

# CULTURAL PROTECTION FUND APPLICATION GUIDANCE

**2020-21 Grants for projects relating to Libya, Syria and  
Yemen**

October 2019

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## About this guidance

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

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

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

**Part four: Expression of Interest form help notes** and **Part five: Application form help notes** provide information to help you answer each of the questions in the Expression of Interest and Application forms.

# PART ONE: INTRODUCTION

## About the Cultural Protection Fund

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

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

The overarching objective of the Fund is to help create sustainable opportunities for social and economic development through building capacity to foster, safeguard and promote cultural heritage in conflict-affected countries. The Fund supports efforts to keep cultural heritage sites and objects safe, as well as supporting the recording, conservation and restoration of cultural heritage. It also provides opportunities to local communities for training and education, enabling and empowering them in the long term to value, care for and benefit from their cultural heritage.

## About the 2020 – 21 grants available to projects relating to Libya, Syria and Yemen

This round focusses on encouraging creative solutions to protect heritage in three target countries where Cultural Protection Fund investment has been low to date - Libya, Syria and Yemen.

### Funding available for work targeting the following areas:

- New activities taking place in Libya Syria, or Yemen which contribute to our published outcomes.
- Development work facilitating possible future work in these countries (e.g. research, feasibility studies or knowledge sharing) with strong potential to achieve CPF outcomes.

### Who can apply:

- Open to any applicant proposing to work with one or more locally based partners in Libya, Syria or Yemen. Organisations based within target countries can also apply to the fund, with or without partners.
- Applications must be submitted by one lead applicant organisation<sup>1</sup> with up to eight partner organisations.
- Applications must demonstrate intent to benefit one or more of the three target countries as their main aim. If private owners or for-profit organisations are involved in a project, we expect

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

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

- If a grant is awarded, you will be required to accept the terms and conditions of our Grant Agreement. You are encouraged to read this document ahead of making your application – it is available to read on our website [here](#).

### Grant size and project duration:

- Applicants may apply for grants up to £100,000.
- A lead applicant organisation can submit multiple applications under any given round of funding, but a maximum of one award will be made.
- Funding is available for projects commencing in June 2020 and lasting six to nine months (activities must finish by the end of February 2021).

### What we fund:

The Cultural Protection Fund is for projects focusing on the protection of cultural heritage at risk due to conflict in one or more of the Fund's target countries. By *project*, we mean work or activity that is defined at the outset and will contribute to achieving the outcomes of the Fund. *Cultural heritage* includes many different things from the past that communities value and want to pass on to future generations, for example:

- archaeological sites and monuments;
- collections of objects, books or documents in museums, libraries or archives;
- historic buildings;
- cultural traditions such as stories, festivals, crafts, music, dance and costumes;
- histories of people, communities, places and events;
- the heritage of languages and dialects; and
- people's memories and experiences (often recorded as 'oral history').

Applicants will be asked to explain the significance of the cultural heritage their project focuses on and how it is valued by the local population. They will also need to outline how the cultural heritage is at risk due to conflict. This risk can be associated with past, current or potential future conflict.

### Outcomes

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

All activities must contribute to our [published outcomes](#), which have been revised for 2020-21. Our outcomes are listed below under three key impact areas: heritage, society and economy.

Applicants will be asked to refer to these when explaining how their project will meet the outcomes of the Fund, and grant recipients will be required to measure their progress against achieving these outcomes throughout project delivery and in their evaluation reports. The British Council is committed to promoting equality, diversity and inclusion through its work. Where project activities involve people (e.g. training, learning or engagement activities), we ask applicants to demonstrate that the outcome

relating to equal opportunities, diversity and inclusion have been taken into consideration in project design.

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

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

HERITAGE		
	Outcome	Example activities to achieve outcome
1*	Cultural heritage at risk is safeguarded for future generations.	<ul style="list-style-type: none"> <li>• Documentation resulting in new or improved records of cultural heritage (tangible or intangible).</li> <li>• Physical work (e.g. repair or restoration) to bring tangible cultural heritage assets into better condition.</li> <li>• Activities resulting in the safeguarding of intangible cultural heritage practices (e.g. transmission of skills, crafts or language through training or education).</li> </ul>
2	Cultural heritage at risk is better managed and prepared for potential threats.	<ul style="list-style-type: none"> <li>• Development of heritage management tools (e.g. databases, historic environment records or risk registers).</li> <li>• Implementation of preventative measures to protect against future threats, including damage, destruction or looting.</li> <li>• Preparation of plans and policies relating to risk assessment, preparedness and response.</li> <li>• Development of plans and policies relating to the management and maintenance of sites, collections, archives, digital heritage outputs, etc.</li> </ul>
3	Local organisations and communities have increased capacity and/or resilience to care for and protect cultural heritage.	<ul style="list-style-type: none"> <li>• Training for staff in specific heritage skills or broader subjects relating to planning, fundraising, management and promotion.</li> <li>• Recruitment and training of new volunteers.</li> <li>• Preparation of business or fundraising plans.</li> <li>• Advocacy activities raising awareness of the importance of cultural heritage protection among local communities.</li> </ul>
SOCIETY**		
	Outcome	Example activities to achieve outcome
4	Local people have developed skills, potentially leading to increased professional or other opportunities.	<ul style="list-style-type: none"> <li>• Vocational training opportunities resulting in professional development or preparing people for future work (ideally offering an accredited qualification).</li> </ul>

		<ul style="list-style-type: none"> <li>• Support for individuals and groups interested in pursuing wider business opportunities relating to cultural heritage (e.g. artisans producing and marketing traditional products).</li> <li>• Employability training to support trainees in accessing the work market.</li> <li>• Informal skills training for project participants or volunteers.</li> </ul>
5***	The profile of people engaging with cultural heritage is more diverse with respect to gender imbalances, age, ability, sexuality, ethnicity and social/religious background.	<ul style="list-style-type: none"> <li>• Activities engaging new or underrepresented audiences with cultural heritage.</li> <li>• Consideration of equality, diversity and inclusion principles in the design of project activities and outputs and the recruitment of participants.</li> <li>• Pro-active support to help people overcome barriers to participation.</li> </ul>
6	Local communities have a better understanding of their cultural heritage and value it more.	<ul style="list-style-type: none"> <li>• Educational programmes or activities designed to help people learn about cultural heritage.</li> <li>• New interpretation (e.g. information panels, museum displays, smartphone apps, websites, etc) offering improved explanations for the public about cultural heritage.</li> <li>• Events or activities (e.g. festivals, talks or tours) providing wider opportunities to engage with cultural heritage.</li> </ul>
7	Local communities have played a more active role in protecting their cultural heritage or sharing it with others, potentially leading to increased social cohesion and a greater sense of well-being.	<ul style="list-style-type: none"> <li>• Consultation activities that involve local communities in project development.</li> <li>• Opportunities for people to volunteer time and skills to protect and promote cultural heritage.</li> <li>• Activities enabling people to share their cultural heritage with others (e.g. oral history interviews).</li> </ul>
8	The local area is enhanced for the benefit of communities and visitors.	<ul style="list-style-type: none"> <li>• Rehabilitating historic buildings as affordable housing or for other community uses.</li> <li>• Providing new public spaces or for social or recreational use.</li> <li>• Improving the appearance of heritage sites.</li> <li>• Providing new opportunities for people to visit, use and enjoy heritage sites.</li> </ul>
<b>ECONOMY</b>		
	<b>Outcome</b>	<b>Example activities to achieve outcome</b>
9	The local economy has been diversified.	<ul style="list-style-type: none"> <li>• Creation of new areas of economic activity related to cultural heritage (e.g. tourism opportunities or development of local community enterprises based around</li> </ul>

		<p>cultural heritage, traditional products or skills).</p> <ul style="list-style-type: none"> <li>• Creation of job opportunities focusing on cultural heritage.</li> </ul>
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\*Required outcome for all projects.

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

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

## Sustainability

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

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

## What is ODA?

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

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

## Ensuring your project is ODA compliant

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

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

For more details about ODA see:

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

## Costs we can cover

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

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

- new staff positions to deliver the project
- extra hours for existing staff to deliver the project
- the cost of filling a post left empty by moving an existing member of staff into a post created for the project
- training costs
- professional fees
- capital work<sup>2</sup>
- equipment and materials
- activities relating to learning, advocacy and community engagement
- evaluation
- promotion
- extra costs for your organisation, such as a new telephone, extra photocopying, new computers or extra rent
- first-party insurance costs

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

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

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

For not-for-profit organisations with no other means of recovering their overheads (not universities and publicly funded organisations), we will consider funding a reasonable amount of overheads associated with project delivery. If you intend to include overheads in your project budget you will

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

need to provide evidence of how you have calculated the overheads for your organisations and how you have apportioned your overheads for the project you are asking us to fund.

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

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

### Partnership funding

Although it is not a requirement, you are encouraged to make a financial contribution to your project if possible. This can be from your own funds or other grant sources. You should only include partnership funding sources which will be secured before your proposed project start date.

### Other information about your application

#### Freedom of information and data protection

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

#### Complaints

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

## PART TWO: APPLICATION PROCESS

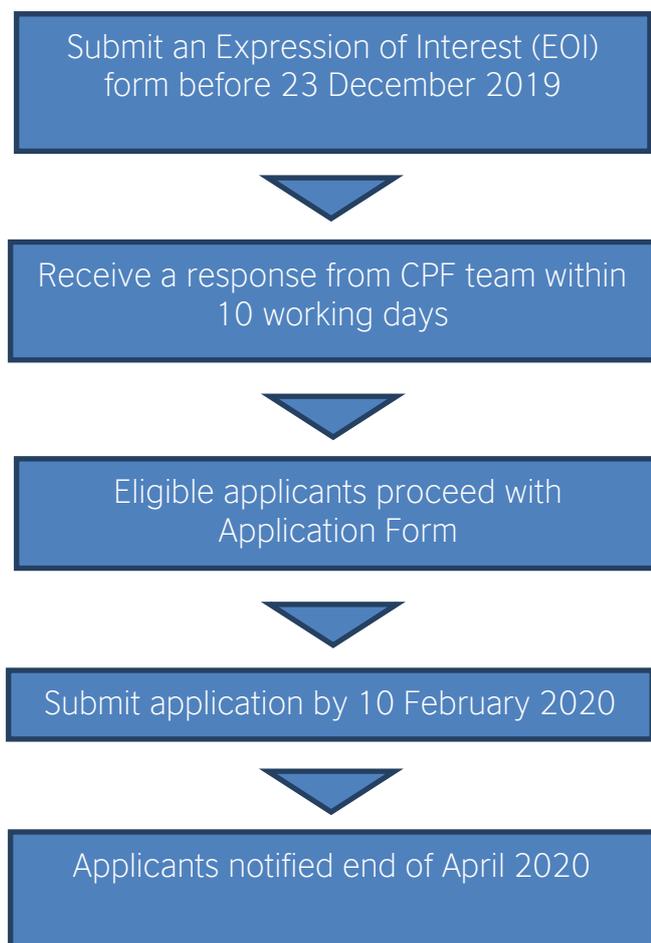
### Making an application to the Cultural Protection Fund (CPF)

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

In order to apply for a grant, you must first submit an Expression of Interest form, which will enable us to assess your eligibility to submit an Application Form. The deadline for receiving Expressions of Interest for this round is 23 December 2019. We advise that you submit your Expressions of interest well in advance of this deadline to maximise the time you have to develop your full application.

We aim to respond to expressions of interest within 10 working days of receipt. If you receive a positive response to your expression of interest, this indicates that you are eligible to make a full application, which will require a greater level of detail and supporting documentation (see [Appendix 1](#)). A positive response at expression of interest stage **does not** indicate that your application will be successful as it will be considered in competition with other projects. Read about **How decisions are made** for more details. We are not able to return forms for further work once they have been submitted.

Decisions will be taken in April 2020. Expressions of interest for this round must be received by 23 December 2019.



## How we assess applications

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

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

## How decisions are made

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

## PART THREE: RECEIVING A GRANT

### Terms and conditions of the Grant Agreement

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

#### Publicity and acknowledgement

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

#### Images

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

#### Permission to start

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

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

#### Financial reporting and grant payment

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

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

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

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

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

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

## Buying goods, works and services

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

### **For contracts with a value<sup>3</sup> of £500 - £4999:**

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

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

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

### **For contracts with a value above £50,000:**

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

There may be other relevant legislation (e.g. UK Public Procurement Regulations 2015, European Union (EU) Procurement Regulations) relevant to the contracts you are advertising, and you are

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

responsible for ensuring that you meet these. If you are unsure about your obligations, we advise you to take professional or legal advice.

## Staff posts policy

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

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

## State aid

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

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

## Insurance

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

## Monitoring and evaluation requirements

You will be expected to adhere to the monitoring and reporting requirements set out in our [Receiving a Grant Guidance](#). You should include the cost of evaluation and any relevant expertise in your project budget (the cost for this should be approximately 3% of your total project costs). You must send us your evaluation report at the end of your project, before we will pay the final 10% of your grant. Introductory guidance about evaluating your project can be viewed [here](#), and further guidance

will be provided to successful applicants. We are also conducting our own evaluation of the Fund and may ask you for additional information about your project as part of that work.

## Capturing and sharing learning

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

## PART FOUR: EXPRESSION OF INTEREST FORM HELP NOTES

This section is intended to assist you in answering the questions in the Expression of Interest form. Please ensure that you read the full Application Guidance before beginning to fill in this form.

### Project title

In no more than 15 words, please choose a title for your project

Please list the reference numbers (e.g. CPX-XXX-XX) for all previous expressions of interest or applications to the Cultural Protection Fund

- 1a. **Legal name and address of lead applicant organisation**
- 1b. **Details of main contact person**  
This person must have official permission from your organisation to be our main contact. We will send all correspondence about this expression of interest to this person.
- 1c. **Which of the following best describes your organisation?**  
Tick the box which best describes your organisation. Please note that sole traders are not eligible to apply.
- 1d. **Describe your organisation's track record of delivering relevant projects.**  
Include approximate start and end dates and budgets for all projects, as well as information about sources of funding.
- 1e. **Where did you hear about the Cultural Protection Fund?**
- 2a. **Which of the Fund's target countries will benefit from your project?**  
  
Applications to the Cultural Protection Fund must demonstrate intent to benefit one or more of these countries as their main aim. Tick the country or countries which will benefit directly from your project.
- 2b. **Details of partner organisation(s)**  
Lead applicant organisations based outside the target countries are required to deliver the project in partnership with at least one partner organisation based within the Fund's target countries. Partners from other countries may also be included, up to a maximum of eight partners in total. Please complete the fields below for each of your partner organisations.
- 2c. **Please describe your relationship with your partner organisation(s). If applicable, please describe the nature of any relevant work you have carried out with them.**  
Include approximate start and end dates and budgets for all projects. Applicants will be required to attach a partnership agreement signed by all project partners at full application stage.
- 3a. **Briefly describe the cultural heritage which your project aims to protect and how it is valued by the local population of the relevant target country or countries.**  
If your project focuses on training people to manage, promote or look after cultural heritage, describe the particular skills that are the focus of this project.
- 3b. **Briefly explain how your cultural heritage is at risk due to conflict.**

In order to be eligible for funding, the cultural heritage your project focuses on should be at risk due to conflict. This risk is interpreted broadly and can be associated with past, current or potential future conflict. If the risk your cultural heritage faces is not associated with conflict in any way, you should not proceed with this expression of interest.

4. **Provide a brief description of what your project will do.**
5. **Which of the Cultural Protection Fund's three impact areas will your project address?**  
Referring to the outcomes table in Part one of the Application Guidance, tell us which of the Cultural Protection Fund's impact areas you expect your project to address by ticking all of the areas which apply.
6. **When do you expect your project to start and finish?**  
Fill in the start and finish dates for your project. Applicants should aim for projects to begin from June 2020. Project activity must finish by 28 February 2021. The evaluation report and all final invoices must be submitted no later than 15 March 2021.
7. **Please outline what measures you will take in order to ensure the project is delivered on time and to ensure that you have adequate resources to undertake the financial reporting in the timescale cited**
- 8a. **Provide an outline of your grant expenditure in the fields below.**  
This is only an estimate at this stage. We understand that your cashflow may change as your project develops.
- 8b. **Please provide a brief breakdown of the main costs of your project in the box below.**  
E.g. £15,000 = staff costs; £10,000 = professional fees for survey; £7,000 = equipment and materials for community activities; £3,000 = evaluation consultant; etc.

## PART FIVE: APPLICATION FORM HELP NOTES

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

### Project title

In no more than 15 words, please choose a title for your project

### Application reference number

Please enter the reference number you received after submitting your expression of interest

## Section one: Lead applicant organisation

- 1a. **Legal name and address of the lead applicant organisation**
- 1b. **Details of main contact person**  
This person must have official permission from your organisation to be our main contact. We will send all correspondence about this application to this person. Please provide their name, address, phone number and email address.
- 1c. **Describe your organisation's main purposes and regular activities.**  
Describe the day-to-day business of your organisation. Maximum 200 words.
- 1d. **Describe your organisation's track record of delivering relevant projects.**  
Include approximate start and end dates and budgets for all projects, as well as information about sources of funding.
- 1e. **Which of the following best describes your organisation?**  
Tick the box which best describes your organisation. Please note that sole traders are not eligible to apply.
- 1f. **For organisations not in the public sector:**  
Describe the size and staff structure of your organisation.  
If applicable, how many board members does your organisation have?  
How much did your organisation spend in the last financial year?  
Only applicable to organisations not in the public sector. Maximum 200 words.
- 1g. **If your organisation is any of the following, please provide the information shown.**  
Fill in if applicable.
- 1h. **Is your organisation VAT registered?**  
If yes: please provide your VAT number.
- 1i. **Where did you hear about the Cultural Protection Fund?**  
Tick the box which applies.

## Section two: Project location and partners

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

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

**2b. Details of partner organisation(s)**

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

**Main contact person from partner organisation(s)**

This person may be contacted by the British Council as part of the assessment process. Please provide name, address, phone number and email address.

**Describe the main purposes and regular activities of your partner organisation(s).**

Describe the day-to-day business of your partner organisation(s).

**Which of the following best describes the legal status of your partner organisation(s)?**

Select the box which best describes the legal status of your partner organisation(s). In general, there is no restriction on the type of organisation you can partner with; the partnership will be assessed based on its potential for achieving Fund outcomes.

**Please provide the registration number (for example, VAT/charity reference) or identifier for this partner organisation.**

**Is/are your partner organisation(s) in touch with their local British Council office?**

If yes, please indicate the name of your partner's contact and the location of their local British Council office.

This is not a requirement.

**Please describe your relationship with this partner organisation. If applicable, please describe the nature of any relevant work you have carried out with them.**

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

## Section three: Cultural protection focus

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

The Fund is targeted at cultural heritage under threat in one or more of the Fund's target countries. Cultural heritage includes many different things from the past that communities value and want to pass on to future generations, for example:

- archaeological sites and monuments;
- collections of objects, books or documents in museums, libraries or archives;
- historic buildings;
- cultural traditions such as stories, festivals, crafts, music, dance and costumes;
- histories of people, communities, places and events;

- the heritage of languages and dialects;
- people's memories and experiences (often recorded as 'oral history').

Describe the cultural heritage your project aims to protect. Maximum 300 words. If your project focuses on training people to manage, promote or look after cultural heritage, describe the particular skills that are the focus of this project.

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

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

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

3b. **Tick the type(s) of heritage your project focuses on.**

3c. **Describe the risk faced by the cultural heritage and how this is associated with conflict.**

Explain how the cultural heritage your project focuses on is at risk due to conflict. This risk is interpreted broadly and can be associated with past, current or potential future conflict. You may also describe other ways that your cultural heritage is considered to be at risk. Maximum 300 words.

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

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

## Section four: The project

4a. **Describe what your project will do.**

Provide a detailed summary of what your project will do. Maximum 500 words. Describe project activities and any outputs your project will produce. Where possible, include target numbers which you can use in your project evaluation. For any physical work, attach the relevant specification or briefs.

In addition, please fill in the Project Plan Template (downloadable [here](#) from the Cultural Protection Fund website) to outline a detailed plan for your project and attach this as a supporting document.

4b. **Describe the needs that your project will address.**

maximum 400 words. Please ensure that you answer the following questions in your response:

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

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

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

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

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

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

**4c. What work and / or consultation have you and your partner(s) organisations undertaken to prepare for this project?**

Tell us about the options you have considered, and why this project is a suitable response to the problems and opportunities you have identified.

Tell us about the consultation you have undertaken when planning this project. It is important to demonstrate that you have consulted with project partners and other organisations (e.g. government departments) that will be key to the successful delivery of your project within the target country or countries. Provide details of practical considerations such as how you will make local payments. We would also like to see evidence of consultation with potential project participants where appropriate. Maximum 300 words.

## Section five: Project outcomes

**5a. Which of the Cultural Protection Fund’s outcomes will your project achieve and how?**

Referring to the table below, tick the relevant impact areas for your project (remember that all projects must contribute towards the safeguarding cultural heritage outcome). In the text boxes below, explain how your project will achieve each outcome, making sure to reference all of the outcomes which are relevant to your project.

When assessing your application, we will take into account the extent of the impact likely to be made, not the number of outcomes you will achieve beyond the minimum requirement.

Maximum 300 words per box.

HERITAGE		
	Outcome	Example activities to achieve outcome
1*	Cultural heritage at risk is safeguarded for future generations.	<ul style="list-style-type: none"> <li>Documentation resulting in new or improved records of cultural heritage (tangible or intangible).</li> </ul>

		<ul style="list-style-type: none"> <li>Physical work (e.g. repair or restoration) to bring tangible cultural heritage assets into better condition.</li> <li>Activities resulting in the safeguarding of intangible cultural heritage practices (e.g. transmission of skills, crafts or language through training or education).</li> </ul>
2	Cultural heritage at risk is better managed and prepared for potential threats.	<ul style="list-style-type: none"> <li>Development of heritage management tools (e.g. databases, historic environment records or risk registers).</li> <li>Implementation of preventative measures to protect against future threats, including damage, destruction or looting.</li> <li>Preparation of plans and policies relating to risk assessment, preparedness and response.</li> <li>Development of plans and policies relating to the management and maintenance of sites, collections, archives, digital heritage outputs, etc.</li> </ul>
3	Local organisations and communities have increased capacity and/or resilience to care for and protect cultural heritage.	<ul style="list-style-type: none"> <li>Training for staff in specific heritage skills or broader subjects relating to planning, fundraising, management and promotion.</li> <li>Recruitment and training of new volunteers.</li> <li>Preparation of business or fundraising plans.</li> <li>Advocacy activities raising awareness of the importance of cultural heritage protection among local communities.</li> </ul>
<b>SOCIETY**</b>		
	<b>Outcome</b>	<b>Example activities to achieve outcome</b>
4	Local people have developed skills, potentially leading to increased professional or other opportunities.	<ul style="list-style-type: none"> <li>Vocational training opportunities resulting in professional development or</li> </ul>

		<p>preparing people for future work (ideally offering an accredited qualification).</p> <ul style="list-style-type: none"> <li>• Support for individuals and groups interested in pursuing wider business opportunities relating to cultural heritage (e.g. artisans producing and marketing traditional products).</li> <li>• Employability training to support trainees in accessing the work market.</li> <li>• Informal skills training for project participants or volunteers.</li> </ul>
5***	The profile of people engaging with cultural heritage is more diverse with respect to gender imbalances, age, ability, sexuality, ethnicity and social/religious background.	<ul style="list-style-type: none"> <li>• Activities engaging new or underrepresented audiences with cultural heritage.</li> <li>• Consideration of equality, diversity and inclusion principles in the design of project activities and outputs and the recruitment of participants.</li> <li>• Pro-active support to help people overcome barriers to participation.</li> </ul>
6	Local communities have a better understanding of their cultural heritage and value it more.	<ul style="list-style-type: none"> <li>• Educational programmes or activities designed to help people learn about cultural heritage.</li> <li>• New interpretation (e.g. information panels, museum displays, smartphone apps, websites, etc) offering improved explanations for the public about cultural heritage.</li> <li>• Events or activities (e.g. festivals, talks or tours) providing wider opportunities to engage with cultural heritage.</li> </ul>
7	Local communities have played a more active role in protecting their cultural heritage or sharing it with others, potentially leading to increased social cohesion and a greater sense of well-being.	<ul style="list-style-type: none"> <li>• Consultation activities that involve local communities in project development.</li> <li>• Opportunities for people to volunteer time and skills to protect and promote cultural heritage.</li> </ul>

		<ul style="list-style-type: none"> <li>Activities enabling people to share their cultural heritage with others (e.g. oral history interviews).</li> </ul>
8	The local area is enhanced for the benefit of communities and visitors.	<ul style="list-style-type: none"> <li>Rehabilitating historic buildings as affordable housing or for other community uses.</li> <li>Providing new public spaces or for social or recreational use.</li> <li>Improving the appearance of heritage sites.</li> <li>Providing new opportunities for people to visit, use and enjoy heritage sites.</li> </ul>
<b>ECONOMY</b>		
	<b>Outcome</b>	<b>Example activities to achieve outcome</b>
9	The local economy has been diversified.	<ul style="list-style-type: none"> <li>Creation of new areas of economic activity related to cultural heritage (e.g. tourism opportunities or development of local community enterprises based around cultural heritage, traditional products or skills).</li> <li>Creation of job opportunities focusing on cultural heritage.</li> </ul>

\*Required outcome for all projects.

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

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

5b. Does your project involve cultural heritage that attracts visitors?  
 If yes, how many visitors have you received in the last year?  
 How many people do you expect will visit in the first year after the project completion?  
 If the site or facility involved in your project is part of a bigger attraction (for example, a gallery within a larger museum), only give visit numbers for the part involved in the project.

5c. If applicable, approximately how many people from target countries will be trained as part of your project?  
 Training includes any structured programme of on-the-job training, skill-sharing, work-based learning and work experience.

5d. If applicable, how many volunteers from target countries do you expect will contribute to your project?

Fill in as appropriate. Only include volunteers from target countries.

- 5e. **If applicable, how many full-time equivalent posts will you create to deliver your project?**  
If your project involves part-time posts you should include these as part of the number (e.g. 2 x 0.5 FTE posts = 1 FTE post).

## Section six: Project management and delivery

- 6a. **Who are the main people responsible for delivering the project?**  
Provide detailed information about the team that will deliver your project, maximum 400 words, including:

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

- Who is responsible for making decisions and approving changes to your project. Describe the reporting structure and how often meetings will take place.
- Relevant technical or specialist skills and experience that will ensure that the project follows best practice.
- Who will be responsible for grant administration including reporting to the Cultural Protection Fund and ensuring that the budget and cashflow are kept up to date. We recommend that you dedicate resources to this.
- How you will choose staff, services and goods needed during the project (see **Buying goods, works and services in Part three of the Application Guidance**).

You will need to attach job descriptions for any new posts and briefs for any consultants.

- 6b. **When do you expect your project to start and finish?**  
Fill in the start and finish dates for your project. Fill in the start and finish dates for your project. Applicants should aim for projects to begin from June 2020. Project activity must finish by the end of February 2021. Final invoices and the evaluation report must be submitted no later than 15 March 2021.
- 6c. **Tell us about the risks to your project and how they will be managed.**

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

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

If necessary, please continue on an additional sheet and attach this to the main application.

- 6d. **In order to demonstrate how you will deliver your project safely and securely, please answer the following two questions:**
- Describe your governance structure and protocol for making decisions relating to the safety and security of project participants.
  - Describe any relevant policies and procedures you have relating to ensuring the safety and security of project participants (N.B. We would expect this to include a Right to withdraw / no right to remain policy as well as policies relating to information sharing and data management).
- \*Please note that if you are awarded a project, you may be required to submit a security management plan for agreement with the British Council before permission to start the project can be granted. If you have an existing security management plan, please submit it as an attachment to your application.
- 6e. **Provide a brief description of the due diligence you will undertake to ensure against fraudulent use of any funds you receive from the Cultural Protection Fund.**  
This may refer to any existing procedures within your organisation or any additional precautions you will take when spending the funding. Maximum 100 words.

## Section seven: After the project ends

- 7a. **How will the outputs and outcomes of the project be maintained and additional running costs be met after the grant ends?**  
Provide detailed information about how the outputs and outcomes of the project will be managed and maintained once the project is completed. For projects involving physical works or the creation of digital heritage assets, a five-year management and maintenance plan must be produced during the project, and costs for this should be included within the project budget. The management and maintenance plan will need to outline a schedule of necessary maintenance actions, action owners and associated costs. It should also include a signed statement by the responsible authority confirming commitment to undertaking the maintenance and meeting the related costs.
- If your project involves a visitor attraction or other business, and sustainability of project outcomes is dependent upon future income, you should attach an income and spending forecast to your application. This should outline income and expenditure for five years following project completion and explain how the project will be financially sustainable. Also explain any changes to the management or governance of the target organisation that will help to sustain the outcomes of the project.
- 7b. **Tell us about the main risks facing the project after it has been completed and how they will be managed.**  
Fill in the risk table (see question 6c). If necessary, please continue on an additional sheet and attach this to the main application.
- 7c. **How will you evaluate the success of your project from the beginning and share the learning?**  
You are required to evaluate your project in line with the guidance provided by the Fund. Describe your proposed evaluation approach and who will have overall responsibility for this. We are committed to sharing the experience of the Fund and its projects with the wider sector. Applications should therefore include specific proposals for sharing experience and lessons learnt as widely as possible.

## Section eight: Project costs

### 8a. Create your project budget

Download the [Project Budget and Cashflow Template](#) from our website and use this to provide a summary of the costs relating to your CPF grant request (do not include costs relating to partnership funding or any other sources of income in your budget). Please use multiple rows per cost heading to break costs down to an appropriate level. You may add extra rows where necessary. You should only fill in the cost headings which are relevant to your project. Please read the following notes before completing your Project Budget:

#### VAT (Value Added Tax)

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

#### Capital cost headings

##### **Repair, conservation or restoration work**

Includes the costs of work to repair, restore or conserve a heritage item or site.

##### **Other capital work**

This includes costs relating to other capital work, such as physically protecting or securing cultural heritage site or assets, producing new interpretation or displays and creating digital outputs.

##### **Equipment and materials**

This includes all equipment and materials relating to repair, conservation and restoration work and any other capital work. Do not include materials relating to training and activities here.

##### **Other**

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

##### **Professional fees relating to any of the above**

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

#### Activity cost headings

##### **Staff costs**

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

Existing staff costs may not exceed 25% of the total project budget. Do not include the costs of paying trainees here. Use a separate line for each new staff member in your Project Budget.

#### **Training for staff**

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

#### **Paid training placements**

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

#### **Training for volunteers**

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

#### **Travel for staff**

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

#### **Travel and expenses for volunteers**

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

#### **Equipment and materials**

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

#### **Other**

Include any other costs relating to activities here.

#### **Professional fees relating to any of the above**

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

#### **Other cost headings**

#### **Recruitment**

This can include advertising and travel expenses.

#### **Publicity and promotion**

This includes promotional materials that relate directly to your project.

#### **Evaluation**

You must evaluate your project, and we recommend you allow sufficient budget for this process here. Staff in your organisation can do this, or you may want to employ someone to help. Evaluation costs should be approximately 3% of your overall project costs. Further evaluation guidance will be provided to successful applicants.

#### **Other**

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

### Contingency

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

- the degree of certainty with which you have arrived at your cost estimates;
  - the project plan; and
  - the risk in relation to your project location and the type of project you are carrying out.
- You will need to seek approval from us for use of contingency during project delivery.

### Inflation

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

- 8b. **Fill in the income table with any partnership funding being contributed to the project.**  
It is not required, but you are encouraged to make a financial contribution to your project if possible. This can be from your own funds or other grant sources. You should indicate any sources of partnership funding for your project in the income table in the [Project Budget and Cashflow Template](#), but do not include this funding in your main project budget as this only relates to your CPF grant request. You should only include partnership funding sources which will be secured before your proposed project start date. If the funding is not secured now, indicate the date when it will be secured.
- 8c. **Please tell us about any non-cash contributions that will be made to your project.**  
If your project will benefit from any non-cash contributions, please list these costs and their approximate value. Non-cash contributions include items or service that you receive without charge, such as the use of a room or a donation of materials.
- 8d. **Please tell us about any volunteer time that will be contributed to your project.**  
Include the number of days that volunteers will spend helping to deliver your project and the approximate value for this time. You should base this value on accepted rates for professional, skilled and unskilled labour in the relevant country.
- 8e. **What is the total grant request?**  
Use the field below to indicate the total grant amount that you are requesting from us (£). This figure must match the grant request figure in the Project Budget Template. You must attach a monthly cash flow profiling all expenditure and income for the duration of the entire project. Please read **Part 3: Receiving a grant of the Application Guidance** for information on the timing and frequency of grant payments.

## Section nine: Supporting documents

9. **Please attach all of the documents listed in this table which apply to your project.**  
Refer to the list of supporting documents. Please note that there are additional requirements for projects involving physical works or the production of digital outputs. Applications will not

be considered complete without all required supporting documents having been received by the application deadline. All supporting documentation must be sent via WeTransfer at the following link: [www.culturalprotectionfund.wetransfer.com](http://www.culturalprotectionfund.wetransfer.com). The recipient box should be automatically populated with the CPF application email address, [cpfapplications@britishcouncil.org](mailto:cpfapplications@britishcouncil.org). If the box is not automatically populated, please ensure [cpfapplications@britishcouncil.org](mailto:cpfapplications@britishcouncil.org) is entered in the 'Email to' box. Please enter your project reference number into the 'message' box. Please do not send any hard copy documents to the British Council as these will not be accepted.

## Section ten: Declaration

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

## APPENDIX 1 – SUPPORTING DOCUMENTS FOR APPLICANTS

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

## APPENDIX 2 – STATE AID GUIDANCE

### State aid

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

The Cultural Protection Fund is distributed by the British Council on behalf of the Department for Digital, Culture, Media & Sport (DCMS), a supplier of state resources. It is your responsibility to check whether State aid clearance is required. This guidance provides a brief overview of State aid and provides the key elements to support you and your professional advisers to evaluate whether your application will require State aid clearance prior to making a declaration on behalf of your organisation.

### Why is State aid important?

If the Cultural Protection Fund were to award a grant under this programme that was subsequently found to be in breach of State aid rules, the European Commission could order the grant recipient to repay the grant with interest. By raising awareness of State aid this reduces the risk of the Cultural Protection Fund offering State aid to the applicant as early as is practical in the application process.

Many activities that are likely to be the subject of an application to the Cultural Protection Fund will fall outside State aid rules because they are not tradable; they are non-competitive; and/or they are exclusively small scale, localised to the geographical scope specified in the application guidance and will not affect trade between EU Member States because their impact is outside the EU. However, there are some activities where there is the potential for grant funding to be considered a higher risk of breaching State aid rules, in particular:

- Where organisations receive grant funding to undertake activities or deliver services that give the organisation an advantage in competing with other organisations in the UK or other parts of the EU.
- Where organisations receive grant funding for the creation, improvement or acquisition of an asset that could be commercially exploited, including land, buildings and intellectual property, and that gives the organisation an advantage in competing with other organisations in the UK or other parts of the EU.

### How do we determine if State aid is present?

Grant applicants should seek the support of their professional advisers so that the grant funding sought under the Cultural Protection Fund is made with an awareness of State aid rules and grant funding is within these rules.

It may assist that you ask your professional advisers to undertake a review of your project to evaluate if it involves competitive, tradable activity to determine the level of risk of State aid being present.

The following questions when applied to your project should help you to understand if there is any potential to breach the State aid rules.

1. Is the measure granted by the state or through state resources?
2. Does it confer an advantage on certain undertakings?
3. Does the measure distort or have the potential to distort competition?
4. Does it affect trade between Member States?

If the answer to all four questions is yes, then the funding will be State aid. Your professional advisers will be able to guide you as to whether your proposal is at risk of being considered State aid, and, if so, whether there are any exemptions that apply to make the State aid lawful. You should seek the guidance of your professional advisers for an appropriate legal view of your project before you complete the declaration on behalf of your organisation.

The guidance on State aid from the Department for Business, Energy and Industrial Strategy (BEIS) has much more detail, which will assist in your application:

- BEIS: [State aid: the basics](#)

- BEIS: [State aid manual](#)