

# Country level evaluation of the Cultural Protection Fund in Turkey, Egypt, Lebanon and the Occupied Palestinian Territories

**A report for the British Council and the Department for Digital, Culture, Media & Sport**

**Prepared by In2Impact and a regional expert team**

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*Children Site Sketching in Al-Jib; image c/o CPF funded 'Life Jacket' restoration project, led by RIWAQ*



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Children Site Sketching in Al-Jib; image c/o CPF funded 'Life Jacket' restoration project, led by RIWAQ

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**In2Impact** is an insight and evaluation consultancy working in the education, Arts and culture sectors in the UK and internationally. In2Impact helps sector organisations, government agencies, universities and NGOs understand their customers and markets and to plan, monitor and evaluate the impact of their programmes and services. In2Impact develops insight by analysing data from a range of primary and secondary research sources and undertakes primary research through its research partner, Research Stories.

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## 1. Introduction

- In October 2020 the British Council commissioned In2Impact to conduct a research-led country level impact evaluation of the Cultural Protection Fund (CPF) focusing on projects funded between 2016 and 2020 in Egypt, Lebanon, Turkey and the Occupied Palestinian Territories.
- The CPF is a fund managed by the British Council in Partnership with the UK Department for Digital, Culture, Media & Sports (DCMS). The fund is sourced from Official Development Assistance (ODA) and during the period covered by this evaluation £30m was available to projects in 12 ODA-eligible countries and Territories in the Middle East and North Africa (MENA) region.
- The twin aims of the fund when established were to:
  - Protect cultural heritage at risk, primarily due to conflict;
  - Create sustainable opportunities for economic and social development through building capacity to foster, safeguard and promote cultural heritage.
- The scope of the fund includes both tangible (physical) heritage – buildings, monuments, artefacts etc. - and intangible heritage – languages, traditions, customs, crafts etc.
- This evaluation complements an earlier impact evaluation of the 51 funded projects across all 12 target countries in the MENA region against the programme's overarching Theory of Change. The earlier evaluation was conducted by consultancy ERS between September 2020 and March 2021.
- Accompanying this report are separate Situational Overview reports prepared for each of the four countries/territories.

## 2. Executive Summary

- Evidence from the four focus countries/territories shows that CPF meets a clear need for support to protect cultural heritage at risk. It has expanded the range and deepened the impact of several important pre-existing projects and enabled the implementation of many projects which would not have been undertaken without the funding provided through CPF.
- The potential for conflict is an important source of risk to cultural heritage but it is a framing which is rejected in some countries, including in Turkey and Egypt. Regardless, the Situational Overviews which accompany this report show that while the specific context for cultural protection is different in each of the four countries/territories, several challenges are indeed common to them all. These include:
  - Agricultural expansion,
  - Unregulated construction,
  - Population pressure leading to urban and infrastructure development (roads, housing, sewers etc.),
  - Looting/trafficking,
  - Climate change,
  - Ignorance/neglect
- The threat posed by these challenges is accentuated by common systemic deficiencies:
  - Lack of government resources (financial and human),
  - Weak legal systems, including enforcement,
  - Inadequate heritage protection strategy and policies,
  - Lack of access to/training in modern methods and technologies,
  - Need for support for digital recording and inventorying of heritage at risk,
  - Insufficient/ineffective coordination between central government and local government/NGOs.
- Over the period covered by this evaluation, CPF did not specifically set out to fund projects or programmes designed to create systemic or country level impact - as opposed to individual, project specific impacts. Even so, there is evidence showing:
  - The potential for some of those project-specific impacts to be realised at a systemic or country level over the longer term,
  - That the fund is generating soft-power benefits for the UK and supporting the FCDO's ambition that the UK be seen as a *Force for Good*,
  - That management and implementation of the fund is well aligned to the British Council's Cultural Relations mission of building increased trust, understanding and connections internationally.
- The impact of the programme can be viewed through several lenses: cultural, social, educational, political, soft power and Cultural Relations. This evaluation tries to view the impact of CPF through all of these lenses.
- Viewed through the lens of UK diplomacy, evidence suggests that the Fund has become a valued tool in the toolbox of local HMG missions. It is a diplomatic ice-breaker, it helps to open ministerial doors and supports the strengthening of UK government-to-government relations.

- As an exercise in Cultural Relations, the Fund supports the development of valuable international connections and networks between organisations. These are evident in the relationships formed between international grant holders and local NGOs, in the networks formed within projects such as *Circulating Artefacts* in which diverse institutions from many countries have co-operated to combat looting and trafficking and in the access which the British Council has gained to an international network of cultural protection funders and expert institutions.
- CPF also plays a valuable role in both diplomatic and Cultural Relations terms by demarcating *safe spaces for dialogue*, ideas and projects around which people and institutions with very different perspectives can come together in a shared endeavour, potentially as a prelude to undertaking more difficult conversations.
- That said, cultural heritage is a hugely political and contested idea. It is evident that the implementation of the programme has had to take account of many different and complex factors. It has been challenging and while there is evidence of impact in each of the four countries/territories covered by this report, it is unsurprising that the extent of that impact is different in each case. It is also worth remembering that the fund is under five years old and many international funders in this area measure impact over decades.
- Looking across the four countries/territories, it is apparent that three interrelated structural factors play a significant role in determining how and what level of impact can be achieved:
  - The degree of government centralisation and control,
  - The strength of the national cultural narrative (and its willingness to accommodate minority narratives),
  - The capacity of the NGO sector working in cultural heritage.
- Broadly speaking, Turkey and Egypt are highly centralised governments, both of which have a very strong official narrative about heritage and its role in nation-building. Turkey's narrative is focused on an Islamic/Ottoman heritage. Egypt's narrative is focused on its ancient pharaonic heritage – which is central to the country's global image and tourism industry – and its more recent, relatively speaking, Islamic heritage.
- In contrast, Lebanon has a government which is widely regarded as being dysfunctional and ineffective, reflected in a particularly weak legal framework applied to heritage protection. Its national narrative is complicated by the individual narratives of its various sectarian factions and by the huge influx of Palestinian and Syrian refugees who have settled in Lebanon with their own heritage.
- The OPT, while not recognised internationally as an independent state, has a government-level administration which is very weak and fragmented. Yet, within the OPT there is widespread public awareness of heritage and a strong cultural and heritage narrative which is very much defined by the Palestinians' desire for statehood and set in conscious opposition to the narrative of Israel in a battle (literal and figurative) for land and ownership.
- An important difference between OPT and Lebanon is that in OPT the NGO sector is highly developed and professional because, out of necessity, for much of the last 50 years NGOs have had to perform many of the roles usually played by governments. There are four well-developed NGOs focused on cultural heritage in the OPT. In Lebanon, however, the NGO sector in cultural heritage is relatively weak and fragmented, afflicted as everything else in the country by factionalism.
- Across the four countries/territories, the evidence of impact (realised and potential) is probably strongest in **OPT**. Diplomatically, the fact that the UK is supporting Palestinian heritage at all is seen as an unambiguous positive within the Territories. The CPF budget in OPT was also relatively large, spanning ten territories-specific projects and two multi-country projects. These projects took place in a relatively small (albeit fragmented) geographical area spanning the three constituent parts of the OPT – Gaza, The West Bank and East Jerusalem. This clustering brought benefits in terms of scale, media coverage and awareness.



- Funded projects in the OPT were largely decentralised, capitalising on the skills and experience of the four major NGOs, but they also managed to involve the Ministries of Tourism and Antiquities (MoTA) and of Local Government (MoLG) in projects such as EAMENA and As Samou'. They have, therefore, made a contribution to forging stronger and more effective relationships between central government and local NGOs which will be important for heritage protection in the OPT in the longer term.
- The most obvious systemic impact in OPT is through the fund's contribution to the **EAMENA** (Endangered Archaeology in the Middle East and North Africa) project. This project, led by Oxford University, pre-dates CPF. It is high profile among heritage professionals and also runs in Egypt and Lebanon as well as a number of other countries in the region funded by CPF.
- EAMENA's central aim is to record and make openly available a comprehensive digital database of archaeological sites in the region. With the new Heritage Law of 2018, MoTA in OPT was required to set up a national registry of tangible cultural heritage within 5 years and EAMENA provided a serendipitous opportunity to co-opt a pre-designed database rather than developing one from scratch.
- The grant of more than £2m from CPF to EAMENA added several new and extremely important dimensions to the existing project, the most significant of which was a training programme which offered twenty-two training workshops to 159 heritage professionals across eight countries from national institutions including MoTA and the MoLG in the OPT.
- The training was also designed to be cascading from immediate trainees to their colleagues and at the same time the CPF grant helped to further the development and translation into Arabic of EAMENA's database, making it more accessible to local professionals.
- More widely, the funded projects in the OPT cover tangible and intangible heritage, including the recording of disappearing Bedouin heritage, and a mix of larger and smaller projects many of which, such as the **Life Jacket** projects in rural East Jerusalem, have a strong connection to the local community.
- The impact of CPF in OPT has been supported by the intensive engagement of the local British Council team which has also facilitated discussion and exchange between project partners, fostering capacity development for the future.
- In the very different context of **Egypt**, the impact potential of CPF is also significant. Impact is being achieved by largely aligning to central government priorities, although at the outset there was insufficient appreciation of the importance of, and time needed, to gain official authorisations from the Ministry of Tourism and Antiquities.
- The soft power benefit for the UK of CPF is considerable, especially at a time when Egypt's tourism economy has suffered heavily from the impact of Covid and the government is investing heavily in developing its global cultural offer with the redevelopment of the tourism infrastructure at Giza, centred on the new Grand Egyptian Museum, and the opening of the National Museum of Egyptian Civilisation in Cairo.
- The **Circulating Artefacts** project (which also ran in Sudan) is a particularly significant one because it addresses the enormous threat to heritage in Egypt that stems from uncontrolled looting and trafficking. Led by the British Museum, at the heart of the 'CircArt' project is a database of lost and circulating artefacts from Egypt and Sudan (with a target of 80,000 objects) which aims to better identify and record cultural heritage in circulation within the global market. Within the timescale of the project, use of the database has already resulted in the seizure of 12 illegal arts shipments in the USA and the identification of seven archaeological sites in Egypt and one in Sudan which dominate the trafficking and sale of looted objects.
- On a smaller scale, the **Rescuing the Mamluk Minbars of Cairo** project has attracted considerable national and international interest and also spurred an increased focus on a subset of overlooked cultural assets at risk of looting, 'movable architectural objects in historic buildings'. The project compiled comprehensive documentation on all 41 minbars in Cairo and two further ones outside the city. Most of the minbars – pulpits in a mosque - are produced in wood, with exquisite carved panels inlaid with ebony, ivory and mother of pearls. All architectural and photographic documentation has been uploaded to the project's database, which is being shared with MoTA.

- Among other projects, CPF in Egypt funded training and the conservation of 22 manuscripts at the fabled, and long-hidden, library of **Deir al-Surian monastery** which contains the oldest Christian writings in Coptic, Syriac, Arabic and Ethiopian, with one volume dating back to 411AD.
- It also supported the documentation of the **intangible heritage of Egypt's Coptic community** and funded two projects centred on restoring monuments within the culturally and geographically unique **Siwa oasis settlement** in the Western Egyptian Desert. The physical restoration and the training in the required specialist techniques necessary to work with the Kershef building material will support the community's long-term prosperity through tourism.
- In **Turkey**, there is evidence of impact through CPF but the scale of that impact has been blunted by a lack of engagement and understanding on the part of the central government and the difficulties of navigating a national administration which is both inherently suspicious of foreign funders and highly controlling. Unofficially, CPF's contribution to heritage protection in the country is believed to have been appreciated within the Ministry of Culture and Tourism (MoCT) but officially the response has been muted at best.
- At the outset, CPF was slow to appreciate the gate-keeping role of central government in the heritage field in Turkey and the need to prioritise diplomatic relationships in order to gain necessary permissions. A focus on heritage in Kurdish majority regions went against the central government's preferred narrative and priorities and aroused security concerns which led to project cancellations, enforced changes and delays. The challenges were compounded by the fact that the CPF's engagement with the local British Council team was limited.
- In terms of long-term, systemic impact, the **SARAT project (Safeguarding Archaeological Assets in Turkey)**, led by the British Institute in Ankara (BIIA) is unusual and significant. SARAT developed the first ever national survey of public opinion designed to understand how the Turkish population perceives archaeology which will serve as a baseline for measuring progress on education and advocacy and a model for other countries in the region.
- SARAT also developed an online certificated training programme on 'Safeguarding and Rescuing Archaeological Assets' designed to build capacity and knowledge of professionals working in the field. It was accredited at post-graduate level by Koc University which has continued to offer the course beyond the funding life-time of SARAT. During the period of CPF funding, 3,809 professionals, including a significant number from the MoCT and other national and regional institutions (including police and security forces) completed the course – accounting for one quarter of all people trained through CPF-funded projects across the twelve countries in the region. The BIIA contends that these course graduates constitute a professional community trained in risk management and rescue with the potential to influence practice throughout the country in the future. They are also clear that SARAT would never have existed without funding through CPF. SARAT also won a Europa Nostra award (2020).
- As an example of how CPF has contributed to sustainability in specific niche sectors of heritage protection, **Carved in Stone**, led by the University of Liverpool trained local heritage professionals in the use and application of a specific digital recording methodology Reflectance Transformation Imaging (RTI) to capture images of rock carvings. The project resulted in significant data capture and an adaptation of the core technique to work more effectively in the geographic and climatic conditions of Turkey.
- Across the four countries/territories, systemic impact of CPF is hardest to detect in **Lebanon**. In part, this is a result of the extraordinary context in which the country finds itself. On top of managing factional issues which plague the country's political system, Lebanon has been dealing with three enormous crises; supporting the influx of more than 1.5m refugees from Syria; responding to an economic collapse which has thrown up to 50% of the population into poverty; and dealing with the aftermath of the 2020 Beirut explosion which destroyed half the city. Against this background, the protection of cultural heritage has inevitably struggled to gain the attention of government.



- Longer term, the **EAMENA** project could have systemic impact in Lebanon as in OPT but the process of database adoption is less advanced and unfunded. Many of the projects in the country have focused on the refugee community from Syria. The documentation and support of that community's intangible heritage is important but the individual and community benefits are more visible than are any systemic impacts within Lebanon. [Of course, over the longer term they may support systemic changes in Syria].
- Projects such as **Dome Houses** and the music-focused **Action for Hope** are popular within the heritage sector but are essentially local, with significant impacts accruing primarily for individuals and local communities, as is the **Menjez project**, which has safeguarded megalithic dolmen (tombs) in a remote region of the country in order to support future tourism.
- The training of young people in **traditional stone masonry skills** has provided opportunities for badly needed employment in the country and will support rebuilding of heritage in both Lebanon and Syria when circumstances allow. The largest CPF funded project in Lebanon, which supported **the renovation of historic houses in Tripoli and Saida**, achieved its specific targets but there were challenges to working in alignment with the Directorate General of Antiquities (DGA) which regulates the buildings in Saida and some concerns have been raised about the long-term sustainability of the renovations.
- As a result, the institutional and diplomatic reputational benefits to the UK through CPF in Lebanon have accrued more at a local and NGO level than at a central government one.
- As a model of intervention for heritage protection, the CPF approach of prioritising community engagement and marrying heritage protection with capacity building and education/advocacy is widely supported. There is universal agreement on the importance of gaining community ownership to sustain heritage protection and working through local NGOs and agencies is deemed to be an effective and appropriate model, so long as those local agencies have sufficient skills and experience. International funders caution that if local skills and experience are not in place, it may be necessary to limit the number of projects and/or consciously develop greater local capacity.
- The experience of CPF supports the perspective of other international funders that an ideal approach to embedding systemic impact encourages the development of a heritage protection ecosystem which involves both government and non-government actors. In countries with highly centralised governments (e.g. Turkey, Egypt) it is seen to be essential to work closely with government agencies.
- The embrace by CPF of projects focusing on both tangible and intangible heritage is seen to be a very positive aspect of the Fund by other international organisations. Funding for intangible heritage is typically less than for tangible heritage but the risk to intangible heritage is often greater. The use of heritage protection as a tool for generating social and economic impacts is endorsed by other international players but there is some concern that heritage protection projects in isolation of wider development activities relating to roads, housing, tourism infrastructure, for example, may be insufficient to support the realisation of those wider benefits.
- Increased support for digital projects, as a means of inventorying heritage at risk and as a means of sharing the experience of heritage with the public, will be one important way of creating systemic impact in the future.
- More broadly, projects which address one or more of the challenges and systemic deficiencies identified above, either on a national or regional basis, will likely make a significant system-level contribution. However, many professionals also endorse CPF's support for smaller, local projects whose impacts may be more individual and community-focused but are still significant.

## Summary evaluation against OECD DAC Criteria

OECD DAC Criteria	Summary Evaluation
<b>RELEVANCE:</b> Is the programme doing the right things? Is it meeting priority unmet needs in its target countries and among its target audiences?	<p>There is clear evidence that CPF is meeting unmet needs in the four countries/territories. It is helping to extend and deepen the impact of some important existing projects in heritage protection and enabling new projects to go ahead. CPF strongly supports the FCDO's goal of positioning the UK as a <i>Force for Good</i> in the world and aligns well to the Cultural Relations mission of the British Council.</p>
<b>COHERENCE:</b> How well does the programme fit the context in its target countries, the wider priorities and approach of governmental stakeholders and the aims and delivery models of other contingent programmes?	<p>The overall model of the CPF is strong and appropriate to the heritage protection needs of the countries in which it works. It spans both tangible and intangible heritage. It uses a focus on the protection of cultural heritage to build capacity and increase education/advocacy by engaging with local communities and working with and through local agencies and NGOs. It builds beneficial relationships between international and national organisations working within the field.</p> <p>Projects within CPF have addressed some of the major multi-country challenges to cultural heritage, including the need for digital documentation and inventorying of heritage at risk and the threat from looting and trafficking. They have also addressed many local and community priorities within the four countries/territories. A framing of the Fund around these shared issues may be less provocative to host country governments than the original framing around the protection of heritage in conflict areas.</p> <p>Based on the evidence from the four countries/territories, the local implementation of CPF could be improved by taking more account of the specific country context including the degree of central government control, the administrative bureaucracy around heritage protection, the strength and focus of the national cultural narrative, the capacity of the local NGO sector and specific sensitivities around national security.</p> <p>As the programme has become more established, communication and engagement with local HMG missions has improved and the potential diplomatic and reputational benefits of CPF for the UK have been more fully realised.</p>
<b>EFFECTIVENESS:</b> Is the programme delivering on its own objectives and is that effectiveness different for different countries and target audiences?	<p>Across the four countries/territories there is abundant evidence that through CPF physical heritage such as the Mamluk Minbars of Cairo, the manuscripts of Deir al-Surian monastery or the dolmens of Menjez have been renovated/restored/conserved and that intangible heritage such as the music of Syrian refugees in Lebanon or the culture and traditions of the Bedouin in OPT have been documented and recorded for future generations.</p> <p>Training has been developed and delivered to ministry officials in the use of the EAMENA database, to future stonemasons in Lebanon and to members of the local community working with traditional Kershef building material in the oasis of Siwa in Egypt, for example. The SARAT project in Turkey developed accredited online training which reached 3,809 people, a quarter of total trainees in all 12 CPF-funded countries. SARAT also undertook national outreach through a new baseline survey while many other projects, such as the Life Jacket in OPT, have heavily engaged local communities,</p> <p>At a country/territory level the overall effectiveness of the programme has been stronger in OPT and Egypt and relatively weaker in Turkey and Lebanon. The assessment of the programme in Lebanon, where social cohesion was a focus, is complicated by the overlap of projects undertaken among the Syrian refugee community whose systemic benefits may eventually be realised in Syria.</p>

OECD DAC Criteria	Summary Evaluation
<p><b>EFFICIENCY:</b> Are programme resources being used appropriately? Is the delivery model appropriate, focused and managed efficiently? Is it developed to be capable of delivering the target outcomes? Are there differences in different country contexts?</p>	<p>The overall scale of need is enormous. Set against that need, £30m over 12 countries is a relatively small amount of money, albeit the typical funded project size compares well against heritage protection projects funded by other international bodies. Projects with a heritage element funded by development agencies are typically of a different order of magnitude.</p> <p>Across a portfolio of many individual projects, some projects have inevitably been more successful in developing the potential for impact than have others but it appears that most projects did at least deliver against the majority of their specific output targets. Several showed great flexibility and adaptability in overcoming the challenges which can arise in this field and in these countries/territories. The allocation of a further round of funding to a subset of the original projects is one (imperfect) proxy for the potential impact of individual projects within the portfolio.</p> <p>Overall, the bottom-up approach of CPF and the partnerships between international and local partners have worked well. Given the speed with which the original projects were funded and launched, there is a concern that some potentially innovative projects and some local NGOs without an existing international relationship could not be accommodated within the programme but these projects and partners would have brought higher risk to the portfolio.</p> <p>Insufficient attention at an early stage to the role of central government as gate-keeper caused delays to implementation in Egypt and more significant challenges in Turkey.</p> <p>The British Council central team implemented and supported the programme well. Staff turnover led to some loss of institutional knowledge and an interruption of the relationship with some project partners. Evidence suggests that strong engagement from the local British Council country teams can help with the efficient navigation of local bureaucracy, better coordination with the priorities of local HMG missions and more effective relationship building and support across project partners. This engagement with the local team worked particularly well in OPT and less well in Turkey.</p> <p>Some of the administrative requirements of the programme imposed a considerable burden on project partners. Requirements around M&amp;E were identified as an issue.</p>
<p><b>IMPACT:</b> What, if any, system or community /societal level benefits (positive changes) is the programme contributing to above and beyond its specific targets for effectiveness? Are any of these impacts unintended or unexpected?</p>	<p>Delivering community and societal benefits is built into the programme planning and there are many examples of these benefits being delivered across the four countries/territories.</p> <p>The programme was not specifically designed to deliver country level/systemic impacts and the realisation of those impacts can take many years. However, there is evidence that the programme has contributed to potential impact at the system/country level. CPF's contribution to the multi-country EAMENA and Circulating Artefacts projects are examples. SARAT has left the legacy of an accredited training course in Turkey and several other projects have helped build capacity and skills within central government agencies. In OPT, the projects have further developed capacity within the four main heritage NGOs and supported better communication and engagement between these NGOs and the ministries of Tourism/Antiquities and Local Government.</p> <p>There is evidence of network development of organisations with shared interests and agendas both within the four countries/territories and internationally. Through its involvement the British Council has gained access to a new network of international funders working in the field.</p>

OECD DAC Criteria	Summary Evaluation
<p><b>SUSTAINABILITY:</b> Is there any evidence that the benefits will last and what conditions and/or resources are needed to ensure that these benefits persist and broaden their effects?</p>	<p>At a government level the reputational benefits will endure. There is likely to be pressure for increased funding in focal countries and indeed any reduction of funding might be interpreted as a negative by host governments.</p> <p>The field of heritage protection supports the long-term goals of the British Council and it has the potential to play an important role within the British Council's Cultural Relations portfolio in the future.</p> <p>At a country level there is potential for sustained impact through CPF but it is still relatively early days and the context of each country is such that unexpected events can derail that potential. For example, the proposed adoption of the EMAENA database as a national inventory of tangible heritage in OPT could be impacted by recent conflict in the Territories, as might some of the physical restoration work which has been undertaken.</p> <p>To promote sustainable systemic impact it will be beneficial to take a holistic approach to projects within a country, viewing them in terms of their potential to work as a cluster or integrated portfolio, their ability to increase the institutional capacity of government agencies and NGOs and their contribution to the development of an effective local ecosystem of organisations.</p> <p>Projects which address one or more of the shared challenges and system deficiencies identified in this report will also support the delivery of systemic impact.</p> <p>There is further opportunity for the fund to coordinate its priorities with those of other international funders and of development agencies whose investments in infrastructure development can support the realisation of wider social and economic benefits arising from heritage protection and restoration.</p> <p>At a project level it is important to build planning for sustainability into the grant application process, especially where ongoing maintenance and upkeep costs for physical heritage will be incurred. Where is revenue to fund that maintenance likely to come from over a ten-year timescale? It may be beneficial to build specific sustainability reviews within the project timescales.</p>

### 3. Recommendations

- Retain the scope of funding within CPF across tangible and intangible heritage projects.
- Review the balance of funding between projects targeting systemic impact and local/individual impact.
- To drive systemic impact within a country, adopt a holistic approach, assessing not only the merits of individual projects but also their complementarity as a portfolio or cluster. Review whether contributors to systemic impact, such as partners' willingness to share experience and learning, should be a more explicit part of the application and assessment process.
- Consider whether adopting a thematic focus – as opposed to a country focus – may sometimes be more efficient and effective in delivering systemic impact. The challenges and systemic deficiencies identified in this report are generally common across multiple countries. Addressing themes on a multi-country basis can have the additional benefit of strengthening relationships and knowledge exchange between similar organisations (e.g Ministries of Culture or National Museums).
- Consider whether a portion of the fund should specifically be ring-fenced for emergency response. Doing so will require the establishment of a rapid application and assessment process.
- Discuss with DCMS the potential advantages for impact of being able to provide sustained investment in some high potential projects and/or NGOs over a longer time-frame (5-10 years).
- Before launching the Fund in a new country, undertake a situational review similar to those produced for the four countries/territories covered by this evaluation. Having a more detailed understanding of the local context, especially the strength and control exercised over cultural heritage by central government, will help to identify priority needs and to navigate potential political and administrative barriers.
- Again, before launching the Fund in a new country, review the development priorities and projects of major agencies such as the World Bank, FCDO, USAID etc. to understand whether there are opportunities for coordination and alignment.
- Continue to engage with other international funders, seeking to cooperate and complement where appropriate, in order to increase the impact that can be created through individual projects.
- Maintain regular communication with local HMG Missions, including with both the Diplomatic and Development arms.
- Consider whether institutional capacity building among ministries and local NGOs may be a necessary additional programme objective in some countries.
- Review the range of expertise available to the Fund through its Advisory Board. Development expertise and legal expertise may be valuable additional inputs.
- Ensure that local British Council teams are engaged with the programme from the application stage through to project completion.
- Task local British Council teams with supporting communication and experience-sharing across projects and partner organisations within their country (and region).
- Review the burden of administration, especially M&E, imposed on projects, reflecting the resources and experience of local NGOs.



## 4. The Cultural Protection Fund

- The Cultural Protection Fund (CPF) is administered by the British Council in partnership with DCMS.
- The fund was established in 2016 following stakeholder consultation undertaken by DCMS and was financed through an initial Official Development Assistance (ODA) grant of £30m. Its overall aim was to help create sustainable opportunities for social and economic development through building capacity to foster, safeguard and promote cultural heritage at risk due to conflict overseas.
- At that time, the destruction of cultural heritage in the Middle East undertaken by ISIS was a globally witnessed assault on a variety of national and minority cultures including that of the Shias, Yazidi, Chaldeans and Kurds. The destruction of Palmyra in Syria was a particularly egregious example of an attack on tangible cultural heritage which resonated around the world. Fifteen years earlier, the destruction by the Taliban of the Bamyān Buddhas in Afghanistan had created similar global outrage.
- The launch of the Fund reflected an increasing recognition within the UK's Foreign and Commonwealth Office (FCO) – now the Foreign Commonwealth and Development Office (FCDO) - of the importance of the protection of cultural heritage within its response to international crises, the potential of investment in heritage protection to support sustainable economic and social benefits and the contribution that investment can make to the projection of UK soft power<sup>1</sup>. At the same time, the UK government introduced legislation which embedded in law its commitment to cultural heritage protection during conflict.
- The Cultural Protection Fund consciously ranges across both tangible and intangible heritage. It supports efforts to keep physical cultural heritage sites and objects safe, as well as supporting the recording, conservation and restoration of intangible cultural heritage in the form of, for example, traditions, customs, practices, languages, music and skills. 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.
- Launched in 2016, grant applications were accepted under competitive funding rounds. Grantees were required to partner with at least one locally based organisation in one or more of the fund's 12 target countries and Territories in the Middle East and North Africa region: Afghanistan, Egypt, Jordan, Lebanon, Libya, Iraq, the Occupied Palestinian Territories, Sudan, Syria, Tunisia, Turkey and Yemen.
- Continuation funding of a further £10m was announced in 2019 to run through to 2021. This additional funding was to support three strands of work in anticipation of a formal extension of the fund beyond 2021:
  - A new strand - Disaster and Climate Change Preparedness in East Africa,
  - A one-off 'Impact' round to enhance the impact and sustainability of projects funded through CPF to that point,
  - A ring-fenced round for cultural protection projects relating to Libya, Syria and Yemen.
- The Cultural Protection Fund is underpinned by a set of guiding principles.
  - **Complementarity:** ensuring the work of the CPF and its outcomes complement other contemporary cultural and development programmes, avoiding duplication and ensuring that work is completed according to a long-term strategic approach,
  - **Collaboration and partnership:** ensuring collaboration and partnership are at the heart of work of the CPF by working in partnership with, and for the benefit of, local communities,

<sup>1</sup> The Soft Power 30. (no date). *United Kingdom*. [Online]. [Accessed 01/02/2021]. Available from: <https://softpower30.com/country/united-kingdom/>

- **Evidence-based analysis:** relevant knowledge and expertise will be sought out and incorporated to inform appropriate analysis of the longer term potential cultural, social and economic benefits as well as the short term need for protection and preservation of cultural assets,
  - **Best practice:** best practice and standards will underpin the Fund and all its work, both from the cultural heritage and development sectors to ensure a meaningful approach which is both technically relevant and sustainable,
  - **Transparency, efficiency and value for money:** ensuring the Fund and its associated projects are managed efficiently, transparently and represent value for money.
- Projects have been expected to deliver against a mandatory cultural heritage protection outcome (1) and to include local partnerships and community engagement under Capacity-building and Advocacy/Education outcomes (2) and (3).
    - 1) **Cultural heritage protection** - Cultural heritage under threat is researched, documented, conserved and/or restored to safeguard against permanent loss,
    - 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,
    - 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.
  - The fund uses money allocated to Official Development Assistance (ODA), so it has an obligation to provide primary benefits for the recipient country. It does so most obviously under SDG 11.4 ‘Strengthen efforts to protect and safeguard the world’s cultural and natural heritage’ but also does so against a number of other SDGs (UNESCO Institute for Statistics, 2020).
  - Between 2016 and 2020, the fund awarded 51 grants to projects based in one of the 12 target countries in the MENA region, of which 27 were in Egypt, Lebanon, Occupied Palestinian Territories and Turkey - the four countries and Territories covered by this evaluation. Individual grants range from a few tens of thousands of pounds up to close to £2m with a typical grant being of the order of a few hundred thousand pounds. The specific cultural protection focus and activities undertaken within the projects are varied. Projects within the four countries and Territories covered are summarised in Section 6.

## 5. Aims and objectives of the evaluation

- In2Impact was asked to undertake this evaluation in four target countries/territories to explore in greater depth the possible systemic impact of the clusters of projects.
- The specific research questions addressed by the evaluation were to:
  - **Evaluation objective 1.** Provide for each of the four countries/territories an analytical situational overview of the heritage protection context in which the CPF projects are situated and delivered and to make an assessment of the extent to which the CPF has supported the priorities of the target countries/territories and the UK. Areas covered included current heritage protection policy, heritage protection funding, mapping and heritage protection international players, heritage protection needs and strengths. These situational overviews are provided as separate documents accompanying this report.
  - **Evaluation objective 2.** Assess to what extent the CPF in the four target countries/territories has contributed towards protecting cultural heritage at risk and affecting systemic change within the four countries, evaluating the overall effectiveness of the fund's model in the four different contexts in delivering:
    - Better systems put in place for the protection of sites and artefacts;
    - Building of the cultural protection skills base in partner countries;
    - Initiatives identified to engage with the wider public and involve them in cultural protection;
    - Better international networks and connections established;
    - A cultural relations approach;
    - Soft power/influence, trust, attraction outcomes for the UK;
    - Opportunities for social and economic development through cultural heritage initiatives.
  - **Evaluation objective 3.** Assess, within the target four countries/territories, the overall effectiveness of the CPF programme in delivering social and economic outcomes against other development programmes delivering similar outcomes to similar target groups in these four countries/territories.
- The reporting against these objectives is set out in five documents.
- Four of the documents are Situational Overviews for one of the focus countries/territories – Turkey, Egypt, Lebanon, Occupied Palestinian Territories (OPT). In each case they set out the social, structural and political context for cultural heritage protection, identify major challenges and threats to cultural heritage and point to country-level needs and priorities. The reports are structured in 4 sections:
  - Country context,
  - Cultural Protection: Scale and scope of need,
  - Governance of Cultural Protection,
  - Role of international agencies in Cultural Protection.

- The fifth document (this report) draws on these Situational Overviews to analyse evidence for impact of the Cultural Protection Fund in the four countries/territories. Following this introduction, the report has six main sections:
  - **Section 6** explains the Methodology of the research and evaluation,
  - **Section 7** draws on the Situational Overviews to summarise the context for the protection of cultural heritage in each of the four countries/territories,
  - **Section 8** ‘Overview of impact’ discusses the extent to which CPF has achieved systemic impact and the factors contributing to its level of success in each country/territory,
  - **Section 9**, ‘Diplomatic, Soft Power and Cultural Relations impact for the UK’ assesses evidence of the contribution of CPF to UK diplomacy and soft power and its fit with the British Council’s mission of building trust through Cultural Relations,
  - **Section 10**, ‘Evidence of Systemic Impact’ looks in greater detail at the CPF funded project portfolio in each country/territory and presents evidence of how it has contributed to creating impact at a systemic level,
  - **Section 11**, ‘The effectiveness of the CPF’ considers the CPF’s model of cultural heritage protection, assessing what works well and less well, drawing on comparisons with other international funders working in the field.
  - **Section 12** sets out brief conclusions.
  - The **appendices** contain:
    - 5 case studies,
    - A summary of outputs delivered by CPF projects in focal countries,
    - List of interviewees.

## 6. Methodology

### 6.1 Overview

- The approach to this project was informed by learning from the first stage, project level evaluation of the Cultural Protection Fund undertaken by ERS. While there is a logical difference between the two evaluations, there is inevitably some overlap both in terms of scope and information sources.
- Our approach reflected a desire not to repeat what had already been done - nor to ask stakeholders the same questions again.
- Our approach was also informed by an independent review of CPF conducted by academic Robert Palmer, *“Enhancing Value: Developing the impact and sustainability of the Cultural Protection Fund (Nov. 2020)”*. That report looks at the approach and operations of the Fund. It also reflected on the value of creating a regional “hub” or “centre” for CPF in the Levant region, and makes a series of recommendations for the Fund’s future improvement and enhancement.
- Undertaking this evaluation research has involved the combined efforts of:
  - In2Impact who have worked extensively with the British Council and its Arts programming and undertaken a range of research projects and programme evaluations internationally,
  - A team of experts with academic and practitioner experience of the Protection of Cultural Heritage in the four focal countries/territories and in the wider region. This expert team was led by Dr Banu Pekol, an academic based in Turkey who has extensive practical experience of Cultural Heritage Protection and indeed has direct experience leading a CPF funded project in Turkey.
- All four experts contributed to the evaluation across all four focus countries/territories but their primary focus was as below:

*Table 1 Country experts*

Expert	Primary Country Focus
Dr Banu Pekol with the assistance of Çağla Parlak	Turkey
Dr Ralph Bodenstein	Occupied Palestinian Territories
Dr Vasileios Chrysikopoulos with the assistance of Dr Randa Mohamed	Egypt
Khadijah-Hanine Lakkis	Lebanon



## 6.2 Evaluation framework

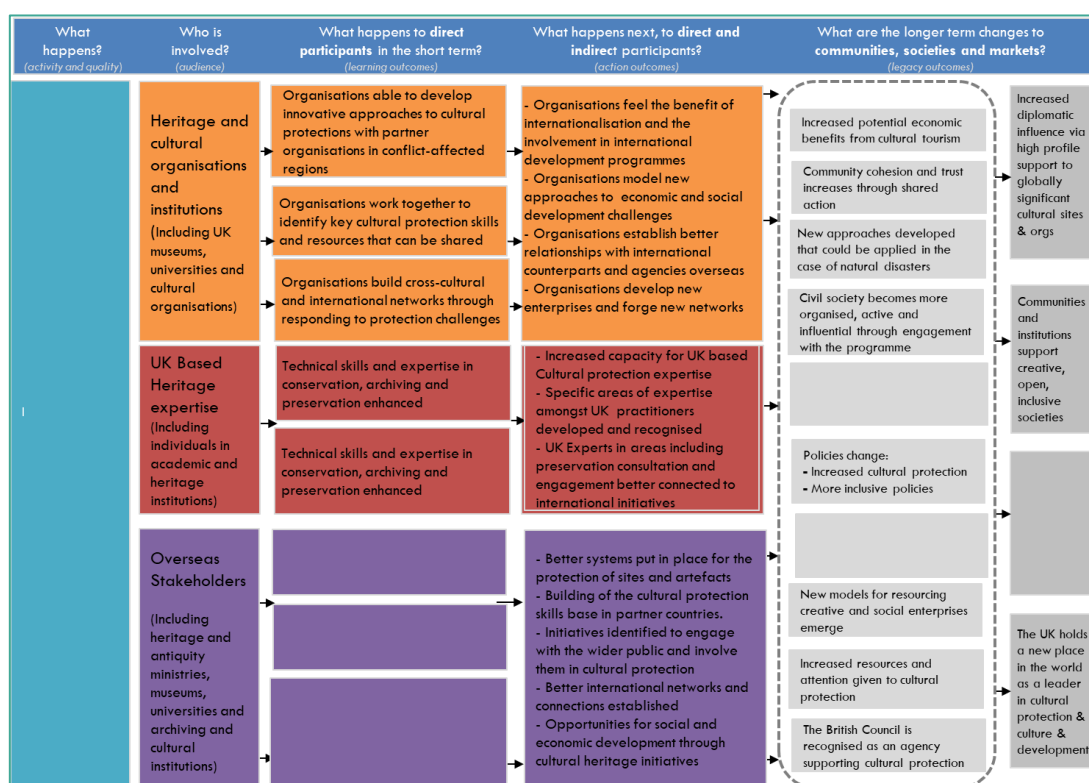
- Alongside the three specific requirements, our analytic and evaluation frame was guided by the six OECD DAC Criteria which we see as cutting across the three objectives. This DAC framework has allowed us to organise and assess relevant information from different sources:

Table 2: OECD DAC Criterion

OECD DAC Criterion	
RELEVANCE	Is the programme doing the right things? Is it meeting priority unmet needs in its target countries and among its target audiences?
COHERENCE	How well does the programme fit the context in its target countries, the wider priorities and approach of governmental stakeholders (Ministries of Education) and the aims and delivery models of other contingent programmes?
EFFECTIVENESS	Is the programme delivering on its own objectives and is that effectiveness different for different countries and target audiences?
EFFICIENCY	Are programme resources being used appropriately? Is the delivery model appropriate, focused and managed efficiently? Is it developed to be capable of delivering the target outcomes? Are there differences in different country contexts?
IMPACT	What, if any, system or community/societal level benefits (positive changes) is the programme contributing to above and beyond its specific targets for effectiveness? Are any of these impacts unintended or unexpected?
SUSTAINABILITY	Is there any evidence that the benefits will last and what conditions and/or resources are needed to ensure that these benefits persist and broaden their effects?

- The Theory of Change (ToC) for the CPF programme, reproduced below, also provided a framework for the evaluation, explaining its expected causal chain and identifying, towards the right-hand-side of the ToC, the types of impacts which it was hoped would be identified through the evaluation research.

Table 3 Theory of Change for the Cultural Protection Fund



## 6.3 Research Methodology

- The programme of research comprised six major stages:
- 1) **In-depth discussions** with British Council country leads: In-depth discussions were held with British Council country leads and other internal stakeholders who could advise on the specific context and key stakeholders in each country.
  - 2) **Documentation review:** A review was conducted of all internal documentation on CPF and individual projects in the four countries to help inform and frame subsequent stages including:
    - Planning documents,
    - Theory of Change and evaluation plans,
    - Monitoring and End of cycle report(s) and data sources,
    - Research/evaluations conducted by the CPF grantee organisations,
    - Research/Output from Bob Palmer's review of CPF (2020),
    - Research/Outputs from the project level evaluation undertaken by ERS.
  - 3) **Situational Overviews:** The situational overviews included local literature reviews to understand the scale and scope of need in each target country and the priorities and challenges at a system level. They were also informed by interviews detailed below.
  - 4) **Structured in-depth telephone interviews** with both internal and external stakeholders. Details of stakeholders interviewed (by Zoom/Skype) are included in the Appendices. Interviews were arranged directly or in conjunction with the British Council to reflect local relationships and protocols. Interviews were conducted in English where possible or in local language if the interviewees preferred. Interviews were recorded and the findings summarised.
  - 5) **Online quantitative surveys for project partner institutions in local countries:** An online survey was distributed to all institutions involved in CPF projects in the four focal countries.
  - 6) **Follow-up interviews with project partner institutions:** Follow-up interviews were undertaken with a small number of project partner institutions which completed the survey to sense-check and contextualise the findings.

*Table 4: Number of stakeholder interviews*

Stakeholder groups	Turkey	Egypt	Lebanon	OPT	Multi country	Total # of interviews
BC teams	1	1	1	2		5
Grant managers					3	3
Project grantee institutions	2	1	2	3		8
Project partner institutions in focal country			2	2		4
Focal country government representatives	3	1	1	2		7
UK government representatives e.g. ambassadors		1		1		2
National cultural heritage institutions in focal country	4	1	2	1		8
International institutions operating in focal country	1	1			7	9
Academics, External specialist assessors	3	1				4
<b>Total # of interviews per country:</b>	<b>14</b>	<b>7</b>	<b>8</b>	<b>11</b>	<b>10</b>	<b>50</b>

## 7. Four country overview

### 7.1 Introduction

- This section sets the context in which CPF operates in the four focal countries/territories. This context is discussed in greater depth in the respective Situational Overview documents
- For the purposes of this evaluation, CPF projects were classified into three groups
  1. All projects running in one of the four focal countries/territories (and in no other country funded by CPF),
  2. Projects running in one of the four focal countries/territories and also in other CPF countries outside these four,
  3. Projects running in two or more of the four focal countries/territories.
- In this section, projects that fall into groups 1 and 2 were considered within the respective focal country/territory cluster, while two projects that fall into the third group were allocated to the 'Projects running in multiple focal countries/territories' cluster.

### 7.2 Context and cultural heritage overview of Turkey

- The modern-day Republic of Turkey was founded in 1923. A rapid push for economic growth since the start of the Millennium has accelerated urbanisation, boosted employment and halved the level of poverty. More recently, however, the economy has been extremely unstable with a flight of investment and a dramatic depreciation in the currency on international markets. International Tourism has been a key driver of economic growth and Covid has impacted this sector of the economy particularly badly
- Turkey has a population of 82m, almost all of whom are Muslim. One in five of the population are of Kurdish ethnicity and there is ongoing tension between the government and Kurdish groups, especially in the east and southeast of the country.
- Turkey has probably the largest refugee population in the world with over 4 million refugees fleeing from the war in neighbouring Syria.
- Cultural protection in Turkey is underpinned by legislation originally passed in 1983, the “Law on the Protection of Cultural and Natural Heritage” which came into force in the wake of the country’s ratification of the UNESCO conventions covering both tangible and intangible cultural assets.
- Heritage protection is a highly politicised field in Turkey. Sites and artefacts reflecting the government’s national narrative of a strong Turkish-Muslim identity are typically prioritised over those of minority communities or faiths and more generally the protection of archaeological sites and monuments is often driven primarily by their potential to attract tourists and generate income.
- Muslim heritage is the main focus of the state, while non-Muslim heritage is typically left to the care of NGOs. Where there has been state involvement in protecting non-Muslim cultural heritage, this has often been restricted to architectural restoration of buildings with very little community engagement or sustainability planning.
- Partly as a consequence of inadequate legislation, treasure hunting / looting, illegal digging of heritage sites and trafficking are widespread problems, especially in relation to non-Muslim assets. As in other countries in the region, further threats to heritage include agricultural activity, unregulated construction and urban expansion.

- The Ministry of Culture and Tourism (MoCT) is the key government department responsible for the protection of cultural heritage in terms of shaping the policies and making decisions regarding heritage protection. It works through local organisations such as the Provincial Culture and Tourism Directorate and local authorities to perform its duties across the country.
- Funding for cultural heritage is small in the context of the overall government budget (0.45% of the general budget) (The World Factbook Turkey, 2020) and so there is a dependence on other sources such as ticket sales from heritage tourist sites. The ministry funds and gives loans for historic properties but also encourages private sponsorship for restorations by providing tax deductions.
- As well as being underfunded, the ministry is widely regarded as being under-resourced in terms of personnel and skills. The lack of management skills in the department is seen as a major problem hampering the progress of heritage protection. Further, there is a lack of a clear cultural heritage policy, the legislative framework is weak and excessive bureaucracy and corruption remain significant problems.
- Despite the wealth of intangible assets (Turkey is one of the countries with the highest number of UNESCO World Heritage nominations for intangible heritage), this area of heritage is one that is most at threat of extinction in Turkey. In the absence of government intervention, traditions and crafts such as stonemasonry are increasingly undervalued and dying out. Similarly, regional/ethnic languages are falling into disuse. Only a few, small, organisations are working to preserve intangible minority heritage drawing on international funding e.g. from the EU. Government support is noticeably absent.
- Digitisation in the heritage protection realm is a relatively new phenomenon in Turkey but documents, physical assets and sites are now being prioritised for digital recording and MUES, a national online database to maintain records of museum contents, has been established.
- A wide range of stakeholders are involved in the field of heritage protection including public institutions, local authorities, development agencies, NGOs, tourism departments of universities and international organisations such as UNESCO and the EU. Despite a rhetoric of participation and transparency in cultural protection, as noted above there is only a limited regulatory framework and cultural policy to ensure protection. There is little or no public engagement with local communities or diverse stakeholders during decision-making at heritage sites.
- International funding for cultural heritage is typically welcomed when the recipient is a government body. There is often a less positive and welcoming approach when the recipients of funds are NGOs. Distrust towards international institutions was exemplified by the recent seizure by the Turkish state of the archaeobotanical archive of the British Institute at Ankara. This move was widely interpreted within the local culture and heritage sector as another indicator of the hyper-nationalistic perspective of the incumbent AKP government.
- In another move, the government recently decreed that predominantly national rather than international teams should work on any of the excavations that are a significant component of many cultural heritage projects
- Government sensitivities towards international involvement are particularly acute around any initiatives in the South/South East of the country, reflecting long-running tensions in Kurdish majority regions and the proximity to the borders with Syria, Iraq and Iran.
- Tangible heritage in Turkey is subject to a listing system as it is in the EU and UK. Management plans are in place in some historic sites, although these have typically been implemented primarily in order to achieve UNESCO World Heritage site status.
- Some government restoration projects have been successfully carried out to a high standard. For example, the renovation of the Yeni Valide Mosque Hünkâr Mansion, a 17th century monumental building in Istanbul. However, there are also many examples of failed heritage renovation projects where inexperienced contractors have caused irreplaceable damage to the heritage in question. These range from antique amphitheatres to Byzantine palaces to Genoese forts.

- The key international players in Turkey include those with semi-state affiliations such as UNESCO, officially registered research institutions such as the British Institute at Ankara, those providing funding through state mechanisms such as the EU and private providers.
- Table 5 summarises the four CPF funded projects which ran in Turkey.

*Table 5 CPF projects running in Turkey*

Ref	CPF project	Grantees	Project Partners	Additional funding 2020/21	Budget (in GBP)	Lead Applicant Organisation category
CPS-062-16	Carved in Stone	University of Liverpool	FETAV, Mediterranean Civilizations Research Institute (MCRI) Akdeniz University, Antalya, Turkey; Department of Archaeology, Hacettepe University; Department of Archaeology, Hacettepe University	N/A	£ 100,454	University department
CPL-230-16	Heritage skills for peace and capacity building	Edinburgh World Heritage	Association for the Protection of Cultural Heritage (KMKD)	N/A	£ 1,271,595	NGO / INGO
CPS-333-17	Protecting Intangible Heritage in the Upper Tigris Valley	Tarih Vakfı (History Foundation)	Tigris Development Agency, Mardin Museum	N/A	£ 99,911	NGO / INGO
CPL-069-16	Safeguarding Archaeological Assets of Turkey	The British Institute at Ankara	Koc University Research Center for Anatolian Civilizations (ANAMED), ICOM UK	N/A	£ 930,160	NGO / INGO
<b>Total:</b>					<b>£ 2,402,120</b>	

## 7.3 Context and cultural heritage overview of Egypt

- Egypt has been a presidential republic since 1953 and the current president, Abdel Fattah El Sisi has been in power since 2014, having assumed control following a prolonged period of unrest and instability in the wake of the Arab Spring and the downfall of long-term president Hosni Mubarak (The World Factbook, 2020).
- Egypt has a large population of over 100m which is fast-growing and largely squeezed into the narrow strip of arable land bordering the Nile. It is an extraordinarily young country with more than 50% of the population aged under 25. More than 90% of the population is ethnic Egyptian with minorities including ethnic Turks, Greeks, Abaza, Bedouin tribes, Siwis and Nubians. The majority religion in Egypt is Islam, of which the majority are Sunni; an estimated 10% are Christians, most notably Copts (The World Factbook, 2020).
- There is high unemployment in the country, c 12.8% in 2015 and unemployment is particularly high among young people aged 15-24 (30%). Egypt is one of the poorest countries in the MENA region with an estimated 28% of the population living below the poverty line in 2015 (The World Bank, 2021).
- Egypt is home to one of the world oldest civilisation and it is one of the richest countries in the world in terms of its number of heritage sites.
  - Its ancient Pharaonic heritage is an understandable focus and its associated UNESCO world heritage sites are typically prioritised over other cultural heritage sites, especially non-Islamic ones.
  - As in other countries in the region, cultural heritage in Egypt is threatened by urbanisation, industrialisation, agricultural expansion, looting and environmental damage. Intense pressure from tourism development is also a key challenge in the country.
- There are examples of minority heritage being well protected. For example, Abu Mena, a World Heritage Site, was originally a Coptic Christian site and the excavation, salvage and relocation of the Monuments of Nubia with UNESCO support, is of key significance to the minority Nubian community. However, many believe that the Egyptian government gives priority to the restoration of Islamic heritage over Christian and other assets.
- Cultural heritage sites have been severely impacted by the worsening social and political climate since 2011. Looting and illicit trafficking of antiquities is rife in remote areas as well as in areas where illegal residential settlements have sprung up close to heritage sites.



- Many sites have been looted and destroyed and this deterioration is often attributed in part to poor management and security of the sites themselves. As well as heritage sites, museums have also been vulnerable to looting in recent times. A well-known example was the break-in at the Malawi Museum in Minya in 2013 when more than a thousand artefacts were stolen.
- There is a call for a better system of inventorying and documenting heritage, including of the many sites which are vulnerable to looting and land grabs. More broadly, there is deemed to be an urgent need for an overarching and effective system and management plan to address the systemic problems of looting and trafficking. Indeed, the Ministry of Antiquities hosted a conference in 2015 with multiple partner countries and international experts to look into potential heritage management solutions.
- Cultural tourism is extremely important to the Egyptian economy and protection of cultural heritage to support tourism is therefore a top priority for the government and the public more generally. There are conflicting views about whether tourism has a positive or negative impact on conservation goals with some sites being well developed and organised and others having insufficient management.
- The high priority assigned to cultural heritage is evidenced by Egypt's ratification of the UNESCO Convention in 1974 and the listing of seven World Heritage Sites. 34 sites have subsequently been added on the Tentative List, the most recent addition being the Egyptian Museum building in Tahir Square which was added to the list in 2021.
- Culture also features prominently in the government's Sustainable Development Strategy (SDS) Egypt's Vision 2030, launched in 2016 that strategy reflects the state's long-term strategic plan to achieve comprehensive sustainable development principles and objectives.
- The merger of the Ministries of Tourism and Antiquities under one portfolio as MoTA underlines the importance of cultural heritage to the country's standing as an international tourist destination. Central to the country's tourism vision is the masterplan for redevelopment of the Giza Pyramids site through to 2030 which includes the much-anticipated opening of the new Grand Egyptian Museum. With great fanfare and global publicity, a new National Museum of Egyptian Civilisation was also opened in Cairo in April 2021 to house the pharaonic mummies of Luxor.
- MoTA is self-funded through sponsorship from the private sector, foreign missions and international collaborations with agencies such as UNESCO. It also raises funds through tourism (the value of which has declined significantly in recent years) and exhibition revenues, for example from 'the Treasures of Golden Pharaoh Tutankhamun' worldwide exhibition (2019-23) which has been a very valuable source of income.
- The government also views cultural heritage as being important in creating an image based on Pharaonic ancestry that fosters a strong sense of national identity among Egyptians. There is more public awareness and pride in the value of cultural heritage in Egypt than there is in many other parts of the region.
- Tangible heritage is the responsibility of MoTA while intangible heritage is managed by the Ministry of Culture. The main focus for cultural protection in the country is tangible heritage but there are a number of projects which are focused on protecting intangible assets with support from international bodies. With the help of UNESCO, Egypt has successfully completed a needs assessment of intangible cultural heritage. The Center for Documentation of Cultural and Natural Heritage (CULTNAT) established in 2002 at the Bibliotheca Alexandrina has a unique role in documenting tangible and intangible heritage as well as in preserving Egyptian identity.
- CULTNAT's role in recording and documenting heritage, is central to the government's strategy to digitise Egypt's cultural heritage. The centre uses state of the art digital techniques and is helping to build capacity order to undertake documentation of monuments and artefacts more widely. This is much needed in the context of historically poor documentation of heritage and the drive to retrieve artefacts that have been trafficked to other countries.

- Digitisation is also becoming an increasingly important aspect of cultural heritage-based tourism development in Egypt. Digital technology products and social media platforms are increasingly being used in order to enhance the tourist experience on sites, for marketing purposes to promote Egypt's cultural heritage tourism and to generate more revenue.
- The highly centralised and personalised system of decision-making within the Egyptian government administration enables ministers and senior bureaucrats to play influential roles in detailed policy formation, leading to a very slow and inefficient process for decision-making and implementation. Bribery and corruption are endemic in Egypt's bureaucratic system and the civil service is widely characterised by nepotism and favouritism rather than merit.
- However, personnel working in heritage are typically highly skilled and (through government intervention) now make up the vast majority of the workforce on foreign archaeological missions in Egypt. There is a focus on skills improvement through workshops at excavation sites and restoration schools and the level of expertise of these heritage workers is a source of considerable national pride.
- In addition to the role of the MoTA in protecting cultural heritage, several cultural institutions, development agencies and officials are involved in the heritage field such as the National Organisation for Urban Harmony (NOUH) and the aforementioned, National Centre for the Documentation of Cultural and Natural Heritage (CULTNAT).
- Despite the centralised decision-making system, there is frequent collaboration between the public and private sectors, especially in the implementation phase of heritage protection projects. NGO's involved in heritage protection and conservation include organisations such as the Egyptian Heritage Rescue Foundation (EHRF) and the Egyptian Cultural Heritage Organisation (ECHO).
- International organisations involved in the conservation and protection sector in Egypt include UNESCO and ICOM.
- The government also claims to actively encourage local community engagement in various projects and the TADAMUN initiative, for example, encourages local communities to engage in open dialogues about their cultural heritage to help safeguard it.
- Where progressive management plans and planning strategies are in place, there have been some very successful heritage projects, most obviously those at UNESCO World Heritage Sites. However, a number of other projects have been less successful, including efforts to reinforce the structure of Abu Mena, itself a World Heritage Site. After initial work, it was added back onto the World Heritage in Danger List due to the rising levels of ground water, transportation infrastructure and the lack of an effective conservation or management plan
- In the absence of sufficient government funding, many international agencies and institutions involved in cultural protection have provided financial support for heritage projects in Egypt, especially for restoration, conservation and technical support. USAID for example has provided over \$100 million in assistance to conserve monuments and artefacts from the Pharaonic times to the late Ottoman period. It focuses on both restoring sites as well as boosting the tourism sector's role as an engine of growth and employment.

- Table 6 summarises the CPF funded projects which ran in Egypt.

Table 6: CPF projects running in Egypt

Ref	Country base	CPF project	Grantees	Project Partners	Additional funding 2020/21	Budget (in GBP)	Lead Applicant Organisation category
CPL-409-17	Egypt	The Coptic Culture Conservation Collective	Coptic Culture Centre (CCC)	Coptic Association for Social Care in Minya (CASC), University of Sussex	N/A	£ 555,759	University department
CR-829-18	Egypt	Preserving Egyptian Coptic Heritage through Conservation, Scholarship and Educational Dissemination	The Levantine Foundation	Deir al Surian monastery	Yes	£ 101,382	Charitable company
CPS-313-17	Egypt	Rescuing the Mamluk Minbars of Cairo	Egyptian Heritage Rescue Foundation (EHRF)	Historic Cairo Project (HCP), School of Islamic and Geometric design (SIGD), Egyptian European Organization for Training and Development (EEOTD)	Yes	£ 327,302	NGO / INGO
CR-919-18	Egypt	Restoration of the Aghormi mosque by the residents of Siwa	Environmental Quality International (EQI)	Life Science Network	N/A	£ 120,296	Architecture/engineering firm
CPS-040-16	Egypt	Revival of the Mosque of Moqbil	Environmental Quality International (EQI)	N/A	N/A	£ 79,520	Architecture/engineering firm
CPL-443-17	Egypt/Sudan	Circulating Artefacts: a cross-platform alliance against the looting of pharaonic antiquities	British Museum	The Art & Antiques Unit of the Metropolitan Police Service (New Scotland Yard), The National Corporation for Antiquities and Museums (NCAM)	Yes	£ 998,769	Museum, library or archive
<b>Total:</b>						<b>£ 2,183,028</b>	

## 7.4 Context and cultural heritage overview of Lebanon

- Modern Lebanon, bordering the Mediterranean Sea and neighbouring Syria and Israel, was demarcated by France in 1920 and granted full independence in 1943. For much of the previous 400 years it had been part of the Ottoman Empire. A period of social, economic and political stability post-independence was followed by a vicious fifteen-year civil war (1975-1990) between Lebanon's many political and sectarian factions during which an estimated 120,000 died and many were displaced (The World Factbook, 2021).
- Lebanon is a small country with an estimated population of seven million comprising a spectrum of religious and political groups with Muslim, Christian and Druze communities being the most numerous. The population is very young with almost half aged under 30.
- The political system is a form of confessionalism with a Maronite President and Muslim Prime Minister and the parliament is made up equally of Christians and Muslims. The system of government is weak and characterised by cronyism and nepotism. Civil servants are typically appointed according to their political orientation rather than their experience and skills. Corruption and sectarianism dominate and attempts to reform the system have mostly failed. Ethnic and religious tensions are a constant factor undermining the country's stability.
- Years of corruption, financial mismanagement and the consequences of the neighbouring war in Syria resulted in a full-scale collapse of Lebanon's economy in 2019. This economic collapse led to social unrest and mass protests demanding reform. The parlous economic and political situation has been compounded by the Covid-19 Pandemic and the explosion in the Port of Beirut on August 4th 2020 which destroyed half the city, displaced over 300,000 people and caused an estimated \$15bn of damage. In addition, the large number of refugees coming to Lebanon from Syria (an estimated 1.5m people) has put unprecedented stress on the country. Between one third and a half of the population is now thought to be living below the poverty line.
- In this context, heritage protection is a low priority for the central government.
- However, the need for protection is urgent and extensive. Urban development, responding to the pressures of rapid population growth and the huge influx of refugees, has occurred without comprehensive planning or the infrastructure development necessary to protect heritage in the cities.

- As in other countries in the region, looting is endemic and trafficking goes unchecked; the lack of effective sanctions means there is little practical disincentive to looting and trafficking. Other threats to heritage include lack of funding, terrorism, neglect and climate change. As a result of conflict, restoration work has ceased at many heritage sites, especially in the South of Lebanon.
- Tourism has huge potential in Lebanon. However, this potential has largely gone unrealised in the post-war years due to an ineffective regulatory framework and a lack of policy or stakeholder strategy. The Ministry of Tourism is overall responsible for policy, marketing and operations but a strategic plan for the sector, which was drawn up in 1995, has never been implemented. A lack of co-ordination and infighting between institutional stakeholders including the Directorate General of Antiquities (DGA) and the Directorate General of Urban Planning (DGU) and local authorities exacerbates the governance constraints.
- Most heritage sites are not geared up for tourism, with the exception of a few World Heritage Sites, such as Baalbek, which have better quality information for visitors. Indeed, over-exploitation of sites for tourism, especially of World Heritage Sites, is considered to be a serious threat to heritage.
- Intangible heritage is a lower priority for protection than tangible heritage. Different aspects of culture and tradition are generally transmitted orally but with an increasingly fragmented society facing numerous threats, there are concerns that many of these social and cultural traditions will rapidly die out.
- There is also little public awareness in Lebanon of cultural heritage and the importance of protecting it. This is partly a function of the overwhelming social and economic problems people face but also a result of the government's frequent failure to engage local communities when undertaking heritage projects.
- There are few national museums in Lebanon and these are mostly historically focused. Regional museums are being established across the country to reflect regional heritage. However, this initiative has been constrained by a lack of a regulatory framework, poor governance and over-dependence on funding from the private sector.
- Digitisation is increasingly important in the heritage sphere to allow for increased access, interaction and knowledge sharing of heritage assets. Digitisation is increasingly used in excavations to capture information and record socioeconomic changes over time, for protecting artefacts of historic or cultural significance and to record intangible assets. Digitisation also has the potential to enable heritage organisations to better interact with visitors and improve the visitor experience. Further, there is scope to attract new audiences, especially younger people who currently do not engage with heritage.
- There has been discussion about establishing a national digital database to document and preserve intangible heritage but the funding and resourcing to do so has not been put in place and lack of funding is a general constraint on efforts to record the country's heritage assets. There has been some work undertaken by NGOs with the help of international donor organisations, including the CPF-supported EAMENA (Endangered Archaeology of the Middle East and North Africa) project which focused on capacity building and training archaeologists in digital skills.
- The key government department is the Ministry of Culture which is extremely under resourced (its budget is only 1.56% of the total government budget, and little of this is allocated to cultural heritage) and lacks influence within government. It does not have any meaningful strategic policy nor effective legislative framework to protect cultural heritage. It also lacks capacity and even though its employees are generally dedicated and skilled, it is widely considered to be ineffective. The Directorate General of Antiquities (DGA; French: La Direction Générale des Antiquités et des Musées) is the government directorate, technical unit of the Ministry of Culture with direct responsibility for the protection, promotion and excavation activities in all sites of national heritage in Lebanon.
- With little central government support, NGOs in Lebanon often operate independently to take responsibility for heritage protection with the help of international funding. Significant cultural protection developments mostly happen through local NGO intervention and/or through the involvement of major international NGOs. Key international players include UNESCO and the World Bank who work with national heritage bodies such as Arcenciel and Save Beirut Heritage.

- A good example of partnership working is the World Bank's funding and partnership with the Lebanese government and bilateral agencies starting in 2003 to implement the Cultural Heritage and Urban Reconstruction Project (CHUD). This helped to conserve and restore the cultural heritage in five of Lebanon's historic cities: Baalbek, Byblos, Saida, Tripoli and Tyre. The project offered a more socially cohesive reconstruction pathway than many other projects in the country.
- While the project was deemed successful on many fronts, there were some aspects which worked less well. Specifically, there was a lack of consideration of the impact of changes to the built environment that resulted in economic displacement such as redirecting traffic, widening pavements and replacing some shops with cafes. Failure to bring local people on board with the implementation process provoked some anger and fear within the local communities and negativity towards the project.
- Covid 19 is likely to have a deep and long-lasting impact on the heritage sector in Lebanon as elsewhere. Cultural heritage sites were all closed down and all restoration work stopped during 2020 and this will undoubtedly negatively affect the recovery of the cultural and tourism industry.
- *Table 7* summarises the CPF funded projects which ran in Lebanon.

*Table 7: CPF projects running in Lebanon*

Ref	Country base	CPF project	Grantees	Project Partners	Additional funding 2020/21	Budget (in GBP)	Lead Applicant Organisation category
CPL-403-17	Lebanon	Preserving the historic homes of displaced communities in Lebanon	United Nations Human Settlements Programme (UN-Habitat)	The Azm and Saade Association (ASA), The Development of People and Nature Association (DPNA)	N/A	£ 1,857,467	IGO
CPL-154-16	Lebanon	Tourathi: Protecting Our Future: A Youth-led Approach to the Preservation and Promotion of Lebanese Cultural Heritage	Search for Common Ground	Nahnoo, Arcenciel and Biladi	N/A	£ 596,739	NGO / INGO
CPS-552-17	Lebanon	Scientific assistance for the valorisation of Menez megalithic sites (Lebanon)	Laboratory of prehistoric archaeology and anthropology, University of Genève	The Municipality of Menjez, the Lebanese Prehistory Museum and the Chateau-Musée of Bélesta	N/A	£ 88,283	University department
CPS-601-17	Lebanon/Syria	Dome houses from Syria	Arcenciel	N/A	N/A	£ 84,616	NGO / INGO
CPL-624-17	Lebanon/Syria/Jordan	Action for Hope Music Schools for Refugees	Action for Hope ASBL	Cooperative for Assistance and Relief Everywhere, The Aga Khan Music Initiative	Yes	£ 488,160	NGO / INGO
CPL-059-16	Lebanon/Syria/Jordan	Investing in Skills to Rebuild a Nation: The Syrian Stone Masonry Training Scheme Pilot	World Monuments Fund Britain	N/A	Yes	£ 854,825	NGO / INGO
CPS-758-18	Lebanon/Jordan/Syria	Cultural Corridors of Peace (Preserving the living memory of the pastoral routes and heritage of the Bedouin)	The Institute for Heritage and Sustainable Human Development (INHERIT)/York Archaeological Trust for Excavation and Research Limited	American University of Beirut, The Centre for Trust Peace and Social Relations	N/A	£ 396,621	NGO / INGO
<b>Total:</b>						<b>£ 4,366,711</b>	

## 7.5 Context and cultural heritage overview of the Occupied Palestinian Territories

- The term Occupied Palestinian Territories (OPT) refers to three areas of land adjoining Israel:
  - An area west of the Jordan River, now called the West Bank,
  - East Jerusalem,
  - The sliver of land bordering Sinai (Egypt) and the Mediterranean referred to as the Gaza Strip.
- Ownership and control of these three areas of land is central to the Israeli-Palestinian conflict and has been at the heart of several wars and uprisings since 1947, the root cause of which remain largely unresolved.
- The OPT is extremely fragmented in terms of territory, mobility, accessibility, state control, and hence the responsibility of institutions and applicability of law. Varying degrees of civil and military control are exercised by Israel over different parts of the Territories.



- Currently, East Jerusalem is effectively annexed by Israel and under its laws and jurisdiction,
  - Israel withdrew from the Gaza Strip in 2005 and its formal governance is under the control of Hamas, an organisation regarded as a terrorist organisation by many countries. However, Israel retains effective control over Gaza's external borders,
  - The West Bank is a highly fragmented area of land in which areas of Palestinian territory are interspersed with numerous Israeli settlements. Land under nominal control of the Palestinian Authority (PA) is split into three zones (which are not contiguous). Area A is under full civil control of the PA; Area B is under shared control with Israel; Area C is under full Israeli control and accounts for more than 60% of land in the West Bank.
- The population of the OPT in 2021 is estimated to be just above 5.2m, with about 3.1m in the West Bank (including East Jerusalem) and 2.1m in the Gaza Strip. In addition, estimates for 2019 counted about 622K Israeli settlers in the West Bank and East Jerusalem. The OPT has an extremely young population with an estimated two-thirds aged under 30 according to the Palestinian Central Bureau of Statistics (PCBS, 2021).
  - The economy, already weak and heavily dependent on external aid, has been deteriorating and there are high levels of poverty and unemployment (est. over 1 in 3), especially among young people under 25 (42%) (The World Bank, 2021).
  - Historical Palestine covered today by the states of Israel and Palestine known as the 'Holy Land' is home to sites of central importance to Judaism, Christianity and Islam. Everything regarding culture, archaeology, and heritage management is heavily charged with political meaning and this is the context in which cultural protection operates in the Territories. Cultural symbols of the past are often used to support territorial and political claims in the present.
  - The granting of full membership of UNESCO to Palestine in 2011 was seen as a strategic milestone for the OPT ahead of expected broader international recognition for future statehood.
  - Currently the OPT is home to four World Heritage sites: The Old City of Jerusalem and its Walls; Birthplace of Jesus: Church of the Nativity and the Pilgrimage Route in Bethlehem; Land of Olives and Vines – Cultural Landscape of Southern Jerusalem; and Hebron / Al-Khalil Old Town. Thirteen further sites are on the Palestine Tentative List (Unesco, 2021).
  - Under the pressures of continued occupation, population growth and economic crisis, all kinds of heritage in the OPT, especially tangible heritage, are at high risk of being either intentionally demolished for economic gain or lost because of neglect and decay. This includes the rich heritage of vernacular architecture in cities and rural areas and also archaeological sites near Israeli settlements and border areas. It also extends to aspects of intangible heritage such as Bedouin traditions, aspects of Palestinian everyday culture and archival heritage that institutions have little means to conserve.
  - Major challenges to heritage protection in the OPT include:
    - Threats associated with the political situation including Israeli excavations, the expansion of Israeli settlements in the West Bank and the construction of the Separation Wall (which threatened the World Heritage listed Battir village and its Roman terraces),
    - Lack of coordination among bodies responsible for cultural heritage and poor law enforcement,
    - Lack of awareness among the general public and negligence, born of ignorance, among local communities,
    - Illegal digging, looting and forgery,
    - A lack of national museums,

- Inadequate master planning for development and inadequate oversight of housing and construction,
  - The pressures of population growth,
  - A lack of financing and of well-trained human resources in cultural heritage conservation,
  - The lack of a comprehensive strategic policy.
- Responsibility for cultural heritage in the OPT resides with the Department of Antiquities and Cultural Heritage (DACH) under the Ministry of Tourism and Antiquities (MoTA). It has responsibility for formulating legislation; staff training and capacity building; protection, management, conservation and restoration of sites; expanding the museum sector and conducting a programme of salvage excavations. The DACH works in cooperation with governmental and non-governmental bodies such as the Hebron Rehabilitation Committee and the Centre for Cultural Heritage Preservation in Bethlehem.
  - Based on the new Tangible Heritage Law decreed in 2018, MoTA/DACH is responsible for setting up a national heritage database and DACH is doing this in collaboration with the CPF-funded EAMENA project and database and with substantial support from NGOs working in the field (EAMENA, 2021).
  - The focus of the Ministry of Tourism and Antiquities (MoTA) is almost exclusively on tourism and it hopes that tourism based on the attraction of important cultural and natural heritage sites will become a major contributor to national Palestinian economic development in the future. Despite this optimism, the ability to exploit the tourist potential of cultural heritage in the OPT is currently almost completely blocked by Israel.
  - Looting and illicit trafficking of antiquities has been widespread in the OPT for many years, despite legislation such as the Palestinian Cultural Heritage law of 2018 designed to prevent it. Laws are often poorly enforced.
  - More recently, increasing environmental degradation is seen as being a potentially a far greater threat to heritage, especially as a result of urban expansion. Some see Palestinians as being responsible for destroying historical buildings and sites due to population pressures and space restrictions caused by the Israeli occupation. For others, the fault lies with the Israeli army and settlers who have destroyed Palestinian heritage or have seized land and heritage sites.
  - Christian monuments and sites play an essential role in heritage conservation and politics in the OPT. Three of the OPT's World Heritage Sites are Christian and two of the 13 entries in the Tentative List are also Christian (UNESCO, 2021).
  - Bedouins have often suffered forced displacement and relocation to purpose built 'villages' which has contributed to a significant loss of culture and identity. More recently, there have been several NGO initiatives to protect their heritage, including the CPF funded project 'Protecting Bedouin Lived Cultural Heritage' aiming to document Bedouin oral history, map communities and develop a cultural inventory of intangible heritage.
  - There is a high degree of heritage awareness among Palestinians and heritage plays a fundamental role as a point of reference for Palestinian self-identity. On the flip side, there is also frustration about the lack of public care for heritage. However, it is recognised that much of the destruction of historic buildings is driven by the demands of population pressure rather than wilful negligence.
  - In a society profoundly marked by the experience of displacement, dispossession and diaspora, intangible heritage has taken on great importance in OPT and plays a key role in maintaining, constructing and reproducing Palestinian national identity inside and outside the OPT. Palestinians have enacted formal measures to protect intangible heritage stemming from the ratification of UNESCO's 2003 convention on intangible cultural heritage in 2011 and through the inscription of elements on the UNESCO List of Intangible Cultural Heritage (UNESCO, 2021). The current preparation of a Palestinian Intangible Cultural Heritage Law involving a wide range of stakeholders will be a key piece of legislation. It aims to mirror the Palestinian Cultural Heritage Law of 2018 which focused on tangible heritage (UNESCO, 2021).

- There are no official state museums in OPT and those that exist are based on initiatives by the private sector and NGOs. The Palestinian Museum (founded by Taawun/The Welfare Association) opened in 2016 and is among the more prominent, with an international reputation.
- Initiatives to digitalise cultural assets are mainly funded by NGOs. The key current initiative in heritage digitalisation is the CPF-funded EAMENA project led by Oxford University in partnership with MoTA's Department of Cultural Heritage (DACH). The EAMENA database will serve as the foundation of the national heritage inventory currently being set up by the MoTA in response to the requirements of the Tangible Heritage Law of 2018. Setting up the national inventory, and doing it quickly, is seen as one of the most urgent tasks in heritage protection in OPT because only heritage that is listed and classified in the inventory is protected by the law. The MoTA alone, however, does not have sufficient capacity to compile the database and thus depends on NGOs for doing a major share of the survey work on the ground.
- Due to the wide distribution of responsibility and fragmented government oversight, much of the initiative in heritage protection and influence on policy comes from NGOs and civil society organisations within the OPT.
- The role of key NGOs is seen as a success story on many levels, from protection work on the ground to capacity building, awareness raising, creating jobs and opportunities, the development of national registers and much needed strategies for Cultural Heritage protection.
- In relation to cultural heritage in the OPT there are four key NGOs, "the four CHOs" (Cultural Heritage Organisations): RIWAQ, HRC, CCHP and Taawon/The Welfare Association. RIWAQ has been described as 'the Palestinian shadow ministry of cultural heritage' as a result of the range and importance of its activities. The Taawon/Welfare association has its flagship project, the Palestinian Museum in Ramallah, mentioned above.
- There are some risks with such a heavy reliance on these NGOs, including their dependence on overseas funding which could be interrupted as a result of factors beyond their control; challenges resulting from following their own agendas and an unbalanced geographical distribution of their activities and focus. Further, there is currently little coordination between the priorities of central government and those of the NGOs and little effort has been made to bring these together.
- There is also concern that the government is more focused on control of NGOs, possibly reflecting jealousy of funding, rather than better co-ordination, following restrictive amendments to the Palestinian NGO law, decreed by President Abbas in March 2021 (UN, 2021).
- Sources of funding can be precarious in the context of wider geo-political agendas. For example, funding available for cultural protection from donor assistance has fallen significantly in recent years as relationships between major Arab states and Israel have become more normalised.
- Currently, the biggest single donor towards heritage protection and conservation in OPT is the EU. UNESCO is also a significant donor. Lack of local funding for cultural heritage is regarded as one of the central challenges for heritage protection in the longer term.

- Table 8 summarises the CPF funded projects which ran in OPT.

Table 8 CPF projects running in the Occupied Palestinian Territories

Ref	CPF project	Grantees	Project Partners	Additional funding 2020/21	Budget (in GBP)	Lead Applicant Organisation category
CPS-776-18	Building the capacity to protect Palestinian land and heritage through museology and eco-tourism	The Palestine Institute for Biodiversity and Sustainability	Palestine Museum of Natural History, Masar Ibrahim Al-Khalil (MIAK)	N/A	£ 94,650	University department
CR-885-18	Conservation for Digitisation	The Welfare Association (UK)	The British Library	Yes	£ 152,208	NGO / INGO
CPS-276-16	Cultural and Natural Heritage; a Tool for Socio-Economic Development	Centre for Cultural Heritage Preservation (CCHP)	Palestinian Ministry of Tourism and Antiquities (MoTA), Battir Municipal Council	N/A	£ 97,925	University department
CPL-159-16	Vernacular Heritage Pilot Enhancement Project in As Samou' (Hebron, Palestine)	HYDEA	Habash Consulting Engineers (HCE), As Samou' Municipality	N/A	£ 641,204	NGO / INGO
CPS-248-16	On Our Land: Protecting Bedouin Lived Cultural Heritage in the Occupied Palestinian Territories	The Centre for Trust, Peace and Social Relations (CTPSR)	Al Maleh Agricultural Cooperative, Al Twani Crafts Cooperative	N/A	£ 288,351	University department
CPL-430-17	Protection, preservation and promotion of Gaza Strip Historical archaeological sites	Islamic University of Gaza, The University of Palestine, Première Urgence Internationale (PUI)	The French Biblical School of Archaeology of Jerusalem (Ecole biblique et archéologique française de Jérusalem)	Yes	£ 1,753,732	NGO / INGO
CPL-362-17	Restoration of a Mamluk Façade in Jerusalem	The Welfare Association	Center for Development Consultancy (CDC), Istituto Veneto per i Beni Culturali	Yes	£ 163,525	NGO / INGO
CPS-778-18	Sufi Shrines: Centuries of Heritage under Siege. Protecting Nabi Ghaith Shrine through rehabilitation	Rozana Association	Center for Cultural Heritage Preservation (CCHP), Deir Ammar Village Council	N/A	£ 95,964	NGO / INGO
CPS-117-16	The Khalidi Library: Preserving Palestinian Heritage	The Khalidi Library	The Kenyon Institute	N/A	£ 98,000	Museum, library or archive
CPL-629-17	"The Life Jacket": The Revitalization and Development of Rural Jerusalem	Kafr 'Akab Municipality, Jerusalem	Jaba' village council, Al Jib, Qalandiya, RIWAQ Centre for Architectural Conservation	Yes	£ 1,018,470	NGO / INGO
<b>Total:</b>					<b>£ 4,404,029</b>	

## 7.6 CPF projects running in multiple focal countries

- Two projects (Table 9) were funded in more than one of the four focal countries/territories. **EMENA** (Endangered Archaeology in the Middle East and North Africa) ran in OPT, Lebanon, Egypt and a number of other countries in the region.
- The Swansea City Opera Lebanon Heritage project** had a focus in Lebanon but aimed to create a permanent record of the intangible cultural heritage of refugee groups from multiple countries across five camps in the country, to help preserve the cultural identity of displaced communities.

Table 9: CPF projects running in multiple countries

Ref	Country base	CPF project	Grantees	Project Partners	Additional funding 2020/21	Budget (in GBP)	Lead Applicant Organisation category
CPL-067-16	Egypt/OPT/Lebanon	Training in Endangered Archaeology Methodology	Oxford University	University of Leicester, University of Durham, Department of Antiquities (Jordan), Department of Antiquities and Cultural Heritage (Palestine), General Organisation of Antiquities and Museums (Yemen), Department of Antiquities (Libya), Directorate General of Antiquities (Lebanon), Institut National du Patrimoine (Tunisia), State Board of Antiquities and Heritage (Iraq), Ministry of State of Antiquities (Egypt), Bibliotheca Alexandrina (Egypt).	Yes	£ 2,161,054	University department
CPS-826-18	OPT/Lebanon/Syria/Jordan/Iraq/Tunisia/Yemen	Swansea City Opera Lebanon Heritage Project	Swansea City Opera	Dreams of Refugee Association, American University of Beirut, Social Humanitarian Economical Intervention for Local Development (Lebanon)	N/A	£ 96,700	NGO / INGO
<b>Total:</b>						<b>£ 2,257,754</b>	

## 8. Overview of impact

### 8.1 Project and country-level impact

- This report is titled, “A country level evaluation” and the terms of reference contrast this evaluation with that undertaken by ERS which is positioned as, ‘a synthesis evaluation of the 51 funded Cultural Protection Fund projects against the programme’s overarching Theory of Change.’ [Ref ITT]
- Specifically, this evaluation was tasked as follows, ‘This current phase of the evaluation aims to explore four countries/territories where there are clusters of Cultural Protection Fund projects to explore more in depth the possible impact of these clusters of projects within their countries.’
- Given the structure and purpose of the CPF, two broad dimensions of impact need to be considered in order to respond to this task:
  - The specific impact on the protection of cultural heritage.
  - Wider social, economic and community impact.
- In order to qualify for CPF funding, projects had to be able to achieve at least the cultural heritage protection outcome and one or both of two wider outcomes around capacity building and advocacy/education.
- An analysis of CPF application form data was undertaken across all CPF funded projects in 2019 and this showed that the vast majority were targeting all three main outcomes (Table 10).

Table 10: CPF Funded projects by major project outcomes targeted

Outcome	Number of projects
Cultural heritage protection	51
Training and capacity building	48
Advocacy and education	46

Source: CPF Annual Report 2018-2019

- So, in all four countries/territories which are the focus of this evaluation, the vast majority of projects had the aim of leveraging a focus on cultural heritage protection to bring about wider and potentially more sustained positive changes in line with the legacy outcomes identified within the Theory of Change through both training and capacity building and through advocacy and education
- In ‘Enhancing Value, Developing the impact and sustainability of the Cultural Protection Fund’ (November 2020), author Robert Palmer questions whether the linear process embodied in a Theory of Change approach is applicable in CPF countries, characterised as they are by frequent and often transformational disruptions, most obviously exemplified by the Beirut explosion of August 2020.
- We have some sympathy with this perspective but a ToC approach does at least force programme planners to address fundamental questions of causality – How desired impacts might be achieved through the interventions they propose.



- In the case of CPF, project level causality through to these wider impacts was built in through the focus on training and education / advocacy and an assessment of the significance of the heritage to be protected. But system or country level causality was not. One interviewee working for a partner involved in a CPF project in Turkey reflected this project level focus as follows:

*"As the fund did not have 'impact on policy and agendas' in its objectives, you cannot expect such outcomes, as such an outcome requires a different sort of work, when compared to the skills training, conservation etc. activities to be done in the CPF project."* [CPF project partner, Turkey]

- Each of the country level situational overviews which accompany this main report identify a range of country-level needs for systemic change and a striking conclusion is that most of these are common across the four countries/territories. But it is important to recognise from an evaluation perspective that individual CPF funded projects were not primarily designed to deliver country level impact and that the portfolio chosen in each country was not purposefully designed for its coherence in delivering goals identified at a country level.
- Indeed, CPF was consciously designed for and celebrated its bottom-up, rather than top-down, approach to cultural heritage protection, prioritising local engagement and community ownership. So before considering the evidence it is worth considering through what mechanisms a programme which was consciously designed to create country level impact might actually do so.

## 8.2 Mechanisms for country-level impact

- The most obvious possible mechanism would be by working with national governments first to identify needs and priorities and then by building relevant skills and capacity among heritage protection professionals working within national agencies. Taking Turkey as an example, multiple interviewees identify the lack of management skills among those who work in key positions at the Ministry of Culture and Tourism as a near crippling constraint on progress in cultural protection in the country. An interviewee in Turkey observed,

*"The Turkish heritage sector already has the necessary technical skills, knowledge and expertise for successful implementation of cultural protection. However, we are lacking managerial skills."* [Interviewee, Turkey]

- Similar sentiments were expressed by interviewees in Lebanon where the challenges are seen to be even more fundamental. The responsible Ministry, the Ministry of Culture in Lebanon is widely seen to be woefully under-resourced. Employees working on heritage protection within the DGA are seen to be well-meaning, dedicated and skilled but there are simply too few of them and they work in an environment in which there is almost no national plan nor framework for the protection of cultural heritage in the country. The legal framework for cultural protection is weak and in a country gripped by multiple existential crises, the protection of cultural heritage is inevitably relatively low down the list of national priorities.

*"In Lebanon, there is not the necessary legal structure"* [International Funder]

- Alternatively, a programme designed for systemic change might take a multi-strand approach to address the numerous overlapping influences which impact the loss of cultural heritage within a country e.g. legal frameworks, technical skills, administrative processes, approaches to urban planning etc. This latter area of urban planning is increasingly important across all four countries with road and infrastructure development commonly perceived to be the greatest threat to tangible cultural heritage. The main risk to cultural heritage in the OPT was pithily described by one interviewee as essentially twofold: *'Palestinian bulldozers and Israeli bulldozers.'*
- Palestinians destroy historical buildings and sites because of population pressure and urban-development pressure under severe spatial restrictions caused by the occupation; the Israeli army and settlers destroy Palestinian heritage or seize land and heritage sites typically to assert ownership.



- As part of a multi-stranded approach, there is also a need, especially in Lebanon and OPT, to bring together and coordinate the priorities and initiatives of central government actors with those of local NGOs and communities. To a large extent, these two groups occupy parallel universes with each looking to the other to do more and both pursuing almost independent paths and priorities around cultural protection.
- A putative programme focused on systemic change might alternatively address a core theme within cultural heritage protection and fund multiple projects aligned to that theme. Or, it might adopt a portfolio approach within which projects were funded not only for their individual impact value but for their complementarity and potential to form part of a coherent, whole country/system approach. While the wide range of projects and heritage covered by CPF was praised by some, and the conscious embrace of intangible heritage especially so, other interviewees felt that it was too unfocused.

*“In order to avoid scattered interventions, it might be better to think about coordinating mechanisms, to have all the different stakeholders on board, in order for the outcomes of the different interventions, projects and activities to be more sustainable in the long run.” [Interviewee, Turkey]*

- Most notably through its contribution to the existing EAMENA project, which aims to train archaeologists in the MENA region to assess threats to significant archaeological sites that have not yet been recorded, and thus improve the chances of monitoring and protecting these sites in the future, CPF did support some potential system level training in Lebanon, OPT and Egypt as well as elsewhere in the region. But within the four countries and territories which are the focus of this evaluation, most projects were more local and the core requirement to protect specific cultural assets – often, although not exclusively tangible assets - to some extent mitigated against the potential for wider, system level impact.
- This implicit tension between the specific and the general is illustrated in the decision not to grant further funding to the SARAT (Safeguarding Archaeological Assets in Turkey) project in Turkey. The original project was led by The British Institute at Ankara and focused on training and raising awareness of heritage. Alongside online training in heritage risk management, training for journalists and workshops, the SARAT project undertook the first nationwide public opinion poll of attitudes to archaeology in Turkey. This piece of work was genuinely novel and country-wide in its scope. SARAT’s application for further funding through CPF was deemed to be strong but it did not have at its core the protection of particular cultural heritage assets required by the Fund’s criteria and in this face of significant over-demand this counted against the bid in the final assessment.
- So, to return to the original question, how might impact beyond the specific targeted impacts of individual projects emerge from the projects funded in the four countries/territories?
- Perhaps the most seductively attractive but also least likely mechanism is through what could be called a ‘Beacon effect’. CPF funded projects can be thought of as beacons of good practice serving as role models which are subsequently copied and built on wholesale across the country and its systems. As discussed in section 10, CPF projects in the four countries have very often been examples of good practice and contain elements which have at least the potential to be copied and built on in the future.
- But although there are nuanced differences in approach between funders, the high-level model which underpins CPF of integrating heritage protection and social and economic development through a bottom-up process is not radically new. It is an approach recognised in the literature and in other practices in the region. The scale of need, the social, cultural and political complexity of the countries and the fundamental nature of challenges to change embedded in legal, administrative, political and economic systems highlighted in the Situational Overviews, means that revolutionary change stimulated by CPF through some kind of Eureka moment among politicians and policy-makers was always going to be unlikely.
- A second possible mechanism is through building institutional and resource capacity in local institutions; capacity which can subsequently be used as a platform by those institutions in order to make a larger scale contribution to heritage protection in their country in the future. Certainly, CPF funding has contributed to the development of institutional capacity of a number of local NGOs, most notably the four heritage-focused NGOs in OPT.

- A third mechanism is through building or brokering relevant relationships. Most projects were delivered through a relationship between international organisations, including a number of UK universities, as grant holders and local partners. In most cases the experience appears to have been a positive and productive one. As discussed below, there is also evidence of stronger relationships developing between local NGOs involved in different projects and these connections and interactions may prove crucial in supporting wider change in the future. There is less evidence of more positive relationships developing between local actors and state and government officials although the projects in Gaza and As Samou', again in OPT, do show some evidence of more constructive joint engagement.
- Inevitably, some projects also suffered from an inability to build effective working relationships between partners and individual organisations have learned lessons about communication and engagement for the future. The Tourathi project in Lebanon, for example, suffered from a mismatch of expectations about partnership and poor communications between the grantee organisation and the three local NGOs, Nahnoo, Biladi and Arcenciel. Its long-term impact was also constrained by its inability to gain meaningful engagement from local authorities:

*“There was a lack of organization and clear communication channels among the partners, and this was more evident on the ground as [we] didn't know exactly what was expected. This caused some delays in implementation” [Stakeholder interviewee quoted in the final evaluation of the Tourathi project, Lebanon]*

- A fourth possible mechanism is through leaving a legacy of approaches, most notably to training, which are then adopted throughout wider systems within the country. The SARAT project in Turkey, for example, developed an online training programme which has been accredited and continued beyond the lifespan of CPF funding by Koc University.
- A fifth possible mechanism links the results of the protection of cultural heritage assets to longer term economic development. Most obviously this might be through individuals developing skills which lead to sustainable employment or to the development of tourism infrastructure which also leads to increased economic activity and prosperity for the local community. The two Siwa Oasis projects in Egypt are examples. The physical restoration of heritage within this unique cultural community has supported the development of skills which will enable further restoration to be carried out locally and contribute to the consolidation of the community's attractiveness as a tourism destination which will support its long-term economic well-being.
- In section 10 we examine the specific evidence for each of these mechanisms and the wider set of outcomes set out within the Theory for Change for CPF. However, before doing so, a sense of perspective is important. All interviewees emphasised the timescale needed for meaningful change; a timescale measured in decades rather than the four-year life of the CPF to date. It is also true that while the field of heritage protection in the four countries/territories is not crowded, neither is it a blank canvas. Other funders, as discussed in section 11, work in similar areas and some have been doing so for far longer than CPF.
- Overlaid on this is a general negative impact which nobody could have foreseen – the impact of the Covid 19 pandemic. Taking hold in Spring 2020, the pandemic restricted physical activity, including on-site training, in a number of projects.
- In his report on the CPF, Robert Palmer offers a particularly trenchant perspective on the fund's potential to bring about significant country level change in social and economic conditions:

*“Can CPF address the serious issues of war, poverty and economic deprivation, water shortage, food security, corruption, inequality and social justice for all, discrimination, safety, the negative consequences of climate change, poor healthcare and education, intimidation, exclusion, censorship, broken infrastructure, limitations of freedom and abuses of human rights, and at the same time help achieve significant sustainable economic and social impacts that will help achieve greater prosperity and promote inclusion and well-being in countries affected by conflict? The answer must be ‘no’. Let's not pretend. Any such expectations or overstated claims should be immediately dismissed” (Palmer, 2020).*

- We believe this assessment is unduly negative. Of course, Palmer is correct that evidence for transformational change is unlikely to be present over the space of four years. And as we have pointed out, generating systemic change through projects which were not in themselves designed to try to do so was always going to be an uphill struggle.
- One interviewee in Egypt reflected that the CPF is a positive initiative but equivalent to a, “*glass of water in the Nile*”, such is the overwhelming scale of need. But with that call for realism accepted, we discuss in section 10 pointers to wider positive change to which the CPF has undoubtedly contributed in the four countries and territories.

## 9. Diplomatic, Soft Power and Cultural Relations impact for the UK

### 9.1 Overview

- On the far right-hand side of the Theory of Change for CPF are four high level goals for the programme
  - Increased diplomatic influence via high profile support to globally significant cultural sites & orgs,
  - Communities and institutions support creative, open, inclusive societies,
  - Strengthen soft power and friendly relations between the UK and overseas,
  - The UK holds a new place in the world as a leader in cultural protection & culture & development.
- Three of these four are explicitly UK-centric goals about increased power and influence for the UK which in many ways sit outside the linear framework for individual project or programme aims to safeguard cultural heritage or to improve the social and economic conditions of communities with which those heritage assets are associated.
- Alongside these is an outcome (one layer back in the chain) which refers to increased recognition of the British Council as an agency supporting cultural protection.
- At a higher level still, these outcomes play into a goal for the FCDO of the UK being seen as a ‘*Force for Good*’ in the world and for the British Council of building increased trust and understanding through a Cultural Relations approach.
- The positive diplomatic potential of CPF is certainly recognised by UK diplomatic missions in the region:

*“I have discussed CPF projects regularly with the Minister of Tourism and Antiquities. We have held events at the embassy involving the projects and involving key stakeholders from the area”* [Sir Geoffrey Adams, HM Ambassador in Cairo, Egypt]

*“Does the CPF generate enormous goodwill? Yes!”* [Philip Hall, HM Consul-General to Jerusalem, OPT]

- At first glance an initiative such as CPF, within which the UK provides significant funding to preserve cultural heritage at risk, would appear to be an unambiguously positive one for HMG and the UK’s soft power and Force for Good credentials. In reality, however, cultural heritage is of course not a politically neutral concept and as the situational overviews highlight, heritage is often an acutely contested idea, freighted with an enormous burden of historical and political significance. And it is clear that the political context has had a significant bearing on the impact of the programme across these four countries and territories.
- From the outset, the framing of the CPF ‘*Financed by official development assistance (ODA), its overarching aim is to help create sustainable opportunities for social and economic development through building capacity to foster, safeguard and promote cultural heritage at risk **due to conflict overseas**.*’ [CPF Annual report 2018-2019] created difficulties. The suggestion that heritage in Turkey needed protecting from the risks of conflict was flatly rejected by government ministries and set the tone for ongoing tension at a government level throughout the first four years of CPF in the country. Similarly, in Egypt the UK Ambassador is acutely sensitive to the risks of presenting a narrative so diametrically at odds with the government’s own:

*“Egypt is not a conflict zone and the authorities here would be very sensitive and very upset if we tried to imply that. We need to be very careful with our language”* [Sir Geoffrey Adams, HM Ambassador in Cairo, Egypt]

- Inevitably, Britain's colonial past also comes into play as does a more general sensitivity to 'foreign experts telling us how to do things.'

*"There is sadly still the "bon pour l'Orient" approach, from Western professionals, which is very difficult for Turkish cultural protection actors."* [Interviewee, Turkey]

- Within the four countries this historical legacy and perspective on western engagement has played out differently.

## 9.2 Turkey

- Feedback from interviewees in Turkey confirms that there is considerable sensitivity at government levels about international funding for cultural heritage, reflecting both a suspicion of motives and a reluctance to be cast in a role of need which implies inferiority to western countries. These suspicions are particularly acute when projects seek to work in the sensitive south and east of Turkey because of the security situation and long-standing tensions affecting majority Kurdish populated regions.

*"In Turkey, there is an impression that any organization working with foreign funds will conduct missionary activities. There is a subconscious scepticism towards anyone working with such funds."* [Interviewee, Turkey]

- Projects funded internationally need to sign a protocol with the Ministry of Culture and Tourism and the time needed, bureaucratic difficulties and overarching atmosphere of suspicion makes it a painful process for local institutions and one which sometimes deters them from even applying to international funds such as CPF.

*"In Turkey, if you work on difficult heritage, having international funding can make life even more hard."* [Interviewee, Turkey]

- These difficulties are not unique to CPF nor to the UK. As one interviewee wryly observed, 'Germany pumps millions of Euros every year into archaeology in Turkey – but they are still treated with suspicion'. But the challenges are heightened for the UK because of its colonial history in the region.

*"Carrying out cultural protection projects with foreign funding is difficult in Turkey, and it is even more challenging when it comes to British grants - due to the Lawrence of Arabia syndrome."* [Interviewee, Turkey]

- As a result, three CPF funded projects which had a focus in the South East of the country encountered difficulties. One, aiming to document and protect the multicultural heritage of Southeast Turkey at **Rum Kale** working with the Museum and University of Gaziantep, was never authorised and thus never able to go ahead.
- An original proposal within the **SARAT** project to undertake training with museum staff in the South East of Turkey raised red flags within government partly because of the proposed involvement of a local NGO, Anadolu Kultur, founded by Osman Kavala, a businessman and philanthropist. He was arrested in 2017 on a number of charges related to the coup attempt in Turkey of 2016 and anti-government protests in Gezi Park in 2013. Kavala remains in prison despite rulings in favour of his release by the European Court of Human Rights and the widely held belief outside Turkey that his imprisonment is politically motivated. As a result, this element of the SARAT project had to be adapted to focus on online training instead.
- **Heritage Skills for Peace and Capacity Building** led by Edinburgh World Heritage had an original intention to work in the cities of Mardin and Diyarbakir, the largest Kurdish-majority city in the country. Permission to work in Diyarbakir was never granted and the project had to be adapted at government insistence to focus on Antakya instead. The project's evolution reflected what one locally-based interviewee commented was 'naivety' among international organisations about working in this field in Turkey.

- Instructively, in the case of both the Rum Kale project and the original SARAT project, the initial reaction of the MoCT to their proposals was positive. It is still not completely clear why permissions were never granted but it appears likely that concerns raised by the Turkish security services were important. Some other local actors have speculated that they also suffered from a lack of government to government communication on the UK side in the early stages of the CPF programme in Turkey which resulted in a failure to gain high level sign-off within the relevant ministries.
- For these reasons, the explicit reputational benefit for the UK at a governmental level from CPF in Turkey has been relatively limited, although the Ministry of Culture has remained relatively supportive and positive about the initiative and the behind the scenes benefits may be more significant than they appear.

### 9.3 Egypt

- In Egypt, the context is similar in some ways to that in Turkey. Indeed, the sour taste left over from Britain's colonial behaviour is more acute and if anything more directly associated with the misuse and appropriation of cultural heritage from the country. Among officials and the public alike, the British are widely held to have stolen much of Egypt's cultural heritage.
- The protection of cultural heritage is a government priority in part because cultural tourism, centred on the global awareness of the Pharaohs and the Pyramids of Giza, is so important to the economy of the country. So, the protection of cultural heritage is a very live issue within government and the population more generally.
- As a result, an initiative such as CPF is seen as an unambiguously positive contribution to UK diplomacy and at least a minor gesture of British recompense for past misdeeds. Sir Geoffrey Adams points to the CPF project focusing on restoring Mamluk Minbars (Minbars are the speaker platform in a mosque) as part of the Islamic heritage of Cairo, and the two projects focussing on the Coptic Christian heritage as being projects which align closely to priorities of the Egyptian government and reflect particularly well on the UK's desire to be a Force for Good.

### 9.4 Lebanon

- The situation in Lebanon is very different. A modern history of weak central government and an ongoing struggle to keep tensions between different ethnic and religious groups from escalating into conflict internally or externally has had overlaid on it three further challenges, each of which would have undermined any other country in the world:
  - Economic collapse involving spiralling inflation and the devaluation of the Lebanese pound brought on by a ballooning debt burden and rampant corruption and cronyism. As an unlikely commentator, TV Chef and Lebanese personality Antoine El Hajj, put it, *"There used to be a middle class in Lebanon but now the rich are still rich, the middle class have become poor and the poor have become destitute"* [Antoine El Hajj, quoted in the New York Times, July 2020]. By some estimates upwards of 45% of the Lebanese population now lives in poverty.
  - The ten year war in neighbouring Syria has led to Lebanon sheltering an estimated 1.5m Syrian refugees on top of 300,000 Palestinian refugees already in the country. This in a country with a total population of just under 7m people,
  - The explosion in Beirut in August 2020. Widely held to be another result of endemic corruption and mismanagement, the ignition of stored Ammonium Nitrate with the explosive power of more than a kiloton of TNT, destroyed half the city, caused an estimated \$15bn of damage and left 300,000 people homeless.



- Against this background, it is understandable why the priorities and focus of government and many NGOs in Lebanon is elsewhere, not least on crisis response. As part of the international response to the Beirut explosion, UNESCO has played a lead role in the rescue and reconstruction of historic buildings, with Blue Shield International assessing the damage to houses, museums and libraries, and the International Council of Museums providing expertise. Blue Shield International, the United Nations Interim Force in Lebanon and the Lebanese Armed Forces have put together a project to secure and protect cultural assets. CPF has also contributed to the rehabilitation of Beirut through two different mechanisms (one involving Blue Shield).
- As discussed above, there is more or less a vacuum at the central government level in Lebanon as regards planning for and prioritising cultural heritage at risk. Therefore, the approach of CPF to work locally and to a large extent bypass the Ministry of Culture was seen as a positive by most of the project partners working in the country, in marked contrast to the more overtly diplomatic positioning of the US Ambassadors Fund for Cultural Heritage Protection.
- Yet, even in this context, the challenge of navigating multiple stakeholders and layers of ownership is exemplified by the project targeting the renovation of historic houses in Tripoli and Saida. The Directorate General of Antiquities (DGA) was annoyed because it was not consulted before some of the buildings in Saida (which it regulates) were restored.
- As a result, the institutional and diplomatic reputational benefits to the UK through CPF in Lebanon have accrued more at a local and NGO level than at a central government one. British historical involvement in the country is viewed relatively benignly and at a local level CPF has been perceived overwhelmingly positively because it is seen not to have an overt element of imposing or trumpeting UK involvement and values. As one interviewee observed, perhaps metaphorically rather than literally, *'They [CPF] are not demanding - like not demanding that their logo appears everywhere.'*

## 9.5 The Occupied Palestinian Territories

- The context in the OPT is the most different of all four countries – most obviously because OPT is not an independent country and issues of nationhood and statehood remain central to every aspect of life in the Territories.
- Land, and the ownership of land, is a dominant issue in the Territories with Cultural Heritage links often a justification for claims of ownership by competing national narratives.
- As discussed in the situational overview, the biblical heritage of the Territories and the period ending with the Crusades is extensively researched and promoted, as is the more recent 20th century heritage of the territories to support the narrative of Israeli statehood and ownership of land. But from a Palestinian perspective, the period of more than 1,000 years of more or less continuous Muslim rule in between is often relatively neglected.
- So, in terms of soft power influence for the UK, arguably the greatest systemic impact of CPF is its very existence and willingness to recognise the value (symbolic and developmental) of investing in Palestinian heritage. Through this investment, CPF contributes to and validates a Palestinian national narrative which is largely absent and constantly undermined by the Israeli occupation. As the Consul-General in Jerusalem observed,

*'Education and culture are the two most important things for Palestinians – because they are perceived to be the only two things the Israelis cannot take away'* [Interviewee, OPT]

- That is not to suggest that what the CPF funds in the OPT does not matter, but certainly in comparison with the other three countries its symbolic value is arguably as important as its specific impact.
- And although the colonial role of Britain through the Palestine mandate was in reality marred by unrest and communal violence leading to the ultimate loss of Palestinian land, funding for cultural heritage from the UK is not loaded with quite the same suspicion of motives as it is in Turkey or Egypt.

- As in Lebanon, central government in the Territories is weak and to a large extent the whole Territories functions on the back of NGOs and non-state actors. In the case of cultural heritage, there are the four key NGOs, “the four CHOs” (Cultural Heritage Organisations): RIWAQ, HRC, CCHP, Taawon/Welfare Association.
- The role of these CHOs in cultural heritage protection is a subset of the role of NGOs in the country, generally, since the 1990s.

*‘We are doing ‘shadow government’, not only in heritage, but in education, in health...everybody is doing his share’ [Interviewee, OPT]*

*The functions of Cultural Heritage protection, for the sake of Cultural Heritage Protection itself, as well as for the sake of tourism and cultural revival and job creation, all this is supposed to be the function of the state. We don't have a state. And it doesn't look like we're going to have a state any time soon. So therefore these functions, that states are supposed to do, are just left by the wayside. And somebody has to step in, and that is where the work of major aid donors steps in.’ [Interviewee, OPT]*

- The frustration for these CHOs is that while a central government narrative around the importance of the protection of cultural heritage is largely unsupported by any central government resources and access to those resources is completely opaque, central government in the shape of the Ministry of Tourism and Antiquities [MoTA] still wants to ‘own’ internationally funded projects. In part this is a reflection of its desire to access scarce funding resources and in part a reflection of its belief that projects ought to conform to an overall national plan and priorities, albeit these remain largely unformed.
- So, as in Lebanon, there are two largely disconnected levels at which diplomatic and reputational influence through CPF can arise. One at the central government level and one at the level of CHOs and local agencies.
- Positively, projects funded by CPF within the OPT have worked with both sets of actors. The MoTA has been directly involved in the project in the Gaza strip and a small project to rehabilitate the ancient Ein Al-Balad spring and the Al Maiden Square in the village of Battir, part of the Palestinian World Heritage Site ‘Land of Olives and Vines’. It is also one of the partners in the regional EAMENA project focused on building skills in the use of an open-source recording methodology designed for conflict zones and areas with restricted ground access.
- At the NGO level, all four of the local CHOs have been involved in at least one of the other CPF funded projects.
- Within the OPT, CPF has thus been able to generate significant diplomatic benefit at central administrative level alongside soft power benefit more locally among NGOs and local communities.

## 9.6 Cultural Relations and the role of the British Council

- Cultural Heritage is a relatively new field of work for the British Council within its portfolio of Cultural Relations programmes. The newness of the area has provoked some concerns around both the in-house knowledge base and resourcing within some local British Council country teams, “*We are not experts in the field*”
- But the opportunity presented to the British Council is widely recognised within the organisation and the field of cultural heritage protection is seen to be a good fit within the overall model of Cultural Relations. Most obviously Cultural Relations is reflected in the relations established between international grantee organisations and local agencies in the project countries and between some of those agencies within the region. On many occasions, the evolution of projects has led to the development or strengthening of relations between international organisations.
- To take one example, the project in Egypt focusing on rescuing Mamluk Minbars led to cooperation between the local project team, MoTA, the V&A in London and the Museum of Applied Arts (MAK) in Vienna because the latter organisations have important records and fragments relating to some Cairo minbars. This international network subsequently expanded to include the British Museum, the Museum of Islamic Art in Berlin, the Museum of Islamic Art in Cairo, the MET, the Louvre, the Museum of Islamic Art in Doha and the Islamic Art Museum in Malaysia.

- In October 2018, a joint exhibition and panel talk on the minbars took place in Cairo at Bayt al-Razzaz, in collaboration with the Austrian Cultural Forum.
- Through its leadership of CPF, the British Council has also become involved with a network of national and multi-national funders and institutions focused on the protection of cultural heritage globally.
- The protection of cultural heritage also provides opportunities for the ‘safe spaces for dialogue’ to which Sir Geoffrey Adams, HM Ambassador to Egypt refers. Although it is clear that cultural heritage is very far from being apolitical, like sport and other areas of Arts and culture it can often serve the purpose of a topic around which people and organisations with diametrically opposed views can convene, potentially as a precursor to engaging in dialogue about more contentious issues. This is an important reason why the CPF is generally highly valued by the UK’s diplomatic missions in project countries; it is a fund and topic which can open diplomatic doors and break the ice in advance of more difficult discussions.
- Involvement by the British Council in this field has, after four years, largely strengthened relations with local UK FCDO missions, with the protection of cultural heritage proving to be an area, perhaps unlike some other areas of Cultural Relations, where the alignment of interests and potential value to HMG’s wider diplomatic objectives is very apparent to FCDO stakeholders. And from a more or less standing start, the British Council has developed a respected position within the field of Cultural Heritage protection among international organisations and important stakeholders.
- In Lebanon, for example, the approach of British Council staff has added to an already strong reputation among local NGOs,

*“The UK’s image in Lebanon is very positive through the British Council mission”* [Interviewee, Lebanon]

*“British Council staff [involved in CPF] were extremely friendly, understanding and helpful”* [Interviewee, Lebanon]

- Where there is some criticism of the British Council is in its perceived slowness to appreciate the wider diplomatic perspective and to engage with the local FCDO missions. As the Consul General in Jerusalem put it,

*“For the first two years, nobody knew anything about CPF”* [Philip Hall, HM Consul-General to Jerusalem, OPT]

- Perhaps as a result of the British Council’s inexperience in the field, this slowness to appreciate the wider diplomatic and political context within which the protection of cultural heritage exists also extended to its relations with host governments, most notably in Turkey. Here, a failure to build relationships and lay the groundwork at an early stage within the policy levels of the Ministry of Culture and Tourism set the scene for a fractious relationship which resulted in the challenges to the three projects discussed above. In Egypt, too, there was a lack of appreciation of the bureaucracy and time required to gain central government permission for these types of projects.
- The challenging implementation of CPF in Turkey, including the lack of early diplomatic engagement, also reflects a somewhat disconnected relationship between the central British Council team in the UK and the local team in Turkey. The central implementation of the programme meant that grantees and partners working on local projects had little or no contact with the in-country team and members of the team in-turn felt little ownership or engagement with the projects within the fund.

- While the centralisation of the fund's administration in the UK spanned all four countries and territories, it is apparent that some local British Council teams have become more heavily involved in local projects as they have developed. The broad distinction is between the teams in OPT and Lebanon which have been more involved and those in Turkey and Egypt which have been relatively less involved. One factor explaining this divide is the role of central government as discussed above. In Egypt and Turkey, the requirements of central government bureaucracy have mitigated against closer involvement whereas in OPT and Lebanon, the greater empowerment of local NGOs has facilitated the development of a closer, more informal relationship between project partners and the local British Council office.
- The importance of the fund to the local office has also been a factor. For the British Council, both Turkey and Egypt are relatively large country operations, in which CPF is only part of a far larger portfolio of projects and programmes. In Lebanon, and in particular in OPT, CPF is a far more significant share of a smaller country operation. In the OPT, the Fund accounts for more than 50% of the local British Council country team's portfolio, so inevitably it has gained more management focus.
- Coupled with the concentration of projects among the four leading local NGOs working in the field and the relatively concentrated geography, this increased focus has facilitated the development of close relationships and supported ongoing dialogue between the British Council and the local project teams in the OPT. It has also led to enhanced dialogue between the different project teams.
- Conversely, where relationships have developed less strongly, it is seen in part as a reflection of frequent changes in staffing and responsibility among the central team in the UK , which some project teams have seen as a challenge.

*"If there was a problem, it was that the [CPF] team constantly changed"* [CPF Project Lead]

## 10. Evidence of Systemic Impact

### 10.1 Impact through multi-country projects

- We discussed above how the search for evidence of systemic, country level impact through CPF to some extent conflicts with a funding model which did not prioritise the potential for country level impact through the grant giving process.
- However, CPF has funded a number of multi-country projects (Appendix 1), several of which include one or more of the four focal countries/territories covered in this report. The existence of these multi-country projects reflects in part the most important finding of the Situational Overview reports which is that many of the threats to cultural heritage are common across countries in the region. A shared potential for conflict was a founding motivation for the establishment of the fund but it is easy to add other common factors including urban development (housing and roads), agricultural encroachment, looting, trafficking, government under-resourcing, lack of training in modern methods, lack of access to modern technology and on occasions conscious governmental neglect of non-mainstream cultural heritage
- Some of the multi-country projects responding to these common challenges show the clearest evidence of the potential for large-scale, systemic impact. The stand-out project in this regard is the **EAMENA project** (Endangered Archaeology in the Middle East and North Africa) which has been running in Egypt, Lebanon and OPT as well as a number of other countries covered by CPF. It is very widely known among heritage professionals and governments in the region and was frequently referenced by stakeholders interviewed for this evaluation. [Case Study 1].
- Led by the University of Oxford working with the Universities of Durham and Leicester, EAMENA has received a grant of more than £2m from CPF.
- The project pre-dates CPF funding. It was established in 2015 with money provided by the Arcadia Fund to rapidly record and make openly available a comprehensive digital database of archaeological sites in the region and to monitor threats to archaeological heritage using satellite imagery, aerial surveys and site visits where possible. To date it has collated records of more than 300K sites across 20 countries.
- Both Arcadia and the UK academics leading EAMENA argue that a fundamental challenge to protection of tangible heritage is a simple lack of any comprehensive national inventory of the scale and location of heritage at risk. Many sites in the region are poorly recorded, not documented at all, or even unknown. The lack of documentation makes effective protection impossible and efforts to undertake documentation are hampered in many instances by the difficulty of access on the ground – a challenge to which satellite and aerial imagery can provide a solution.
- As an overall project EAMENA does have the potential to create very significant systemic impact because its database will potentially be adopted as a national inventory of cultural heritage at risk within several countries in the region and a reference source for tracking emerging threats. The process of adoption is advanced in OPT but there are also ongoing discussions in Lebanon as well as in Jordan, Iraq and Yemen.

*“The EAMENA project came at the right time. With the new Heritage Law of 2018, MoTA is required to set up a national registry of tangible cultural heritage within 5 years. The EAMENA database is much easier to work with than the existing older database for archaeological sites. Selected employees from each district are trained to feed and update the new database, and this will facilitate their work in the future and fulfil MoTA responsibilities for CH sites all over the OPT. This is accompanied by a collaboration with the Ministry of Local Government, responsible for municipalities and village councils (who according to the 2018 Heritage Law bear big responsibility for CH sites on local level), and serves to integrate CH data from the EAMENA database directly into yearly land-use planning. [Interviewee, OPT].*

- Of course, it would be inaccurate to attribute all of this impact to the CPF. Arcadia has allocated \$9m dollars to EAMENA through to 2024. But the CPF funding did add several new and extremely important dimensions to the existing project, the most significant of which was a training programme which offered twenty-two training workshops to 159 heritage professionals across eight countries from national institutions including the Department of Antiquities and Cultural Heritage (DACH), MOTA and the Ministry of Local Government (MOLG) in the OPT, The Directorate General of Antiquities in Lebanon, The Ministry of Antiquities, The Arab Academy for Science and Technology and the Bibliotheca Alexandrina in Egypt. The focus of the training was on the potential of satellite image interpretation to provide knowledge about the location and condition of many thousands of archaeological sites, supported by the use of EAMENA's spatial database and Geographical Information Systems (GIS).
- The training was also designed to be cascading from immediate trainees to their colleagues and at the same time, the CPF grant helped to further the development and translation into Arabic of EAMENA's database, making it more accessible to local professionals. So CPF funding has significantly supported both the local adoption of the EAMENA database and, through capacity building, the likelihood that it will be actively used and developed on an ongoing basis by local professionals.

*"CPF has added a training element to the EAMENA project that was not there before."* [International Funder]

*"The basic and the advanced training of the EAMENA programmes has helped me to add several important elements in my archaeological work. Firstly, I can now determine the archaeological site by remote sensing. Secondly, I can identify potential risks to archaeological sites such as rapid urbanisation or agri-business etc. Thirdly, with the generated data and the scientific tools that have been taught, I have begun to explore research questions. And the important point is that I am able to do all these from my office. This facilitates the work when going to private real estate and to know the surroundings or the archaeological inventory and linking sites among them. I can now also contribute to the monitoring of sites and identify changes resulting from direct damage or potential damages."* [Trainee quoted in EAMENA CPF project evaluation]

- CPF also funded an outreach and education programme within EAMENA under the title *Our Culture, Our Future*, with the aim of increasing awareness about archaeological and cultural heritage sites in countries in the region. The exhibition panels were designed to be highly portable to allow them to be transported easily to many small community centres and local exhibition spaces with very low running costs. This was part of efforts to get local, and sometimes isolated communities to develop greater awareness and understanding of the importance, historically, socially and economically, of cultural heritage.
- EAMENA is also the clearest example of a CPF-supported project focused on the digitalisation of heritage at risk. Indeed, as we discuss in section 10, this is the unique thematic area in which the Arcadia Fund has chosen to invest. But across the four countries many other projects which have at least an element of their work focused on the digitalisation of records also have the potential for significant impact because they are providing a mechanism through which heritage will, at least in some form, be protected for all time and made more accessible to scholars and/or the general public. Examples include:
  - **Conservation for Digitisation (OPT):** A project involving the British Library and the Palestinian Museum under which 3,000 endangered manuscripts have been conserved prior to being digitally recorded and made available online. This project feeds into a wider digital archive project (2018-2020), again funded by the Arcadia Fund, which aims to digitally archive 145,000 items related to the history of Palestine during the last 200 years. This is akin to a document and artefact database to sit alongside the site database being compiled through the EAMENA project.
  - **Cultural Corridors of Peace (Lebanon, Syria, Jordan):** A project involving Coventry University and the American University of Beirut which included the recording and documentation of Bedouin culture in a digital archive in Arabic/ English (Open Access Archive and mobile application).



- **Heritage Skills for Peace and Capacity Building (Turkey):** A project led by Edinburgh World Heritage and local partner the Association for the Protection of Cultural Heritage (KMKD) had a more local focus on heritage in two specific cities in South East Turkey, Mardin and Antakya. The project had a number of elements, one of which was the establishment of a local buildings at risk digital register in which 1076 historic buildings in Mardin and in Antakya were identified and recorded online and are now publicly available.

## 10.2 Turkey

- The government context discussed earlier made the implementation of CPF in Turkey particularly challenging:

*“The cultural protection team [in the British Council] thought that Turkey was going to be the easiest country – and it turned out to be the most difficult” [Interviewee, Turkey]*

- Even so, and despite the fact that one project was cancelled and two projects had to change their original plans, there is evidence that approaches to training funded by CPF and the educational efforts of the SARAT project in particular may have systemic impact in the country. During the first round of funding, CPF funded four live projects in Turkey, two of which received relatively small grants of around £100K and two far larger amounts of around £1m.
- One of the smaller grant recipients, **Carved in Stone**, led by the University of Liverpool working with a number of local university and NGO partners, focused on the preservation of a specific aspect of cultural heritage in the form of rock carvings. Again it had digitalisation at its heart and its core activity was the training of local heritage professionals in the use and application of a specific digital recording methodology Reflectance Transformation Imaging (RTI) which works by using digital photos to compile an interactive digital image of an artefact. The premise of the project was that the technique is more practical and appropriate in the climatic and geographical context of Turkey than alternatives such as 3D laser scanning. An educational outreach programme was also developed within the project targeting teachers and volunteers as cascaders of learning to an estimated 3,000 school children.
- It is a niche but important aspect of heritage protection, especially relevant to the ‘open-air museum’ which is Turkey. The potential for systemic impact is specifically in the training and support of 51 local professionals and the resources developed to facilitate future training in the techniques. Importantly, the original approach was adapted based on trainee feedback and has resulted in the development of a modified approach more localised to the context in Turkey – termed Virtual RTI – which was trialled through the project and is now the subject of a number of academic articles.

*“RTI is now a widely used and recognised technology across Turkey.” [CPF project partner]*

*“.....new publications using RTI appear regularly, many of them by people who were originally trained as part of this project.” [CPF project partner]*

- The creation of increased awareness of the importance of rock carvings in Turkey is also significant not only within local communities but also among regional and local government officials who are largely responsible for the protection of the carving sites.

*“An exhibition and lecture about the result of our project was attended by the regional governor and other senior political figures within the local authority.” [CPF project partner]*

- But as an example of the wider challenge to CPF in its desire to catalyse systemic impact, one of the partners also noted both the scale of need surfaced through the project and the links to other areas of policy and practice, not least the creation of a national legal framework applicable to the area.

*"We recorded 54 monuments across eight different provinces, each with its own conservation needs and context. A nation-wide approach to the legal protection and conservation of rock-cut monuments is required" [CPF project partner]*

- Of the two larger projects, **Heritage Skills for Peace and Capacity Building** led by Edinburgh World Heritage was essentially local but the project did deliver 4 main activities: training, publishing materials, physical restoration and digital registration of historic buildings in Mardin and in Antakya. The training extended to 255 people, including 16 professionals (architects, city planners) trained in the application of energy efficiency technology to historic buildings and 12 journalists given training in media approaches to cultural heritage. There were also summer camps held in 2019 in Antakya for university students.
- **SARAT** was a relatively unusual cultural heritage protection project in that it was primarily concerned with longer term awareness creation and education. It was overseen by the British Institute at Ankara (BIAA) working with the Koç University Research Center for Anatolian Civilizations (ANAMED) and with the national branch of the International Council of Museums in the UK (ICOM UK).
- When SARAT went ahead it had four main outputs:
  - the first public opinion poll designed to understand how Turkish people perceive archaeology and a follow-on series workshops entitled, 'Archaeology in the Local Context', designed to share the results of the opinion poll and to offer ideas to increase the role of heritage in the lives of the communities,
  - an online certificate program on 'Safeguarding and Rescuing Archaeological Assets' which consisted of a 20-lesson course, in Turkish, on disaster risk management and emergency preparedness for cultural heritage,
  - workshops with journalists to enhance the quality and accuracy of news reporting in archaeology; and finally,
  - interviews with registered antiquities collectors in Turkey intended to raise awareness of the damage caused by looting and the trade in archaeological objects and to promote the scientific value of archaeological data.
- The survey findings established a baseline of results against which future progress can be tracked. An important finding, which contradicted established understanding within ministries and sector professionals, was that the general public in Turkey typically do care about archaeology and heritage – it is largely that they do not have awareness and understanding of its significance and cultural value, even when the heritage is visible within their community. This lack of understanding is one reason why looting is so common – it is based on ignorance of any wider negative impact.
- The survey also laid the foundation for two further developments under discussion:
  - Expansion of the survey across other countries in the region,
  - An initiative with GPS provider Yandex which aims to 'ping' short information about significant heritage when service users are close to an important site in Turkey as a way of building understanding and awareness of heritage.
- The Online Certificate Programme was designed to build capacity and knowledge of professionals working in fields such as archaeology, museology, history of art, cultural heritage, history, conservation, architecture, urban planning and tourism. It was accredited at post-graduate level by Koc University and during the period of CPF funding it received 8,327 applicants from which 3,809 professionals from across Turkey completed the course.

- Although, the initial proposal had been to undertake F2F training, it is instructive that these 3,809 people trained online represent nearly 80% of all the people trained through CPF funding in Turkey and one quarter of all people trained through the fund across all twelve countries (Appendix 2). As the BIIA says, these course graduates constitute a professional community trained in risk management and rescue with the potential to influence practice throughout the country.
- Paradoxically, given the reservations about the project expressed by government officials, employees working for the Ministry of Culture and Tourism accounted for 8% of graduates (c300 people) with 6.5% working for the Ministry of Education (many as teachers) 4% employed by local authorities, 2% working in non-state museums and another 2% working in non-profit institutions, other associations and research centres. Twenty-nine were employees of the Presidency of National Palaces with a small number of personnel from the security forces (police forces, gendarmerie, military and ministry of defence personnel).
- During interviews for this evaluation, we did hear some criticism that the training was too western-centric and did not take sufficient account of local context but as a counterpoint to that criticism we understand that despite the ending of direct CPF funding ANAMED at Koc University is continuing to offer the course, so it has the potential to influence a further group of professionals.
- The SARAT project also won a Europa Nostra Award 2020 in the category Education, Training and Awareness-Raising. Europa Nostra, *‘the European Voice of Civil Society Committed to Cultural Heritage’*, chose SARAT as one of its examples of outstanding heritage achievements from European countries not taking part in the Creative Europe programme of the European Union.

*“This [SARAT] is a new and innovative approach to awareness-raising in Turkey. It has approached the problems facing archaeology from diverse perspectives with a focus on education and the media and it has addressed problems relating to archaeology as a discipline and its management. The project’s public focus is excellent and it does this by inquiring about public views and offering training and capacity-building. It has increased the awareness of the complexity and importance of archaeology, contributing to its care and in situ protection. The initiative has effectively changed the media’s language around archaeology for the better. Its impressive numbers and the rapid uptake of participants for all activities is evidence of its success. The multi-disciplinary design team of both academic and non-academic experts ensured that the regionally diverse and inclusive programme was professionally executed and of high-quality.” Europa Nostra Award Citation (2020).*

- And as evidence of the value of the Cultural Protection Fund, the Director of the British Institute in Ankara was very clear that SARAT would not have existed without the support of CPF:

*“I don’t think we would have been able to do SARAT if we didn’t have access to the Cultural Protection Fund” [Director, BIIA]*

### 10.3 Egypt

- In Egypt, CPF funded five country-specific projects plus two multi-country projects (Appendix 3). The multi-country EAMENA project discussed earlier ran in Egypt as did the project **Circulating Artefacts: a cross-platform alliance against the looting of pharaonic artefacts**. This latter project ran in both Egypt and Sudan but in practice became more focused on Egypt because of the relative scale of looting activity in the two countries.
- Led by the British Museum, the potential of the Circulating Artefacts, ‘CircArt’ project for longer term, systematic impact lies in four areas in which it has contributed to the fight against looting.

- The most significant is the database created of lost and circulating artefacts from Egypt and Sudan, which prioritises 80,000 objects to better identify and record cultural heritage in circulation within the global market. In the long term the intention is to establish a database platform that will still allow dealers, museums, private collectors, heritage professionals, police, and possibly even members of the general public to submit data on artefacts for an appraisal and database search to verify their provenance and status.“

*“The Database with the British Museum is an excellent project and we need more of this.” [Interviewee, Egypt]*

- In practice the establishment of the database proved challenging both for technical reasons and because of the emerging implications for commercial practice, law enforcement and government reputation management. The initial target of documenting 80,000 items was not achieved (with 46,610 documented) and there was recognition that realisation of the original vision would take longer and require multiple iterations. But the potential of the initiative is clear and within the timescale of the project, use of the database resulted in, for example:
  - Evidence that at least 4,600 artefacts were illegally exported from their countries of origin, with thousands more raising concerns and marked for investigation,
  - Response to enquiries from US Immigration & Customs Enforcement resulting in 12 arts shipments being identified as illicit and being seized,
  - Support to the arrest of a ‘collector’ at JFK Airport, returning from Egypt with four suitcases containing a total of 580 illicit artefacts,
  - Identification of seven archaeological sites in Egypt and one in Sudan as dominating in the trafficking and sale of looted objects, which suggests the existence of well-established criminal networks.
- The second is the workshop training given to staff from MoTA) in Cairo which both provided training in use of the database and also gave a wider perspective on the challenge of looting and trafficking, drawing on input from other agencies and projects – including staff working on the EAMENA project. The project also formalised this training into an e-learning course which is available to professionals in English or Arabic on the British Museum CircArt webpage (<https://www.britishmuseum.org/our-work/departments/egypt-and-sudan/circulating-artefacts>) (British Museum, 2021).
- The third is the presentation and publication outreach to raise awareness of the challenges of looting and trafficking.
- The fourth is the partnerships created through the project. The British Museum is a central player and the project has strengthened relationships and understanding between Egypt’s Ministry of Antiquities (MoA) and the National Corporation for Antiquities & Museums (NCAM) in Khartoum, Art market associations, e.g. the International Association of Dealers in Ancient Art (AIDAA), the Antiquities Dealers Association (ADA) – who have publicised the project with their members - Auctioneers—Sotheby’s, Christie’s and Bonhams – who have given access to catalogues - Law enforcement agencies, e.g. Interpol, FBI, US Immigration & Customs Enforcement, Carabinieri, World Customs Organisation, who have involved the project team in live investigations, and several Universities, who have hosted workshops on art crime.
- The **Rescuing the Mamluk Minbars of Cairo** project, led by the Egyptian Heritage Rescue Foundation appears to have gained particular profile within government, perhaps in part because Minbars are so visually appealing and integral to the Islamic history of Cairo in a relatively under-researched period. Mamluk minbars were commissioned by rulers and elites during the Mamluk sultanate (1250-1517) a period considered to be the golden age of art and architecture in medieval Egypt. Most of the minbars are produced in wood, with carved panels inlaid with ebony, ivory and mother of pearls. Recent looting has meant that restoration and documentation of the Minbars that do survive has become urgent.

- Alongside training of master craftsmen and architects and educational outreach the most significant systemic impact of the project is again probably its comprehensive documentation of 41 Minbars in Cairo and two further ones outside the city. All architectural and photographic documentation has been uploaded to the project's Database, which is being shared with MoTA. This strongly reduces the chances of theft and allows for easier condition surveys and risk assessment as well, so that further restoration and mitigation can be planned and undertaken by MoTA in future. The work has also spurred an increased focus on a wider set of often overlooked cultural assets at risk of looting, commonly referred to as 'movable architectural objects in historic monuments.

*"For any successful heritage project, it is vital to have a complete database in place for decision makers. The great thing about this project is that it is providing a full documentation which is not only a photographic one, but also a full and detailed set of architectural drawings made on AutoCAD.....Complete architectural and photographic documentation will facilitate the Ministry's work in saving the minbars if they are stolen, God forbid.....At the Ministry, we were hoping that the project would include all Mamluk Minbars in Egypt, which they did, and that it could extend the work to also include all movable architectural objects in Historic Cairo monuments. This would be a first step followed by the full architectural documentation of the monuments and the digitisation and cataloguing of the archives of the Permanent Committee and the Committee for the Conservation of Arab Art, along with survey maps." [ Dr Mohamed Salah, Director of Technical Bureau, The Office of the Head of the Sector of Islamic, Coptic and Jewish Antiquities, Ministry of Tourism and Antiquities, quoted in CPF Evaluation Report, Rescuing Mamluk Minbars, CPS-313-317]*

- Two of the other projects funded by CPF focused on the heritage of the minority Coptic community in Egypt. Copts are the largest Christian community in Egypt and the Coptic Orthodox Church has a population of at least 7 million. Violence and discrimination against the Coptic communities has intensified in recent years, with targeted attacks and destruction of their heritage.
- The project, led by the Levantine Foundation - **Preserving Egyptian Coptic Heritage through Conservation, Scholarship and Educational Dissemination** – is a long-term project designed to safeguard, document and restore the fabled, and long-hidden, library of Deir al-Surian monastery which contains the oldest Christian writings in Coptic, Syriac, Arabic and Ethiopian, with one volume dating back to 411AD.
- CPF funded the conservation of 22 (of an estimated 1200!) ancient manuscripts at the monastery, on-site training of the monastery Librarian and monks from the Western and the Red Sea deserts, including internships, on specialised knowledge and technical skills specific to medieval book conservation and collection care, essential for safeguarding cultural heritage.
- Building on the training of the monks, a training programme developed with a focus on nurturing a professional workforce with sufficient specialist and business skills to manage and promote cultural heritage assets which will benefit the local community and economy. Museum professionals from the Coptic Museum in Cairo participated in the November training programme.
- The Levantine Foundation has plans for expanding training provision beyond Deir al Surian to the Coptic Museum senior staff with a focus on skills in conservation of written heritage, curating and presenting exhibitions and collection care management are already in negotiation, subject to available funding from 2020 onwards. Similarly, plans are in progress to renew the collaboration with the AUC [American University of Cairo] for programmes of continuing professional development of their senior staff with a view to their subsequent training of other museum staff. A touring exhibition on conservation of manuscripts is currently under discussion.
- The **Coptic Culture Conservation Collective** project focused on documenting the intangible heritage of Egypt's Coptic community. As well as creating a photographic and digital record of this heritage the project put great emphasis on training community members as Heritage Gatherers (HGs) so that they would become more aware of their heritage and the importance of its preservation. Alongside this work, a programme of advocacy and education was delivered, targeting Coptic youth and local development agencies.



- The final two projects, led by Environmental Quality International (EQI) in conjunction with MoTA, were focused on restoring monuments within the unique **Siwa Oasis settlement**. Siwa is a fertile Oasis in the Western Egyptian Desert, 300 km southwest of the Mediterranean Sea and 170 km east of the Libyan border. The initial main settlement in the oasis of Siwa was a fortress city known as Shali, which was built during the Mamluk period on a hill, to ward off Bedouin attackers. The settlement was built in a mix of clay and rock-salt, known as kershef. The kershef buildings of Shali are exclusive to the oasis.
- Across the two projects, 108 members of the local Siwa community (Appendix 3) were given some training in restoration techniques appropriate to the unique conditions with a core of 22 given extensive training. The aim was not only to restore monuments but also prevent the dwindling traditional art of kershef building from disappearing altogether. The project thus sought to create a new generation of craftsmen, capable of spreading restoration works in the other surrounding kershef buildings of Shali, albeit the target of having at least half of all the trainees under the age of 30 was not fully met. The training has been consolidated in a manual for working with kershef to support future trainees.
- Restoration and maintenance of the ancient settlement will potentially support tourism which is increasingly the economic lifeblood of the Siwa community.

## 10.4 Lebanon

- CPF funding for Lebanon overlapped with funding originally intended for Syria. Lebanon was a focus of 6 multi-country projects of which 5 also included Syria (The 6<sup>th</sup> is the EAMENA project which was not funded by CPF in Syria). In addition, there were three country specific projects funded in Lebanon (Appendix 4).
- Much of the focus of the multi-country projects was on the large Syrian refugee community in Lebanon as a result of the 10 year civil war. And this dual focus did elicit some frustration among members of the heritage protection community in the country who believe that the threats to Lebanese heritage are large and deserving enough in their own right.
- A widely admired project funded by CPF and targeting the Syrian refugee community is that run by NGO Action for Hope, **Music School for Refugees**. Based in Beqaa, Lebanon and Amman, Jordan, the music schools offer an eighteen month (five semesters) foundation music course, which provides students with the knowledge and skills needed to play, read and understand music. Around 40-45 students from each cohort progress to become graduates and continue to develop the skills they need to work professionally as musicians. Graduates are provided with basic professional skills training, a professional standard instrument of their own, and are supported to become small ensembles that present concerts and tours in Lebanon and Jordan.
- While outcomes for students and graduates are central, two stated aims of the Music Schools are 1) preserving the traditional music heritage of refugee and marginalised communities, and 2) enriching cultural life in Lebanon and Jordan with new artistic work made by young artists who come from these communities.
- The evidence from the evaluation report suggest that the project can be transformational for individual students, building life skills, self-esteem and confidence alongside specific musical knowledge. Its impact has clear echoes of the globally renowned El Sistema youth orchestra in Venezuela and its value within the local community is evident. But its ability to create wider impact is less apparent.
- **The Cultural Corridors of Peace** project mentioned above focuses on intangible cultural heritage of the Bedouin and alongside its documentation of this endangered culture, its major systemic impacts arise from two aspects. One is its contribution to a portfolio that can now be used to advocate the inscription of Bedouin culture on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity and the List of Intangible Cultural Heritage in need of Urgent Safeguarding. The second is its high-profile patronage by HRH Prince Hassan bin Talal of Jordan who acted as patron of the Bedouin Regional Gathering in Jordan and hosted participants at an evening event at the historic site of Humeima.



- Two other multi-country projects had a focus on training and documenting specific craft skills which are in danger of disappearing. **The Syrian Stone Masonry Training Scheme Pilot**, led by the World Monuments Fund Britain aimed to train young people in the skills that will be needed to rebuild physical heritage in communities such as Aleppo, Homs and Palmyra once the war in Syria is over. It had two phases of funding. The first supported a training programme established in Mafrq, Jordan to train 45 Syrian refugees and Jordanians in Conservation stonemasonry. The second phase trained 41 Syrian refugees and local Lebanese aged under 40 in the city of Tripoli.
- The project also included a Youth Engagement Programme (YEP) aimed at both university students and local youth and its wider aims are about more than providing technical skills and a route to employability for the small group of trainees. It also aims to engage the next generation in their local heritage, ensuring there is a shared understanding of its importance, a recognition of its role as a source of pride and identity for those displaced by war and also as a potentially powerful tool for healing after conflict.
- **The Dome Houses from Syria** project led by French NGO Arcenciel, aimed to protect and revive the Syrian heritage of mudbrick dome houses, by reaching out to those who still mastered the traditional building skill, then raising awareness about it and creating a reference work. The main components of the project were bibliographical and empirical research, outreach, awareness raising and building a team for the construction of an archetypical dome house as a pilot. One of the team subsequently gained acceptance to study at university in Grenoble.
- The substantive legacy of the product is a comprehensive manual on the architectural heritage of Syrian dome house building techniques, greater awareness in the professional community and through press and TV coverage of this particular form of built heritage and the potential for some of the workshop training materials to be incorporated as a credit course within the curricula of the Lebanese University and the American University of Beirut. After Covid, it is hoped that publicity around the project will also encourage greater tourism in the region.
- Of the three Lebanon specific projects, the largest by funding was a project, **Preserving the historic homes of displaced communities in Lebanon** under the direction of the United Nations Settlement programme which focused on restoration of historically significant residential buildings in the El Haddadine neighbourhood of Tripoli and the Old Town of Saida. Many of the buildings are in poor areas of the cities inadequately served by municipal facilities and often occupied by displaced Syrian or Palestinian refugees without the resources or know-how to restore or maintain them properly. Population pressure and unregulated construction is adding to the threat of dilapidation or destruction. The project did succeed in its core aim of restoring 36 residential buildings and in doing so it improved the living conditions of an estimated 403 residents in the two cities. It also documented heritage at risk, supported the development of tourist trails and gave training to 32 young people locally in tour guiding.
- Among heritage professionals in Lebanon there was criticism that some of the restoration only concentrated on the façades of buildings rather than the interiors, sparking fears that the restoration would deteriorate relatively rapidly. More substantively, there was also tension with the Directorate General of Antiquities (DGA) which claims not to have been consulted before some of the buildings in Saida (which it regulates) were restored.
- The **Tourathi (“My Heritage”)** project, run by Search for Common Ground in partnership with several local NGOs, was ambitious, addressing Lebanon’s sectarian divides, an issue which clearly has the potential for systemic impact. Formally, it aimed to bridge geographic and sectarian divisions through the exploration and promotion of a shared Lebanese cultural heritage among young people in communities in Lebanon: Zahle, Sarafand, Tripoli, Salima, Beit Chabab and Bekfayya.
- The project recruited 30 young people overall but as a reflection of the inherent challenges, only one young person joined from Bekfayya because the local authority of the area didn’t want their young people to get involved when they learned that rival Beit Chabab was also involved.

- The project's evaluation suggests that the relationships and dialogue among the young people was strengthened as was their knowledge and awareness of the importance of protecting cultural heritage. Interestingly, differences in age and educational attainment among the young people were found to be more challenging to inter-group interaction than were sectarian differences. And the wider visibility of the project, its attempts to have a community level impact and to be sustainable and reproducible were all seriously impaired by a failure to gain meaningful engagement from local authorities.
- The final project in Lebanon focused on **the preservation of stone dolmens** (tombs) dating from the megalithic period in the community of Menjez in North Lebanon, close to the Syrian border. Many of the dolmens have been seriously damaged by agricultural activity and the project preserved and protected 11 dolmens, training two local people as guides for tour groups and supported the community to open a Heritage House. The project's ability to give the community a greater appreciation of the potential value of the dolmens as a tourist attraction and to start laying the foundations for that tourism potential to be realised will help to safeguard them from further damage through agricultural expansion.

## 10.5 Occupied Palestinian Territories

- CPF funded two multi country projects (EAMENA and the Swansea City Heritage project) which ran in the Palestinian Territories and also ten Territories specific projects, with total funding over the first four years of CPF of £4.4m (Appendix 5). In the four countries and Territories which are the focus of this evaluation that represents the largest number of projects and the largest spend. And significantly, this spend is in the smallest geographical area – albeit one split into three different parts and with the complex administrative structure discussed above.
- The development of an effective national database of tangible heritage in OPT through EAMENA is potentially the most significant systemic contribution of CPF funding across the four countries/territories covered by this evaluation.
- Among the Territories specific projects the three highest value by far were the **Protection, preservation and promotion of Gaza Strip Historical archaeological sites** led by Premiere Urgence Internationale (PUI) Jérusalem, **The Life Jacket" : The Revitalization and Development of Rural Jerusalem**, led by the Kafr 'Akab Municipality, Jerusalem and the **Vernacular Heritage Pilot Enhancement Project in As Samou'**, led by HYDEA.
- The Gaza strip project targeted physical restoration and improvements to two main archaeological sites, the Saint Hilarion Monastery in the middle area of the Gaza Strip and The Byzantine church of Jabaliya, located in the eastern side of the Gaza Strip. The project involved close consultation with the Ministry of Tourism and Antiquities (MoTA) and perhaps the most significant impact of the project at a system level was this engagement and trust-building with MoTA, including training for 12 MoTA staff from Gaza and the West Bank in the management of archaeological sites and cultural heritage. Given the chronic shortage of resources and training within MoTA this is a potentially significant contribution.
- In terms of other training, 50 students and new graduates were supported to acquire skills necessary to becoming professional archaeologists and 20 of these students were given additional training to support the transferability of their skills and learning to other sites.
- 10 skilled workers received on-the-job training in professional techniques in the restoration of paintings and mosaics and these skilled workers will be capable of tackling any work related to the consolidation and restoration of archaeological remains.
- These training activities were also supported by educational outreach in the communities local to the sites and with organised educational trips for children and students. In addition, the project featured in 15 TV broadcasts including in Italy and China.

- The **Life Jacket** project, led by, RIWAQ, was funded through CPF for work in four villages (Kafr 'Aqab, Qalandiya, Al-Jib and Jaba') which lie outside the city but are administratively within the area referred to as East Jerusalem. The project concentrated on the physical restoration of buildings representing the Palestinian villages' vernacular architecture from the late 18th century to mid-20th century. Importantly, it also attempted to marry aspects of both tangible and intangible heritage by using physical restoration to catalyse social and community restoration in communities whose historic, social and economic ties and interaction have been severely impacted by the cantonisation of the land and the restrictions resulting from the wider political context in which they live. So, through physical restoration the project has aimed to create community centres accessible to up to 150,000 local people.
- The specific project is estimated to have generated 4,500 days of paid employment for local workers and provided opportunities for training in conservation and heritage management to an estimated 60 students and professionals. RIWAQ see it as part of a far more ambitious project encompassing eventually 50 villages whose aim is the cultural, social and economic revival of the area. The CPF funded element created learning for the future of this larger programme and also supported the development of materials and resources which may support tourism and thereby employment growth in the longer term.
- It is CPF's contribution to this wider ambition that offers the potential of more systematic impact alongside the learning and increased capacity of RIWAQ and the significant strengthening of important local relationships especially with councils and municipal authorities:

*'The project yielded a strong partnership with local village councils and municipalities, which started through MoUs, defining roles and responsibilities. The local village councils and municipalities were defined as main partner and has the role of facilitating Riwaq's relationship with owners, residents and local organizations' [Evaluation Report, The Life Jacket project]*

- To some extent the **As Samou'** project was similar to Life Jacket in that its core aim was the revitalization of communities through the medium of physical restoration. As Samou' is a village of 24,000 people in the far south of the West Bank which has suffered extensively from conflict and neglect. The CPF-funded project fed into ongoing initiative, initially funded by Belgium, to help empower so-called LGUs (Local Government Units) in the OPT to support local development and re-generation, in part through the renovation of their cultural assets
- As Samou' is an LGU in the West Bank and the importance of its cultural heritage is reflected in the fact that its restoration is included in the list of priority projects jointly established by the UNDP and MoTA in the framework of Programme of Assistance to the Palestinian People (PAPP).
- The project succeeded in renovating 12 traditional brick compounds (ahwash) and in rehabilitating the central building Hosh al Aqeeli to enable its opening as a cultural centre. The team at the Municipality and from MoTA and MoLG were trained in data collection and assessment of the physical condition of buildings and in the use of a proprietary tool for heritage inventorying and management.
- Significantly, the local community was deeply engaged and the project partners claim to have seen a major shift in community attitudes towards the value of heritage that can support the future development of As Samou's heritage.
- Three smaller projects had a similar model of building training and community engagement around a specific physical renovation. One involved **restoration of the shrine (Maqam) of the Nabi Ghaith** in the village of Deir Ammar in the Ramallah and Al-Bireh Governorates in the central West Bank. The shrine is featured in one of a number of Sufi walking trails being developed and promoted to encourage tourism and economic development in the area.

- A second involved the **restoration of the façade of a Mamluk era building** dating from 1358AD which adjoins the Haram-al Sharif in Jerusalem. The façade is owned by the Islamic Waqf and the building currently houses five families. The restoration involved on-site work and training in stone restoration for four workers and additional training for 14 workers and contractors as well as the production of a booklet that targets the local community and general public (local and international) giving information about this building style, its values and history.
- Again, the specific project is part of a longer-term initiative of the grantee NGO, The Welfare Association, to safeguard Palestinian heritage in an area over which the Palestinian governmental authorities have no control.
- The third project restored the ancient **Ein Al-Balad spring and the Al Maiden Square in the village of Battir** outside Bethlehem, part of the Palestinian World Heritage Site ‘Land of Olives and Vines’. Battir’s UNESCO listing relates to its still-functioning Roman-era irrigation system and agricultural terraces which are virtually unique. Through restoration the wider aims were to preserve aspects of the intangible heritage of the village, mainly the inherited traditions passed down through generations reviving the traditional festivals that used to take place, and promoting the Agritourism of Battir through organizing scheduled markets. In practice, a site management plan was implemented, an archive of oral history was created, training was provided and outreach activities were undertaken.
- Three projects were centred around museums and libraries. The **Conservation for Digitisation** project with the Palestinian Museum mentioned above, not only conserved more than 3,000 documents prior to digitisation but also set up the first paper-based conservation studio in the West Bank. Conservation training was given to 30 professionals and outreach activity was undertaken including the publishing of a handbook with guidelines on preservation issues and basic conservation practices.
- A second project with the **Khalidi Library** also involved the conservation and digital recording of manuscripts, in this case 50 rare and fragile manuscripts were conserved. The Library building itself was also upgraded and given modern security and fire protection systems alongside a comprehensive cataloguing of the collection and development of a five-year maintenance plan. Library personnel and staff from other institutions in Jerusalem were given conservation training.
- Once again the longer-term significance of the CPF funding is its contribution within a portfolio of projects whose long term aim is to enable the library to be accessible to both academics and the local community and to reclaim its historical role as a cultural hub for the community of East Jerusalem.
- A third project focused on museum capacity was **“Building the Capacity to Protect Palestinian Land and Heritage through Museology and Eco-Tourism”** implemented by The Palestinian Museum of Natural History in Partnership with Masar Al Khalil Ibrahim. It developed a section of the museum that deals specifically with cultural heritage relating to nature and agriculture and supported a number of training and educational activities
- The final funded project, **On Our Land: Protecting Bedouin Lived Cultural Heritage in the Occupied Palestinian Territories**, led by the Centre for Trust, Peace and Social Relations at Coventry University had strong parallels in the multi-country project Cultural Corridors of Peace which ran in Lebanon, Syria and Jordan. Both focused on the intangible heritage of the historically nomadic Bedouin communities, many of whom have been resettled in purpose-built modern ‘villages’. In the OPT, the project had a deliberate inter-generational element, encouraging young people to invite older people from their own community to tell them their life-stories. As a result, the relationships between younger and older generations, and the relationships between the team of youth researchers were strengthened.

*“This [intergenerational communication] is important to the cohesion of the Palestinians living in the South Hebron Hills who are under daily threat of displacement and dispossession by Israeli military and illegal settlers.” [Survey respondent]*

- The project delivered more than 60 hours of recorded oral history testimony detailing Bedouin intangible cultural heritage practices in the South Hebron Hills and Jordan Valley, supplemented by over 300 photos. Heritage trails, booklets and exhibitions were launched in two communities in order to share knowledge of Bedouin cultural heritage in the South Hebron Hills and attract visitors to these marginalised communities.
- The main, longer-term outcome is hoped to be that young people are seen within their communities as respected players and custodians of a shared heritage.

## 11. The effectiveness of the Cultural Protection Fund

### 11.1 International players

- A diverse group of international organisations work within the broad field of cultural heritage protection. The major multi-national players include UNESCO, The World Bank and the EU supported by specialist organisations and networks such as Blue Shield International and the International Council on Monuments and Sites (ICOMOS).
- Many individual governments provide funding directly or through their aid and development agencies such as USAID, AUSAID or the Arab Fund and the link between development funding and heritage protection is an increasingly important one. For example, the Belgian government has supported the wider development initiative upon which CPF funding for the As Samou' project in the OPT has built. The Italian, French, German and Swiss government's development agencies are among many which contribute to projects with a cultural heritage protection element in the four focal countries/territories.
- Some of these governments also fund other specialist intermediary institutions. For example, France and Switzerland are among a number of governments, including several from the MENA region, which fund Aliph. The mission of Aliph has similarities to CPF in that it aims to meet the challenge of protecting cultural heritage in conflict and post-conflict areas. The US Ambassadors Fund for Cultural Preservation is wholly funded as part of US public diplomacy, a function seen in the USA as being broadly analogous to the Cultural Relations mission of the British Council. As the name suggests, funding decisions are influenced by the goals and priorities of local US missions.
- Alongside these government funders and initiatives there is a range of private institutions whose core resources derive from philanthropy, legacies, fund-raising and other government grants. Notable players working to preserve endangered heritage in the region include the Arcadia Fund, The Honor Frost Foundation, The Gerda Henkel Stiftung and the Prince Claus Fund, which is partly supported by the Dutch Government.
- One perceived advantage of operating through independent or multi-lateral funded organisations is that they gain some (but not always complete) insulation from the legacy perceptions of colonialism and ulterior motives which have been attached to the CPF in some countries as a reflection of it being a solely UK-funded initiative.
- On closer inspection, each of these institutions has a model which is to some extent unique. To gain a perspective on which elements of the CPF approach work well or less well, it is worth comparing different elements of what and how they support cultural heritage at risk. Ultimately, the choices which each of these institutions make are complex and interdependent. The field of protecting cultural heritage at risk is multi-faceted, especially in countries subject to conflict, and through the many interview discussions undertaken for this evaluation it is clear that no institution believes that it has found the perfect model of intervention. Indeed, all appear to be constantly reflecting and trying to learn how to make the work they do more effective and impactful.

### 11.2 Scope of heritage protection

- Generally, there is more focus and resources devoted by international funders to tangible heritage protection than to intangible heritage protection. In recognition of this fact, and of the increasing understanding that intangible heritage is often at greater risk than is tangible heritage, CPF's embrace of both and its relative flexibility of approach is widely regarded as a strength by other funders. Certainly, the spanning of both is seen to be important if the long-term goal is to create country-level impact.

*"I really like the concern of CPF with intangible heritage"* [Interviewee, International Funder]

- Both Aliph and the US Ambassadors Fund span both tangible and intangible heritage.
- Among smaller funds, a more specific focus is often a result of resource necessity, a reflection of the particular interest of a founder or simply a choice in the face of overwhelming need. The Honor Frost Foundation, for example, has a specific focus on maritime archaeology in the Eastern Mediterranean.



- Of more relevance to CPF, in part for its contrast, is the choice of the Arcadia Fund to concentrate all its resources in the field of cultural protection on the digital documentation of tangible and intangible heritage. As discussed, Arcadia is the core funder of the EAMENA project. It also funds the digital archiving project at the Palestinian Museum to which CPF has again made an important contribution through conservation.
- Arcadia argues that this choice of a theme rather than a country or region gives it a focus which has allowed it to do one (valuable) thing really well - without getting ‘*pulled in different directions*’. It also frees the fund from pressure to react constantly to the changing (and sometimes inconsistent) priorities of individual national governments, a pressure which can be quite destabilizing in the experience of some international funders:
- From this choice, several other important features of the Arcadia model have developed:
  - It has built up a small, central team with expert knowledge and skills,
  - It seeks to build long term relations with trusted partners and often to fund long-term projects. For example, it is funding EAMENA through to 2024, having started in 2015,
  - It funds both a grants programme and regranting programme. This latter model involves devolving funding decision-making to a network of trusted partners who, Arcadia believes, have the knowledge and capacity to identify where the greatest need and opportunity for impact exists within their specialist domain. Among these regranting relationships is an endangered archives programme with the British Library, an endangered languages programme with SOAS and an endangered material knowledge programme with the British Museum.
- Another dimension of scope is whether funders support proactive or reactive projects. A major focus of cultural heritage protection is crisis response – the need for which was recently exemplified by the explosion in Beirut. CPF has supported the response to this emergency but in the period covered by this evaluation, crisis response was not part of the formal grant-giving process. Emergency response is a major element of the Aliph portfolio of projects, while The Prince Claus Fund focuses exclusively on emergency response in its work in cultural heritage protection. After the Beirut explosion a range of international funders joined forces to intervene in the local area and The Prince Claus Fund was appointed as the main point of contact. Indeed, the Cultural Emergency Response unit of the Prince Claus Fund is now seen to be so important and specialised that it is being spun off as an independent organisation focusing on heritage rescue. It sees the need, for example, to coordinate deployable teams of heritage first aiders including heritage experts, military, the Red Cross, firefighters etc.

### 11.3 Heritage protection and development

- The essential link between heritage protection and wider economic and social development goals built into the CPF model is widely recognised and endorsed by international funders. CPF’s complementary focus on skills and capacity building and advocacy/education within communities is regarded as a considerable strength.

*“What I am jealous of [in CPF] is the building and handing down of traditional skills”* [Interviewee, International Funder]

*“What is outstanding about the Cultural Protection Fund is they work with the communities. The community-based approach is important for them and they try to make a difference to the people on the ground who live around the heritage sites”* [Interviewee, International Funder]

- The Arcadia Fund consciously does not support capacity building other than in the narrower context of delivering specific projects and so, as exemplified through cooperation on the EAMENA project, CPF’s funding of extended capacity building can play an important role in widening and deepening the impact of related initiatives.

- What is more contested is where the boundaries of projects should lie if the protection of cultural heritage is as much a means (to social and economic development) as an end in itself. While a focus on capacity building and community advocacy/education is seen as being necessary, some international funders argue that it is not sufficient in itself to bring about the desired social changes. Small projects which, for example, ‘aim to boost tourism’ by training local guides and producing say a website or brochure can be accused of naivety if no account is taken of a lack of access roads, hotels, restaurants or associated tourism services. This is a particular challenge in both Lebanon and OPT but resonates to some extent across each of the four countries/territories.

*“Just focusing on Cultural Protection is insufficient to grow tourism” [Interviewee, International Funder]*

- The issue is the scale of resources available. To provide some perspective, the Cultural Heritage and Urban Development (CHUD) project delivered through the World Bank in 5 historic cities in Lebanon had \$119m of funding, of which \$90m went on urban development, \$21m was allocated to cultural heritage activities including archaeological site conservation, management improvements, researching, documenting, conserving and improving the management of heritage sites and \$8m was directed towards institutional capacity building.

## 11.4 Bottom-up vs Top-down approach

- CPF has adopted a deliberate bottom-up approach, prioritising engagement with local communities. With an important caveat, that approach is almost universally endorsed by other funders. There is recognition of the danger of doing things *to* communities rather than *with* them. As well as ethical concerns, this reflects widely shared experience that by gaining the engagement of local communities and gaining their ownership of heritage, the chance of making the impact of the project sustainable is vastly increased.

*“Never do something [local] people don’t want. You have to have community engagement” [Interviewee, International Funder]*

*“You need evidence of dialogue within a community before funding” [Interviewee, International Funder]*

- This community approach also extends to ensuring, as CPF does, that local organisations are heavily involved in the project implementation.

*“You must have local actors take the lead.....Local organisations understand the wider context” [Interviewee, International Funder]*

- The Gerda Henkel Stiftung is one Fund which has changed its approach and decided that international institutions cannot apply on their own for funding. It now requires that local partners are involved in every stage of the application.
- There is also some suspicion of the ability to work effectively at a government level in some countries and contexts; or at least to fund projects that funders – rather than governments – want. The overtly diplomatic positioning makes this issue a challenge for the US Ambassadors Fund. In the four countries/territories covered by this evaluation, CPF has clearly encountered this challenge in Turkey and to some extent in Egypt. Funders are also alert to the dangers of funding projects which are disconnected from wider communities.

*“If you give money to ministries, they will fund pet projects or ones that reflect their own cultural prejudices” [Interviewee, International Funder]*

*“There is a danger in funding elite-to-elite projects” [Interviewee, International Funder]*

- By working locally and through embedded NGOs, CPF has achieved a flexibility and relative speed of implementation which is widely praised. The caveat is a concern that if the goal is country-level impact, then in a highly centralised context in particular (e.g. Egypt or Turkey), individual, local projects can struggle to make a significant difference, especially if those projects are not conceived as complementary or as part of an integrated portfolio.

*“You should avoid undertaking piece-meal interventions in highly centralised countries. In de-centralised countries, it can work”* [Interviewee, International Funder]

## 11.5 Sustainability

- All funders are understandably concerned about project sustainability. Some argue that testing how projects will achieve sustainability should be the most important part of the grant awarding process. For example, if a project is going to restore a historic building, how will the renovated building be maintained? How will funds be generated? Some suggest that planning for sustainability almost always requires some government or administrative level engagement to support local ownership.

*“You need both local ownership and a plan for sustainability”* [Interviewee, International Funder]

- Having strong support can also improve the likelihood that projects will be sustainable. The support system the British Council provides to project grantees and partners is generally valued, albeit there have been concerns about loss of continuity as a result of staff turnover. The level of British Council support locally has varied from country to country. In the Occupied Palestinian Territories the team has been heavily involved with projects and this has allowed for greater collaboration and networking among professionals.
- The issue of sustainability also relates to the decision to fund projects on a one-off basis or to fund them over a longer time period. CPF has partly addressed this issue by introducing a follow-up round of funding for a subset of projects funded during the first four years of the programme. But it has not committed to the type of long-term project funding that the Arcadia Fund has given to EAMENA, for example. The advantages of such a model are seen to be the ability to build long term institutional relationships based on mutual understanding and trust and the recognition of a more realistic timescale over which impact might be realised. The counter-arguments are the potential danger of missing innovation and of getting locked into one organisation’s way of thinking.
- Funders also argue that sustainable impact is not simply about scale but rather about thinking strategically and long-term, especially given that it can take a decade or more for the impact of projects in this field to be recognisable.

*“It’s not about how much you are spending but if you are spending in a way that makes your work sustainable in the long term.”* [Interviewee, International Funder]

- As one example, the Honor Frost Foundation invested approximately £10K ten years ago in an EU-led initiative to help establish the Alexandria Centre for Maritime Archaeology and Underwater Cultural Heritage at the Alexandria University in Egypt. Since then, the Centre has built capacity and resources and now produces trained maritime archaeologists who are predominantly Egyptians. The Honor Frost Foundation continues to provide an institutional grant and to fund projects and scholarships at the Centre including a number of PhD students who are now working with MoTA. *“Small scale but achieved huge amounts”, “Amazing impact.”* [Interviewee, International Funder].

## 11.6 Project vs country-level Impact

- We have already raised the fundamental question of whether CPF is designed to bring about systematic, country-level change. The consensus is that small/medium projects can have impact in local communities but economic or wider systemic impact is harder to achieve through small/medium projects operating in silos. If the aim is higher level impact, then funders point to three related considerations.
- The first is approaching funding decisions in terms of how the projects fit together and complement each other as a portfolio or cluster.

*“I really believe in clustering.”* [Interviewee, International funder]

- The second is coordinating where possible with other projects and other funders. The Situational Overviews show how extensive the need is in each of these four countries/territories and in this context of overwhelming need it is seen to be appropriate for international organisations to work together or at least complement each other in their choice and approach to projects. CPF has some strong examples of this type of coordination at a project level, including of course EAMENA, and its participation in networking forums with other major funders is an undoubted positive. Projects and local NGOs which receive funding from one international player also gain credibility and increase their chances of winning funding from others.

*“Clustering some of the projects together and looking at the partners in and around you can maybe complement something that is going on with other development partners”* [Interviewee, International Funder]

*“You can do it better and faster if you do it together.”* [Interviewee, International Funder]

- The third is ensuring that there is sufficient local capacity to make good use of the funding being provided. At one level this relates to the skills and resources of local NGOs to undertake individual projects and includes their managerial and administrative capacity as much as their specific technical capacity for heritage protection. As one specific example, a number of interviewees raised the perceived burden of M&E linked to CPF funded projects as a concern, given both the context in which the projects are operating and the lack of skills and experience in this area among many participating NGOs.

*“The reporting requirements around CPF seemed to be very heavy.....local organisations may not have the institutional skills”* [Interviewee, International Funder]

- More substantively, there is concern about the collective capacity within some countries, potentially imposing restrictions on how many projects it is sensible to fund at the same time and creating a need for funders to invest explicitly in building that capacity for the longer term.

*“Is there capacity in country to carry out so many projects, locally?”* [Interviewee, International Funder]

*“It is about to creating a healthy ecosystem that works together.”* [Interviewee, International Funder]

- One international funder with experience in the region drew a contrast between OPT and Lebanon. Both countries are seen to be decentralised, ‘OPT is very decentralised; the cities are basically the government’ but the local NGO capacity is seen to be quite different, with the four, main heritage-focused NGOs in OPT seen to be experienced, professional and strong in contrast to Lebanon where, in the words of this funder,

*“NGO capacity in Lebanon is weak.....they are factional”* [Interviewee, International Funder]

- This observation finds some support in the evidence of impact for OPT and Lebanon discussed in section 10.

- Ideally, funders will contribute to creating a healthy local ecosystem by supporting both governmental and state institutions but as the experience across the four different countries/territories shows, this can be a difficult balancing act to achieve.

*“The role of the international organisations and donors is to empower both (i.e. state institutions and civil society institutions), to pinpoint areas where they need support, and to provide the opportunity for this support.” [Interviewee, International Funder]*

- Institutional capacity also has implications for the size of projects which can be funded. The CPF grant range from a few tens of thousands of pounds to a few million is wider than for many specialist funders. Even if the direct grant is handled by an international institution as is the case for CPF, a local organisation with a turnover of a few tens of thousands of pounds and limited permanent staff is clearly going to struggle to manage a devolved project budget multiple times that size without significant support.

*“Such an institutional framework [of effective local NGOs] is crucial for sustainable cultural heritage protection.” [Interviewee, OPT]*

- The development of local, institutional capacity can also be supported by fostering links between institutions. The facilitation of networking is seen as having been lacking at the start of CPF but to have improved over time. Again, the work of the British Council in OPT is seen as being the strongest example.

## 12. Conclusions

- The Cultural Protection Fund supports the UK's reputation internationally as a *Force for Good*.
- Its core model of targeting social impacts through the mechanism of heritage protection is well conceived and its prioritisation of community engagement and a bottom-up approach is generally appropriate. The involvement of local partners is crucial.
- So far, the project portfolio has not been consciously designed to deliver systemic/country level impacts but there is evidence across the four countries/territories of its potential to contribute at that level. The main mechanisms are capacity building and alignment to one of the many systemic challenges and needs around heritage protection which are common across the four countries/territories. The actual realisation of systemic impact takes a considerable length of time in this field.
- The alignment of the Fund to wider HMG aims and engagement in the four countries has improved over time and there is evidence that the implementation of the Fund has evolved and built on lessons learned.
- Across the four countries/territories, there is greater evidence of the potential systemic impact of CPF in OPT and Egypt and relatively less in Turkey and Lebanon.
- An important contextual factor, conditioning both what is possible and the impact that can be created through CPF, is the degree of centralised government control over the priorities and practice of heritage protection. The specific CPF model needs to be adapted to reflect different levels of centralised control in different countries. This proved a particular challenge in Turkey.
- Local support is important to projects and there is further opportunity to build relationships and a community of practice among project teams within countries.
- CPF aligns well to the British Council's mission and purpose of building trust and international connections through Cultural Relations and can play an increasingly important role within the organisation's Cultural Relations portfolio in future.



## Case Study 1: Safeguarding Archaeological Assets of Turkey (SARAT)

**Country:** Turkey

**Grantee organisation(s):** The British Institute at Ankara

**Partner organisation(s):** Koc University Research Center for Anatolian Civilizations (ANAMED) and ICOM UK

**CPF rounds of funding:** 1

### Project overview:

- The project focused on building capacity and raising awareness for Safeguarding Archaeological Assets in Turkey especially in south-eastern provinces, Antalya and Istanbul

### Role of the project within Turkey cultural heritage:

- The project created the first nation-wide public opinion poll of attitudes to archaeology in Turkey
- The project provided an online training to students and government representatives
- SARAT delivered a course in the local language about online risk management

### Key elements of success:

- 3,601 people were interviewed for the nation-wide opinion poll
- SARAT website publications include:
  - SARAT translated an ICOMOS publication, 'First Aid to Cultural Heritage in Times of Crisis' in Turkish and made it available for free on the website
  - Booklet of international case studies on how to generate economic and social capital through archaeological assets
  - Booklet on basic archaeological terminology, historic chronology and legal procedures for journalists
- SARAT workshops:
  - 105 people attended 5 journalists workshops, the focus was to encourage more informed reporting of archaeological heritage
  - 311 people attended 6 Archaeology in Local Contexts workshops, the focus was to encourage local influencers to collaborate with communities by using archaeological assets to build economic and social capital
- 3,809 people graduated from an online risk management course of whom some Turkey government representatives
- 38 events were held during the project
- 70 Heritage Organisation/ Institutions engaged in the project
- 27,944 people engaged on-line (visualising YouTube videos and through SARAT social media posts)
- 71% of attendees of the online course were female, this reflects the archaeology student population in Turkey where 2/3 are women
- *"SARAT would not have been possible (of such this quality) without the generous grant of the CPF. We couldn't realize this with the own funds of BIAA or Koç University"* CPF grantee organisation, Turkey

**Project impact and sustainability:**

- The tools and materials developed through SARAT, including booklets prepared for workshops and/or museums, reports, insight (e.g. the opinion poll) are available on SARAT website. In future the online course (still running) will also be publicly available. The website is overseen and maintained by the BIAA
- After CPF's funding, the ANAMED research centre of Koç University has continued to fund and deliver the online course
- The project raised public awareness of cultural heritage by promoting SARAT to the national and international heritage community through an extensive programme of outreach events.
- SARAT has become a significant 'presence' in the Turkish heritage community
- SARAT contributed to enhance institutional capacity building,
- *"Graduates range from University staff and MA students in a variety of disciplines to museum staff, staff from ministries, security services, engineers, local, regional and national authorities, lawyers and judges and others."* CPF project partner, Turkey
- *"Local authorities, including police forces attended the workshops focusing on local heritage."* CPF project partner, Turkey
- The project influenced journalists' attitudes on best practice on how to report about heritage
- SARAT won the international prize from Europa Nostra. Team members are frequently invited to speak about the project by organizations ranging from international research institute, universities archaeological to professional such as architects
- *"We focused on online education for a Turkish audience. The impact was holistic, country-wide and comprehensive."* CPF project partner, Turkey
- *"CPF allowed awareness raising and knowledge building activities, making it possible for local people to help protecting and rescuing their heritage, a long-term investment. Involving local communities is in the end the only way to save the heritage."* CPF project partner, Turkey
- Partnerships among organisations, associations and individuals have been established. The project continues to generate interest and an emerging network of partners, programme graduates, local heritage organisations and professional associations are waiting for *"more' that SARAT can offer"*

## Case Study 2: Rescuing the Mamluk Minbars of Cairo

**Country:** Egypt

**Grantee organisation(s):** Egyptian Heritage Rescue Foundation (EHRF)

**Partner organisation(s):** Historic Cairo Project (HCP), School of Islamic and Geometric design (SIGD), and Egyptian European Organization for Training and Development (EEOTD)

**CPF rounds of fund:** 2

### Project overview:

- The project focus was to research, document and conserve Mamluk minbars in Historic Cairo. Minbars are stepped pulpits created in the period from 1250 to 1517, typically located in mosques, traditionally used by imams to deliver sermons and lectures
- The project was awarded a second round of CPF funding. Original activities were enhanced by further documenting and protecting Mamluk minbars of Cairo
- Minbars belong to Islamic art and architecture, generally made from wood and are adorned and densely decorated with complex geometrical patterns and calligraphic texts, typically made with ivory, ebony and camel bone inlay
- The project also focused on expanding conservation work in Mamluk art and architecture by creating an archival bank of traditional woodworking. A design hub was set up in Bayt al-Razzaz to test creation and production methods as well as develop business skills and digital marketing

### Role of the project within Egypt cultural heritage:

- Islamic monuments are continuously under threat of looting and destruction and since 2011 there has been an increase in number of stolen monuments in Egypt, this project help protect Minbars heritage from looting
- Lack of detailed documentation around minbars, the portable nature of the item which makes it easy to move and the high market value of the intricate carved elements make minbars at high risk of looting

### Key elements of success:

- A series of thematic workshops and training sessions were delivered for local professionals, volunteers, teachers and children
- Development of a new comprehensive database that can be used to aid future restoration
- Local craftsmen studied the restored minbars by examining and reconstructing complex patterns resulting in greater understanding and appreciation of traditional arts and crafts
- The project made it possible to capture detailed photographic documentation of a total of 27 minbars and fully surveyed and documented 11 minbars

### Project impact and sustainability:

- The project enhanced emotional connotation among Muslims
- Local craftsmen were inspired by geometric patterns of minbars and designed new prototypes, which were then sold in the local market
- The project is regarded as “*A project for the future*”
- The partnership established among project grantees and partners was successful and is considered to be sustainable for the future
- CPF enabled projects partners develop relations and acquire new contacts with other organizations such as the British Museum and the Austrian Embassy
- The NGO has developed expertise in risk assessment and emergency response skills

- The project attracted volunteers to work with the project organisations
- The project raised public awareness by creating tours to visit Mamluk buildings
- EHRF was convoked by the Egyptian government for expert advice in an investigation with France on Mamluk members. The NGO gained expertise and knowledge as well as received visibility after collaborating with CPF

## Case Study 3: Dome Houses from Syria

**Countries:** Lebanon, Syria

**Grantee organisation(s):** Arcenciel

**Partner organisation(s):** N/A

**CPF rounds of funding:** 1

### Project overview:

- The aim of the project was to preserve and revitalise the tradition of dome houses to offer a housing solution to displaced Syrian families
- A group of Syrian refugees have received training in building a prototype mudbrick house in the Bekaa valley, 3K bricks were used (Arcenciel impact report)
- The scope of this work was to provide refugees with heritage skills that can be easily transferred to the job market and potentially a way to reconstruct their houses if they return to Syria
- Arcenciel was also a partner organisation with NAHNOO for, “A youth-led approach to preserving Lebanese cultural heritage” a CPF project led by Search for Common Ground

### Role of the project within Lebanon cultural heritage:

- Protection of tangible heritage vernacular mud-brick construction techniques relating to traditional Syrian dome houses have been safeguarded through training provided for Syrian refugees. Two of these trainees are now considered to be masters of these skills, which will be necessary to reconstruct houses in Syria that have deteriorated due to the ongoing conflict
- The leading architect has published a book about this particular type of architecture with the intent to record it for future generations to come. The book is available in three languages,
- *“The ultimate target of this outcome culminates with the publishing of the comprehensive architectural manual...Arabic copies were distributed freely during the final event, which took place on the 28th of October at the project site in Taanayel; French copies were available for sale and the English version will be made available online. Although the dome house itself was not listed as an indicator it serves Outcome 1 by its very existence; exposing a wide range of visitors daily, by its location at the entrance of the Khan el Maqsoud restaurant in Taanayel.”* CPF project evaluation

### Key elements of success:

- 12 workshops were held, ninety-one people, including architects, students and engineers, attended workshops that provided an introduction to Syrian cultural heritage and the production of mud-bricks for building Syrian dome houses
- Lack of human resources on the field remains a challenge
- The Dome Houses project would have not gone ahead without CPF. CPF was the only funder that saw value in supporting this project, this reflects positively on the UK and British Council especially the team in Beirut. The relationship with the British Council team based in the Beirut office was excellent and supportive on all levels
- CPF has sharpened the skills of the organizations’ workers, these people are now regarded as experts in the field
- Considering restrictions on movement, the chosen location of the project determined the success of the project
- The community to which the heritage belongs to was driven by preserving heritage which enabled for spread of awareness
- According to Ms. Kassatly, the Dome project raised awareness on clay buildings which had disappeared for 40 years, this project has become a reference for architect students to learn about this building style
- The grantee organisation has received international exposure and recognition as a result of conducting this project.

- *“Arcenciel has been contacted by several universities who are interested in the topic and have requested for further workshops to take place. The Lebanese University and AUB are filing the necessary steps to integrate the workshop as a credit course within their curricula.”* CPF project evaluation
- *“Arcenciel was contacted on several occasions by the international press (Reuters, Arte etc.)”* CPF project evaluation

#### **Project impact and sustainability:**

- The UK was considered to be the right partner for this project, flexibility and availability of the UK team was prized
- The project has enabled partner organisations to build relationship with universities in France and Italy to learn about this architectural style
  - A number of the students who took part in the project were accepted to study at Grenoble University in a highly competitive programme
  - Italian universities requested more information about the project
  - A number of Syrian students expressed interested in repeating the project in Syria, this architectural style is originated in the North East region of Syria which provoked security concerns and the students were unable to repeat the project
- The project has received international attention
  - It highlighted the importance of clay houses and raised awareness about clay houses among professionals internationally
  - It has also shared the documented architecture behind Vernacular mud-brick construction techniques relating to traditional Syrian Dome Houses internationally
- The project impact is also expected to offer work opportunities for young people and encourage ecotourism in the region
  - The prototype Vernacular mud-brick that was built during the project has now become a tourist attraction that attracts visitors
  - There is potential for economic impact, Covid-19 has been an obstacle to the full integration of the Dome Houses as a tourist attraction
- The project has an impact of the concerned Syrian communities, the project contributed to the social and economic integration of marginalized people and communities back into society
- Project grantees and partners were able to establish relationships with other organizations in Jordan and Occupied Palestinian Territories during meetings with other grantees organisations
- There has been no contact with Ministry of Culture in Lebanon for this project but approval for implementation was granted by the local authorities



## Case Study 4: The revitalisation and development of rural East Jerusalem

**Territory:** Occupied Palestinian Territories

**Grantee organisation(s):** RIWAQ Centre for Architectural Conservation

**Partner organisation(s):** Al Jib, Qalandiya and Jaba' village council and the Kafr 'Akab Municipality, Jerusalem

**CPF rounds of funding:** 2

### Project overview:

- The project restored four villages historic centres of North West and North East Jerusalem and build capacity in restoration for local workers and heritage professionals

### Role of the project within OPT cultural heritage:

- CPF responsiveness, flexibility and breadth of activity enabled project partners to successfully run the project by:
  - Protecting high risk/ emergency buildings (without reuse as required by other funds)
  - Using a multidisciplinary approach by involving artists, writers, planners
  - Integrating multiple components into one project such as making publications, videos, art exhibitions, and sketching as well as enable for project publicity and visibility within the same budget
  - Using part of the fund to communicate with the government, work together, and *"make them part of the learning process"*. CPF project grantee, OPT
- The project worked towards preventive conservation. For RIWAQ it is important to act very quickly in order to document and preserve before everything is lost
- Major challenges in protecting cultural heritage in the OPT include,
- *"lack of awareness, lack of legal protection, lack of resources, loss of crafts, and so on."* CPF project grantee, OPT

### Key elements of success:

- The project made it possible to restore a number of sites including the renovation of a historic courtyard in Kafr Aqab to serve as a cultural hub. In Qalandiya two buildings were fully restored
- This CPF project met local needs, it *"allowed to be responsive to needs and aspirations of our communities and sites"*. CPF project grantee, OPT
- The flexible nature of CPF programme has allowed for the project to be successful *"With the CPF, we managed to do things we were not able to do with other funds"*. The project grantee said other funding programmes have specific niche remits, *"with the CPF, we managed to do everything with the same fund"*. *"In CPF, we have these things in totality, in the comprehensive way of dealing with things. It is easier, and it makes sense."* CPF project grantee, OPT
- The project has contributed in the protection of tangible heritage at risk:
  - 19 actions taken to safeguard artefacts
  - 48 people were trained, of which a number of local workers were trained in architectural design
  - Reached 4,000 people through on-line engagement, media reach and large event attendees
  - 24 events

### Project impact and sustainability:

- The Director General of The Palestinian Museum said there has been local impact on villages and in Jerusalem, through job creation, work opportunities, development of awareness of the value of heritage
- There is potential for economic benefits in tourism around the restored sites
- The project has explored the opportunity of using heritage as a lever for socio-economic and political development by applying the idea of "protecting through using", for having cultural heritage not just as museums, but also for socio-economic development.

- For projects like this one there is a potential for impact determined by cross-cutting across a number of sectors including agriculture, economy, crafts, housing, infrastructure, environment. This “evolving multiplier effects and multiplier impacts on people’s lives”. “This sort of cross-cutting and merging with other sectors is also having longer-term impacts.” CPF project grantee, OPT
- Project partners build on their know-how and knowledge
- To protect assets more extensively it is necessary to intensify work on a larger scale,
- *“After what we have been working, we have taken our time experimenting, building our knowhow and knowledge, but we reached the point where we think, and we believe, we really need to intensify and work on a massive level in order to protect. We are loosing more and more, and the only buildings that are left are the ones we restored and protected. All the others, despite the legal framework, are at risk.”* CPF project grantee, OPT
- 11000, £763,764 Amount of income generated for the local economy (i.e. through heritage craft sales) (Project evaluation)
- *“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 center. 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”* ERS projects output
- *“The conservation workshop was very useful for me and complemented the knowledge I gained in University. It was not only interesting to work with my hands on restoration, but also gave me better understanding of the traditional material used in restoration. I will use this knowledge in my work as an engineer in the village council.”* ERS projects outputs

## Case Study 5: Training in Endangered Archaeology Methodology (EAMENA)

**8 countries:** Jordan, Occupied Palestinian Territories, Yemen, Libya, Iraq, Egypt, Lebanon, Tunisia

**3 grantee organisation(s):** University of Oxford followed by University of Leicester and University of Durham

**Partner organisation(s):** Department of Antiquities, Jordan; Department of Antiquities and Cultural Heritage, Palestine; General Organisation of Antiquities and Museums, Yemen; Department of Antiquities, Libya; Directorate General of Antiquities, Lebanon; Institut National du Patrimoine, Tunisia; State Board of Antiquities and Heritage, Iraq; Ministry of State of Antiquities, Egypt; and Bibliotheca Alexandrina, Egypt

**CPF rounds of funding:** 2

### Project overview:

- The project develop technology to improve the speed and effectiveness of documentation, train local professionals, and assess the impact of climate change on archaeological heritage
- EAMENA trains archaeologists from eight countries in the use of an open-source aerial recording methodology, designed for conflict zones and other areas where access to the ground is restricted
- The project was designed to record and help protect cultural heritage sites in the Middle East and North Africa, threatened by conflict and looting but also urbanization, agricultural development and industries such as mining
- The focus of this case study is the EAMENA project during the CPF funding, the project was originally funded by Arcadia

### Role of the project within MENA cultural heritage:

- Record archaeological sites that are valued at a national and cultural level across the MENA region, the project focuses on recording ancient history and provided an opportunity to transmit assets to future generations
- Distance, security, political conditions and natural factors are some of the obstacles archaeologists encounter when operating on the ground, the EAMEAN project assist experts in overcoming these challenges by observing and inspecting archaeological sites on a permanent basis remotely
- EAMENA provides resources for the creation of cultural heritage assets national databases across the MENA region

### Key elements of success:

- *“The EAMENA project came at the right time.”* OPT government representative, OPT
- The international funder, Honor Frost Foundation was also involved in the maritime aspects of the EAMENA project. *“Excellent programme. It has so much breadth beyond the training people use the database. A really good example of how projects work very closely with people in the region to develop not just an understanding but also trust which is fundamental to a lot of the way we operate. Rather than being an external thing working very closely with people in the region is key to a successful grant.”* International funder

### **Capacity building**

- EAMENA is a great example of transfer of skills from grantee organisations to local experts, by partnering with ten heritage institutions in eight countries the project offered twenty-two training workshops to 159 heritage professionals from November 2017 to November 2019
- The project successfully delivered training across a range of age groups, genders, geographical distribution and involved people from urban center and rural areas
  - *“CPF has added a training element to the EAMEAN project that was not there before”* International Funder
  - An expert based in Tunisia had under his management an immense territory and before EAMENA he had to travel with his car to the job. *“EAMENA was a game changer”* International Funder, for him and he could investigate the sites through the satellite. It made his job just about doable whereas before it was nearly impossible
- The training was effective and the initiative created by CPF gave tools to local people.

- The training provided by EAMENA enabled participants to monitor sites remotely, identify changes in the region and how to track and discover the existence of unknown sites
  - *“The basic and the advanced training of the EAMENA programmes has helped me to add several important elements in my archaeological work. Firstly, I can now determine the archaeological site by remote sensing. Secondly, I can identify potential risks to archaeological sites such as rapid urbanisation or agri-business etc. Thirdly, with the generated data and the scientific tools that have been taught, I have begun to explore research questions. And the important point is that I am able to do all these from my office. This facilitates the work when going to private real estate and to know the surroundings or the archaeological inventory and linking sites among them. I can now also contribute to the monitoring of sites and identify changes resulting from direct damage or potential damages.”* CPF project evaluation

### Cultural Heritage Protection

- Throughout CPF funding EAMENA organised 40 events and 22 workshops where 16,000 records were created, the project also delivered a series of exhibitions
- Workshops:
  - Workshop participants complete around 100 records of archaeological sites
  - In Jordan, one participant recorded 658 records
  - In the Occupied Palestinian Territories, one participant recorded 810 and another 250 records
  - 15% of trainees in Lebanon and 5% in Iraq did not achieve the target 100 records
  - In Palestine during the second workshop (September/October 2018) the DACH invited a number of employees from the Ministry of Local Government (MOLG) to participate to encourage more cooperation between the two governmental entities dealing with the development planning
  - This collaboration was successful, staff from the MOLG learned more about archaeology and how the boundaries of archaeological sites are defined using old images and maps and what is the real extent of heritage sites that needs to be protected
  - One participant said *“now after this workshop when I go back to Palestine, I have to revise a few building permits that I had given before joining this training based on what I had wrongly thought was the limit of archaeological sites”* OPT, participant
  - All MOLG participants were highly skilled female architects and became among top participants of the project
  - *“A smaller proportion of records was also produced when creating national ‘Watch Lists’. A set of sites to receive special monitoring and protection. Lists included well-known and highly valued heritage sites. The “watch List” identified assets that were significant and at risk of threat including sites in low condition and in need of emergency actions. Participants from Advanced Training first assigned priority levels based on identified threats, using the database to their study region. Subsequently created a map showing the distribution of sites with different level of priority. Furthermore, in conducting the condition assessments of their body of sites a number of participants found reason to submit mitigation reports with the relevant authorities due to the discovery of ongoing damage to some of the sites.”* Project Evaluation
  - *“In March 2019 the Global Heritage Fund offered the opportunity for all of EAMENA’s CPF workshop participants to submit grant applications for three awards”,* Global Heritage Fund granted funding for three trainees of EAMENA

### Advocacy/Education

- Exhibitions:
- Through CPF funding, EAMENA delivered a series of exhibitions entitled, ‘Our Culture Our Future’. The exhibitions took place in all the project participating countries except Yemen, *“These exhibitions were designed to be easily portable, and to be used by our partner institutions to raise awareness amongst the general public of the value of archaeological heritage and the threats it is facing.”* Project evaluation
- Exhibition panels were distributed to participating countries in early 2019 and toured around towns and communities
- Thousands of people attended the exhibitions, audiences included pupils in schools, industry leaders and politicians, the hope was to achieve an immediate influence and a positive impact on future generations
- Overall, 39 exhibition were held in 7 participating countries, a number of countries planned more events in 2020
  - In Libya, the exhibition panels were exhibited across 3 schools, 7 more schools exhibited the panels in 2020
  - In Palestine, the panels were exhibited across 2 schools, 10 more schools exhibited the panels in 2020

**Project impact and sustainability:**

- The project raised awareness of cultural protection among the local community by generating 22,233 on-line engagements and media reach by posting tutorial videos of the EAMENA Project on the YouTube channel, thousands of people beyond the project's partner organisations accessed the online content
- As of 24<sup>th</sup> September 2019, the EAMENA Project Youtube channel videos received 22,233 views aggregating to a total watch time of 44,460 minutes
- *"I think one important impact of the CPF is raising awareness about the value of heritage. I have seen that the EAMENA Team for instance underlined that archaeological heritage is not only endangered by war and conflict, but maybe even more so by road-building, construction, agriculture etc, so if the programme can not only record but also raise awareness, that it is very valuable. The same goes for intangible heritage, where people maybe often don't realise the heritage they carry around within them."* CPF project partner
- One of the most significant results of the first basic training workshop was the interest it generated in a number of countries to adopt customised versions of the EAMENA database for managing countries' national inventory
  - Between 2018 and 2019, Jordan, Occupied Palestinian Territories and Yemen used the EAMENA database as the foundation for their National Heritage Inventories and have started developing new national heritage database systems
  - The new 2018 Heritage Law requires MoTA to set up a national registry of tangible cultural heritage within 5 years, the EAMENA database has facilitated this process by offering an easy-to-use database for archaeological sites. Selected employees from each district were trained to feed and update the EAMENA database, and this has facilitated their work in the future and fulfil MoTA responsibilities in CH across the OPT
  - The effectiveness of the EAMENA databases led to a request from the Palestine DACH to implement a similar database for the national inventory and management of archaeological sites and historic buildings in Palestine. Towards the end of 2018 the database development started. The team working on the Palestine database worked hard to digitizing and enter existing records into the database. During an Advanced Training evaluation session a member of the database development team stated the main benefits for the DACH staff, mentioning that the recorded data is now presented according to a logical structured and data is now searchable. This participant has already entered over 800 OPT heritage sites in the training database. Once the Palestine database will be fully developed, the data will be migrated to the newly developed national database
  - There are on-going discussions about implementing the EAMENA database as national databases for Iraq and Lebanon
- The Honor Frost Foundation expressed how this project established trust and partnership across partners which made the project successful. Different countries are applying the EAMEAN project differently and this is down to politics, sharing of data and capacity to follow through
- EAMENA helps preserve sites through digitisation by making sites accessible to everyone and maintaining alive sites' even if destroyed
- In Occupied Palestinian Territories most of the advanced trainees were able to put the remote sensing skills into practice by recording sites in the areas that they do not have access to visit
- One of our trainees in Lebanon created a recording form based on the EAMENA methodology and uses it to visit sites that are under its responsibility
- The CPF grant helped to further the development and translation of the EAMENA database into Arabic
- The biggest challenge projects operating with digitalised tools such as EAMENA need to overcome is access to technology and internet connection
- From 2020 to 2024 Arcadia has allocated a grant of £3.3m for the EAMENA project

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## Appendices

### Appendix 1: CPF delivered outputs in multiple countries

Collated Outputs and Metrics – Multi country

Ref	Country	Project Name	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 be able 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				Other	
			1.1 Actions taken to safeguard artefacts	1.2 Tools developed, adopted, created e.g. database, app, website, watch list	1.3 Management plan or strategy created	1.4 Guidance developed	1.5 Records created	2.1 People trained	2.2 Workshops held	3.1 Materials e.g. Exhibitions, video, publication, app	3.2 Events	3.3 Volunteers	3.4 Engaged on-line, media reach, large event attendees	e.g. Amount of income generated for the local economy (i.e. through heritage craft sales)	Heritage Organisation/ Institutions Engaged	
CPL-067-16	Egypt/Lebanon/Turkey	Training in Endangered Archaeology methodology with Middle East and North African Heritage Stakeholders					16000	159	22	7	40		22,233	3 projects Global Heritage Fund	10	
CPL-443-17	Egypt /Sudan	Circulating Artefacts: A cross-platform alliance against the looting of pharaonic antiquities		1			46610	6		30		63		700 sales recorded	4	
CPS-826-18	OPT/Lebanon	Swansea City Opera Lebanon Heritage Project					250	165			2	161	302			
CPS-601-17	Lebanon/ Syria	Dome houses from Syria: protection of an endangered cultural heritage		1				10	12				134			
CPS-758-18	Lebanon/ Syria	Cultural Corridors of Peace (Preserving the living memory of the pastoral routes and heritage of the Bedouin)		4	1		693	22	6	2		75	8256			
CPL-624-17	Lebanon/ Jordan	Action for Hope Music Schools for Refugees		1			130					20			1	
CPL-059-16	Lebanon/Syria/Jordan	Investing in Skills to Rebuild a Naton: The Syrian Stone Masonry Training Scheme Pilot		1		1		42	11	23	1		39237466		1	
Total:				8	1	1	63683	404	51	62	43	319	39268391	0	16	

## Appendix 2: CPF delivered outputs in Turkey

Collated Outputs and Metrics - TURKEY														
Ref	Project Name	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 be able 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.				Other	
		1.1 Actions taken to safeguard artefacts	1.2 Tools developed, adopted, created e.g. database, app, website, watch list,	1.3 Management plan or strategy created	1.4 Guidance developed	1.5 Records created	2.1 People trained	2.1 Workshops held	3.1 Materials e.g. Exhibitions, video, publication, app	3.2 Events	3.3 Volunteers	3.4 Engaged on-line, media reach, large event attendees	e.g. Amount of income generated for the local economy (i.e. through heritage craft sales)	Heritage Organisation/ Institutions Engaged
CPS-062-16	Carved in Stone: Reflectance Transformation Imaging (RTI) Training for the Heritage Community in Turkey					40	601					3000		
CPL-230-16	Heritage Skills Build Peace and Capacity in Mardin and Diyarbakir		2	1	12	1076	255		7	27				29
CPS-333-17	Intangible cultural heritage and protection and awareness raising in Upper Tigris Valley		1				168	1	1		245			4
CPL-069-16	Safeguarding Archaeological Assets of Turkey (SARAT)		2			3601	3809	11	5	38		27944		70
Total:		0	5	1	12	4717	4833	12	13	65	245	30944	0	103

## Appendix 3: CPF delivered outputs in Egypt

Collated Outputs and Metrics - EGYPT															
Ref	Project Name	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 be able 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.				Other	
		1.1 Actions taken to safeguard artefacts	1.2 Tools developed, adopted, created e.g. database, app, website, watch list,	1.3 Management plan or strategy created	1.4 Guidance developed	1.5 Records created	2.1 People trained	2.2 Workshops held	3.1 Materials e.g. Exhibitions, video, publication, app	3.2 Events	3.3 Volunteers	3.4 Engaged on-line, media reach, large event attendees	e.g. Amount of income generated for the local economy (i.e. through heritage craft sales)	Heritage Organisation/ Institutions Engaged	
CR-829-18	Preserving Egyptian Coptic Heritage through conservation, scholarship and educational dissemination	22	4			108	26	4		3		210			
CR-919-18	The Revival of Shali and Other Heritage Sites in the Siwa Oasis of Egypt	1		1		1	98					77			
CPS-313-17	Rescuing the Mamluk Minbars of Cairo	40	1	1		43	33	2	21		75	200			
CPS-040-16	The revival of the Shali Fortress in the Oasis of Siwa- The restoration of the Moqbil Mosque	1		1	1		10			1					
CPL-409-17	The Coptic Culture Conservation Collective				343	79	31								
Total:		64	5	3	344	231	198	6	21	4	75	487	0	0	

## Appendix 4: CPF delivered outputs in Lebanon

Collated Outputs and Metrics - LEBANON														
Ref	Project Name	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 be able 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.				Other
		1.1 Actions taken to safeguard artefacts	1.2 Tools developed, adopted, created e.g. database, app, website, watch list,	1.3 Management plan or strategy created	1.4 Guidance developed	1.5 Records created	2.1 People trained	2.1 Workshops held	3.1 Materials e.g. Exhibitions, video, publication, app	3.2 Events	3.3 Volunteers	3.4 Engaged on-line, media reach, large event attendees	e.g. Amount of income generated for the local economy (i.e. through heritage craft sales)	Heritage Organisation/ Institutions Engaged
CPL-154-16	Tourathi: Protecting Our Future: A Youth-led Approach to the Preservation and Promotion of Lebanese Cultural Heritage		5	1	5		38	39		7	30	1,503,454		2
CPS-552-17	Scientific assistance for the valorisation of Menezes megalithic sites (Lebanon)	11					2		5	3	2	60		
CPL-403-17	Historic buildings preservation in old Lebanese towns occupied by displaced.	36	2	2			31		2		57			
Total:		47	7	3	5	0	71	39	7	10	89	1,503,9515	0	2

## Appendix 5: CPF delivered outputs in OPT

## Collated Outputs and Metrics - OPT

Ref	Project Name	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 be able 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.				Other	
		1.1 Actions taken to safeguard artefacts	1.2 Tools developed, adopted, created e.g. database, app, website, watch list	1.2 Management plan or strategy created	1.2 Guidance developed	1.3 Records created	2.1 People trained	2.1 Workshops held	3.1 Materials e.g. Exhibitions, video, publication, app	3.1 Events	3.3 Volunteers	3.4 Engaged on-line, media reach, large event attendees	e.g. Amount of income generated for the local economy (i.e. through heritage craft sales)	Heritage Organisation/ Institutions Engaged		
CR-885-18	Conservation for Digitisation	3060	1		2	3060	26	1	1000	14	2					
CPS-117-16	The Khalidi Library: Preserving Palestinian Heritage, Protecting the Future	50		1		3800			1	2		40000				
CPL-629-17	"The Life Jacket": The Revitalization and Development of Rural Jerusalem	19			1	5	48	5	3	24		4000	11000, £763,764	6		
CPS-778-18	Sufi Shrines: Centuries of Heritage under Siege. Protecting Nabi Ghali Shrine through rehabilitation			1			20		4	2				3		
CPL-362-17	Restoration of Al-Madrasah Al-Arghuniyyah Facade in the Old City of Jerusalem	1					14		2	17		1050	?	2		
CPL-430-17	Protection, preservation and promotion of Gaza Strip Historical archaeological sites	31	2		1	700	5500		3	3600				3		
CPS-776-18	Building the Capacity to Protect Palestinian Land and Heritage through Museology and Eco-Tourism	118	1			2342		2	1	20	6	415420		4		
CPL-159-16	Vernacular Heritage Pilot Enhancement Project in As Samou' (Hebron, Palestine)	38	1			102	47		2	1	25	1		3		
CPS-276-16	Cultural and Natural Heritage, a Tool for Socio-Economic Development			1			20	2	4	14						
CPS-248-16	On Our Land: Protecting Bedouin Lived Cultural Heritage in the Occupied Palestinian Territories			1		360	20	16	3			96		10		
	<b>Total:</b>	<b>3317</b>	<b>5</b>	<b>4</b>	<b>4</b>	<b>10369</b>	<b>5695</b>	<b>26</b>	<b>1023</b>	<b>3694</b>	<b>33</b>	<b>460567</b>	<b>0</b>	<b>31</b>		

## Appendix 6: Interviewee List

Name of interviewee	Role	Organisation	CPF focal country
Abdelhamid Salah	Director	EHRF	Egypt
Adila Laïdi-Hanieh	Director General	The Palestinian Museum	OPT
Ana Tavares	Ex Operational Management Consultancy (OMC) director at the Grand Egyptian Museum (GEM), Cairo	Grand Egyptian Museum (GEM), Cairo	Egypt
Anna Lauter	Head of Operative Programmes	Gerda Henkel Stiftung	International
Arthur Dudley	Cultural Grants Manager	Arcadia	International
Asu Aksoy	Head of the Arts and Cultural Management Department	Istanbul Bilgi University	Turkey
Ayman Abdelmohsen	Associate to the Minister	Ministry of Antiquities	Egypt
Buket Coşkun	Manager	ANAMED (Koç University Research Center for Anatolian Civilizations)	Turkey
Burçin Altınsay	Europa Nostra Turkey: chairperson, ICOMOS-Turkey: board member)	Europa Nostra Turkey, ICOMOS	Turkey
Cathy Costain MBE	Head of Arts, Programmes	British Council Egypt	Egypt
Cherry Gough	Director British Council Turkey	British Council Turkey	Turkey
Christianna Johnnides Brotsis	Senior Social Development Specialist	The World Bank	International
Çiğdem Atakuman	Associate Professor - Settlement Archaeology Program	Middle East Technical University	Turkey
Duygu Tarkan	Fellowship and Project Coordinator	ANAMED (Koç University Research Center for Anatolian Civilizations)	Turkey
Elif Denel	Interested external stakeholder	American Research Institute in Turkey	Turkey
Elizabeth White	Director, British Council Egypt	British Council Egypt	Egypt
Emad Hamdan	General Manager	HRC Hebron Rehabilitation Committee	OPT
Esra Aysun	Head of Arts	British Council Turkey	Turkey
Esra Ekşi	Board Member	Tarih Vakfı /History Foundation	Turkey
Giovanni Scepti	Head of Culture Unit and Culture Programme Specialist	UNESCO National Office for Palestine, Ramallah	OPT
Gül Pulhan	Project Coordinator	The British Institute at Ankara	Turkey
Hamdan Taha	CCHP: heritage expert, member of steering committee; MoTA, Dept. of Antiquities: Director 1995-2013; Deputy Minister of MoTA 2013-2015	Centre for Cultural Heritage Preservation (CCHP); formerly long-time MoTA, Dept. of Antiquities	OPT
Harry Tzalas	Director - Expert in the topography and restoration of Underwater Alexandria	Hellenic Society for the Study of Ancient and Medieval Alexandria	Egypt
Houda Kassatly	Head of the Cultural Sector	Arcenciel	Lebanon
Jehad Yasin	General Director, Directorate of Excavations and Museums	Ministry of Tourism and Antiquities	OPT

Joanna Hammour	President	Save Beirut Heritage	Lebanon
Joanne Farshakh Bajjalir	Secretary General	Blue Shield, Lebanon	Lebanon
Kerim Altuğ	N/A	Istanbul Metropolitan Municipality	Turkey
Khaldun Bshara	Director of the Conservation Unit	RIWAQ	OPT
Khaled Tadmuri	President	Heritage Department at Municipality of Tripoli, Tripoli Athar Club	Lebanon
Lucy Blue	Maritime Archaeological Director	Honor Frost Foundation	International
Lutgarde Vandepuit	Director	British Institute at Ankara (BIAA)	Turkey
Maja Kominko	Scientific and Programs Director	ALIPH	International
Martin Daltry	Director, British Council OPT	British Council OPT	OPT
Martin Perschler	International Heritage Preservation Program Director	US Ambassador's Fund	US
Mohammad Abu Hammad	Programme Coordinator	UNESCO National Office for Palestine, Ramallah	OPT
Mohammed Ayoub	President	NAHNOO	Lebanon
Monica Hanna	National Chairperson, Manager of group Egypt's Heritage Task Force for Antiquities	College of Archaeology and Cultural Heritage	Egypt
Murat Çağlayan	Head of the Committee	UNESCO Turkey National Sub-Committee on Tangible Cultural Heritage	Turkey
Murat Sav	Expert archaeologist, editor of the journal of the Directorate	Istanbul Regional Directorate of Foundations	Turkey
Nadia Maltzhan	Offered expertise for EAMENA project	Orient Institut of Beirut	Lebanon
Philip Hall	Consul-General to Jerusalem	British Consulate General Jerusalem	OPT
Rosa Perez	Arts Programme Manager	British Council OPT	OPT
Sanne Letschert	Head of Cultural Emergency Response	Prince Claus Fund	International
Sarkis Khoury	Director General of the Directorate of General Antiquities	Ministry of Culture	Lebanon
Shatha Safi	Director	RIWAQ	OPT
Sir Geoffrey Adams	HM Ambassador	Foreign & Commonwealth Office	Egypt
Sophie McKee	Grants Manager	British Council	UK
Stephanie Grant	Senior Programme Manager	British Council	UK
Stephanie Twigg	Interim Director Arts, Middle East and North Africa	British Council Lebanon	Lebanon
Tugba Tanyeri Erdemir	Coordinator of Anti-Defamation League's Task Force on Middle East Minorities	Anti-Defamation League, USA	Turkey
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