CULTURAL PROTECTION FUND APPLICATION GUIDANCE

SMALL GRANTS

May 2017

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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 overseas development assistance (ODA) funding between 2016 and 2020 to support cultural heritage in conflict-affected countries (see pages 8-9 for further information about ODA). 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 will support efforts to keep cultural heritage sites and objects safe, as well as supporting the recording, conservation and restoration of cultural heritage. It will also provide opportunities to local communities for training and education, enabling and empowering them in the long term to value, care for and benefit from their cultural heritage.

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.

How much can I apply for?

Applicants to the Small Grants funding stream may apply for grants up to £100,000 for projects lasting up to two years. Funding is limited, and you should take this into account when deciding upon the amount of your grant request. Value for money offered by the grant request will be an important factor when deciding which grants to award. A lead applicant organisation can submit multiple applications under any given round of funding, but a maximum of one award will be made. The maximum total amount of funding which can be awarded to any lead applicant organisation during the life of the fund (2016-2020) is £3m.

Geographical scope

The Cultural Protection Fund is targeted at areas in conflict-affected countries[1] where the need is greatest, the risks are lowest and the potential benefits are highest. Applications must relate directly to one or more of the Fund's current target countries:

Afghanistan	Occupied Palestinian Territories
Egypt	Sudan
Iraq	Syria
Jordan	Tunisia
Lebanon	Turkey
Libya	Yemen

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[1] By 'conflict-affected countries' we refer to geographical areas which are currently in conflict, at risk of future conflict or are suffering the effects of conflict and located in countries eligible to receive ODA.

Who can apply

Applications must be submitted by one lead applicant organisation[2] with up to eight partner organisations. Lead applicant organisations based outside the target countries must deliver the project in partnership with at least one partner organisation based within the Fund's target countries. Organisations based within target countries can also apply to the fund, with or without partners. Applications must demonstrate intent to benefit one or more of the Fund's 12 target countries as their main aim. If private owners or for-profit organisations are involved in a project, we expect the benefit to the social and economic development of the target country to outweigh any private gain.

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 is interpreted broadly and 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 three complementary and mutually reinforcing outcomes designed to achieve the government's vision and maximise the impact it can have:

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

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[2] Sole traders are not eligible to apply. The Cultural Protection Fund is designed with applications from UK-registered organisations in mind; however, any organisation may apply. All applicants will be required to submit the same level of evidence of legal status and supporting documentation in English in order to enable due diligence to be conducted.

	society.
Advocacy and 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.

All projects **must** contribute towards the outcome relating to cultural heritage protection*. They may also contribute to one or both of the other outcomes. In assessing your application, we will take into account the extent of the impact likely to be made, not simply the number of outcomes you will achieve beyond the minimum requirement. Projects will be expected to achieve an impact proportionate to the size of the grant request.

More detail regarding how these outcomes can be met through project activities is provided below in three sets of sub-outcomes. 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. This includes issues such as gender equality, which are key priorities for the Cultural Protection Fund. Where project activities involve people (e.g. training, learning or engagement activities), we therefore ask applicants to demonstrate that the sub-outcomes relating to equal opportunities, diversity and inclusion have been taken into consideration in project design.

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

Cultural heritage will be in better condition and/or protected against physical damage or destruction
The physical state of cultural heritage in target countries will be improved or protected against current or future threats. This could be the result of repair, conservation or restoration work; security measures to protect or prevent deterioration or damage; or emergency response programmes.

Cultural heritage will be better identified and/or recorded
Cultural heritage in target countries will have been located / uncovered or a record of cultural heritage will have been created and made available to people now and in the future. This could be accomplished through projects involving activities such as research, survey, digital scanning, remote sensing, excavation, documentation, cataloguing and the creation of digital outputs, such as virtual heritage sites and online archives.

Cultural heritage will be better managed
Cultural heritage in target countries will be in a stronger position for the future due to improvements in the way it is managed. These could include the development and implementation of plans relating to management and maintenance, conflict preparedness or building the capacity or resilience of an organisation responsible for cultural heritage.

Training and 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.

Local staff and/or volunteers will have developed skills[3]
Through taking part in a structured or formal training activity, staff, volunteers and/or trainers in target countries will have gained skills relevant to one or both of the following two areas:
- Specific cultural heritage skills (e.g. digitisation, cataloguing, conservation, recording) relating to protecting, managing and understanding cultural heritage for the benefit of future generations.
- Promoting and managing cultural heritage for the benefit of the local economy. This could include training and capacity building programmes relating to marketing and business planning, cultural heritage management and tourism.

People who have undertaken training will be able to demonstrate competence in new, specific skills, and where appropriate, will have gained a formal qualification.

The cultural heritage workforce will be more diverse
More and a wider range of people within the target country will be trained in these skills. You will be able to show how the profile of the cultural heritage workforce in the target country has changed, especially with respect to any gender imbalances and also age, ability, ethnicity and social/religious background. You will be able to demonstrate that these changes have come about as a direct result of your project by collecting and analysing relevant information about the heritage workforce before and after your project.

Advocacy and 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.

Cultural heritage will be better interpreted and explained
There will be clearer explanations and/or new and improved ways to help people in target countries to understand their cultural heritage and the role it plays in society and the economy. This includes interpretation in different forms, such as museum displays, smartphone apps, virtual heritage sites, and online information about archives and collections.

People will have volunteered time
More people from target countries will be inspired to contribute their time and talents to promote and protect their cultural heritage. As result of giving their time,

Local people will have a better understanding of their cultural heritage and value it more
People from target countries will have developed their knowledge and understanding of their cultural heritage and the role it plays in society and the economy. This will result from different types of cultural education activities, such as schools programmes, informal learning activities at museums and cultural heritage sites and outreach activities in community settings.

More and a wider range of people will have engaged with cultural heritage
There will be more and different types of people engaging with cultural heritage within target countries. This may be as a result of advocacy or engagement projects on a community, regional or national scale or

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[3] Activities relating to training and or building the capacity of foreign militaries are not eligible for ODA funding.

volunteers will be able to report personal benefits, such as new skills, increased confidence or a sense of purpose and belonging within society.	in displaced or minority communities. You will be able to show that your audience profile has changed, especially with respect to any gender imbalances and also age, ability, ethnicity and social/religious background. As a result of increased engagement, there may be a strengthened sense of cohesion within conflicted affected communities.

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 give consideration to 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[4]
- 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 <u>directly</u> to project delivery;
- are not funded by any other source; and
- are necessary to enable project delivery.

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

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

<u>Costs relating to existing staff costs and overheads (combined)</u> **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 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

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[4] 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.

(https://www.britishcouncil.org/organisation/transparency/freedom-information and https://www.britishcouncil.org/privacy-cookies/data-protection). When you submit your declaration with your Application Form you are confirming that you understand our obligations under these Acts.

Complaints

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

PART TWO: APPLICATION PROCESS

Making an application to the Cultural Protection Fund (CPF)

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

In order to apply for a small grant you must first submit a Small Grants Expression of Interest form, which will enable us to assess your eligibility to submit an Application Form. Expressions of Interest should be submitted well in advance of the application deadline for the desired funding round in order 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. Multiple Expressions of Interests may be submitted, but your organisation can only submit one full application under any one funding round. 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 on small grants are taken on a quarterly basis in December, March, June and September. Applications must be received by the deadline published on our website; otherwise they will be allocated to the next meeting.

Submit a small grants Expression of Interest (EOI) form

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Receive a response from CPF team within 10 working days

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Eligible applicants proceed with small grants Application Form

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Submit application by deadline on website

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Applicants notified after relevant quarterly decision meeting

Urgent decisions

In exceptional circumstances, we will consider a fast-track application process where an applicant can demonstrate a compelling need for a faster decision. You will need to discuss this with our staff before applying.

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 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 applicant organisation in line with the terms and conditions detailed in the Grant Agreement. The 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.

Invoices or other approved documentary evidence will be required for all items of expenditure over £500. 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. 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. Further detail on financial reporting can be found in the Receiving a Grant guidance published on our website.

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[5] of £500 - £4999:
You must contact at least two suppliers in writing with a detailed specification of your requirements, including a deadline date for written responses, and select the supplier who presents the best value for your requirements.

For contracts with a value of £5000 - £49,999:
You must carry out a competitive tender by contacting at least three suppliers with a detailed specification of your requirements, including the evaluation criteria that will be used to mark the submissions. Submission should be evaluated by two people and marked against the evaluation criteria in the original tender document. In the event that you are not successful in securing at least three submissions, you may be asked to justify why this is the case.

For contracts with a value above £50,000:
In addition to carrying out the competitive tendering process described above, the tender opportunity must be openly advertised. Your Grants Manager must approve the tender document prior to advertising, and you should discuss your plans for advertising with your Grants Manager. A tender report indicating your preferred submission must be sent to your Grant Manager for approval prior to awarding the contract.

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

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

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

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 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.

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 the legal status of your organisation?**
        Tick the box which best describes the legal status of 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 outcomes will your project achieve?**

Referring to the outcomes table in Part one of the Application Guidance, tell us which of the Cultural Protection Fund's three outcomes you expect your project to achieve by ticking all of the outcomes which apply.

6. **When do you expect your project to start and finish?**
Fill in the start and finish dates for your project. Small grants projects can last up to a maximum of two years. Please allow enough time for the contract and paperwork for your project to be processed (4-6 weeks after the decision meeting) before the start date for your project. You should also ensure that you leave enough time before your project end date for the completion of your evaluation report and the submission of final invoices.

7. **Provide an outline of your grant expenditure for each financial year in the fields below.**
This is only an estimate at this stage. We understand that your budget may change as your project develops.

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.

Section one: Lead applicant organisation

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

1b.   **Details of main contact person**
      This person must have official permission from your organisation to be our main contact. We will send all correspondence about this application to this person.

1c.   **Describe your organisation's main purposes and regular activities.**
      Describe the day-to-day business of your organisation.

1d.   **Which of the following best describes the legal status of your organisation?**
      Tick the box which best describes the legal status of your organisation. Please note that sole traders are not eligible to apply.

1e.   **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.

1f.   **If your organisation is any of the following, please provide the information shown.**
      Fill in if applicable.

1g.   **Is your organisation VAT registered?**
      If yes: please provide your VAT number.

1h.   **Where did you hear about the Cultural Protection Fund?**

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.

      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.

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. 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.

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. 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 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.**
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 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 any consultation you and your partner(s) have undertaken (for example, with experts, others working in the field, members of the community and / or potential project participants) and how this has shaped your project proposals.

4d. **Which of the Cultural Protection Fund's three outcomes will your project achieve and how?**
Referring to the table below, tick the relevant outcomes for your project (remember that all projects must contribute towards the cultural protection outcome). In the text boxes below, explain how your project will achieve each of the outcomes you have ticked, making sure to reference to all of the sub-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.

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

Sub-outcomes:

Cultural heritage will be in better condition and/or protected against physical damage or destruction
The physical state of cultural heritage in target countries will be improved or protected against current or future threats. This could be the result of repair, conservation or restoration work; security measures to protect or prevent deterioration or damage; or emergency response programmes.

Cultural heritage will be better identified and/or recorded
Cultural heritage in target countries will have been located / uncovered or a record of cultural heritage will have been created and made available to people now and in the future. This could be accomplished through projects involving activities such as research, survey, digital scanning, remote sensing, excavation, documentation, cataloguing and the creation of digital outputs, such as virtual heritage sites and online archives.

Cultural heritage will be better managed
Cultural heritage in target countries will be in a stronger position for the future due to improvements in the way it is managed. These could include the development and implementation of plans relating to management and maintenance, conflict preparedness or building the capacity or resilience of an organisation responsible for cultural heritage.

Outcome 2: Training and 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.

Sub-outcomes:

Local staff and/or volunteers will have developed skills[6]
Through taking part in a structured or formal training activity, staff, volunteers and/or trainers in target countries will have gained skills relevant to one or both of the following two areas:
- Specific cultural heritage skills (e.g. digitisation, cataloguing, conservation, recording) relating to protecting, managing and understanding cultural heritage for the benefit of future generations.
- Promoting and managing cultural heritage for the benefit of the local economy. This could include training and capacity building programmes relating to marketing and business planning, cultural heritage management and tourism.

People who have undertaken training will be able to demonstrate competence in new, specific skills, and where appropriate, will have gained a formal qualification.

The cultural heritage workforce will be more diverse
More and a wider range of people within the target country will be trained in these skills. You will be able to show how the profile of the cultural heritage workforce in the target country has changed, especially with respect to any gender imbalances and also age, ability, ethnicity and social/religious background. You will be able to demonstrate that these changes have come about as a direct result of your project by collecting and analysing relevant information about the heritage workforce before and after your project.

Outcome 3: Advocacy and 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.

Sub-outcomes:

Cultural heritage will be better interpreted and explained
There will be clearer explanations and/or new and improved ways to help people in target countries to understand their cultural heritage and the role it plays in society and the economy. This includes interpretation in different forms, such as museum displays, smartphone apps, virtual heritage sites, and online information about archives and collections.

Local people will have a better understanding of their cultural heritage and value it more
People from target countries will have developed their knowledge and understanding of their cultural heritage and the role it plays in society and the economy. This will result from different types of cultural education activities, such as schools programmes, informal learning activities at museums and cultural heritage sites and outreach activities in community settings.

People will have volunteered time
More people from target countries will be inspired to contribute their time and talents to promote and protect their cultural heritage. As result of giving their time,

More and a wider range of people will have engaged with cultural heritage
There will be more and different types of people engaging with cultural heritage within target countries. This may be as a result of advocacy or engagement projects on a community, regional or national scale or

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[6] Activities relating to training and or building the capacity of foreign militaries are not eligible for ODA funding.

volunteers will be able to report personal benefits, such as new skills, increased confidence or a sense of purpose and belonging within society.	in displaced or minority communities. You will be able to show that your audience profile has changed, especially with respect to any gender imbalances and also age, ability, ethnicity and social/religious background. As a result of increased engagement, there may be a strengthened sense of cohesion within conflicted affected communities.

4e. **Does your project involve cultural heritage that attracts visitors?**
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.

4f. **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. Only include training received by people from target countries.

4g. **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.

4h. **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 five: Project management and delivery

5a. **Who are the main people responsible for delivering the project?**
Provide detailed information about the team that will deliver your project, including:

- Experience of delivering relevant projects.
- Relevant technical or specialist skills and experience that will ensure that the project follows best practice in cultural heritage protection, training, advocacy and / or education.
- Who is responsible for making decisions and approving changes to your project. Describe the reporting structure and how often meetings will take place.
- 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 also need to attach job descriptions for any new posts and briefs for any consultants.

5b. **When do you expect your project to start and finish?**
Fill in the start and finish dates for your project. Small grants projects can last up to a maximum of two years. Please allow enough time for the contract and paperwork for your project to be processed (4-6 weeks after the decision meeting) before the start date for your project. You should also ensure that you leave enough time before your project end date for the completion of your evaluation report and the submission of final invoices.

5c. **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.

5d.   **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.

5e.   **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.

5f.   **How will you maintain the outcomes of your project after the grant ends?**
Tell us how the outcomes of the project will be managed and maintained once the project has been 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.

5g.   **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 six: Project costs

6a.   Create your project budget

Download the Project Budget 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). 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.

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.

6b.   **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 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 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.

6c.   **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.

6d.   **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.

6e.   **How much of your grant money will be spent during each of the following financial years (N.B. the financial year runs from April to March)?**
Use the fields below to indicate the amount of your total grant from us which will be drawn down during each relevant financial year (the 'total grant request (£)' figure must match the grant request figure in the Project Budget Template). Please note that for each financial year you must have completed the work allocated for the year and submitted the invoices for this work for approval via a formal payment request by the March deadline specified in your payment schedule (normally the 17th working day of March). Any grant funding not duly requested and approved by this time cannot be rolled over to the next financial year and therefore will no longer be available. You must attach a monthly cash flow profiling all expenditure and income for the first financial year of the project. For multi-year projects, a new cash flow will be required at the end of each financial year. Please read **Part 3: Receiving a grant of the Application Guidance** for information on the timing and frequency of grant payments.

Section seven: Supporting documents

7.   **Please attach all of the documents listed in this table which apply to your project.**
Refer to the list of supporting documents and upload all of the applicable documents for your project. 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 at the time of application. If documents are too large to upload, please email to cpfapplications@britishcouncil.org or use a file sharing service such as Dropbox or WeTransfer.

Please do not send any hard copy documents to the British Council as these will not be accepted.

Section eight: Declaration

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

APPENDIX 1 – SUPPORTING DOCUMENTS FOR APPLICANTS

Supporting information required for all applications	Additional requirements for projects involving physical works
A copy of the applicant organisation's governing document (in English).	A condition report demonstrating the need for repair or other physical works (if applicable).
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 (if applicable – see guidance in 3d).
A statement outlining the perceived local need for the project from the locally based partner organisation(s) (500 words maximum).	
A Project Plan (following the Project Plan Template on our website).	
A Project Budget (following the Project Budget Template on our website).	
A monthly cash flow for the first financial year of the project (see guidance in 6e).	
Briefs for internally and externally commissioned work.	
Job descriptions for new posts.	
At least 2-3 images that illustrate the project. 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. Images should be landscape image ratio (16:9, 630px:354 px), 72 dpi 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 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, Innovation & Skills has much more detail, which will assist in your application:

- BIS: State aid: the basics

- BIS: State aid manual