note the pressing need coming from government to evidence the Fund's achievement in terms of pounds and pence for the **UK national interest**. Presenting economic returns in terms of local economies is not wholly sufficient for a persuasive case.
- D.57 Throughout discussions it has been apparent that further clarity would be beneficial in terms of what is meant by economic impacts, and how they relate to the ambitions of CPF.
- D.58 **Table D.2** overleaf summarises examples of local economic and social benefits of the CPF, and the extent to which they are 'market' outcomes that can be readily monetised. This seeks to demonstrate the two dimensions of economic benefit; firstly, those that relate to local economies, and secondly, outcomes of different types that can be monetised. Both would be considered in a full cost benefit analysis. This is distinct from the economic benefits to the UK.

**Table D.2 Examples of Cultural, social and economic outcomes on a continuum from market and non-market**

	<div>Market</div> <div>Non-Market</div>		
<b>Cultural Heritage Outcomes</b>	'Monetary value' of restored/preserved heritage assets. (e.g., assessed via contingent valuation method)	Government / administration organisations more efficient, better equipped, improved information for decision-making	Increased 'care' for heritage by local people.  New artefacts discovered; new knowledge created.
<b>Local Social Outcomes</b> Individual: e.g. Well-being  Community: Cohesion,	Workplace skills leading to employment (e.g., young people developing work experience or vocational skills)  Volunteers contributing time towards social aims.	Networks developed for artisans, heritage professionals & community enthusiasts.  Increased knowledge about heritage for educational purposes	Mental health & wellbeing from pride, hope, personal connections  Inclusion & empowerment of women and underrepresented groups
<b>Local Economic Outcomes</b>	Direct: Livelihoods derived from CPF projects e.g., artisans selling goods,  Indirect: Tourism spend within the locality from increased visitors	Tourism resources developed e.g., trails, hubs/centres.  Informal markets	Reputation as tourism destination from e.g., vibrancy, image

Source: ERS analysis

- D.59 Benefits for the UK national interest can again be described on a continuum of market and non-market benefits. A programme approach would be needed to identify the methods and practicalities of monetising these factors for cost-benefit analysis.

**Table D.3: Examples of UK outcomes on a continuum from market and non-market**

	<div>Market</div> <div>Non-Market</div>		
<b>UK Outcomes</b>	e.g., UK trade relationships	e.g., Partnerships  Security	e.g., UK and British Council reputation, leadership, friendly relations

**Recommendation:** Further theoretical consideration of local economic ambition, including drawing on recently published DCMS guidance: 'Valuing culture and heritage capital: a framework towards informing decision making' (Jan 2021)<sup>65</sup>

<sup>65</sup> UK Government, (2021): Valuing Culture and Heritage Capital – A framework towards informing decision-making. Accessed 18<sup>th</sup> Feb 2021, available at: <https://www.gov.uk/government/publications/valuing-culture-and-heritage-capital-a-framework-towards-decision-making/valuing-culture-and-heritage-capital-a-framework-towards-informing-decision-making>



### Evaluation Synthesis

*Assess the CPF project level evaluation material and reports from the Cultural Protection Fund projects through a synthesis review and a review strength of the CPF evidence of base.*

- D.60 The evaluation synthesis review aimed to analyse the quality of the CPF project evaluation reports, and to extract key information regarding: key output data; evidence against the CPF outcomes; and, insights into the projects' impact, effectiveness, sustainability, and value for money.

### Summary of Outputs

- D.61 Whilst specific outputs metrics were not pre-defined by the programme, a common set of outputs has emerged. All reported outputs, to some extent, across the core set identified.

**Table D.4: Total Core Outputs from CPF Project Evaluations**

CPF Outcome	Outputs identified	Total
<b>Outcome 1:</b> Cultural heritage protection: Cultural heritage under threat is <b>researched, documented, conserved and/or restored</b> to safeguard against permanent loss.	1.1 <b>Actions taken</b> to safeguard artefacts	277,644
	1.2 <b>Tools</b> developed, adopted, created e.g., database, app, website, watch list	49
	1.2 Management <b>plan or strategy</b> created	20
	1.2 <b>Guidance</b> developed	23
	1.3 <b>Records</b> created	121,368
<b>Outcome 2:</b> Capacity-building: <b>Local professionals</b> have sufficient <b>business or specialist skills</b> to be able to <b>manage and promote</b> cultural assets which [will] benefit the local economy and society.	2.1 People trained	15,139
	2.1 Workshops held	182
<b>Outcome 3:</b> Advocacy / education – <b>Local people</b> are able to <b>identify and value</b> their cultural heritage and have a good <b>understanding</b> of what can be done to protect their cultural heritage and the role it plays in <b>society and the economy</b> .	3.1 Materials e.g., Exhibitions, video, publication, app	4,566
	3.1 Events	3,988
	3.3 Volunteers	1,280
	3.4 People engaged: on-line, media reach, large event attendees	44,025,425

- D.62 The challenge was to record output figures accurately, due to imprecise figures or differing or unclear terminology. As projects were not asked to record against specific output definitions, this meant that interpretations of the data were required. Assumptions were used in categorisations; for example, it was assumed that a 'training workshop' referred to upskilling, whilst an 'event' referred to public engagement. Therefore, there are likely to be some inconsistencies, and some caution is required when totalling up the core outputs. Overall, however, these figures do provide a reasonably successful overview of CPF project activity.



**Recommendation:** Future programmes would benefit from a short list of core outputs (8-10) against which projects could report. This would enable the data to provide a 'whole programme' picture.

### Quality: Strength of the Evidence Base

- D.63 Over half of the reports were written either internally by the grantee, or by someone closely associated with project delivery. The tone is therefore celebratory rather than measured.
- D.64 On the whole, the project reports were of good quality and showcased achievements and outcomes of the funding well. The vast majority of the reports were able to clearly outline the objectives of the project and to describe the activities of the project in sufficient detail.
- D.65 Evaluation reports were scored out of 10 for quality, gaining points for inclusion of, for example, inclusion of a clear project description, presentation of robust methods, and analytical conclusions. The mean average score was 6.5. Three reports scored 10, and five scored three or less.
- D.66 Many reports were successful in demonstrating examples of outputs, by providing links to further resources such as event and conference details; visual examples of outputs, such as photographs and videos; and/or online resources, such as links to social media pages. A small number of the reports were exceptional; these reports explained the project objectives clearly, often with a detailed methodology, and demonstrated detailed and robust supporting evidence against outcomes. What set these reports apart from the others, was their ability to outline the project's success factors, limitations, and learning for the future.
- D.67 Some evaluations were incomplete. In particular, these reports struggled to clearly display high quality and robust quotes or evidence to evidence achievement of outcomes. While some failed to report on the outcomes achieved, a small number did not describe activity or outputs clearly.
- D.68 The most frequently occurring evaluation challenges included: unclear descriptions of methodology; methods limited to subjective narrative; unclear attribution to CPF (or failure to state whether outcomes were as a result of related funding or previous work); and, conclusions being limited to discussion of outputs rather than outcomes.
- D.69 In terms of outcome evidence within project evaluation reports, quotes from participants or stakeholders were most frequently used as supporting evidence, and provided valuable confirmation that the CPF outcomes had been met. Most reports were not able to robustly evidence achievement of Outcomes 2 and 3; rather, early indicators based on the initial feedback were presented, for example, what trainees said they were *going* to do next rather than what they *had done*.
- D.70 Outcome 1 was easier to evidence at project close. This may be considered entirely reasonable given the timing of reporting, but this does represent a gap for overall impact evaluation. All the examples from these evaluations naturally speak of the short and medium term, due to the timing of reporting at project close.



**Conclusion:** Overall, the project reports were of good quality and showcased the achievements of outcomes of the funding well. Most were written internally therefore the tone was celebratory rather than measured.

**Recommendation:** In future programmes of a similar type, project evaluation reports could be further enhanced by improvements in transparency and precision in data reporting. However, this would not necessitate a step change in the current *standard* of CPF project evaluations. The inclusion of photographs, quotes, analysis of short participant surveys should be retained as this provides the compelling and unique evidence.

- D.71 As a final concluding message, the evaluation has demonstrated that, on the whole, the Fund has been managed effectively, and that there is evidence or emerging evidence -to varying extents- against each of the three core outcomes. The bottom-up and people-centred approach has been key, although strategic links could perhaps be better utilised.
- D.72 The study illustrates there is a continued need for heritage protection within the MENA region. While originally designed to protect heritage at risk of conflict, the Fund has shown that there is wider value to be gained through nurturing and protecting heritage, regardless of the threat. Overall, there is strong support for continuation of the Fund and a rationale for using cultural heritage projects to contribute towards sustainable and long-term social stability and economic prosperity, and to improve the reputation of the UK overseas.

## ANNEX 1: EVALUATION METHODOLOGY

### Evaluation Questions

Table AN1.1 Evaluation Questions								
Evaluation Objectives	Methods & Data Sources							
	Literature Review	CPF Evaluation Synthesis	Project Team Interviews	CPF Grant holder Survey & Consultations	Stakeholders (e.g., DCMS, Advisory group)	Counterfactual survey	Qualitative Analysis	Quantitative Analysis
1. Rapid international literature review	X		X	X				
2. CPF project level evaluation		X	X	X				
3. Effectiveness		X	X	X	X		X	X
4. Impact		X	X	X	X	X	X	
5. Sustainability		X		X	X		X	
6. Value for Money of the CPF	X	X		X				X

### Data collection methods

#### *Rapid international literature review on heritage protection*

A desk-based rapid international literature review into heritage protection was undertaken to inform and frame subsequent stages. The review aimed to provide a systematic scan of the evidence against transparent search criteria, in order to reach quick conclusions about core research questions. The stages of the review are detailed in Table AN1.2.

**Table AN1.2: Methodological Approach to CPF Rapid International Literature Review**

Literature Review Step	Approach e.g., concepts or ideas to be presented															
Step 1. Development of research questions	Questions which defined the scope of the literature review included: 1) What evidence is there of the: <ul style="list-style-type: none"><li>▪ role of education in the protection of assets under threat;</li><li>▪ scale &amp; types of skills needed to manage &amp; promote cultural assets;</li><li>▪ role/opportunities for heritage protection in a) economic development b) social cohesion?</li></ul> 2) What examples are there of: <ul style="list-style-type: none"><li>▪ the specific challenges faced in the 12 target countries in and around the Middle East and North Africa region;</li><li>▪ gender and/or ethnicity and/or religion-based issues &amp; why; and,</li><li>▪ success stories related to cultural protection?</li></ul> 3)Heritage protection issues/challenges due to the socio-political context in the 12 target countries.															
Step 2: Definition of inclusion and exclusion criteria	<table><tr><th></th><th>Included</th><th>Excluded</th></tr><tr><td>Geography</td><td>(Question specific) International</td><td>(Question specific) None</td></tr><tr><td>Date</td><td>After 2015</td><td>Before 2015</td></tr><tr><td>Language</td><td>English (inc. translated)</td><td>Other</td></tr><tr><td>Type</td><td>Empirical research e.g., peer reviewed research; conference papers &amp; articles; grey literature.</td><td>Literature reviews, book reviews, discursive opinion</td></tr></table>		Included	Excluded	Geography	(Question specific) International	(Question specific) None	Date	After 2015	Before 2015	Language	English (inc. translated)	Other	Type	Empirical research e.g., peer reviewed research; conference papers & articles; grey literature.	Literature reviews, book reviews, discursive opinion
	Included	Excluded														
Geography	(Question specific) International	(Question specific) None														
Date	After 2015	Before 2015														
Language	English (inc. translated)	Other														
Type	Empirical research e.g., peer reviewed research; conference papers & articles; grey literature.	Literature reviews, book reviews, discursive opinion														
Step 3: Identification of search terms and sources	Sources included academic databases (e.g., <a href="#">Science Direct</a> , <a href="#">JSTOR</a> and <a href="#">DOAJ</a> ) as well as more general search engines such as Google. Search strings were developed using key words and phrases e.g., ‘heritage’ OR ‘culture’ AND ‘protection’. These was gradually extended to include: AND ‘impact’ OR ‘sustainability’.															
Step 4: Call for unpublished literature	Partners and stakeholders were requested to share any relevant unpublished research papers/reports.															
Step 5: Screening by quality & relevance	Once a long list was generated, the report abstracts, or executive summaries were reviewed and screened for relevance and quality. <ul style="list-style-type: none"><li>▪ <b>Relevance:</b> checked against inclusion criteria above, as well as core research questions. Reports for full review, tagged as ‘relevant’.</li><li>▪ <b>Quality:</b> scored against criterion covering design &amp; reliability utilising good practice guides from Alliance for Useful Evidence (2018), Nesta’s Standards of Evidence (2012), and BOND’s Evidence Principles (2012).</li></ul> Through ‘snowballing’, subsequent relevant reports were identified through citations and bibliographies. The full list of abstracts reviewed were logged in an excel matrix and shared with the British Council.															
Step 6: Deep dive review	A longlist of <b>186 sources</b> was scoped. This screening resulted in a short list of reports for thorough and careful review. This comprised of approximately <b>44 reports</b> , with key findings drawn out against each of the research questions.															
Step 7: Synthesis & reporting	The final review findings are included within this report (PART A) and appendices.															

### *Synthesis review of CPF project evaluations*

A synthesis of all available CPF project evaluation reports (n=49) was undertaken in order to assess methodological quality, gather evidence for the value for money assessment and draw insights about effectiveness, impact and sustainability. Utilising the 'CPF Introduction to Evaluation (Sept 2016) and 'CPF Evaluation Plan Guidance' (Sept 2016), a bespoke **evaluation quality criterion** was developed to capture and collate:

- **Data:** Key metrics/outputs such as Number of 'objects' restored; Number of people trained (no of men trained / no of women trained); Number of people employed; Amount of income generated for the local economy (i.e., through heritage craft sales); and Amount of income generated for the organisation / partners (i.e., other funding leveraged for non-CPF projects);
- **Evidence** from project level monitoring and evaluation of achievement of three CPF outcomes and three sub outcomes; and
- **Insights** about learnings and recommendations about impact, effectiveness, sustainability and value for money questions within the overarching research brief.

This review was collated in an Excel file, creating a database of rich information including clear headings (e.g., CPF outcome and sub-outcome) to aid searching and interrogation of the findings. This informed conclusions on the strength of evidence available, gaps and anomalies.

### *Telephone interviews/workshop with programme team*

Initial conversations with the team informed understanding of the data "journey", including constraints, enabling factors, and known gaps and inconsistencies.

A subsequent online workshop with the team explored and gathered early insights around effectiveness, impacts, sustainability, and value for money as well as allowing for discussion of key achievements and lessons learned, enabling and constraining factors, and differential impacts or themes according to e.g., heritage type; grantee location; in-country contextual factors.

### *Telephone interviews with a sample of stakeholders*

**27 telephone interviews** were undertaken with members of the Advisory Group, DCMS and members of BC in target countries in order to assess the Fund's strategic added value, sustainability and legacy. Consultation with specialist assessors covered a similar remit but was undertaken as an online focus group. In addition to exploring the core themes of the evaluation, stakeholder interviews provided:

- assessment of the strategic added value of the programme;
- exploration of progress towards and opportunities to add value against aims in the BC's Charter and Arts Strategy;
- opportunities to support sustainability and legacy of impacts, as well as sustainability of the Fund; and
- strategies for successful dissemination and targeting of key funder and heritage sector audiences, to inform and expand the reporting and dissemination strategy.

### *E-survey of grantees*

An e-survey of grantees was undertaken in order to provide an independent assessment of progress against the three core Fund outcomes and address gaps in evidence identified by the synthesis review. Multiple choice answers were accompanied by qualitative questions and text boxes where additional insight or explanation was considered beneficial. **45 responses, 37 completed** were obtained.

### Qualitative interviews with sample of grantees

Telephone / Zoom interviews were undertaken with **nine grantees** over three weeks, selected based on recommendations from the programme team and stakeholders and informed by gaps and key areas of interest highlighted by the synthesis review. The purpose of the interviews was to sense-check emerging findings, explore constraining and enabling factors, wider context, and success factors connected with impacts; and, to assess the scale of impact and attribution to the funding, amongst other factors.

### Qualitative (counterfactual) survey of a sample of unsuccessful applicants

Telephone interviews and one Zoom call were carried out with **19 unsuccessful CPF applicants** over a period of 4 weeks. In total 40 were e-mailed in batches of 20 (on two occasions). These were selected to cover a breadth of countries and applicant organisations. In some cases, this led to consultations being pre-arranged while others were telephoned directly on two occasions before being removed from the sample.

The results of the survey help to support an assessment of the extent to which the impacts arising from the investment “would have happened anyway”.

## Data analysis and reporting

### Qualitative

A thematic approach was employed to analyse the large volumes of qualitative data. Transcribed data was coded using themes developed from the research framework and adding ‘emergent themes’ as they arose. This allowed for the capturing of wider and unintended outcomes.

Case studies of four projects were developed from interviews with grantees in order to illustrate emerging themes and impacts of the evaluation. The aim was to add insight in terms of key impacts, lessons learned, mechanisms of change, and key success factors.

### Consultees engaged

The table below shows the consultees approached and successfully engaged through the evaluation.

Table AN1.3 Summary of consultees approached and engaged			
Consultee type		Approached to participate	Response rate
CPF Team		5	5 attended focus group
CPF Grant holders		51	37 responses to online survey (45 before data cleansing)
		10	9 interviewed
Unsuccessful applicants		40	19
Stakeholders	BC staff in target countries	7	5 interviewed
	DCMS	2	2 interviewed
	Specialist assessors	5	5 participated in group interview
	Advisory Group	8	7 interviewed

## Limitations and strengths of the evaluation

All research is subject to a potential risk of bias, as well as practical, resource, and scope limitations. Research design therefore needs to ensure data collection is: *valid* (reflects the real world), *reliable* (the result would be repeated) and *relevant* (appropriate to test research questions and draw conclusions). Below is a table of limitations and strengths of the study, arranged by: the research method; the rationale; implications for the usage of findings; and, the benefits in using the method.

Research method	Why selected to meet objectives	Limitation	Strengths	Implication of limitations	Mitigating measures
<b>Literature Review</b>	To provide context, a wider evidence-base, and to frame the study's findings. Able to define clear eligibility criteria to scope and explore study research questions	<ul style="list-style-type: none"> <li>Limited to literature published in the English language.</li> <li>Access to <b>publicly available</b> reports.</li> <li>Lack of published (publicly available, English-language) reports on outcomes of related initiatives.</li> </ul>	<ul style="list-style-type: none"> <li>Limits risks of losing accuracy/detail in translation;</li> <li>Improved consistency in terminology and comparing literature.</li> <li>Findings of relevance in a UK-context</li> </ul>	<ul style="list-style-type: none"> <li>Potential for bias from a Western perspective.</li> <li>Potential gap around in-country policy (considered out of scope for study)</li> <li>Should be used in conjunction with regional insights.</li> </ul>	<ul style="list-style-type: none"> <li>Stakeholders and grantee interviewees (including those who are MENA-based) were posed questions around specific in-country context, challenges, and heritage policy / infrastructure.</li> </ul>
<b>Evaluation synthesis (overview)</b>	To provide a robust, programme-level assessment of reported outputs, outcomes and impacts by projects, and assessment of quality of evidence, contributing to overall research objectives.	<ul style="list-style-type: none"> <li>Variance in quality, format and focus of evaluation reports limits direct comparability.</li> <li>Necessary to make generalisations and quantify output data based on information specified in report i.e., 'a series of events', or 'a number of workshops' was recorded as "1".</li> </ul>	<ul style="list-style-type: none"> <li>Consistent criteria applied across all available evaluation reports, resulting in extraction of relevant, collated findings and evidence.</li> <li>Thorough assessment of evidence quality, leading to extraction of robust data, and highlighting of evidence gaps.</li> </ul>	<ul style="list-style-type: none"> <li>Potential for under or overstatement in number of outputs, and for potential impact to be assumed, i.e., 'one record' could have been an individual database entry, or a substantial record/map</li> </ul>	<ul style="list-style-type: none"> <li>Consistent criteria applied across all reports.</li> <li>Limitations and evidence quality clearly highlighted in presentation of data.</li> </ul>

<b>Evaluation synthesis (specific limitations)</b>		Reports reviewed divided between 3 researchers.	Considered best practice to engage multiple researchers in order to avoid individual researcher bias.	Potential issue of inconsistency in review.	Provision of a robust framework, significant team experience, continual dialogue between researchers.
		Programme-level review against specific objectives, as per the evaluation brief / agreed scope.	Allows overall themes and findings to be collated, providing insight into the Fund at a programme-level.	The full depth of data in reports could be further mined for insight applicable at a project-level, or against further research questions. Review should not be considered exhaustive, but act as route to further detail.	None required.
		Missing submitted reports. Only able review 49 reports (of 51 projects)	Vast majority of reports were reviewed within the timeframe of the study, ensuring a good spread across project type, delivery country etc. and good confidence-level in findings.	Individual project stories / lessons may be missing.	None required.
		Quality of grantee evidence: <ul style="list-style-type: none"> <li>Projects self-reported, potential for bias;</li> <li>Evidence gaps around tangible / intangible outcomes (more challenging to evidence).</li> </ul>	A number of reports met quality criteria applied to the synthesis.	Potential for bias, although cannot definitively state the extent. Review dependent on secondary evidence of impact.	<ul style="list-style-type: none"> <li>Quality criteria assessment identified where evidence was verifiable and robust.</li> <li>Findings were further probed through in-depth qualitative interviews, adding a layer of validation.</li> <li>Direct confirmation with beneficiaries out of scope for this study.</li> </ul>
<b>Grantee E-survey (overview)</b>	To enable user-friendly, low-burden completion, with targeted comms and	<ul style="list-style-type: none"> <li>In limited cases, unable to attain survey responses due to grantees moving roles or</li> </ul>	<ul style="list-style-type: none"> <li>Robust response rate based on completion rates (all 51 grantees were approached, 45</li> </ul>	<ul style="list-style-type: none"> <li>Gaps in data for specific projects; however, reported findings were</li> </ul>	<ul style="list-style-type: none"> <li>Undertook a targeted comms strategy which sought to engage grantees.</li> </ul>

	prompts to boost response rates.	lack of contact within study timeframe.	responses received, of which 37 completed).	relatively consistent, with no extreme outliers.	<ul style="list-style-type: none"> <li>Extended e-survey timeframe in order to maximise response rates.</li> </ul>
<b>Grantee e-survey (specific limitations)</b>		<ul style="list-style-type: none"> <li>Lack of consistently reported economic impact figures;</li> <li>This question received fewer responses than other e-survey questions (marginally).</li> </ul>	Indicative data gathered, informing qual follow-up.	N/a	Study design anticipated figures would be indicative, acting as a starting point for qualitative, follow-up exploration with grantees.
<b>Grantee follow-up telephone interviews (overview)</b>	Selected to complement the <b>breadth</b> of the e-survey and provide <b>depth</b> , exploring key themes against research questions in greater detail to gain deeper insights.	<ul style="list-style-type: none"> <li>Some target grantees unable to participate within the specified timescale.</li> <li>In limited cases, researcher required to interview an alternative contact due to grantee leaving organisation, while a number of lead grantees redirected researcher to a more appropriate person.</li> </ul>	<ul style="list-style-type: none"> <li>Target number of grantee interviews completed (8 total, 10 approached).</li> <li>Interviews were longer than planned, with willing grantees speaking for up to 1.5hrs, generating rich qualitative data.</li> <li>Semi-structured format allowed for deep exploration and probing of key themes.</li> </ul>	<ul style="list-style-type: none"> <li>Potential gaps in data/obtaining the most accurate and up to date information.</li> </ul>	<ul style="list-style-type: none"> <li>Timescale extended to maximise response rates.</li> <li>Comms emphasised value of participation – grantees were engaged in process.</li> <li>Number of interviews allowed consolidation of themes and, where possible, countering of any gaps.</li> </ul>
<b>Grantee follow-up interviews (specific limitations)</b>		Language barrier for some consultees based in the MENA region, where some stated a preference to speak in another language if possible (due to preference, not difficulty in speaking English).	<ul style="list-style-type: none"> <li>Consistency of approach</li> </ul>	<ul style="list-style-type: none"> <li>Very minor misunderstanding or lack of context in some consultee responses.</li> <li>Not facilitating grantees' engagement in preferred language.</li> </ul>	N/a – translation/interpretation was not requested as part of project brief. In one instance a grantee supplied their own interpreter for the interview.
		Challenges in attributing impacts to (phase 1) CPF funding, due to a # of projects	N/a	<ul style="list-style-type: none"> <li>A potential conflation of "longer-term impact" between 2016-2020 and</li> </ul>	<ul style="list-style-type: none"> <li>Multiple "explainers" were put in place (e.g., within the e-survey, telephone</li> </ul>

		being part-funded by the CPF, and some projects continuing with separate CPF funding streams.		2020-2021 funding, in limited cases.	<p>interview narrative etc.) to clarify the time period of interest.</p> <ul style="list-style-type: none"> <li>Experienced researchers carried out interviews in order to fully probe attribution.</li> </ul>
<b>Grant managers workshop</b>	To qualitatively explore and scope consensus and high-level impact themes across the programme, benefitting from grant managers insight. To gather impact stories, and in a low-burden way for participants.	<ul style="list-style-type: none"> <li>Majority of grant managers fairly new in role, therefore presented a knowledge based on the timeframe of their involvement.</li> </ul>	<ul style="list-style-type: none"> <li>Qualitative exploration to bring together disparate examples and explore themes.</li> <li>All grant managers engaged in process.</li> </ul>	<ul style="list-style-type: none"> <li>Gaps in knowledge around the early years of the fund, due to limited time in roles.</li> </ul>	<ul style="list-style-type: none"> <li>Sought views from stakeholders with longer institutional knowledge / involvement at outset of fund.</li> </ul>
<b>Stakeholder interviews</b>	To qualitatively explore perceptions of the fund from a wide range of perspectives, and to gain strategic insight. Telephone interviews selected for low-burden option, achieving sufficient depth and flexibility	<ul style="list-style-type: none"> <li>Some in-country BC stakeholders new to role and joined since the start of 2020-2021 funding.</li> <li>Limits on in-country stakeholders approached (e.g., not contacting specific country officers) to minimise survey fatigue in cases where individuals were being approached for the Phase 2 evaluation.</li> </ul>	<ul style="list-style-type: none"> <li>Considerably more stakeholders interviewed than initially targeted, generating a large breadth and volume of data, allowing more robust corroboration of themes.</li> <li>All “priority” consultees reached.</li> </ul>	<ul style="list-style-type: none"> <li>Lack of in-country BC stakeholder insights from earlier in the programme.</li> <li>Small risk that particular country perspectives are not represented due to omissions in consultees – however these country insights form the basis of a targeted Phase 2 study,</li> </ul>	<ul style="list-style-type: none"> <li>N/a</li> </ul>

<b>Grantee case studies</b>	To provide stories of “most significant change”, sample approached for case studies derived from combined findings through the desk and primary research phases (condensed MSC methodology to meet timescales).	<ul style="list-style-type: none"> <li>▪ The preferred sample of case study projects was defined based on prior research phases; however, practicalities also played a role in selection i.e., grantees who provided consent to be contacted for a telephone interview (forming the basis of the case study), and those available for interview within the timeframe</li> </ul>	<ul style="list-style-type: none"> <li>▪ In-depth, illustrative stories of change, exploring a range of themes, including success factors.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Indicative, rather than representative of all CPF funded projects (not least due to the considerable variety of projects).</li> </ul>	<ul style="list-style-type: none"> <li>▪ Initial sample was adjusted based on practicalities.</li> </ul>
<b>Counterfactual telephone survey</b>	Consulting with non-successful applicants in order to understand “what would have happened anyway”. Short (10 minute) calls to increase likelihood of engagement.	<ul style="list-style-type: none"> <li>▪ Potential bias in that projects who had gone on to obtain funding (from other sources) may have been more likely to respond / to still be in post.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Good coverage by applicants’ location and other factors.</li> </ul>	N/a	<ul style="list-style-type: none"> <li>▪ Minimised by random sampling from the full contact list, aiming to achieve a broad range of responses.</li> </ul>
<b>Other</b>	It was outside of the scope of this study to consult with beneficiaries in-country directly.	<ul style="list-style-type: none"> <li>▪ Secondary evidence was reviewed as part of the evaluation to gain insight into beneficiary impacts.</li> <li>▪ When exploring longer-term impacts, evidence was often anecdotal and indicative, not least as many grantees have had limited facility (or none)</li> </ul>	N/a	<ul style="list-style-type: none"> <li>▪ Examples of impact are second-hand, indicative, anecdotal, and often do not suggest a sense of scale.</li> <li>▪ Risk of under or mis-representing beneficiary impacts due to ‘second hand’ evidence.</li> </ul>	<ul style="list-style-type: none"> <li>▪ This limitation is captured and transparently stated in the main body of the evaluation report.</li> </ul>

		to engage in follow-up research. It is not in the remit of projects to collect data on ongoing impacts.		<ul style="list-style-type: none"> <li>Due to many projects ending less than a year prior, it is too early to record sufficient impact data in many cases/areas.</li> </ul>	
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## ANNEX 2: LITERATURE REVIEW

Table AN2.1 Risks and barriers to heritage protection	
Factor	Explanation / evidence
<b>Destruction by government</b>	Over the years, there is evidence of heritage sites being demolished by governments. A notable example is in Egypt, where successive governments have demolished heritage buildings, villas and palaces at considerable pace to enable development, despite objections among citizens and experts <sup>66</sup> . Most recently, the Mameluck Cemetery (including graves and tombs of historic figures) and Elanbarien Market were demolished.
<b>Destruction by extremist groups</b>	In the last five years, the MENA region has seen a growing trend and path of destruction caused by violent extremist organisations <sup>67</sup> . This reportedly stems from extremist organisations intent on eliminating traces of cultural existence <sup>68</sup> . The Antiquities Coalition's interactive App <sup>69</sup> demonstrates that this form of destruction began in concentrated areas in North Africa following the destabilisation of the Arab Spring. As instability continued and conflict arose, this destruction has moved eastwards to Iraq, Syria and Yemen. This research has helped identify which extremist groups are responsible for large proportions of destruction over time and by area. It has also shown that between 2011 and 2016, 330 sites of cultural significance have been deliberately damaged and destroyed by extremist groups.
<b>Conflict</b>	<p>Cultural heritage, particularly heritage properties, can be targeted in armed conflicts<sup>70</sup>. This can occur where opposing groups are in conflict over territory surrounding assets or claims of assets. In some cases, destruction of cultural heritage is in itself a key catalyst and driver for protracted conflict. A review of peace and conflict research and findings from heritage studies<sup>71</sup> defines four (not mutually exclusive) typologies of motives for why cultural property is targeted during armed conflict, namely;</p> <ol style="list-style-type: none"> <li><b>1. Conflict goal-related:</b> to target cultural property connected to the issue the warring parties are fighting over;</li> <li><b>2. Military-strategic:</b> to win tactical advantages in a conflict;</li> <li><b>3. Signalling:</b> targeting of cultural property as low-risk targets to signal the commitment of the aggressor;</li> <li><b>4. Economic:</b> targeting of cultural property which provides funding for warring parties.</li> </ol>

<sup>66</sup> MENA PACS. 2020. *Demolition of Egypt's Heritage: Reality and Dangers*. [Online]. [Accessed 31/01/2021]. Available from: <https://www.menapacs.com/demolition-of-egypt-heritage-reality-and-dangers/>

<sup>67</sup> Antiquities Coalition. 2016. *Exploring Interactive #cultureunderthreatmap: Heritage Destroyed Across MENA*. [Online]. [Accessed 27/01/2021]. Available from: <https://theantiquitiescoalition.org/exploring-interactive-cultureunderthreat-map-heritage-destroyed-across-mena/>

<sup>68</sup> Antiquities Coalition. 2016. *Exploring Interactive #cultureunderthreatmap: Heritage Destroyed Across MENA*. [Online]. [Accessed 27/01/2021]. Available from: <https://theantiquitiescoalition.org/exploring-interactive-cultureunderthreat-map-heritage-destroyed-across-mena/>

<sup>69</sup> Antiquities Coalition. (no date). *#Cultureunderthreat smart m.app*. [Online]. [Accessed 27/01/2021]. Available from: <https://theantiquitiescoalition.org/multimedia-resources/interactive-maps/cultureunderthreat-smart-m-app/>

<sup>70</sup> Van der Auwera, S., and Schramme, A. 2014. Cultural heritage policies as a tool for development: discourse or harmony? *Encatc journal of cultural management and policy*. 4(1), pp. 4-8.

<sup>71</sup> Brosche, J., Legner, M., Kreutz, J., and Ijla, A. 2017. Heritage under attack: motives for targeting cultural property during armed conflict. *International Journal of Heritage Studies*. 23(3), pp. 248-260.

	Looting of cultural sites and artefacts such as “museums, libraries, archives, galleries, and archaeological sites” is common to fund weapon acquisition during active conflicts <sup>72</sup> , as seen following the invasion of Iraq, for example <sup>73</sup> .
<b>Insufficient capacity-building and training</b>	It is also argued that there can be insufficient capacity building and training programmes available in countries and regions (e.g., the Baltic-Black sea region) to help protect and promote heritage assets <sup>74</sup> . As one example, a report by NATO <sup>75</sup> highlighted that Article 3 of the Hague Convention, and Article 5 Second protocol, outline the importance of states exercising preparedness, during peacetime, for safeguarding cultural property in the event of conflict. This obligation is described as including preparations of inventories and planning of emergency protection measures. The report suggests that although the Syrian Directorate General of Antiquities and Museums “instituted numerous new security measures when the current conflict broke out”, there was a lack of institutional capacity in disaster planning, and therefore, emergency workshops delivered via international heritage organisations were offered. Further, the report described that few states have dedicated resource towards the “extremely time-consuming” process of producing inventories of assets (considered necessary towards heritage protection).
<b>Attitudes and lack of prioritisation</b>	While different types of heritage sites require protection from their varying risks, there appears to be some disparity in the level of support and protection provided. For example, it is argued that Western media and administrations continue to prioritise the protection of Christian places of worship, despite the higher rates of destruction among Islamic heritage sites in the MENA region <sup>76</sup> .

Table AN2.2 Rationale for and benefits of protecting heritage assets	
Factor	Explanation / evidence
<b>To prevent cultural cleansing</b>	The destruction of heritage assets, as part of the tactics adopted by extremist groups, can be viewed as cultural cleansing. This action is a recognised precursor to genocide, which underscores the importance of protecting heritage and preventing destruction <sup>77</sup> .
<b>To promote tourism and economic development</b>	Prior to Covid-19, tourism was recognised as one of the fastest growing sectors of the world economy, and there was a growing interest in visiting heritage assets among tourists <sup>78</sup> . Tourism is believed to stimulate discussion and encourages the sharing of knowledge; which tourists share with others and

<sup>72</sup> NATO Allied Command Transformation. The protection of cultural property in the event of armed conflict: unnecessary distraction of mission-relevant priority? *Open Publications*. 2(4).

<sup>73</sup> Emberling, G., Hanson, K., and Gibson, M. 2008. *Catastrophe! The Looting and Destruction of Iraq's Past*. Chicago: Oriental Institute of the University of Chicago.

<sup>74</sup> Ganski, U. 2016. Cultural Heritage as a Socio-Economic Development Factor. *BBSR: Proceedings of International Scientific and Practical Conference*. 5(1), pp. 18-21.

<sup>75</sup> NATO Allied Command Transformation. The protection of cultural property in the event of armed conflict: unnecessary distraction of mission-relevant priority? *Open Publications*. 2(4).

<sup>76</sup> Antiquities Coalition. 2016. *Exploring Interactive #cultureunderthreatmap: Heritage Destroyed Across MENA*. [Online]. [Accessed 28/01/2021]. Available from: <https://theantiquitiescoalition.org/exploring-interactive-cultureunderthreat-map-heritage-destroyed-across-mena/>

<sup>77</sup> Antiquities Coalition. 2016. *Exploring Interactive #cultureunderthreatmap: Heritage Destroyed Across MENA*. [Online]. [Accessed 27/01/2021]. Available from: <https://theantiquitiescoalition.org/exploring-interactive-cultureunderthreat-map-heritage-destroyed-across-mena/>

<sup>78</sup> Licciardi, G., and Amirtahmasebi, R. 2012. *The Economics of Uniqueness: Investing in Historic City Cores and Cultural Heritage Assets for Sustainable Development*. Washington, DC: World Bank.

	<p>helps create tolerance and peace<sup>79</sup>. Cultural tourism also accounts for approximately 40 per cent of international tourism revenues<sup>80</sup>. Developing countries are beginning to recognise this, and are beginning to support heritage sites including museums and heritage parks<sup>81</sup>. When conducted responsibly, heritage tourism can promote job creation, household income, GDP growth, city revitalisation, and pride among local people in their history<sup>82</sup>. As Petronela explains, the economic value of heritage can be determined by measuring the gross added value, the multiplier effects on the economy, tourist visits and their consumption<sup>83</sup>.</p> <p>In particular, cultural tourism can prove to be an important contributor in the recovery of post-conflict economies; for example, leading to job and business creation, diversification, high-spend visitors, and attracting investment. Specifically, for the MENA region, it was reported by the World Bank as early as 2001 that “highly valuable cultural endowments”<sup>84</sup> in the region provided significant development opportunities, including poverty reduction and decreased levels of unemployment.</p>
<b>To alleviate poverty</b>	It is argued that to be successful at creating jobs and alleviating poverty, cities harness their unique heritage assets and attract investment (which in turn helps to generate jobs) <sup>85</sup> . This will also strengthen a city’s heritage identity, and differentiate them from other cities (helping to attract tourism).
<b>To promote inclusive growth</b>	Inclusive growth means working with people across all sections of society to achieve economic growth that brings social cohesion, reduces poverty divides, and promotes equality <sup>86</sup> . Evidence indicates that engaging communities in heritage can bring about these outcomes <sup>87</sup> .
<b>To yield cultural capital</b>	Following capital theory, heritage is being treated as a capital asset that contributes to the production of additional cultural goods and services. The value of heritage assets is multidimensional, and include its market value, non-market value (e.g., tourists paying to visit), and non-financial value (e.g., religious significance, scientific significance, historic value, symbolic value, spiritual value, social and cultural value, aesthetic value and influence of architectural design) <sup>88</sup> .

<sup>79</sup> Tudorache, P. 2016. The importance of the intangible cultural heritage in the economy. *Procedia Economics and Finance*. 39(1), pp. 731-736.

<sup>80</sup> Bandarin, Hosagrahar and Sailer Albernaz, 2011, cited in Van der Auwera, S., and Schramme, A. 2014. Cultural heritage policies as a tool for development: discourse or harmony? *Encatc journal of cultural management and policy*. 4(1), pp. 4-8.

<sup>81</sup> Licciardi, G., and Amirtahmasebi, R. 2012. *The Economics of Uniqueness: Investing in Historic City Cores and Cultural Heritage Assets for Sustainable Development*. Washington, DC: World Bank.

<sup>82</sup> Licciardi, G., and Amirtahmasebi, R. 2012. *The Economics of Uniqueness: Investing in Historic City Cores and Cultural Heritage Assets for Sustainable Development*. Washington, DC: World Bank; Ganski, U. 2016. Cultural Heritage as a Socio-Economic Development Factor. *BBSR: Proceedings of International Scientific and Practical Conference*. 5(1), pp. 18-21.

<sup>83</sup> Petronela, T. 2016. The importance of the intangible cultural heritage in the economy. *Procedia Economics and Finance*. 39(1), pp. 731-736.

<sup>84</sup> World Bank. 2001. *Cultural Heritage and Development: A framework for action in the Middle East and North Africa*. Washington, D.C.: World Bank Group. [Online]. [Accessed 30/01/2021]. Available from: <https://documents.worldbank.org/en/publication/documents-reports/documentdetail/406981468278943948/cultural-heritage-and-development-a-framework-for-action-in-the-middle-east-and-north-africa>

<sup>85</sup> Licciardi, G., and Amirtahmasebi, R. 2012. *The Economics of Uniqueness: Investing in Historic City Cores and Cultural Heritage Assets for Sustainable Development*. Washington, DC: World Bank.

<sup>86</sup> British Council. 2018. *Cultural Heritage for Inclusive Growth*. [Online]. [Accessed 02/02/2021]. Available from: <https://www.britishcouncil.org/arts/culture-development/cultural-heritage>

<sup>87</sup> British Council. 2018. *Cultural Heritage for Inclusive Growth*. [Online]. [Accessed 02/02/2021]. Available from: <https://www.britishcouncil.org/arts/culture-development/cultural-heritage>

<sup>88</sup> Licciardi, G., and Amirtahmasebi, R. 2012. *The Economics of Uniqueness: Investing in Historic City Cores and Cultural Heritage Assets for Sustainable Development*. Washington, DC: World Bank.

<b>To promote social value and development</b>	It is argued that cultural heritage is interconnected with human rights. The International Covenant on Economic, Social and Cultural Rights recognises individuals have a right to take part in cultural life (Article 15) <sup>89</sup> . It is argued experiencing cultural heritage is necessary to uphold this <sup>90</sup> . Moreover, protecting heritage is believed to increase social value, encompassing community cohesion and stability, community empowerment and resilience, skill development, and learning <sup>91</sup> .
<b>To contribute to soft power</b>	Through working in collaboration with other countries to protect heritage, people from different cultures can gain a better understanding of each other and build international relationships and trust, which can increase influence in the cultural heritage sector and beyond <sup>92</sup> . This can take time to achieve and requires a long-term commitment to build strong international relationships, trust and capability. Yi (2017) also describes how cultural heritage can enhance national cultural soft power, national pride and cohesion <sup>93</sup> .
<b>To safeguard cultural identity</b>	Protecting heritage, particularly intangible heritage, is believed to strengthen the sense of identity, branding of territory, and continuity within communities across generations <sup>94</sup> .
<b>To promote sustainability</b>	The protection of cultural heritage will ensure assets are sustained for future generations to enjoy and benefit from, which helps to ensure intergenerational equity <sup>95</sup> . Safeguarding intangible heritage also allows the transfer of knowledge and skills between generations <sup>96</sup> . If cultural heritage sites are not protected from risks, such as destruction, they cannot be replaced <sup>97</sup> . Decisions around the conservation, renovation and repurposing of cultural heritage are therefore often irreversible.
<b>To uphold international law</b>	International law protects heritage sites and assets from a number of risks, including destruction and trafficking. Examples include: the 1954 Hague Convention for the Protection of Cultural Property in the event of Armed Conflict and the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property. Providing investment to actively protect heritage assets from risks, including but not limited to destruction and trafficking, demonstrates a country's commitment to international law.

<sup>89</sup> United Nations Human Rights Council. 1966. *Resolution 2200A (XXI): International Covenant on Economic, Social and Cultural Rights (16 December 1966)*. [Online]. [Accessed 27/01/2021]. Available from: <https://www.ohchr.org/en/professionalinterest/pages/cescr.aspx>

<sup>90</sup> Van der Auwera, S., and Schramme, A. 2014. Cultural heritage policies as a tool for development: discourse or harmony? *Encatc journal of cultural management and policy*. 4(1), pp. 4-8.

<sup>91</sup> Tudorache, P. 2016. The importance of the intangible cultural heritage in the economy. *Procedia Economics and Finance*. 39(1), pp. 731-736

<sup>92</sup> British Council. 2018. *Cultural Heritage for Inclusive Growth*. [Online]. [Accessed 02/02/2021]. Available from: <https://www.britishcouncil.org/arts/culture-development/cultural-heritage>

<sup>93</sup> Yi, J. 2017. Research on Intangible Cultural Heritage. *Advances in Social Science, Education and Humanities Research*. 123(1), pp. 1906-1910.

<sup>94</sup> Tudorache, P. 2016. The importance of the intangible cultural heritage in the economy. *Procedia Economics and Finance*. 39(1), pp. 731-736; Ganski, U. 2016. Cultural Heritage as a Socio-Economic Development Factor. *BBSR: Proceedings of International Scientific and Practical Conference*. 5(1), pp. 18-21.

<sup>95</sup> Licciardi, G., and Amirtahmasebi, R. 2012. *The Economics of Uniqueness: Investing in Historic City Cores and Cultural Heritage Assets for Sustainable Development*. Washington, DC: World Bank.

<sup>96</sup> Tudorache, P. 2016. The importance of the intangible cultural heritage in the economy. *Procedia Economics and Finance*. 39(1), pp. 731-736.

<sup>97</sup> Mehr, S. 2019 Analysis of 19th and 20th Century Conservation Key Theories in Relation to Contemporary Adaptive Reuse of Heritage Buildings, *Heritage*, 2(1), 920-937

**Table AN2.3 Existing Provision and Funds (non-exhaustive)**

Description of provision	Funder	Location
<b>The World Heritage Fund</b> <sup>98</sup> : Aims to protect cultural and natural heritage of outstanding universal value. It was established under Article 15 of the World Heritage Convention. It provides \$4M annually to support activities requested by States Parties in need of international assistance <sup>99</sup> . The fund includes contributions from state parties and private donations. The World Heritage Committee allocates funds with priority given to sites under most threat.	UNESCO	International
<b>Funds-in-Trust (FiT)</b> <sup>100</sup> : Countries donate to support specific projects with defined objectives. Example projects include: The Flemish FiT <sup>101</sup> (assists with providing information and capacity building on World Heritage information management within the Arab States); Japanese FiT <sup>102</sup> (aims to preserve tangible cultural heritage e.g., historic monuments and archaeological remains of value); France FiT co-operation agreement; and The Netherlands FiT co-operation agreement.	UNESCO	International
<b>Rapid Response Facility</b> <sup>103</sup> : is a small grants programme that aims to protect natural world heritage sites during times of crisis.	UNESCO; UN Foundations; Fauna & Flora International	International
<b>The Global Challenges Research Fund (GCRF)</b> : is a £1.5bn funding stream that will run from 2016 to 2021. It aims to support research through UK universities and research organisations to address problems faced by developing countries. It will be delivered by 9 UK partners.	UK Gov	Global south
<b>Heritage, Dignity and Violence Programme</b> : This programme is part of the GCRF and will fund research that informs understanding and provides evidence on the challenges and opportunities facing developing countries. Grants of up to £300,000 are provided and projects must be delivered within 21 months. The programme requires Principal Investigators to be based in the UK but encourages collaboration with partners in the Global South. Projects must relate to the themes of heritage, dignity, or violence. Heritage themed projects will explore heritage in the context of building peace, preventing violence, and planning for resilience.	British Academy	UK and Global South
<b>The P&gt;D Heritage for Development Programme</b> : The programme aims to enhance and sustain the management of	AECID	Spain and Latin America

<sup>98</sup> *Convention Concerning the Protection of the World Cultural and National Heritage*. 1972. [Online]. I-15511, entered into force 17 December 1975. [Accessed 30/01/2021]. Available from: <https://whc.unesco.org/en/conventiontext/>

<sup>99</sup> UNESCO. (no date). *Funding*. [Online]. [Accessed 28/01/2021]. Available from: <https://whc.unesco.org/en/funding/>

<sup>100</sup> UNESCO. (no date). *Funding*. [Online]. [Accessed 28/01/2021]. Available from: <https://whc.unesco.org/en/funding/>

<sup>101</sup> UNESCO. (no date). *Flemish Funds-in-Trust*. [Online]. [Accessed 28/01/2021]. Available from: <https://whc.unesco.org/en/ffit>

<sup>102</sup> UNESCO. (no date). *Japanese Funds-in-Trust for the Preservation of the World Cultural Heritage*. [Online]. [Accessed 29/01/2021]. Available from: <https://whc.unesco.org/en/partners/277/>

<sup>103</sup> UNESCO. (no date). *Funding*. [Online]. [Accessed 28/01/2021]. Available from: <https://whc.unesco.org/en/funding/>

cultural heritage <sup>104</sup> . Projects under this programme are cooperation projects that aid recipient countries.		
<b>Preserving Endangered Culture Grants</b> <sup>105</sup> : These grants aim to support digital documentation of unique written material (archives, manuscripts, photographs, audio and video recording, religious texts, official state documents), artefacts, archaeological sites and buildings, practice and languages that are poorly recorded or under threat. Grant funded projects create partnerships with local organisations and institutions to preserve and record these heritage assets. Projects include: Oxford University's Endangered Archaeology in the MENA (EAMENA) project*; University College London's Documenting Archaeological Heritage in Central Asia project; University College London's Documenting Historic Temples and Wall Painting in Shanxi, China project; Heidelberg University's Documenting Monuments and Heritage Objects in Nepal project; Hill Museum & Manuscript Library's Digitizing At-Risk Manuscripts project; British Library's Digitizing Endangered Archives project; University of Southampton's Documenting Threats to Maritime and Coastal Archaeology in MENA project.	Arcadia	Outside of Europe and North America
<b>From Training to Implementation Awards</b> <sup>106</sup> : The awards support documentation projects by heritage experts trained in Endangered Archaeology in the EAMENA project. The Global Heritage fund has joined forces with the EAMENA project, with the support of the Kaplan Fund, to improve heritage protection in MENA region. The award recipients will submit documentation of heritage sites to the EAMENA database and create recommendations for protection and site management. The award recipients are conducting their own work in the field e.g., Documentation of heritage sites in the El Dhaher Mountain Range; Survey and documentation of endangered archaeological sites in ThiQar Province, Southern Iraq; Documentation of Heritage Houses in Amman-Jordan	Global Heritage Fund	MENA region
<b>The J.M. Kaplan Fund</b> <sup>107</sup> : provides grant funding to transformative projects focussed on the environmental, heritage conservation and social justice. The fund's heritage conservation programme is currently focussed on conservation of Greco-Roman antiquity, protecting heritage sites at risk from armed conflict and preservation that can inform heritage practice in the United States <sup>108</sup> . Recent examples of heritage projects include: the conservation of the Aleksandrovo tomb,	The J.M Kaplan Fund	International

<sup>104</sup> AECID. (no date). *Heritage for Development Program*. [Online]. [Accessed 27/01/2021]. Available from: <https://www.aecid.es/EN/cultura/culture-and-development/heritage-for-development-program>

<sup>105</sup> Arcadia. (no date). *Programme: Preserving endangered culture*. [Online]. [Accessed 27/01/2021]. Available from: <https://www.arcadiafund.org.uk/preserving-endangered-culture>

<sup>106</sup> Global Heritage Fund. 2019. *Awards by GHF to Protect Endangered Heritage of Middle East and North Africa*. [Online]. [Accessed 28/01/2021]. Available from: <https://globalheritagefund.org/2019/06/12/awards-by-ghf-to-protect-endangered-heritage-of-middle-east-and-north-africa/>

<sup>107</sup> J.M. Kaplan Fund. (no date). *The J.M.K. Innovation Prize*. [Online]. [Accessed 28/01/2021]. Available from: <https://www.jmkfund.org/>

<sup>108</sup> J.M. Kaplan Fund. (no date). *Heritage Conservation*. [Online]. [Accessed 29/01/2021]. Available from: <https://www.jmkfund.org/funds/historic-preservation/>

conservation of stonemasonry in the Middle East; stabilisation at Libyan Heritage Sites, heritage capacity building in Iraq; restoration of Roman Bath in Greece, for example <sup>109</sup> .		
<b>Antiquities Endowment Fund Grant<sup>110</sup>:</b> Awards grants to projects that involve the conservation, excavation, preservation, documentation of Egyptian cultural heritage (including artefacts, sites, building and objects). There is also a focus on disseminating knowledge about Egypt's cultural heritage. Projects may involve actual conservation or excavation work but can also feature the training of conservation and production of publications, exhibitions and training to share knowledge.	United States Agency for International Development (USAID)	Egypt
<b>Sustainable Preservation Initiative:</b> SPI is an international organisation seeking to "promote community-led development through the protection and promotion of heritage" <sup>111</sup> . SPI do no fund conservation projects and instead provide grants to projects focussed on "people not stones" that "create or develop local businesses whose success is tied to the preservation of vulnerable cultural heritage" <sup>112</sup> . Projects have included 'employment through heritage' and 'sustainable cultural heritage through engagement of local communities' in Jordan and Turkey. It has led to economic growth and communities valuing heritage.	SPI	International
<b>Prince Claus Fund<sup>113</sup>:</b> The Prince Claus Fund's objectives include energising exchange, empowering understanding and amplifying the transformative power of culture. Their heritage objective is to protect cultural heritage by providing 'first aid' to rescue heritage threatened by man-made or natural disasters. The Fund awards exceptional organisations and supports innovative, high-quality cultural initiatives. Both tangible and intangible endangered heritage is sought to be secured and promoted by the Prince Claus Fund.	Dutch Ministry of Foreign Affairs, the Dutch Postcode Lottery, and private individuals and corporations	Latin America, Africa, Asia, the Caribbean and Eastern Europe
<b>AMAL in Heritage Program<sup>114</sup>:</b> AMAL in Heritage's objective is to collect data in the aftermath of a disaster via a mobile and web application designed for the rapid impact assessment of damaged heritage areas, buildings, or artefacts. This can be used to preserve crucial information that can be used to repair and restore damaged buildings. Heritage objectives include developing a community of trained and vigilant conservators with high-quality, cost-effective digital tools for the better	Global Heritage Fund	MENA region Examples of overlap with the CPF include projects in Syria and Iraq

<sup>109</sup> J.M. Kaplan Fund. 2020. *Heritage Grants*. [Online]. [Accessed 29/01/2021]. Available from: <https://www.imkfund.org/wp-content/uploads/2014/11/Heritage-Grants-6-16-20.pdf>

<sup>110</sup> ARCE. 2018. *Antiquities Endowment Fund, Application Guidance*. [Online]. [Accessed 28/01/2021]. Available from: <https://www.arce.org/sites/default/files/documents/2019%20AEF%20Instructions.pdf>

<sup>111</sup> British Council. 2018. *Cultural Heritage for Inclusive Growth*. [Online]. [Accessed 01/02/2021]. Available from: <https://www.britishcouncil.org/arts/culture-development/cultural-heritage>

<sup>112</sup> Sustainable Preservation Initiative, Apply [Online]. [accessed 30/01/21]. Available from: <https://webcache.googleusercontent.com/search?q=cache:NuchNi8PY-QJ:https://www.sustainablepreservation.org/apply+&cd=1&hl=en&ct=clnk&gl=uk>

<sup>113</sup> Prince Claus Fund. (no date). *We Are*. [online]. [Accessed 09/02/2021]. Available from: <https://princeclausfund.org/>

<sup>114</sup> AMAL in Heritage. (no date). *Tools & training for protecting heritage*. [online]. [Accessed 09/02/2021]. Available from: <https://www.amal.global/>

management and protection of cultural heritage; disaster relief training is provided by AMAL, covering the three aspects of preparedness, response and recovery. Tangible heritage is primarily protected by AMAL.

**Table AN2.4 Objectives of existing funds (non-exhaustive)**

<b>Fund</b>	<b>Objectives</b>
<b>The Global Heritage Fund<sup>115</sup></b>	Aims to preserve the significant and endangered cultural heritage sites in developing regions, which includes the MENA region. The fund regards heritage as an important part of sustainable economic and cultural development and can help to address poverty. It is also considered a source of pride and connection for communities. The Global Heritage Fund has provided funding for a variety of conservation, restoration and stabilisation heritage projects with communities at the core. The projects have worked on a variety of heritage and archaeological sites and assets across the world, including temples, pyramids, churches, monuments, excavated building, ruins, amphitheatres, old towns, and parks.
<b>The African Heritage Fund<sup>116</sup></b>	Aims to support the positive transformation of Africa's image, stimulate socioeconomic growth and sustainable development to benefit people through effective investment and management of African World Heritage Sites (including those on the danger list). The fund has sought to achieve this through workshops and meetings with partners, professionals and stakeholders. These workshops and meetings have involved increasing understanding of the World Heritage convention, build capacity and awareness of heritage sites in danger; assist communities in developing risk management plans and networks for risk management; and introduce methods and tools for inventory and documentation. The fund has also run a youth forum to increase youth involvement in promotion and protection of African World Heritage, which has featured practical field exercises.
<b>The Remembering the Romans in the Middle East and North Africa (RetRo) and Rematerialising Mosul Museum projects<sup>117</sup></b>	Aimed to promote more positive narratives about the MENA region and the well-being of participants with a MENA background and interest in archaeology of the region. It sought to achieve this through workshops with museums and artists, which involved craft and art activities, therefore, the project is not explicitly focussed on heritage protection.
<b>The International Alliance for the Protection of Heritage in Conflict Areas (ALIPH)<sup>118</sup></b>	Aims to protect and rehabilitate cultural heritage in conflict zones and post-conflict areas. It seeks to achieve this by supporting projects carried out by associations, foundations, institutions and internal organisations that target monuments, sites, documents, museums, archives,

<sup>115</sup> Global Heritage Fund. 2018. *Global Heritage Fund: 15-year anniversary report*. [Online]. [Accessed 27/01/2021]. Available from: [https://globalheritagefund.org/newdevghf/wp-content/uploads/2018/11/GHF\\_15-Year-Anniversary-Report-Online.pdf](https://globalheritagefund.org/newdevghf/wp-content/uploads/2018/11/GHF_15-Year-Anniversary-Report-Online.pdf)

<sup>116</sup> African World Heritage Fund. 2018. *African World Heritage Fund Annual Report*. [Online]. [Accessed 25/01/2021]. Available from: <https://awhf.net/wp-content/uploads/2019/04/2018.pdf>

<sup>117</sup> Kamash, Z. 2019. Crafting, Heritage and Well-being: Lessons from Two Public Engagement Projects (2019) in Darrell, T., et al., (eds). *Historic Landscapes and Mental Well-being*. Oxford: Archaeopress, pp. 266 – 279.

<sup>118</sup> ALIPH. 2019. *Protecting heritage to build peace: Annual Report 2019*. [Online]. [Accessed 28/01/2021]. Available from: [https://issuu.com/aliphfoundation/docs/aliph\\_annual\\_report\\_2020\\_07\\_13](https://issuu.com/aliphfoundation/docs/aliph_annual_report_2020_07_13)

(a global fund)	manuscripts and intangible heritage prior to (to limit destruction), during (to safeguard heritage) or post-conflicts (to reinstate enjoyment).
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**Table AN2.5 Outcomes of wider heritage initiatives**

Provision	(Target) Outcomes	Evidence
<b>The Global Heritage Fund<sup>119</sup></b>	Tourism without putting heritage at risk; increased employment for local people; income generation; local people are trained in archaeology, conservation, tourism, business, language, and literacy; skill development e.g., conservation techniques; excavation, documentation and long-term conservation of heritage sites and assets; attracting further investment in heritage protection	Not (publicly) reported
<b>RetRo and Rematerialising Mosul Museum projects<sup>120*</sup></b> *not explicitly focussed on heritage protection	Improved wellbeing; increased confidence; increased ability to relate to history and heritage; “feel good” effect; sense of pride in culture; learning and appreciation of MENA culture (specifically Iraqi culture); ability to explore difficult parts of cultural identities and links with heritage; challenging negative cultural stereotypes; developing stronger cultural identities among participants; skill development (including craft skills and creative expression); create new and enhance existing friendships; feeling part of a community; empathy towards others	Self-reported feedback forms from workshop participants
<b>ALIPH<sup>121</sup></b>	<p>The rehabilitation of the Mosul Museum project (2018) involved partnership working to conduct inventories to identify works that were destroyed, damaged or stolen. It resulted in the building and some collections being saved, construction of a new storeroom, training programmes for local teams.</p> <p>The rehabilitation and rebuilding of the Mar Behnam Mausoleum (symbolic site) brought a sense of pride to those involved. The rebuilding of the site symbolised reconciliation and stabilisation of the region</p> <p>The rehabilitation of the Raqqa Museum (damaged by explosives) holds “promise for the future” and was a symbolic response to the soldiers that tried to destroy and erase the country’s history.</p> <p>The rehabilitation of the Museum of Civilization of Côte d’Ivoire (looted during political crisis and violent clashes) resulted in improved storage for works, and this will help to facilitate student research and digitisation projects.</p> <p>Projects for the general public can raise awareness about endangered heritage in conflict zones.</p>	Not (publicly) reported

<sup>119</sup> Global Heritage Fund. 2018. *Global Heritage Fund: 15-year anniversary report*. [Online]. [Accessed 27/01/2021]. Available from: [https://globalheritagefund.org/newdevghf/wp-content/uploads/2018/11/GHF\\_15-Year-Anniversary-Report-Online.pdf](https://globalheritagefund.org/newdevghf/wp-content/uploads/2018/11/GHF_15-Year-Anniversary-Report-Online.pdf)

<sup>120</sup> Kamash, Z. 2019. Crafting, Heritage and Well-being: Lessons from Two Public Engagement Projects (2019) in Darrell, T., et al., (eds). *Historic Landscapes and Mental Well-being*. Oxford: Archaeopress, pp. 266 – 279.

<sup>121</sup> ALIPH. 2019. *Protecting heritage to build peace: Annual Report 2019*. [Online]. [Accessed 28/01/2021]. Available from: [https://issuu.com/aliphfoundation/docs/aliph\\_annual\\_report\\_2020\\_07\\_13](https://issuu.com/aliphfoundation/docs/aliph_annual_report_2020_07_13)

<b>Heritage and Conservation Strategies<sup>122</sup></b>	Effective heritage conservation can lead to the following outcomes: resources are safeguarded for the future; local economies are revitalized; creates a sense of identity, pride and belonging among community members; improved wellbeing and security for community members; community resilience; job creation; reduced poverty; tourism creation; sustainability	Not (publicly reported)
<b>Foundation for Jewish Heritage and the American Schools of Oriental Research,</b> (funded by the Thomas S. Kaplan and Daphne Recanati Kaplan family).	The Jewish Cultural Heritage Initiative (JCHI) was created to develop an inventory of Jewish built heritage in Iraq and Syria. Nine deliverables were set-out for the project, spanning: development of an inventory; undertaking desk-based assessment of sites; conduct satellite assessments of sites to assess condition; conduct ground assessments, where possible; assessment of overall significance; provision of site-specific recommendations for risk mitigation, preservation, and conservation activities; establish a remotely-accessible database; provide a spreadsheet in order to integrate data into a publicly accessible database; reporting on results and findings. As a result of the project, ASOR has reportedly developed an inventory of 368 heritage sites in Iraq (297) and Syria (71). The project has supported identification of 27 sites which are endangered. The assessments undertaken have supported clear recommendations for future stabilisation projects.	Database output

<sup>122</sup> [Hari Srinivas, Heritage and Conservation Strategies: Understanding the Justifications and Implications \(2020\)](#)