

CULTURAL PROTECTION FUND APPLICATION GUIDANCE

**2020-21 Grants for projects relating Disaster and Climate
Change Preparedness in East Africa**

May 2020

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About this guidance

This guidance will help you to decide whether you can apply, as well as providing you with the information you will need to plan your application.

Part one: Introduction and **Part two: Application process** explain what we fund and how to apply.

Part three: Receiving a grant tells you about how we will work with you if you receive a grant.

Part four: Application form help notes provide information to help you answer each of the questions in the Application form.

PART ONE: INTRODUCTION

About the Cultural Protection Fund

The Cultural Protection Fund is an initiative of the UK government, which has dedicated over £30 million in official development assistance (ODA) funding between 2016 and 2020 to support cultural heritage in conflict-affected countries (see page nine for further information about ODA).

In 2019, additional ODA funding for the year 2020-21 was awarded, enabling the British Council to build upon the success of the Cultural Protection Fund to date, to expand our work thematically and geographically and work with the Department for Digital, Culture, Media and Sport (DCMS) to prepare for an enhanced Fund beyond 2021.

The overarching objective of the Fund is to help create sustainable opportunities for social and economic development through building capacity to foster, safeguard and promote cultural heritage in ODA eligible countries. 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 provides opportunities to local communities for training and education, enabling and empowering them in the long term to value, care for and benefit from their cultural heritage.

About the 2020 – 21 grants available to projects relating to Disaster and Climate Change Preparedness

In recent years, there has been a growing awareness of the need to increase the cultural heritage sector's capacity to prepare for and mitigate the effects of natural disasters and climate change. This is a topic of interest for UK government and the UK heritage sector, and it also ties in with the climate change resilience agenda.

This round focusses on preparedness measures to protect cultural heritage against the effects of natural disasters and climate change. This is a pilot round which will help to test the Cultural Protection Fund's approach to expanding our work in this area. Due to the timescale and available budget **we anticipate funding only 3-5 projects**. Organisations may only apply following a [mandatory conversation](#) with a Cultural Protection Fund grants manager.

Funding available for work targeting the following areas:

- Projects must have activities in one or more of the round's target countries in East Africa: **Ethiopia, Kenya, Rwanda, South Sudan, Sudan, Uganda or Tanzania**. Priority will be given to projects operating in Ethiopia, Kenya and Sudan.
- Projects must deliver on **preparedness measures** for cultural heritage at risk of damage due to natural disasters and climate change. These measures should include one or more of the following:
 - Damage and risk assessment activities
 - Preparation of plans for repair, protection or evacuation
 - Purchase of supplies: storage, packing and evacuation
 - Improvement of security measures for museums, archives and sites
 - Preparing and testing response plans and protocols
 - Training of professionals for cultural emergency situations

- Strengthening of local networks working on heritage protection or advocating for its importance
- Collating and gathering documentation for cultural heritage sites under direct threat
- Collating and documenting intangible cultural heritage under direct threat*

Our definition of natural disasters includes natural phenomena such as earthquakes, floods, tornados and volcanic eruptions **but does not include** regularly occurring and expected weather such as heavy seasonal rainfall. Our definition of the effects of climate change includes natural events which are imminent such as heat related damage, wind erosion and damage caused by rising sea levels. We will not accept applications in this round for projects relating to man-made risks eg conflict, demolition or neglect.

Heritage at risk due to pandemics

We acknowledge that due to the current global Covid-19 pandemic, there is an increasing need to protect cultural heritage at risk due to pandemics. This does fall within our category of natural disasters, and we would welcome conversations about projects relating to this risk. However, this pilot was created to test preparedness for climate change and therefore we will prioritise applications which focus on geological disasters.

*Intangible cultural heritage projects

We are accepting applications to protect intangible cultural heritage and these projects will have to make the same strong case that the heritage is at risk due to natural disasters and/or climate change. Often traditions, practices and sense of identity within cultures is linked to place and in particular, landscapes, **however** we will not be able to fund projects whose sole purpose is the protection of natural, rather than cultural heritage.

Who can apply:

- Open to applicants proposing to work with one or more locally based partners in **Ethiopia, Kenya, Rwanda, South Sudan, Sudan, Uganda or Tanzania**. Organisations based within target countries can also apply to the fund, with or without partners.
- Applications must be submitted by one lead applicant organisation¹ with up to eight partner organisations.
- Applications must demonstrate intent to benefit one or more of the target countries as their main aim. If private owners or for-profit organisations are involved in a project, we

¹ Sole traders are not eligible to apply. All applicants will be required to submit evidence of legal status and supporting documentation in English.

expect the benefit to the social and economic development of the target country to outweigh any private gain.

- Applicants must be able to evidence a significant track record in delivering similar projects and will be asked to share the results of previous cultural heritage protection work in the target countries.
- If a grant is awarded, you will be required to accept the terms and conditions of our Grant Agreement. You are encouraged to read this document ahead of making your application – it is available to read on our website [here](#).

Grant size and project duration:

- Applicants may apply for grants up to £125,000.
- A lead applicant organisation can submit multiple applications under any given round of funding, but a maximum of one award will be made.
- Funding is available for projects commencing in September 2020 and lasting up to six months (activities must finish by the end of February 2021).

What we fund:

The Cultural Protection Fund is for projects focusing on the protection of cultural heritage at risk in one or more of the Fund's target countries. By *project*, we mean work or activity that is defined at the outset and will contribute to achieving the outcomes of the Fund. *Cultural heritage* includes many different things 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 such as stories, festivals, crafts, music, dance and costumes;
- histories of people, communities, places and events;
- the heritage of languages and dialects; and
- people's memories and experiences (often recorded as 'oral history').

Applicants will be asked to explain the significance of the cultural heritage their project focuses on and how it is valued by the local population. They will also need to outline how the cultural heritage is at risk due to natural disasters and / or climate change and make a case for the urgency and likelihood of potential threats and therefore the need for intervention.

Outcomes

Outcomes are changes, impacts, benefits or any effects that happen as a result of your project. The Cultural Protection Fund has complementary and mutually reinforcing outcomes designed to measure how a project's activities have improved the safeguarding of cultural heritage.

All activities must contribute to our outcomes, which are listed below under three key impact areas: heritage, society and economy.

Applicants will be asked to refer to these when explaining how their project will meet the outcomes of the Fund, and grant recipients will be required to measure their progress against achieving these outcomes throughout project delivery and in their evaluation reports. The

British Council is committed to promoting equality, diversity and inclusion through its work. Where project activities involve people (e.g. training, learning or engagement activities), we ask applicants to demonstrate that the outcome relating to equal opportunities, diversity and inclusion have been taken into consideration in project design.

You should select the outcomes which are relevant to your project. You do not have to include them all. Projects will be assessed on how well you meet the outcomes you have selected relative to the size of the grant applied for.

All projects are required to include **outcome 1 (cultural heritage safeguarding)** and **at least one society outcome**. We will also give priority to projects seeking to achieve **outcome 5 (diversity)**, where possible and appropriate.

HERITAGE		
	Outcome	Example activities to achieve outcome
1*	Cultural heritage at risk is better managed and prepared for potential threats.	<ul style="list-style-type: none"> • Preparation of disaster risk assessments and management plans. • Delivery of specific prevention, mitigation or preparedness measures as identified in a disaster risk management plan, for example: <ul style="list-style-type: none"> ○ documentation and preparation of inventories; ○ retrofitting of appropriate protection or monitoring systems (e.g. fire protection); ○ development of procedures or plans relating to response or recovery or other relevant procedures or plans. • Actions to improve the integration of disaster risk management plans for cultural heritage into relevant policies and plans at national, regional and/or local levels.
2	Local organisations and communities have increased capacity and/or resilience to care for and protect cultural heritage.	<ul style="list-style-type: none"> • Relevant training and partnership working for cultural heritage professionals, volunteers, civil services or first responders. • Recruitment of volunteers from within the local community to carry out roles identified in disaster risk management plans • Preparation of business or fundraising plans.
SOCIETY**		
	Outcome	Example activities to achieve outcome
4	Local people have developed skills, potentially leading to increased professional or other opportunities.	<ul style="list-style-type: none"> • Training for local people in specific heritage skills or broader subjects relating to planning, fundraising, management and promotion. • Recruitment and training of new volunteers.

5***	The profile of people engaging with cultural heritage is more diverse with respect to gender imbalances, age, ability, sexuality, ethnicity and social/religious background.	<ul style="list-style-type: none"> • Activities engaging new or underrepresented audiences with cultural heritage. • Consideration of equality, diversity and inclusion principles in the design of project activities and outputs and the recruitment of participants. • Pro-active support to help people overcome barriers to participation.
6	Local communities have a better understanding of their cultural heritage and value it more.	<ul style="list-style-type: none"> • Educational programmes or activities designed to help people learn about cultural heritage. • New interpretation (e.g. information panels, museum displays, smartphone apps, websites, etc) offering improved explanations for the public about cultural heritage. • Events or activities (e.g. festivals, talks or tours) providing wider opportunities to engage with cultural heritage.
7	Local communities have played a more active role in protecting their cultural heritage or sharing it with others, potentially leading to increased social cohesion and a greater sense of well-being.	<ul style="list-style-type: none"> • Events or educational programmes raising public awareness of disaster or climate change risks. • Public consultation events held as part of the disaster risk management planning process.
8	The local area is enhanced for the benefit of communities and visitors.	<ul style="list-style-type: none"> • Rehabilitating historic buildings as affordable housing or for other community uses. • Providing new public spaces or for social or recreational use. • Improving the appearance of heritage sites. • Providing new opportunities for people to visit, use and enjoy heritage sites.
ECONOMY		
	Outcome	Example activities to achieve outcome
9	The local economy has been diversified.	<ul style="list-style-type: none"> • Creation of new areas of economic activity related to cultural heritage (e.g. tourism opportunities or development of local community enterprises based around cultural heritage, traditional products or skills). • Creation of job opportunities focusing on cultural heritage.

*Required outcome for all projects.

**All projects must include at least one society outcome.

***Priority will be given to projects which aim to achieve this outcome where possible and appropriate.

Sustainability

Cultural Protection Fund projects are required to consider the sustainability of their activities, in terms of the outcomes they aim to achieve, the ongoing management and maintenance of outputs, and the implementation of environmentally sustainable measures where practical. The following questions should be considered while working on your application:

- What resources and / or support will be required to carry on project activities after the funding ends?
- How and where will new records or documentation be stored?
- Will new jobs that are created be sustained after the funding period?
- What materials will be required for ongoing maintenance work? Use sustainable local building materials when possible.
- Is it practical to include energy efficiency measures in your capital works?

What is ODA?

The Cultural Protection Fund is classed as official development assistance (ODA). Official development assistance is a term coined by the Development Assistance Committee (DAC) of the Organisation for Economic Co-operation and Development (OECD) to measure aid.

Cultural Protection Fund projects are required to demonstrate that they are making a positive contribution to the social and economic development of one or more of the Fund's target countries. They should aim to further sustainable development (development that is likely to generate lasting benefits for the population of the country to which it is provided) or improve the welfare of the population. They should not aim to promote the culture or values of the UK.

Ensuring your project is ODA compliant

The Cultural Protection Fund is designed to be in line with ODA outcomes. Projects contributing to the outcomes of the Fund are therefore likely to be ODA compliant. However, you should consider the following questions and ensure that you have addressed them in your answers in the Application Form:

- Is the project addressing the social and economic development of the country in question?
- Is there a development need that my project or activity is addressing?
- What is the evidence of the need?
- How will this project or activity be applied in the country?
- What will the impact of my project or activity be, and who will benefit?
- How will my project or activity contribute to sustainable development?
- How will success or impact be measured?

For more details about ODA see:

- OECD's [Is it ODA?](#) page
- <http://www.oecd.org/dac/stats/officialdevelopmentassistancedefinitionandcoverage.htm>
- <http://www.oecd.org/dac/>

Costs we can cover

If you are awarded a grant, only costs incurred after the date of the grant notification letter will be eligible.

Your application should include all costs that are directly incurred as a result of the project. Direct project costs include:

- new staff positions to deliver the project
- extra hours for existing staff to deliver the project
- the cost of filling a post left empty by moving an existing member of staff into a post created for the project
- training costs
- professional fees
- capital work²
- equipment and materials
- activities relating to learning, advocacy and community engagement
- evaluation
- promotion
- extra costs for your organisation, such as a new telephone, extra photocopying, new computers or extra rent
- first-party insurance costs

In some cases we can also consider funding a reasonable amount of existing staff costs if they:

- relate directly to project delivery;
- are not funded by any other source; and
- are necessary to enable project delivery.

If you intend to include existing staff costs in your budget, you will need to calculate the percentage of the staff member's time to be spent working on the project and indicate this clearly in the project budget.

For not-for-profit organisations with no other means of recovering their overheads (not universities and publicly funded organisations), we will consider funding a reasonable amount of overheads associated with project delivery. If you intend to include overheads in your project budget you will need to provide evidence of how you have calculated the overheads for your organisations and how you have apportioned your overheads for the project you are asking us to fund.

Costs relating to existing staff costs and overheads (combined) **must not exceed 25% of your total grant request.** All proposals for the inclusion of existing staff costs and overheads will be subject to value for money analysis.

Please read about our requirements for buying goods, works and services in **Part three: Receiving a grant.**

Partnership funding

Although it is not a requirement, you are encouraged to make a financial contribution to your project if possible. This can be from your own funds or other grant sources. You should only

² Due to the scope of the fund, major capital projects involving significant amounts of redevelopment or new building work are unlikely to be a high priority for funding. We cannot contribute to the purchase of property.

include partnership funding sources which will be secured before your proposed project start date.

Other information about your application

Freedom of information and data protection

The British Council operates within the Freedom of Information Act 2000 and the Data Protection Act 1998. More information about these Acts can be found on the British Council website (<https://www.britishcouncil.org/organisation/transparency/freedom-information> and <https://www.britishcouncil.org/privacy-cookies/data-protection>). When you submit your declaration with your Application Form you are confirming that you understand our obligations under these Acts.

Complaints

If you would like to make a complaint about the British Council, information about how to do this is published on our website (<https://www.britishcouncil.org/contact/about-customer-services>). Making a complaint will not affect, in any way, the level of service you receive from us or any chances of securing a grant from the Cultural Protection Fund.

PART TWO: APPLICATION PROCESS

Making an application to the Cultural Protection Fund (CPF)

The Cultural Protection Fund is administered by a UK-based team, not by the local British Council offices within our target countries. All queries, expressions of interest and applications are therefore handled by the UK-based team. If you have any questions about the application process after reading the information below, please contact us on culturalprotection@britishcouncil.org.

In order to apply for a grant, **you must first have a mandatory conversation** with a Cultural Protection Fund Grants Manager, which will enable us to assess your eligibility to submit an Application Form. During the call, which will be in English, the Grants Manager will discuss with you:

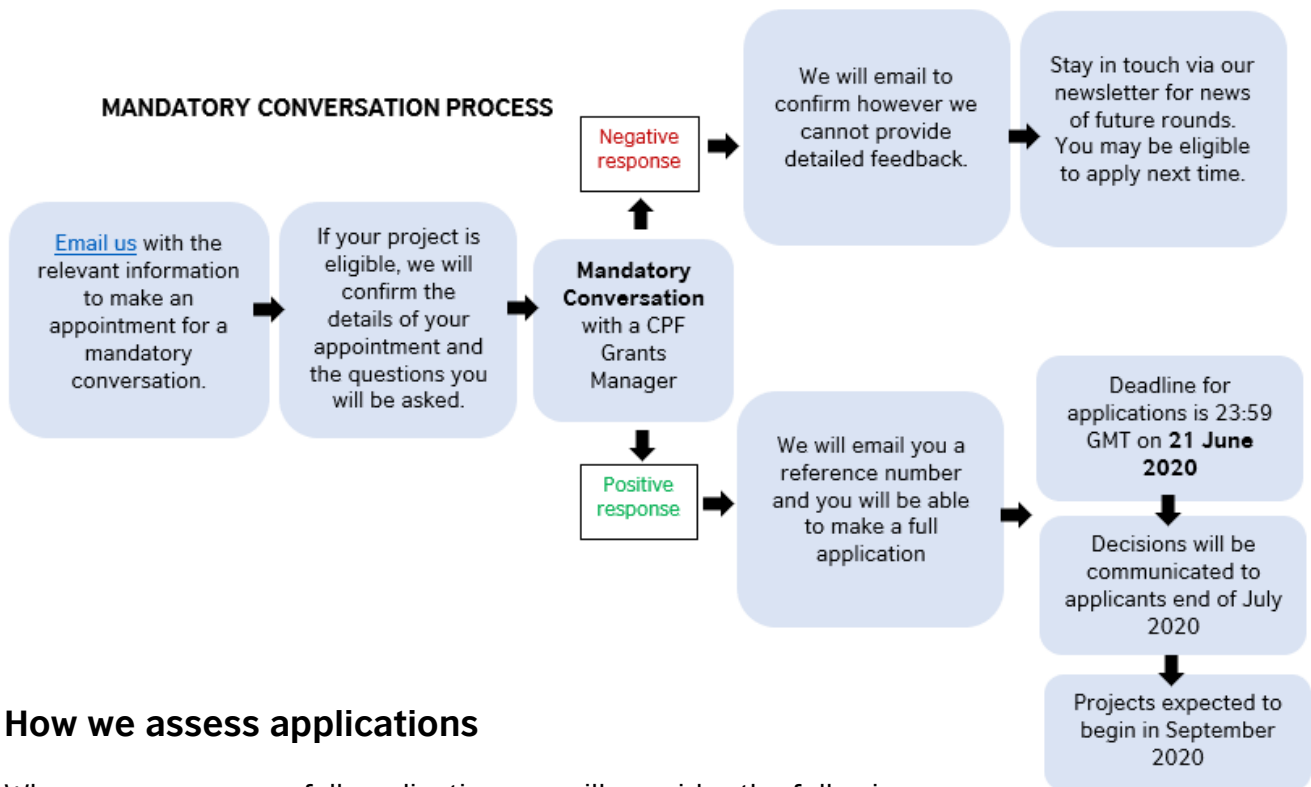
- Details about your organisation, as well as your partner organisations and your track record delivering similar projects
- The location, significance and value of the cultural heritage that you aim to protect
- The threat to the cultural heritage due to natural disasters and / or climate change
- The activities you are proposing to protect the cultural heritage at risk
- Whether or not you will be invited to application

If you are invited to submit a full application, you will receive a confirmation email shortly after the conversation. **Please note**, due to the small budget for this pilot round, we will only invite a small number of full applications. If you are not invited to apply this does not mean that your project cannot be submitted in future Cultural Protection funding rounds. To arrange your mandatory conversation email cpfapplications@britishcouncil.org with the following information:

- Name and location of the applicant organisation
- Name and location of any partner organisations
- Expected grant request
- Brief description of the project including the heritage, the risk and the proposed activities (100 words)

We aim to respond to requests for a mandatory conversation within 10 working days of receipt. If you receive an invitation to apply, this indicates that you are eligible to make a full application, which will require a greater level of detail and supporting documentation (see [Appendix 1](#)). There is no deadline for mandatory conversations but we cannot delay the application deadline so the sooner it can happen, the longer you would have to apply. A positive response at mandatory conversation stage **does not** indicate that your application will be successful as it will be considered in competition with other projects.

Decisions will be made in July 2020. **Applications must be submitted by 21 June 2020** and include the reference number you will receive if invited to apply.



How we assess applications

When we assess your full application, we will consider the following:

- The cultural heritage focus of the project
- The risks to the cultural heritage and the urgency of that risk
- The local need / demand for the project and the need for funding
- The quality of the outcomes that your project will achieve for the target country or countries
- The track record of the lead applicant and project partners
- Complementarity with other relevant cultural protection initiatives
- The value for money offered by the project
- Whether the project is well planned and informed by best practice
- Whether the project is financially realistic
- The local sustainability of the outcomes to be achieved

How decisions are made

Decisions will be taken by the Approvals Panel. Members of the Panel will use their judgement to choose which applications to support, taking account of the quality and value for money. They may also consider issues such as achieving a geographical spread of funding.

PART THREE: RECEIVING A GRANT

Terms and conditions of the Grant Agreement

If you are awarded a grant, you will need to comply with all the terms and conditions of the Grant Agreement, which can be viewed [here](#) and on our website.

Publicity and acknowledgement

You will be required to publicise your grant in accordance with the terms and conditions of the Grant Agreement and a specific publicity plan for your project, which will be agreed with the British Council. You will be required to obtain our written consent for all promotional activity, public statements or press releases and to follow our requirements with respect to acknowledging the Fund, the British Council and the Department for Digital, Culture, Media & Sport.

Images

If you are awarded a grant, you will need to send us images of your project. We will also encourage you to send other types of media relating to your project, such as videos and project blogs. You will need to give the British Council and DCMS the right to use these for the purposes of promoting the Cultural Protection Fund and obtain all necessary permissions from the owner(s) of the images or media and any identifiable individuals featured within them.

Permission to start

If you are awarded a grant, you will need to have our written permission before you start any work. You will need to provide us with the following:

- Details of relevant permissions required and obtained (if applicable)
- Proof of ownership (if applicable)
- Proof of partnership funding being secured (if applicable)
- An updated project cash flow
- A statement of your plans for procurement of goods, works and services and a recruitment strategy for any new positions
- Your bank account details
- A security management plan for your project (if requested by your Grant Manager)
- Any other information which may be requested

Financial reporting and grant payment

All grant monies will be paid directly to the lead applicant organisation in GBP (British pound sterling) in line with the terms and conditions detailed in the Grant Agreement. You must ensure that your principal bank account and any routing banks are able to receive grant funds in GBP.

The lead applicant organisation will be responsible for ensuring that all grant funding, including any funding received or managed by partner organisations, is spent in line with the terms and conditions of the Grant Agreement. You should therefore conduct appropriate due diligence before engaging with project partners.

You must investigate ways of making payments in the country in which the project is being delivered. If you will incur any bank charges whilst making payments to the project delivery country, please plan for this by including charges in the project budget.

If you are awarded a grant, you will be required to undertake detailed financial reporting and therefore should ensure that there is a dedicated staff resource who understands the financial reporting processes and is familiar with the preparation of cash flows, forecasts and budgets. Further detail on financial reporting can be found in the [Receiving a Grant](#) guidance published on our website.

ALL invoices and receipts relating to project expenditure must be retained by the lead applicant organisation and may be requested for inspection by the British Council during or after the project. Proforma invoices and quotations are not accepted as approved evidence. Your grant will be paid in arrears on a quarterly basis unless there is clear evidence of an advanced payment being required. The maximum advanced payment will be 50% of the grant with 10% being retained until satisfactory project completion.

You are expected to manage any exchange rate losses or gains throughout your project duration and therefore should ensure that they have investigated and worked out a way to mitigate risks from exchange rate fluctuations.

Buying goods, works and services

All procurement procedures undertaken with Cultural Protection Funding must comply with the British Council's procurement policy. We may ask you to provide details of the procurement, tendering and selection process for any part of your project.

For contracts with a value³ of £500 - £4999:

You must contact at least two suppliers in writing with a detailed specification of your requirements, including a deadline date for written responses, and select the supplier who presents the best value for your requirements.

For contracts with a value of £5000 - £49,999:

You must carry out a competitive tender by contacting at least three suppliers with a detailed specification of your requirements, including the evaluation criteria that will be used to mark the submissions. Submission should be evaluated by two people and marked against the evaluation criteria in the original tender document. In the event that you are not successful in securing at least three submissions, you may be asked to justify why this is the case.

For contracts with a value above £50,000:

In addition to carrying out the competitive tendering process described above, the tender opportunity must be openly advertised. Your Grants Manager must approve the tender document prior to advertising, and you should discuss your plans for advertising with your Grants Manager. A tender report indicating your preferred submission must be sent to your Grant Manager for approval prior to awarding the contract.

There may be other relevant legislation (e.g. UK Public Procurement Regulations 2015, European Union (EU) Procurement Regulations) relevant to the contracts you are advertising, and you are responsible for ensuring that you meet these. If you are unsure about your obligations, we advise you to take professional or legal advice.

³ The value relates to the total whole-life aggregated contract spend and excludes VAT or any local taxes.

Staff posts policy

Staff posts should be paid at appropriate local rates for the relevant country location. All staff posts funded by the Cultural Protection Fund must be advertised, with the following exceptions:

- If you have a suitably qualified member of staff on your payroll whom you are moving into the post created by your CPF project. You will need to provide a job description for this post.
- If you have a suitably qualified member of staff on your payroll whose hours you are extending so that they can work on the project. In this case we will fund the cost of the additional hours spent on the project and you will need to tell us about the role they will undertake.

State aid

State aid is defined by the Treaty on the Functioning of the EU as ‘any aid granted by a Member State ... which distorts or threatens to distort competition by favouring certain undertakings’. For the purposes of State aid an undertaking is a broad term, meaning any organisation engaged in economic activity. Economic activity means putting goods or services on a market. An undertaking can include a voluntary and non-profit making public or private body when they are engaged in economic activity. What is important is what they do, not what form they take.

The Cultural Protection Fund is distributed by the British Council on behalf of the Department for Digital, Culture, Media & Sport (DCMS), a supplier of state resources. It is your responsibility to check whether State aid clearance is required. See the guidance in [Appendix 2](#) for a brief overview of State aid and information to support you and your professional advisers in evaluating whether your application will require State aid clearance prior to submitting your application.

Insurance

You, your consortia partners and any contractors, will be required to take out insurance for any property, works, materials, services and goods involved in your project. All of these must be covered for their full reinstatement value against loss or damage, including inflation; professional fees; third party injury, losses or damages; and legal defence costs. You acknowledge that where your project is not adequately insured and relates to you being unable to deliver the outcomes in your application, we may have to consider claiming back our grant payments. You must provide appropriate insurance for any staff employed by you, including volunteers. This may include, but is not limited to travel insurance, medical cover and emergency evacuation / hostile environment protection. You must meet the employers’ liability / workers’ compensation laws of the country in which employees are contracted.

Monitoring and evaluation requirements

You will be expected to adhere to the monitoring and reporting requirements set out in our [Receiving a Grant Guidance](#). You should include the cost of evaluation and any relevant expertise in your project budget (the cost for this should be approximately 3% of your total project costs). You must send us your evaluation report at the end of your project, before we will pay the final 10% of your grant. Introductory guidance about evaluating your project can be viewed [here](#), and further guidance will be provided to successful applicants. We are also conducting our own evaluation of the Fund and may ask you for additional information about your project as part of that work.

Capturing and sharing learning

We are committed to sharing the experience of the Fund and its projects with the wider sector. Applications should therefore include specific proposals for sharing outputs, experience and lessons learnt as widely as possible, and Grant Recipients will be required to make project outputs available under a Creative Commons licence or equivalent arrangement. In addition, the British Council may ask you to participate in publicity activities, activities to share learning or to assist with queries from potential applicants, as is reasonable and appropriate.

PART FOUR: APPLICATION FORM HELP NOTES

This section is intended to assist you in answering the questions in the full Application Form. Please ensure that you read the full Application Guidance before beginning to fill in this form. Also please note that many of the questions in this form have maximum word counts, and we will not accept applications which exceed these word counts.

Section one: Lead applicant organisation

1a. Legal name and address of the lead applicant organisation

1b. Details of main contact person

This person must have official permission from your organisation to be our main contact. We will send all correspondence about this application to this person.

1c. Describe your organisation's main purposes and regular activities.

Describe the day-to-day business of your organisation.

1d. Describe your track record in Cultural Heritage Protection

Include details of any previously funded projects. If you have specific experience working in the target countries or delivering preparedness measures for Natural Disasters and Climate change, please also list this here.

n.b you may be asked to submit evidence of the above as part of the assessment process.

Section two: Project partners

2a. Which of the Fund's target countries will benefit from your project?

Applications to the Cultural Protection Fund must demonstrate intent to benefit one or more of these countries as their main aim. State the country or countries which will benefit directly from your project.

2b. Details of partner organisation(s)

Lead applicant organisations based outside the target countries are required to deliver the project in partnership with at least one partner organisation based within the Fund's target countries. Partners from other countries may also be included, up to a maximum of eight partners in total. Please list the names of your partner organisation(s).

2c. Please describe your relationship with the partner organisation(s). If applicable, please describe the nature of any relevant work you have carried out with them.

Include approximate start and end dates and budgets for all projects. Applicants are required to attach a partnership agreement outlining the roles and responsibilities of all project partners listed in the application form. This should be signed by all project partners but does not need to be a legally binding document.

Section three: Cultural heritage focus

3a. Describe the cultural heritage which your project aims to protect and how it is valued by the local population of the relevant target country or countries.

This round is targeted at cultural heritage under threat in one or more of the following countries: Ethiopia, Kenya, Rwanda, South Sudan, Sudan, Uganda or Tanzania.

Cultural heritage includes many different things 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 such as stories, festivals, crafts, music, dance and costumes;
- histories of people, communities, places and events;
- the heritage of languages and dialects;
- people's memories and experiences (often recorded as 'oral history').

Describe the cultural heritage your project aims to protect. If your project focuses on training people to manage, promote or look after cultural heritage, describe the particular skills that are the focus of this project.

Be specific: your application is much less likely to be competitive if you are including heritage as a broad focus. List specific sites, artefacts and practices etc.

Note relevant heritage designations (if any) and provide an explanation of what is important about the heritage, including whether it is:

- a source of evidence or knowledge;
- of aesthetic, artistic, architectural, historic, natural or scientific interest;
- of social or community value*;
- of economic value.

*Be sure to explain how the cultural heritage is valued by the local population as this is a priority for the Cultural Protection Fund.

3b. Explain the nature of the risk affecting the cultural heritage and the immediacy of the threat.

Explain how the cultural heritage your project focuses on is at risk. This risk must be associated with natural disasters and / or climate change.

Our definition of natural disasters includes natural phenomena such as earthquakes, floods, tornados and volcanic eruptions **but does not include** regularly occurring weather such as heavy seasonal rainfall. Our definition of the effects of climate change includes natural events which are imminent such as heat related damage, wind erosion and damage caused by rising sea levels. We will not accept applications in this round for projects relating to man-made risks eg conflict, demolition or neglect.

Please also tell us the likelihood of the risk and include evidence to support this. Also explain what the impact will be if there is no intervention, ie what would be the damage / loss to the heritage and those who value it.

3c. Does your project involve work to physical heritage such as buildings, monuments or collections?

Where possible, applicants are required to attach proof of ownership or legal permission to carry out any proposed physical work. If this is not available at the time of application, it will be required before permission to start the project is granted. Please note that due to the scope of the fund, capital projects involving significant amounts of redevelopment or new building work are unlikely to be a high priority for funding.

Section four: The project

4a. Please describe the nature of the activities to be delivered and how they build upon what has already been delivered by the project.

Provide a detailed summary of what your project will do. Describe project activities and any outputs your project will produce. Where possible, include target numbers which you can use in your project evaluation. For any physical work, attach the relevant specification or briefs.

In addition, please fill in the Project Plan template provided, to outline a detailed plan for your project and attach this as a supporting document.

4b. Describe the needs that this work aims to address.

Please ensure that you answer the following questions in your response:

How critical is the need for cultural protection? What will happen to the cultural heritage if the project does not go ahead?

Describe any social needs your project responds to, such as demand for the project from the local population and any issues with how people currently engage with and understand their cultural heritage. A statement outlining the perceived local need for the project should be provided by the locally based partner organisation(s) and attached to this application.

Describe any economic needs your project responds to, such as any barriers to the cultural heritage bringing benefit to the local economy.

Does your project fit with any local strategies or wider initiatives (including any relevant international cultural protection programmes)?

Are there any other organisations already delivering the type of work you propose to carry out? If so, how will your project complement these and avoid duplication?

What other sources of funding have you considered for this project?

4c. What work and / or consultation have you and your local partner(s) organisations undertaken to prepare for these activities?

Tell us about the options you have considered, and why this project is a suitable response to the problems and opportunities you have identified. Please describe how this phase will build on what has been already achieved and increase impact.

Tell us about the consultation you have undertaken when planning this project. It is important to demonstrate that you have consulted with project partners and other organisations (e.g. government departments) that will be key to the successful delivery of your project within the target country or countries. Provide details of practical considerations such as how you will make

local payments. We would also like to see evidence of consultation with potential project participants where appropriate.

Section five: Project outcomes

5a. Which of the Cultural Protection Fund's outcomes will your activities achieve and how?

Referring to the table below, explain how your project will achieve each of the outcomes you have selected. Projects will be judged based on the breadth and depth of outcomes to be achieved relative to the size of the grant applied for. However, all projects are required to include outcome 1 (cultural heritage safeguarding) and at least one society outcome. We will also give priority to projects seeking to achieve outcome 5 (diversity), where possible and appropriate.

HERITAGE		
	Outcome	Example activities to achieve outcome
1*	Cultural heritage at risk is better managed and prepared for potential threats.	<ul style="list-style-type: none"> • Preparation of disaster risk assessments and management plans. • Delivery of specific prevention, mitigation or preparedness measures as identified in a disaster risk management plan, for example: <ul style="list-style-type: none"> ○ documentation and preparation of inventories; ○ retrofitting of appropriate protection or monitoring systems (e.g. fire protection); ○ development of procedures or plans relating to response or recovery or other relevant procedures or plans. • Actions to improve the integration of disaster risk management plans for cultural heritage into relevant policies and plans at national, regional and/or local levels.
2	Local organisations and communities have increased capacity and/or resilience to care for and protect cultural heritage.	<ul style="list-style-type: none"> • Relevant training and partnership working for cultural heritage professionals, volunteers, civil services or first responders. • Recruitment of volunteers from within the local community to carry out roles identified in disaster risk management plans • Preparation of business or fundraising plans.
SOCIETY**		
	Outcome	Example activities to achieve outcome
4	Local people have developed skills, potentially leading to increased professional or other opportunities.	<ul style="list-style-type: none"> • Training for local people in specific heritage skills or broader subjects relating to planning, fundraising, management and promotion. • Recruitment and training of new volunteers.
5***	The profile of people engaging with cultural heritage is more diverse with respect to gender imbalances, age, ability, sexuality, ethnicity and social/religious background.	<ul style="list-style-type: none"> • Activities engaging new or underrepresented audiences with cultural heritage. • Consideration of equality, diversity and inclusion principles in the design of project activities and outputs and the recruitment of participants.

		<ul style="list-style-type: none"> • Pro-active support to help people overcome barriers to participation.
6	Local communities have a better understanding of their cultural heritage and value it more.	<ul style="list-style-type: none"> • Educational programmes or activities designed to help people learn about cultural heritage. • New interpretation (e.g. information panels, museum displays, smartphone apps, websites, etc) offering improved explanations for the public about cultural heritage. • Events or activities (e.g. festivals, talks or tours) providing wider opportunities to engage with cultural heritage.
7	Local communities have played a more active role in protecting their cultural heritage or sharing it with others, potentially leading to increased social cohesion and a greater sense of well-being.	<ul style="list-style-type: none"> • Events or educational programmes raising public awareness of disaster or climate change risks. • Public consultation events held as part of the disaster risk management planning process.
8	The local area is enhanced for the benefit of communities and visitors.	<ul style="list-style-type: none"> • Rehabilitating historic buildings as affordable housing or for other community uses. • Providing new public spaces or for social or recreational use. • Improving the appearance of heritage sites. • Providing new opportunities for people to visit, use and enjoy heritage sites.
ECONOMY		
	Outcome	Example activities to achieve outcome
9	The local economy has been diversified.	<ul style="list-style-type: none"> • Creation of new areas of economic activity related to cultural heritage (e.g. tourism opportunities or development of local community enterprises based around cultural heritage, traditional products or skills). • Creation of job opportunities focusing on cultural heritage.

*Required outcome for all projects.

**All projects must include at least one society outcome.

***Priority will be given to projects which aim to achieve this outcome where possible and appropriate.

Section six: Project management and delivery

6a. Who are the main people responsible for delivering the project?

Provide detailed information about the team that will deliver your project, including:

- Who is responsible for making decisions and approving changes to your project?
- Who will be responsible for grant administration including reporting to the Cultural Protection Fund and ensuring that the budget and cashflow are kept up to date? We recommend that you dedicate resources to this.
- How you will choose staff, services and goods needed during the project.

6b. When will your project activity be delivered?

Fill in the start and finish dates for your project. Applicants should aim for projects to begin from September 2020. Project activity must finish by 28 February 2021.

6c. Please list the main risks that could affect your project and your strategy for managing and mitigating these. Rate the likelihood of each risk as High, Medium or Low.

Provide a realistic assessment of the risks your project may face so that you are in a good position to manage them. Rate the likelihood of these risks as High (H), Medium (M) or Low (L). The risks could be:

- related to the security of project participants
- related to the volatility of operating environments
- technical
- financial
- organisational
- social
- legal
- political

Section seven: After the project ends

7a. How will the outcomes of the project be maintained and additional running costs be met after the grant ends?

Provide detailed information about how the outcomes of the project will be managed and maintained once the project is completed. For projects involving physical works or the creation of digital heritage assets, a five-year management and maintenance plan must be produced during the project, and costs for this should be included within the project budget. The management and maintenance plan will need to outline a schedule of necessary maintenance actions, action owners and associated costs. It should also include a signed statement by the responsible authority confirming commitment to undertaking the maintenance and meeting the related costs.

If your project involves a visitor attraction or other business, and sustainability of project outcomes is dependent upon future income, you should attach an income and spending forecast to your application. This should outline income and expenditure for five years following project completion and explain how the project will be financially sustainable. Also explain any changes to the management or governance of the target organisation that will help to sustain the outcomes of the project.

7b. Please outline your plans for evaluation.

You are required to evaluate your project in line with the guidance provided by the Fund. Describe your proposed evaluation approach and who will have overall responsibility for this. We are committed to sharing the experience of the Fund and its projects with the wider sector. Applications should therefore include specific proposals for sharing experience and lessons learnt as widely as possible.

Section eight: Project costs

8. Total grant expenditure (£) for 2020-21

Indicate the amount of grant which will be drawn down during this financial year (April-March). Please note that for each financial year you must have completed the work allocated for the year and submitted the invoices for this work for approval via a formal payment request by the deadline

specified in your payment schedule. Any grant funding not duly requested and approved by this time cannot be rolled over to the next financial year and therefore will no longer be available. You must attach a monthly cash flow (template provided) profiling all expenditure and income for the duration of the entire project.

N.B. Your project budget

Use the Project Budget Template to provide a summary of the costs relating to your CPF grant request (do not include costs relating to partnership funding or any other sources of income). Please use multiple rows per cost heading to break costs down to an appropriate level. You may add extra rows where necessary. You should only fill in the cost headings which are relevant to your project.

Please read the following notes before completing your Project Budget:

VAT (Value Added Tax)

- If you are liable to pay VAT on certain costs incurred in the UK, you should include irrecoverable VAT in the VAT column for all relevant costs.
- The British Council cannot provide advice on VAT liability. Any queries should be directed to HM Revenue & Customs.
- We cannot authorise the transfer of any part of the project costs to or from VAT. This means that if you underestimate VAT, you will have to pay the extra costs, and if your VAT status changes so that you can reclaim more than you expected, you will need to return the relevant portion to us.

Capital cost headings

Physical conservation work

Costs of physically protecting or securing cultural heritage sites or assets.

Equipment and materials

All equipment and materials relating to the above physical work or purchase of supplies for future work as outlined in the mitigation plan. It also includes storage and packing. Do not include materials relating to training and activities here.

Other

Please list any other items that you consider to be capital costs.

Professional fees relating to any of the above

This includes any person appointed for a fixed fee to help with planning and delivering capital work in your project.

Activity cost headings

Staff costs

This may include the costs of new fixed-term contracts, freelance staff, extra hours for existing staff or the cost of filling a post left empty by moving an existing member of staff into a post created for the project. In some cases we can also consider a reasonable amount of existing staff costs which relate directly to project delivery, are not funded by any other source and are necessary to enable project delivery. If you intend to include existing staff costs in your budget, you will need to calculate the percentage of the staff member's time to be spent working on the project and clearly indicate which staff costs in the budget are for existing staff. Existing staff costs may not exceed 25% of the total project budget. Do not include the costs of paying trainees here. Use a separate line for each new staff member in your Project Budget.

Training for staff

This includes the cost of all trainers and resources needed to deliver activities to help staff from local partner organisations gain new or increased skills.

Paid training placements

This includes bursaries or payments to trainees in or from target countries, as well as all resources needed to deliver activities to help trainees gain new or increased skills.

Training for volunteers

This includes the cost of all resources needed to deliver activities to help volunteers in or from target countries to gain new or increased skills.

Travel for staff

This may include the cost of travelling to a site or venue. Economy class should be booked for air travel, and standard class for train travel. Travel costs by car should be based on the appropriate rate per mile in the given country.

Travel and expenses for volunteers

This may include food, travel and any other expenses to ensure volunteers are not out of pocket. The above travel policy for staff also applies to volunteers.

Equipment and materials

This includes the equipment and materials related to all learning, engagement and advocacy activities. Do not include materials relating to training here.

Other

Include any other costs relating to activities here.

Professional fees relating to any of the above

This includes any person appointed for a fixed fee to help with planning and delivering the learning, engagement or advocacy activities of your project.

Other cost headings

Recruitment

This can include advertising and travel expenses.

Publicity and promotion

This includes promotional materials that relate directly to your project.

Evaluation

You must evaluate your project, and we recommend you allow sufficient budget for this process here. Staff in your organisation can do this, or you may want to employ someone to help.

Evaluation costs should be approximately 3% of your overall project costs. Further evaluation guidance will be provided to successful applicants.

Other

Include any other costs which are relevant to your project (and not covered by any of the headings above).

Contingency

Make sure that you only include contingency here and not in the costs under each cost heading. Not all cost items will need a contingency. In the description box, explain how you calculated contingency. Your calculation for contingency should reflect:

- the degree of certainty with which you have arrived at your cost estimates;
- the project plan; and
- the risk in relation to your project location and the type of project you are carrying out.

You will need to seek approval from us for use of contingency during project delivery.

Inflation

You should include an allowance for inflation for any items that may increase in cost over the period of your project. Please provide a detailed working of your calculation in the description box.

Section nine: Supporting documents

9. Please attach all of the documents listed.

Refer to the list of supporting documents (Annex 1). Please note that there are additional requirements for projects involving physical works or the production of digital outputs. Applications will not be considered complete without all required supporting documents having been received by the application deadline. All supporting documentation must be sent via WeTransfer at the following link: www.culturalprotectionfund.wetransfer.com. The recipient box should be automatically populated with the CPF application email address. If the box is not automatically populated, please ensure cpfapplications@britishcouncil.org is entered in the 'Email to' box. Please enter your project reference number into the 'message' box. Please do not send any hard copy documents to the British Council as these will not be accepted.

Section ten: Declaration

Please read and complete the declaration. When you submit your Application Form, you are confirming that you have read, understood and agree with the statements set out in the declaration.

APPENDIX 1 – SUPPORTING DOCUMENTS FOR APPLICANTS

Supporting information required for all applications	Additional requirements for projects involving physical works
A copy of the applicant organisation's accounts for the last financial year (in English).	A condition report demonstrating the need for repair or other physical works.
A partnership agreement outlining the roles and responsibilities of the project partners, signed by the applicant organisation and named partner organisation(s). This does not need to be a legally binding document.	A specification or relevant briefs to illustrate the work you intend to carry out.
A statement outlining the perceived local need for the project from the locally based partner organisation(s)	Proof of ownership or permission to carry out proposed work.
A Project Plan (following the Template provided). Applicants are advised to prepare a detailed project activity plan which contains all project activities and the schedule of when they are likely to happen. This will help to work out the costs for project activities which will in turn help to prepare the total project budget. It is important that at this stage the assumptions related to each activity and the costings are recorded and retained.	
A Project Budget (following the Template provided).	
A monthly cash flow for the project (following the Template provided).	
At least 2-3 images that illustrate the project. Please save these images individually in a folder; please do not save in a PDF or Word Document. Please make sure to include copyright information (N.B. you must have permissions from the owner of the image and any identifiable individuals featured within them) and a caption describing the contents of each image. We advise that you save this information in the title of the image. Images should be landscape image ratio (16:9, 630px:354 px), 72dpi and under 85kb. Portrait images and images of other sizes are acceptable, but only in addition to the required 2-3 images. If applicable, please also provide a location map and / or a simple site map or plan.	