

# TRIPLELINE

Issues Paper: Exploring and considering best practice for linking climate change remediation measures with cultural protection

---

Final Report

---

April 2021

---

---

# Document Control

---

Document title: Issues Paper: Exploring and considering best practice for linking climate change remediation measures with cultural protection

---

Prepared by: Dr. June Taboroff and Pierre Couté

---

Checked by: Peeyush Chaturvedi

---

Date: 14 April 2021

---

© Triple Line 2021. All rights reserved.

This report is the copyright of Triple Line Consulting and has been prepared by Dr. June Taboroff and Pierre Couté under contract to Issues Paper: Exploring and considering best practice for linking climate change remediation measures with cultural protection. The contents of this report may not be reproduced in whole or in part, nor passed to any other organisation or person without the specific prior written permission of Triple Line Consulting.

The views expressed in the report are entirely those of the author and do not necessarily represent the views or policies of British Council. Comments and discussion on items related to content and opinion should be addressed to the author, via [3l@tripleline.com](mailto:3l@tripleline.com).

Triple Line has used reasonable skill and care in checking the accuracy and completeness of information supplied by the client or third parties in the course of this project under which the report was produced. Triple Line is however unable to warrant either the accuracy or completeness of such information supplied by the client or third parties, nor that it is fit for any purpose. Triple Line does not accept responsibility for any legal, commercial or other consequences that may arise directly or indirectly as a result of the use by Triple Line of inaccurate or incomplete information supplied by the client or third parties in the course of this project or its inclusion in this project or its inclusion in this report.

# Table of contents

<b>1. INTRODUCTION</b>	<b>1</b>
1.1. CONCEPTS AND DEFINITIONS	1
1.2. HEADLINE ISSUES	2
<b>2. STATE OF THE DISCOURSE</b>	<b>3</b>
2.1 STATE OF THE CLIMATE CHANGE AND CULTURAL HERITAGE DISCOURSE	3
2.2 THE THICKET	4
2.3 A NEW PREMISE	6
2.4 PROFILE OF THE EAST AFRICA REGION	7
2.4.1 DIRECT IMPACTS OF CLIMATE CHANGE	8
2.4.2 HINDRANCES AND OPPORTUNITIES IN EAST AFRICA	10
2.4.3 THE IMPORTANCE OF INTANGIBLE CULTURAL HERITAGE IN THE AFRICAN AND EAST AFRICAN CONTEXT	12
2.4.4 CONTEMPORARY ARTS AND CLIMATE CHANGE	15
<b>3. AREAS FOR ACTION AND DEVELOPMENT</b>	<b>17</b>
3.1 REQUIREMENTS	17
3.2 OPPORTUNITIES	18
3.3 BARRIERS	20
3.4 EXISTING ASSESSMENT FRAMEWORKS	22
<b>4. BEST PRACTICES</b>	<b>24</b>
4.1 OVERVIEW	24
4.2 BEST PRACTICE PROJECTS	24
4.3 CURRENT INITIATIVES OF THE CULTURAL PROTECTION FUND EAST AFRICA PILOT ROUND AND OTHER DONORS	26
4.4 CURRENT EAST AFRICA PROJECTS OF NOTE	27
<b>5. RECOMMENDATIONS</b>	<b>29</b>
5.1 OUR FOUR-PART RECOMMENDATIONS	29
5.2 AREAS OF OPPORTUNITY FOR BRITISH COUNCIL AND THE CULTURAL PROTECTION FUND	30
<b>ANNEX 1: REFERENCES CONSULTED</b>	<b>33</b>
<b>ANNEX 2: LIST OF INTERVIEWS CONDUCTED AND PEOPLE CONSULTED</b>	<b>35</b>
<b>ANNEX 3: COUNTRY PROFILES</b>	<b>36</b>
<b>ANNEX 4: THE EAST AFRICAN CONTEMPORARY ART MARKET; AN OVERVIEW</b>	<b>42</b>

# 1. INTRODUCTION

---

This Issues Paper considers best practice in the protection and safeguarding of tangible and intangible cultural heritage at danger as a result of climate change, with focus on East Africa. Seven East African countries are investigated for the intersection between climate change and cultural heritage: Ethiopia, Kenya, Rwanda, South Sudan, Sudan, Tanzania and Uganda. This short assignment was carried out from November 2020 to March 2021.

The authors wish to thank the British Council Cultural Protection Fund managers and East Africa British Council for their support and advice. They also benefitted from advice from UNESCO, ICCROM, and ICOMOS and individual experts.

The research was carried out by means of a critical literature review comprising publications in the fields of cultural heritage conservation, climate change and science, intangible cultural heritage, traditional knowledge and international development practice; a review of project and activity reports; email questionnaires to East Africa experts; approximately twenty interviews with British Council officers and leading experts, many from the region; and the researchers' own field experience of the region, most recently in Ethiopia.

Our aim is to provide evidence that enables the British Council to prioritize policies and actions with the highest potential impact on avoiding the negative effects of climate change on cultural heritage. Because of the complexity of climate change processes, we advocate a cross-sectoral and collaborative approach.

## 1.1. Concepts and definitions

This issues paper considers the potential changes in quality and quantity in cultural heritage assets from the status quo. The catalyst is climate change. Climate change is expected to affect several components of human life and systems, including the natural environment and biodiversity, agriculture and food production, infrastructure, human health and cultural heritage. For cultural heritage it is expected that elements of the historic environment will be lost or severely affected as a result of climate change, and some elements will need to be adapted in order to avoid permanent damage and safeguard them for future generations. The impacts of climate change affect immovable and moveable cultural heritage such as archaeological sites and rock art, historic structures, religious buildings and outdoor sculpture, and moveable heritage such as paintings, textiles and archives. Climate change also affects intangible cultural heritage (a topic that is typically overlooked in discussions of the historic environment).

The principal climate changes affecting cultural heritage include change in atmospheric temperature and moisture, sea level rises, flooding and drought, and biological effects. Biological effects can lead to pH changes in buried archaeological materials, crystallization of salts, biological attacks on organic materials, thermal stress to buildings, relative humidity shocks, permanent submersion of low-lying areas and corrosion of metals. Damages can result from both gradual climate changes and extreme events such as extreme temperatures. In light of the variety of cultural heritage, climatic change scenarios can be expected to be both uncertain and non-uniform. It is possible however, that some cultural heritage could experience positive impacts<sup>1</sup> although in general the assumption is that the projected impacts would reduce quality and quantity through the reduced object lifetimes or the loss of ecosystems hosting specific social and cultural practices.

For the purposes of this paper the following definitions<sup>2</sup> are critical:

- *Adaptation* – potential for the historic environment to adapt to climate change and support biodiversity and human wellbeing and by extension the measures contributing to it.

---

<sup>1</sup> In general in facilitating access to new sites (arctic areas notably) or enabling exploration (permafrost, glaciers melting, dry lakes, riverbeds etc.)

<sup>2</sup> We use the definitions used by Historic England.

- *Mitigation* – the need to reduce carbon and create a low carbon future and by extension the measures contributing to it.
- *Resilience* – the capacity of the built heritage or the social structure / fabric to adapt, regenerate and possibly restructure itself in response to a shock (here related to a climate change related action).
- *Vulnerability* – the measure of risk through such actions as animal burrowing, arable ploughing, coastal erosion, collapse, deterioration, scrub/tree growth and visitor erosion.

## 1.2. Headline Issues

Our research points to the following key issues:

- Climate change, and its impacts on cultural heritage are drawing increasing attention in the literature. There is an exponential increase in papers on this topic in the last five years. This interest, however, is not matched by on-the-ground interventions – or funding- that address adaptation to climate change. This is characteristic of the East Africa region.
- Disaster response theory and methods have been well developed over at least the last 30 years. Certain of the approaches and measures are relevant to climate change – but not all – in view of the different time frame and causes. At time there is blurring of boundaries between disaster planning and response and climate change adaptation and mitigation.
- Cultural heritage and climate change bridge the divide between culture and nature that has long deterred joint action.
- Intangible cultural heritage is perhaps the key to developing resilience to climate change. Safeguarding of intangible cultural heritage through recording, documentation, and ensuring transmission to future generations play a central role.
- A biocultural approach which involves ethnobotany, archaeo-botany and anthropology can lead to interventions that address such issues as traditional knowledge and its transmission, and food security. Long-term archaeological, geophysical and paleobotanical records can tell us about previous human responses and adaptation to such climate changes as sea level rise or desertification.
- In the East Africa region capacity to monitor the condition of sites is limited and maintenance is often insufficient. Therefore, making conclusions on the cause of deterioration can be problematic.
- Many projects are top down and do not involve those directly affected by climate change. Sharing local histories and expertise in a process of co-creation can promote sustainability. Examples of community-led projects provide innovative ideas of how activities can respond to local needs.
- In the East Africa region, government climate change frameworks often overlook the needs and contribution of the culture sector. Responsibilities are dispersed among different ministries and authorities, frequently without input from the culture sector. The National Adaptation Frameworks (NAFs) offer an opportunity to better integrate knowledge and capacities. Policies that are inclusive of culture are needed.
- Specific technologies and tools can enhance project results, for example in stabilizing historic buildings or resisting the effects of erosion.
- The creative arts can bring new vision and immediacy to the climate change discussion. Visual artists and performing artists can attract new audiences by awakening interest.
- The British Council, the Arts and Humanities Research Council (ARHC) and the EU seems to be the only agencies funding projects that make the link between climate change and cultural heritage. UNESCO, through the World Heritage Convention and the Safeguarding of Intangible Cultural Heritage Convention are supporting research-based activities. Other organizations such as the Prince Klaus Fund support more general work on environment and culture.

## 2. STATE OF THE DISCOURSE

### 2.1 State of the climate change and cultural heritage discourse

Climate change and cultural heritage is a rapidly evolving field, barely known even ten years ago. In the last months more research, more evidence and new strategies have been produced by a range of organisations and researchers.

According to Historic England, climate change strategies or plans in the heritage sector are ‘emerging thick and fast.’ Consensus is mounting among heritage professionals that it is relevant to work on this area. Climate change is having a profound impact on culture, from the destruction of heritage to the disruption of livelihoods and traditional ways of life. Conversely, cultural heritage can provide important lessons for strategies to mitigate and adapt to climate change.

Donors, whether international or bilateral, have introduced the climate change paradigm into their discourse, their investment identification assessment procedures, and due diligence requirements. Initially directed towards mitigation actions, the investments are now responding to adaptation concerns in the design of new build projects or area development, even in existing dense metropolitan areas. Cultural built heritage is typically covered, to the extent it is, as part of larger comprehensive plans. Urban development projects and investments in historic areas are obliged, by law, in many countries to take into account the built historic environment. Half a century of advocacy for historic building and urban protection has embedded these concerns within donors’ programme and environmental and social safeguarding requirements

To note is that some fifty years after independence the notion of cultural heritage has evolved in a number of East African countries. They are now incorporating pre-independence colonial artifacts and structures, under various terms such as “colonial, European, shared, etc.,” into their protected heritage. This incorporation or acceptance has also played a role in the preservation of that particular heritage, generally built heritage and consequently unveiled the relevance and urge to more active policies addressing the lesser-known field of intangible heritage.

An important milestone was reached in 2020 when the United Nations Secretary General Antonio Guterres called for ‘bold climate action’ at the UN Climate Action Summit. His report refers, *for the first time, to the effects of climate change on cultural heritage in all its forms* – including natural, built and living heritage.

Culture and by extension cultural heritage, whether tangible or intangible, is not the most pressing issue within for donors, whether in their policies or approaches. Indicative of the position of cultural heritage are the seventeen UN Sustainable Development Goals (SDGs), for which cultural heritage is explicitly mentioned as one target (11.4) stating that efforts should be strengthened ‘to protect and safeguard the world’s cultural and natural heritage’ in order to make our cities safe, resilient, and sustainable (United Nations 2015). This global target reflects a *rather limited approach to heritage for development and by extension in the context of climate change*. “Transforming our World: the 2030 Agenda for Sustainable Development”<sup>3</sup> envisages broader approaches which call for culture’s contribution to sustainable development to ensure inclusive and quality education (target 4.7), to promote sustainable tourism and the creation of decent employment and economic inclusive growth (target 8.3 and 8.9), and to ensure sustainable consumption and production patterns generated by tourism (target 12.b). Not surprisingly these are the niches where we can identify a cultural heritage component in development projects and within national level initiatives and which are translated as subprojects or concerns within tourism plans or craft development plans or programmes. In some instances, cultural heritage is seen as the main objective - with the tourism industry serving it and not the opposite. In the East

---

<sup>3</sup> ([HTTPS://SDGS.UN.ORG/2030AGENDA](https://sdgs.un.org/2030agenda))

Africa region, the Marine Cultural Heritage in East Africa project<sup>4</sup> aims to develop sustainable social, economic, and cultural benefits. The EU ProHedev project in Ethiopia is another example of focused support for cultural heritage.

## 2.2 The Thicket

The sheer volume of publications and the complexity of the issues can seem overwhelming, a nearly impenetrable thicket. Publications, research and policy papers are numerous for matters addressing the Climate Change issue including initiatives developed at international, regional, national or local levels. At the international level, there are at least five major strands of climate change processes:

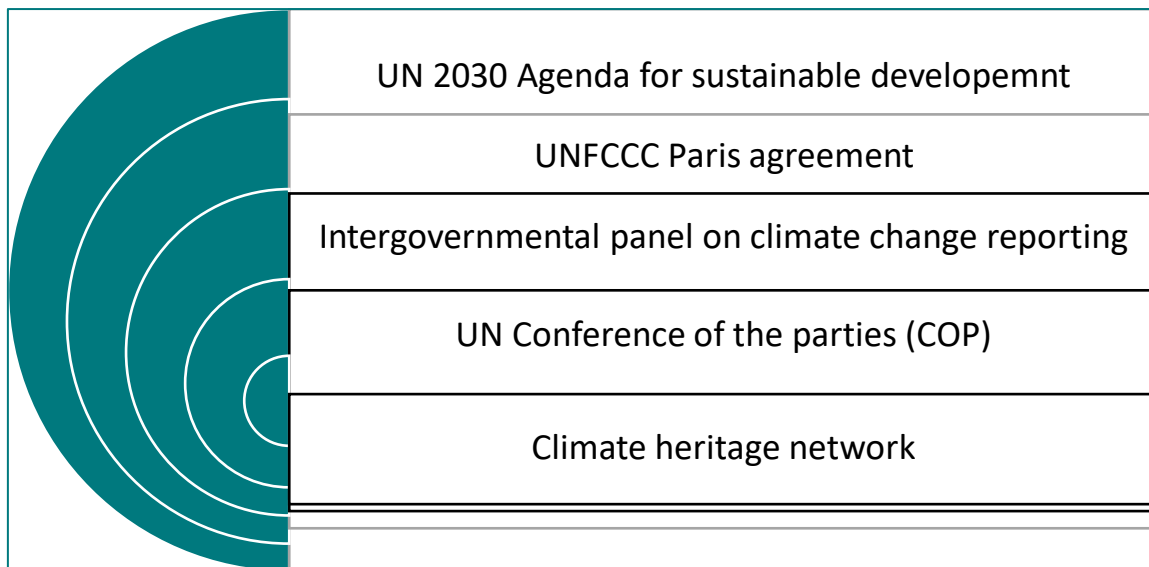


Figure 1 Source: Historic England 2021

- UN Transforming our World: 2030 Agenda is a plan of action for people, the planet and prosperity. It recognizes eradicating poverty as the greatest global challenge and an indispensable requirement for sustainable development.
- United Nations Framework Convention on Climate Change (UNFCCC) Paris Agreement of 1994
  - Paragraph 135 of the Paris Agreement which “Recognizes the need to strengthen knowledge, technologies, practices and efforts of local communities and indigenous peoples related to addressing and responding to climate change and establishes a platform for the exchange of experiences and sharing of best practices on mitigation and adaptation in a holistic and integrated manner.”
- Intergovernmental Panel on Climate Change Reporting (IPCC) created to provide policymakers with regular scientific assessments on climate change and its implications and potential future risks. It also

---

<sup>4</sup> Rising from the Depths: Utilising Marine Cultural Heritage in East Africa to Help Develop Sustainable Social, Economic, and Cultural Benefits. (Leeds Case Study 9) Project developed as a response to threats to the coastal and maritime heritage of the region, which provides valuable resources to sustain life and the environment and is deeply rooted in coastal communities’ beliefs, identity and community values. The final goal is to support Kenya, Tanzania and Mozambique to ratify the UNESCO Convention on the Protection of the Underwater Cultural Heritage (2001)

puts forward adaptation and mitigation options. *AR6 Climate Change 2021: Impacts, Adaptation and Vulnerability* will be the most recent report. The preceding report was published in 2014.<sup>5</sup>

- UN Conference of the Parties (COP) is the highest decision-making body of the Convention. All States that are parties to the Convention are represented at the COP at which they review the Convention's implementation and other legal instruments which the COP may adopt. It reviews national communications and emission inventories and meets on an annual basis.

In the culture sector, climate change is taking its place as a prime topic for attention.

- The UNESCO World Heritage Centre is in the process of revising its policy and corpus on risk assessment and monitoring methodologies. Meanwhile its Periodic Reporting process is increasingly citing instances of deterioration or risk due to climate change. The State of Conservation (SOC) reports for individual sites are another potential source of information on climate change impacts and adaptation measures.
- ICOMOS is developing and revising appropriate methodologies to assess and record potential climate threats and developing counter measures plans for the most current identified threats
- ICCROM is preparing a new standard-setting publication, "Conflict Sensitive Heritage Preservation" which will provide guidance on the protection of heritage at risk from conflict. They are also collaborating with UNDRR on the Words-into Action-Guide, 'Using Traditional Knowledge for disaster risk reduction.'<sup>6</sup>
- The Climate Heritage Network (CHN) aims to raise awareness within the heritage sector and among climate change. It works on the same principle as the Global Covenant of Mayors for Climate and Energy (GCoM), launched at the Climate Heritage Mobilization at the 2018 Global Climate Action Summit.
- The EU's African, Caribbean and Pacific Group of States (ACP)-EU programme is planning to integrate climate change concerns into its programming.
- Important heritage conservation bodies such as the World Monuments Fund and the German Archaeological Institute and the ArchHerNet<sup>7</sup> have declared climate change to be new areas of focus and major research institutions in numerous countries are incorporating climate change into their methodologies, programmes, and projects. The World Monuments Fund Watch List notice for nominations for 2022 specifically refers to global climate change and asks for proposals that 'illuminate the many ways that heritage interacts with climate change'<sup>8</sup> while the World Monuments Fund joined the Climate Heritage Network while this report was being written.
- Numerous regional or local thematic initiatives are underway, such as the "zero net carbon collaboration for existing and historic buildings architecture 2030" etc.

---

<sup>5</sup> For the Fifth Report, see <https://www.ipcc.ch/report/ar5/wg2/>

<sup>6</sup> <https://www.preventionweb.net/experts/oped/view/73073>

<sup>7</sup> Personal communications

<sup>8</sup> See World Monuments Fund announcement for the Watch List, <https://www.wmf.org/nominate>



- The US National Park Service issued a Climate Change Response Program Cultural Resource Brief and Strategy (2017) specifically addressed to cultural resources and climate change.<sup>9</sup> It provides a concept framework, examines climate change impacts to heritage and presents management responses (see also 3.4).
- The EU has actively supported a range of research on this topic. Its Climate for Culture programme, which ran from 2009 to 2015, produced a variety of detailed scientific reports.<sup>10</sup> All are EU centric, although the findings are more widely applicable. Most recently, as part of the 18<sup>th</sup> European week of Regions and Cities, an online meeting entitled ‘Cultural Heritage: part of the past or key to the future’ was organized during which there was discussion of climate change as the challenge of our times. The adaptation strategy on climate change of the EU rests on promoting on by all member states; making EU-level action climate proof; and making decision making better informed. Among current EU funded programmes are Horizon 2020 which supports actions to increase resilience and sustainable reconstruction of historic areas to cope with climate change (EURO 18 Million) and four projects with climate and heritage aims (Heritage at Risk; Storm; Heracles; and CLIC).

Funding from the EU’s Seventh Framework Programme for research, technological development and demonstration. A pathbreaking study is the 2014 report by the LSE Grantham Research Institute on Climate Change and the Environment on the economic benefits of cultural built heritage from climate change damages<sup>11</sup>. It looked specifically at interiors in Europe. It is the first investigation of attitudes, preferences and values for the protection of heritage assets from future climate change related impacts. Equally it is the most comprehensive analysis of the economic benefits associated with reducing climate change damages to build heritage (in this case interiors in Europe). The evidence points to considerable economic benefits both for visitors and the general population associated with the protection of this heritage asset. Level of concern with climate change impacts was variable across the four participating countries (UK, Italy, Romania and Sweden).

At the national level, domestic policy also plays a role in climate change and heritage. Since the 1980s the developed countries have engaged in energy efficiency programme as a response to the 1973 and 1979 petrol price crisis. Although conceived as an economic response to rising petrol prices and as a strategic response to ensure energy independence and not directed towards green gas emission reduction, these plans and policies have set an energy- conscious mind set or attitude among the populations enabling the acceptance of specific measures and raised the level of concerns, now turned towards to climate change threats and effects.

## 2.3 A New Premise

Based on an intensive literature review and interviews we suggest that **resilience** is to be considered as one important goal of possible projects in the culture/climate change nexus. Considering the low probability of significant investments in the adaptation sector in the targeted countries and especially for the natural environment as effects of climate exacerbation is not likely to be mitigated in the coming decades. resilience is more useful and relevant than simply adaptation and mitigation<sup>12</sup>. Recognising that climate change has implications which cut across society and the economy, it is necessary to pursue approaches which mainstream climate into development.

Climate resilience can be used to describe a broader agenda than adaptation. It captures activities which build the ability to deal with climate variability – both today and in the future. Climate resilience building activities

---

<sup>9</sup> For the National Park Service cultural resource and climate change strategy see <https://bifrostonline.org/the-national-park-service-cultural-resources-climate-change-strategy/>

<sup>10</sup> The EU Climate for Culture programme, see <https://www.climateforculture.eu/>

<sup>11</sup> Climate Risk in Africa <https://www.lse.ac.uk/granthaminstitute/publication/climate-risk-in-africa/>

<sup>12</sup> UKAid’s Strategic Climate Institutions Programme (SCIP) which took place in Ethiopia discusses resilience.

include many existing development investments including those in the agriculture, food security, land management and infrastructure sectors. To this we would add the culture sector, which is too often overlooked.

To build resilience, we assert that culture-based solutions are a key to sustainability. This is consistent with the new Locally Led Adaptation principles that have been agreed by forty institutions and countries<sup>13</sup>. Local communities are on the frontlines of climate change impacts, but rarely do they have a voice in the decisions that more affect them. The call is to shift from top-down approaches to a new model where local actors have greater power and resources. The guiding principles are: a) devolve decision making to the lowest appropriate level; b) address structural inequalities faced by women, young people, disabled and displaced, Indigenous People, and marginalized ethnic groups; c) provide more patient, predictable and accessible funding so it is long term and flexible; d) build a robust understanding of climate change impacts, risks and uncertainty; e) provide flexible programming and learning; ensure meaningful transparency and accountability; and f) enable collaborative action and investment.

Evidence confirms that the historic environment is an ally of sustainability and that policy response and guidance should be climate-change proofed. That is, they must be mindful of the need to adapt to climate change thus building resiliency.

## 2.4 Profile of the East Africa Region

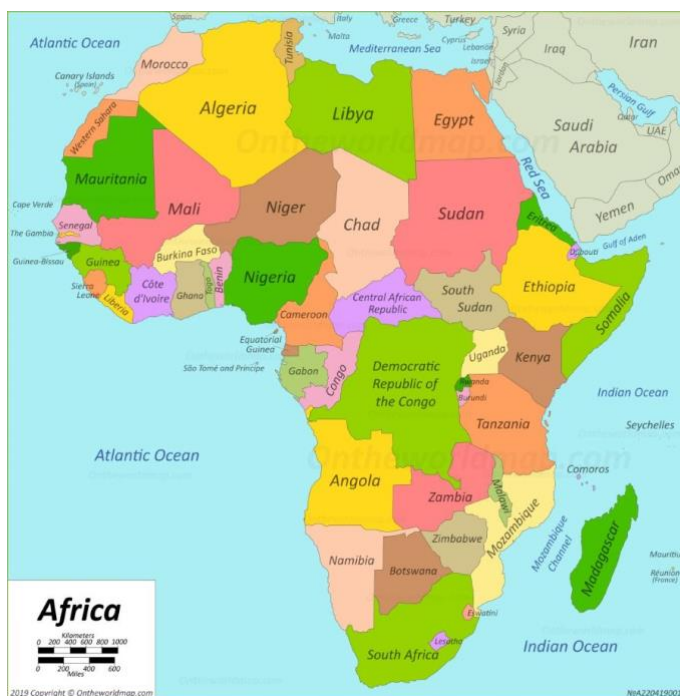


Figure 2: 2019 Political map of Africa showing the seven studied countries

The effects of climate change on populations and the built environment are expected to be more severe in developing countries where resilience and social security nets are weak but where new technologies and approaches can be more easily implemented and directly introduced. This is obvious for the urban development and management sectors, construction of new resilient and green towns for instance, as well as energy production and by extension to the cultural sector. The issue here is the capacity to develop financing instruments and the availability of finance. Experience indicates that incorporating climate change measures and responses at the early stage of investments proves to be much more cost effective than as a later add on. How does that translate into the culture and cultural heritage sector in general and in East Africa in particular?

<sup>13</sup> Among the institutions are the Foreign, Commonwealth and Development Office, UK; UNDP; Global Environmental Facility; Oxfam; Save the Children; and WWF. See [www.wri.org](http://www.wri.org)

## 2.4.1 Direct impacts of climate change

In East Africa the direct impacts of climate change on cultural heritage are becoming increasingly severe. The following diagram presents a summary of indicators of climate change and variability.

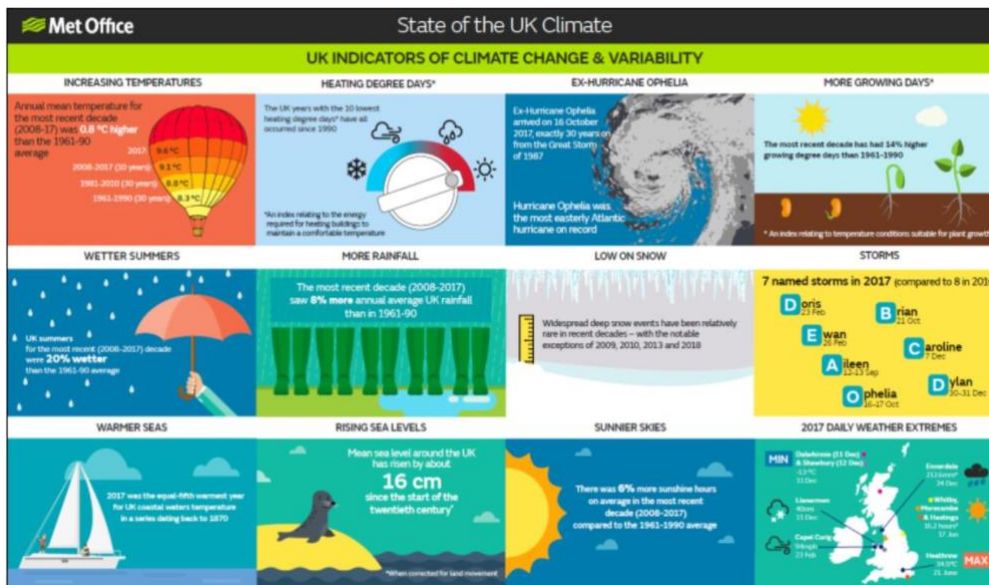


Figure 3 State of the UK Climate, Source: Historic England 2021

While effects of climate change can be of different magnitude depending on location, all categories illustrated for the UK can be identified in East Africa, from sea level rise on the shores of Tanzania and Kenya, to the melting snow cap of the Kilimanjaro, or the extreme rainfalls in Sudan or Ethiopia.

In the East Africa region accelerating climate change is increasingly putting cultural heritage in peril.

Tangible heritage at risk is numerous due to coastal erosion and the loss of mangroves, flooding, droughts and temperature extremes which are characteristic of the region.

- Natural World Heritage sites in the region are disproportionately affected by changing climatic conditions. In 2018 fires destroyed more than 80,000 hectares of forest and grassland in the Mount Kenya National Park with severe impacts on biodiversity of animals' population and migration.
- Cultural World Heritage sites are exposed to negative climate change impacts. Flooding at the site of Meroe, Sudan, a fragile archaeological site not yet fully excavated and changes in sea level at Kilwa Kisani, Tanzania where the historic building foundations were undermined are examples.
- Cultural landscapes are also experiencing negative impacts from climate change. These include the World Heritage sites of: Konso Cultural Landscape, Ethiopia; Sacred Nujikenda Kaya Forests and Kenyan Lake System in the Great Rift Valley, Kenya; and Bwindi Impenetrable National Park, Uganda. There are many other cultural landscapes, some on the UNESCO Tentative List, which are also suffering from climate change impacts. In the East Africa region, they are: Gedeo Cultural Landscape and Sacred Landscapes of Tigray, Ethiopia; Eastern Arc Coastal Forests. the Kakemega Forest and Tana Delta and Forests Complex, Kenya; the Nyungwee National Park, Rwanda; and Ntusi, Uganda.
- Changes in temperature and rainfall are causes of damage to earthen architecture as in Rock-Hewn Churches Lalibela, Ethiopia, and the Tombs of Buganda Kings at Kasubi, Uganda.<sup>14</sup>

<sup>14</sup>See also the World Heritage Earthen Architecture Programme (WHEAP) at [WWW.WHC.UNESCO.ORG](http://WWW.WHC.UNESCO.ORG), the Getty Conservation Institute and the Centre for Heritage Development in Africa (CHDA, Kenya).

Climate change is disrupting traditional lifeways and related traditions. Elements of intangible cultural heritage – and their **transmission** are particularly vulnerable. Of particular importance in this regard are oral traditions, performing arts, handcrafts, sacred rituals and festive events. In many instances, tradition bearers are struggling to keep up.<sup>15</sup>

- Flooding and drought result in population movement, which can often mean the weakening or loss of their cultural resources.
- Traditional knowledge of societies developed over centuries through interaction with their natural surrounding - which can be a source of adaptability to changing circumstances- is at risk.
- Social interactions of populations are compromised, preventing for instance traditional social gathering at festive occasions, often related to sacred sites or annual cycles such as planting and harvesting.
- The economy of craftspeople, whether because of the loss of their workplace or the loss of customers because of migrations or loss of their income, is impaired.
- The disappearance or increasing scarcity of bio resources, such as those used in traditional pharmacopoeia, fabric dyes, basketry, or food stuffs weaken populations and their livelihoods.

**Uganda: Climate change threats to cultural traditions and beliefs**

The receding snow on the Rwenzori Mountains and downstream floods threaten the intangible cultural heritage of the Bakonzo. Snow among the Bakonzo is known as Nzururu, and it is from this that their cultural institution gets its name, Obusinga Bwa Rwenzururu. Snow provides a source of cultural identity, spirituality (as a home of their ancestral spirits), a source of traditional medicine, food and materials. Its disappearance means a lost identity. The Bakonzo exhibit a strong attachment to water bodies. Kithasamba, god of continuity of life, has several spirits and one of them is Ndyoka, the water spirit. It is for this reason that river confluences and waterfalls are treated with reverence as they harbour this spirit. Whenever there are calamities such as floods, drought or famine, the Bakonzo carry out a ritual cleansing of the ridges and rivers, usually ending at a confluence where a ritual broom is thrown into the water. With the impact of the floods, these confluences have been shifting, others completely washed away as were whole towns.

The following table summarizes climate change impacts on agriculture for crop production, grazing and forests in Sudan <sup>16</sup>and previews the impacts that can be expected throughout East Africa. The implications for the survival of ICH and its transmission are wide reaching.

<sup>15</sup> British Museum seminar on climate and crisis, 18 February 2021.

<sup>16</sup> Climate Change Impacts, Vulnerability and Adaptation in Sudan, Sumaya A. Zakieldeen and Nagmeldin G. Elhassan in: Zakieldeen et al., Sudan Academy of Sciences Journal-Special Issue (Climate Change), Vol. 11, 2015.

Table 1 : Some of Climate Change Impact on Agricultural Sector

<b>Impacts on Crop production</b>	<b>Impacts on Grazing and animal production</b>	<b>Impacts on Forests</b>
<ul style="list-style-type: none"> <li>- Deterioration in crop production (decrease in production per unit area)</li> <li>- Crop failure</li> <li>- Expansion and increase of cultivated areas in marginal lands at the expense of rangelands and forest cover</li> <li>- Spread of pests and diseases</li> <li>- Negative impacts of increase of temperature on winter crops</li> <li>- Cultivation of local crop varieties that are early maturing but of low yield and quality</li> <li>- Deterioration of horticultural production</li> <li>- Change in livelihoods</li> </ul>	<ul style="list-style-type: none"> <li>- Deterioration of carrying capacity</li> <li>- Shrinkage of rangelands</li> <li>- Lack of drinking water for grazing animals</li> <li>- Scarcity and gaps in fodders (e.g. estimated by 1.5 million tons in White Nile State)</li> <li>- Changes in amount and types of rangelands' species (disappearance of palatable species and appearance of unpalatable ones) and decrease in biodiversity of rangeland species</li> <li>- Spread of animal diseases</li> <li>- Deterioration of animals production (quality and quantity)</li> <li>- Risks to agro-pastoral life (Migration from rural to urban areas)</li> <li>- Change in type of animals (e.g. cattle are sensitive, goats are survivor)</li> </ul>	<ul style="list-style-type: none"> <li>- Decrease of areas covered by forests</li> <li>- Impact on natural regeneration and succession of trees</li> <li>- Decrease of fodder trees</li> <li>- Deterioration of gum Arabic belt</li> <li>- Deforestation</li> <li>- Disappearance of trees (Tamarind, Ebony)</li> </ul>
<p><b>General impacts:</b></p> <ul style="list-style-type: none"> <li>- Conflicts over scarce resources</li> <li>- Changes in prices and income</li> <li>- Loss of livelihoods</li> <li>- Food insecurity</li> <li>- Increase of poverty</li> </ul>		

### 2.4.2 Hindrances and opportunities in East Africa

The seven East African countries that have been selected can be characterized by:

- legal instruments and legal or regulatory frameworks with regard to culture and heritage that are often outdated and whose enforcement is low;
- inadequate land use planning frameworks coupled with rapid unplanned urbanisation and inadequate protection of soils (including for archaeological protection);
- inadequate monitoring and maintenance of heritage assets, including archaeological sites, historic structures and museum collections;
- highly centralized national institutional structures, where ministries of culture have little voice and are often viewed as an adjunct to the tourism industry;
- climate change responsibilities are spread among multiple ministries, typically environment, forestry, land management, meteorology and green investment facilities, most often with no representation from the culture sector;
- limited human resources to conserve and safeguard cultural heritage;
- intense interagency competition for financial support;
- low levels of awareness of climate change impacts on heritage; and weak political will;
- social and political tensions at a country level, in part as a consequence of “cultural or multi-culturalism” ideologies or claims.

It is useful to look more closely at the institutional structures that frame the climate change and culture response in East Africa. Uganda and Rwanda provide an example of the challenges of interagency coordination.

#### **A picture of institutional fragmentation: Uganda and Rwanda**

Culture and climate change adaptation or mitigation in Uganda fall under different ministries, departments and agencies. The tangible aspects of culture are handled largely by the Ministry of Tourism, Wildlife and Antiquities. Under it is the Department of Museums and Monuments, and an agency known as the Uganda Wildlife Authority, which manages all national parks, games reserves and sanctuaries. The intangible aspects of culture fall largely under the Ministry of Gender, Labour and Social Development and its Department of Culture and agency known as the Uganda National Cultural Centre. Culture, however, can also be traced in the Ministry of Education where the Uganda National Commission for UNESCO (UNATCOM) is located. The absence of an independent Ministry of Culture leaves culture fragmented in different ministries, departments and agencies. Climate change adaptation is spearheaded by the Ministry of Water and Environment, under which is the Climate Change Department, National Environment Management Authority, and National Forestry Authority (NFA). The NFA, working in cooperation with conservationists in Uganda, has been proactive in sensitizing communities about tree planting, providing technical assistance in this regard, establish national tree nurseries and distributing free seedlings to community members who have sufficient land. While the legislative framework might exist in Uganda, the practice is quite different: there are no budgetary allocation, forests are being cut down in defiance of the law.

In Rwanda Government channels its environment management interventions through the Ministry of Environment that serves as the coordinating institution of Environment and Natural Resources management interventions. The Ministry is organised in departments, which oversee the development of policies, strategies and legal instruments, treaties and partnership agreements and the enhancement of capacity of private sector to participate and invest in environment and climate change activities: (i) Environment and Climate change department in charge of handling all legal instruments polices, strategies and programme related to environment protection, climate change, pollution control are developed and disseminated, (ii) Climate and Weather Information Department in charge of providing weather, water and climate information services for the safety of people's life and properties and country socio-economic development, and (iii) Forestry Resources Management for Economic Growth department in charge of management of forests and protecting watersheds and downstream wetlands. As departments focus on strategy and policy development, there are implementing boards/agencies that lead on project and programme management and implementation. Those agencies are Rwanda Environment Management Authority, Rwanda Green Fund (Fonerwa), Rwanda Land Management and Use Authority and Rwanda Meteorology Agency. Most of climate change related projects, programme, interventions and funding opportunities to are implemented under the Environment and Climate Change department through Rwanda Green Fund. A search for cultural heritage projects on the Fonerwa website does not return any results: most climate change projects in Rwanda focus on agriculture and power generation.

In some of the countries under review, civil society organizations are actively working in the heritage and climate change related sector, providing innovative ideas and energy.

- Uganda is a case in point. The Cross-Cultural Foundation of Uganda is particularly capable.
- Rwanda has a local media hub which is interested in sustainable food chains.
- Tanzania and Sudan are populated with numerous civil society organizations, some of which work on heritage related matters. Universities in the region also play a role in heritage and climate studies.
- Ethiopia at national level benefits from several well-structured CSOs. Cultural groups, some of them receiving regional administrative support are also very active. Organisations clearly linking their activities with climate change are very limited in numbers.

Annex 3 provides information on the situation in each of the countries, based on accessible sources.

### 2.4.3 The importance of Intangible Cultural Heritage in the African and East African context

Intangible Cultural Heritage is a contributor to environmental, social and cultural sustainability. Alongside traditional and indigenous knowledge systems it is linked to biodiversity conservation and food security and is therefore a basis for resilience.

The UNESCO 2003 Convention on Safeguarding of Intangible Cultural Heritage<sup>17</sup> and the 2008 Convention on the Cultural Diversity are key standard setting documents regarding intangible cultural heritage. Intangible Cultural Heritage (ICH) includes traditions or living expressions inherited from our ancestors and passed on to our descendants. Oral traditions, performing arts, festive events, social practices, rituals, knowledge and practice concerning nature and the universe or the knowledge and skills to produce traditional crafts are elements of ICH. The importance of ICH transcends the cultural manifestation itself as it represents the wealth of knowledge and skills that is transmitted generationally. This transmission of knowledge has environmental, social and economic value, especially for Indigenous Peoples.

The UNESCO 2003 Convention on Safeguarding of Intangible Cultural Heritage<sup>18</sup> and the 2008 Convention on the Cultural Diversity are key documents regarding the scope of intangible cultural heritage. It is noteworthy that recent additions to ICH list – worldwide - have been closely tied to climate change.

In East Africa there are a number of practices that have been identified by UNESCO as highlighting themes related to environmental sustainability. The practices are drawn from the List of Intangible Cultural Heritage in Need of Urgent Safeguarding.

Representative List of the Intangible Cultural Heritage of Humanity, Register of Good Safeguarding Practices and Projects funded Intangible Cultural Heritage Fund.<sup>19</sup>

Of this list of 26 ICH elements, 5 are from the East Africa region (Uganda, Ethiopia and Kenya). They are:

- Barkcloth making in Uganda (Uganda)
- ICH of the pastoralist Samburu community in Northern Kenya, with focus on the Mount Kulal biosphere reserve
- Gada system, an indigenous democratic socio-political system of the Oromo (Ethiopia)
- Safeguarding traditional foodways of two communities in Kenya
- Traditions and practices associated with the kayas in the sacred forests of the Mijikenda

We would refine this list to those practices that are linked to specific ecological conditions such as sacred groves or water features or depend on products derived from local materials such as bark cloth weaving and traditional foods. Festivals and celebrations can be adversely affected by changes in seasonality or migration induced by climate factors.

Table 2: UNESCO ICH in East Africa and Climate Threats

ICH Elements related to Climate Change
Location specific ICH: <ul style="list-style-type: none"> <li>• Kenya: Rituals and practices associated with Kit Mikaya shrines</li> <li>• Kenya: Traditions and practices associated with kayas in sacred forest of Mijikenda</li> </ul>
Dependent on natural resources: <ul style="list-style-type: none"> <li>• Sudan. Date palm knowledge</li> <li>• Uganda. Bark cloth making</li> <li>• Kenya. Success story of promoting traditional foods and safeguarding traditional foodways in Kenya (ongoing nomination, 2021)</li> </ul>
ICH related to festivals and performances <ul style="list-style-type: none"> <li>• Ethiopia. Pichee Chamlaalla</li> </ul>

<sup>17</sup> For the text of the 2003 Convention see <https://ich.unesco.org/en/convention>.

<sup>18</sup> For the text of the 2003 Convention see <https://ich.unesco.org/en/convention>

<sup>19</sup> Personal communication, UNESCO Paris

- Ethiopia. New Year festival of the Sidama group

**To date, ICH safeguarding actions have not specifically taken into account the impacts of climate change.** The UNESCO Regional Office for East Africa in Nairobi is currently undertaking a small six-month Pilot Project, ‘Indigenous and Traditional Knowledge Systems for Biodiversity Conservation, Climate Change Adaptation/Mitigation, and Disaster Risk Reduction.’ Through support for research and documentation for case studies of indigenous and traditional knowledge systems for biodiversity conservation, adaptation and mitigation of climate change and disaster risk reduction, the Pilot Project is intended to strengthen links between culture and climate change and SDG 4 for education and SDG 13 for climate action<sup>20</sup>. It also promotes intersectoral collaboration (Science and Culture) and interagency collaboration (UNEP, UNDRR, ICCROM). This pilot project will provide case studies for the UNESCO Advisory Panel on Culture and Climate white papers (to be commissioned in 2021); supports the UNESCO Local and Indigenous Knowledge Systems (LINKS) programme and builds on UNEPs work on ‘People and Biodiversity.’”

ICH, oral traditions and “indigenous and local knowledge” (ILK) are now receiving specific attention from the international community (see the UNESCO LINKS programme or the Newton Fund<sup>21</sup>) and were the subject of a UNESCO expert meeting on indigenous knowledge and climate change in Africa in 2018<sup>22</sup>. One widely acknowledged area of collaboration between modern policy makers and traditional knowledge is indigenous knowledge on meteorological and climate sciences which can inform the adaptation measures to be developed at the local level (noting all adaptation measures are local by nature). Considering that all East African countries are developing National Adaptation Plans (NAPs), this makes a good platform for bringing together science and indigenous knowledge and will enable people to speak to their governments about adaptation policy.

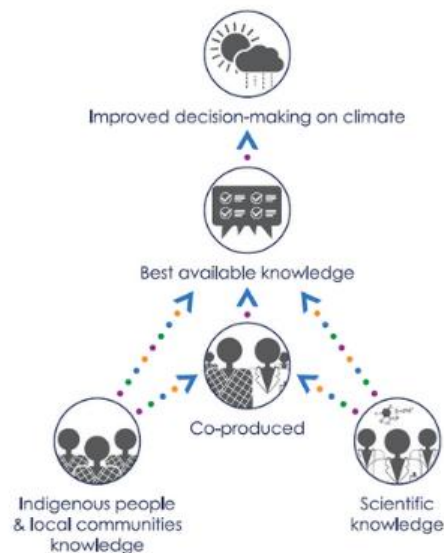


Figure 4 Indigenous People, Scientific Knowledge and Climate

<sup>20</sup> Personal communication with UNESCO Nairobi,

<sup>21</sup><https://www.newton-gerf.org/impact/stories-of-change/faynans-cultural-heritage-offers-route-to-sustainable-development/>

<sup>22</sup> Nairobi, Kenya. 27-28 June 2018 with sessions on indigenous peoples-led community research on the knowledge of pastoralist communities in Uganda, Ethiopia, Tanzania, and in Kenya. Observation and interpretation of weather among the Karimojong of north-eastern Uganda ; Weather forecasting skills of Bahima herders in Nakaseke district, Uganda; Weather and climate forecasting in the Nganyi community, western Kenya and Pastoralists’ weather knowledge and forecasting skills in Tanzania



Other areas for which climate change effects on weather with ICH and traditional knowledge include agriculture, dry lands and droughts<sup>23</sup> and <sup>24</sup> by extension food and culture and heritage<sup>25</sup>.

Another aspect of ICH addresses design. “Creative design offers a way of unlocking the potential of traditional material cultures by helping ensure they remain relevant and meaningful to contemporary needs”.<sup>26</sup> This approach requires extensive survey and documentation of traditional production, processes and producers as well as training and adaptation of skills to new modes of production, design and expectations from the public and prospective buyer. Fundamentally it requires identifying the essence of the design to allow its reinterpretation without real cultural loss in the sense of ‘overcommercialisation’ or misappropriation. (See recommendation section of this report).

Visual tools have a role to play in the discourse under discussion. The use of creative and artistic methods, such as visual exhibitions, artefacts and performing arts, films, and theatre has promoted meaningful ways to communicate with community groups and individuals, including the most marginalised, to value alternative and/or uncomfortable histories and to support transformative change. These creative practices have worked at different levels to present multiple views and perspectives and to stimulate dialogue across different countries, actors, community groups, and individuals. In this context, the creative process itself has often been as important as the final project output, no matter the artistic value. But when developed, co-design and co-creation processes with local communities have allowed research projects to convey local knowledge, meanings, and values associated with cultural heritage in original and innovative ways. One successful example of combined visual tools developed into a single approach linking cultural heritage and spatial planning can be found in the “Kiribati’s cultural sector’s planning for climate change and potential displacement” project.<sup>27</sup> (On this aspect see recommendation section of this report).

Closely allied to ICH is *traditional knowledge*, the collective understanding of traditions and practices used by indigenous groups to sustain and adapt themselves to their environment. Research is revealing the manifold ways in which traditional knowledge helps indigenous people adapt to climate crisis. In many regions indigenous people know a lot about climate risks. They have learned to read the signs in the clouds and sky, the sea, and wildlife to predict hazards. The very close relationship of indigenous communities to their environment has created accumulated experience. Such knowledge is often passed on informally through narratives that remain in the collective conscience of the communities. Similarly, traditional technologies and construction practices reflect adaptations to the environmental conditions, Indigenous social, economic and institutional coping skills and capacities are also an inherent part of the traditional knowledge systems. Internal social structures, found in every society, help individuals and families through difficult periods: these coping mechanisms become collective instruments for organizing action and often involve rituals, festivals and crafts which can serve as means for mutual support among community members.

Organisations such as the UN Food and Agricultural Organisation (FAO) have devoted attention to traditional knowledge in the context of agricultural systems. The Global Environment Facility (GEF) is also supporting projects in which traditional knowledge is mobilized to ‘work for the planet’ and communities and recently

<sup>23</sup> see: Climate change and desertification: Impulse Report, UNCCD 2015 <https://sdgs.un.org/publications/climate-change-and-desertification-anticipating-assessing-adapting-future-change>.

<sup>24</sup> . AHRC-GCRF, ‘Learning from the Past: Nubian Traditional Knowledge and Agricultural Resilience, Crop Choices, and Endangered Cultural Heritage’ Philippa Ryan Research Organization, Royal Botanic Gardens, National Corporation of Museums and Antiquities in Khartoum, and Kerma Museum, Sudan, 2018, see [www.ahrc.ukri.org](http://www.ahrc.ukri.org)

<sup>25</sup> <https://changingthestory.leeds.ac.uk/food-and-heritage/> (2021).

<sup>26</sup> Professor Stuart Walker, Lancaster University (ref 53 Leeds report)

<sup>27</sup> Kiribati project (Leeds Case study) *The findings outline how current governmental support to the cultural sector is underdeveloped and under-resourced: very minimal consideration is given to disaster planning, conservation and potential impacts of climate change on historical paper records, museum collections and archives; and how heritage is mostly narrowly used as a tool for economic development through tourism rather than as a means for community and sustainable development. The project findings and methodological approach can inform, guide, and support the local cultural sector’s future development towards a greater consideration not only of climate change issues, and promote sustainable tourism strategies and resilience through heritage and indigenous knowledge.*

held civil society consultations on traditional knowledge. IUCN, as part of the Commission on Ecosystem Management has set up a Thematic Group on Cultural Practices and Ecosystem Management<sup>28</sup> which provides expert knowledge and guidance on the values and roles of culture and cultural practices to support biodiversity conservation, ecosystem services and management. It is tasked with examining how culture contributes to climate change, the impacts of climate change on cultural knowledge and practices, and ways to incorporate cultural practices into solutions for the management of ecosystems under climate change.

Of particular relevance is the interaction between *cultural practice*, *cultural belief* and adaptive capacity.<sup>29</sup> Research has documented how complex knowledge systems help indigenous peoples deal with the impacts of climate crisis, for example rising temperatures affecting seasonal patterns, water scarcity etc. This is also termed *traditional ecological knowledge*. Among cultural practices are weather forecasting through natural signs such as cloud formation, wind patterns, movement of birds or fish etc. For those who practice a nomadic lifestyle, the annual changes in seasons dictate their livelihood options. Cultural belief, which embodies taboo and animism concepts as well as established religions, is an inseparable part of environmental management by indigenous communities. This includes bans on cutting down trees or catching specific fish species; spiritual values are also connected to protection of nature. Adaptive capacities are evident in vernacular architecture which use local materials and traditional knowledge, and practices of local or seasonal migration which is a strategy to protect groups from droughts, extreme weather events and group conflicts.

There is considerable scope to harness this knowledge, based on sustainable natural resources management, for the benefit of building resilience. The insights passed down through generations are valuable for research and ecosystem management while traditional medical wisdom has the potential to lead to medical breakthroughs.

#### 2.4.4 Contemporary arts and climate change

Support to creative and contemporary arts belongs within the space of activities of the British Council in the countries under review as part of the exploratory role the arts can play in the local scene in the field of culture. Among these, and for contemporary arts, the Biennales are important milestones as are fairs<sup>30</sup>. In East Africa, as in Africa in general, art biennales and fairs are rare, the majority of them happening in West and North Africa.

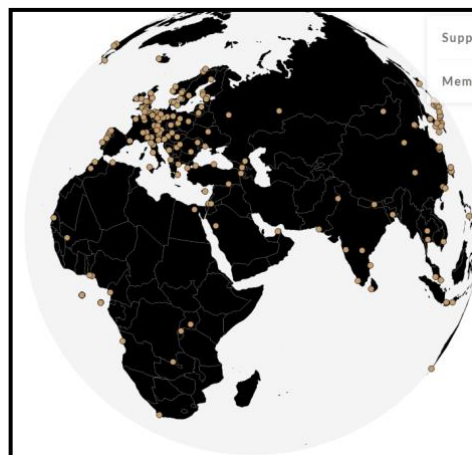


Figure 5 Source: World location of Art Biennale

In terms of the art market, at country level in Africa, local developments are congruent with the strength of the economy (South Africa is the major player there for production and market and Nigeria for collectors) or with their soft power ambitions (such as Morocco). The last decade saw the rapid emergence of Africa as a

<sup>28</sup><https://www.iucn.org/commissions/commission-ecosystem-management/our-work/cems-thematic-groups/cultural-practices-and-ecosystem-management>

<sup>29</sup> <https://www.preventionweb.net/news/view/72175>

<sup>30</sup> Biennale are public events, Fairs are private.

contemporary art provider, following China and India (which has now quite disappeared) as a response to the international market needs and the development of some African economies

The contemporary art, versus modern art, paradigm<sup>31</sup> considers the actors needed to develop a contemporary art market: the “curator” has become a prominent figure as well as institutions, both acting as legitimation authorities. Traditional actors such as dealers, collectors as well as artists are playing a lesser role in this ecosystem. In practical terms, the market requires an accrued production of artists and artworks, thus art schools, curators (from art schools and universities), and institutions (museums, art centres). In Eastern Africa where biennale are scarce<sup>32</sup> compared to western Africa (East Africa Art Biennale from Dar Es Salam University founded in 2003, Kampala Biennale founded in 2014 from the Kampala Arts Trust) some (very) limited number of galleries is trying to play the institutional role and participate in international fairs (1/54, the Johannesburg-based FNB Fine Art Joburg, Art X Lagos, or AKAA for the specialised in African art), FIAC, Frieze and Basel for the general ones. Some countries are developing their pan-African soft power, for example Morocco or South Africa with the construction of Museums or the establishment of art fairs (such as Marrakech) and development of links with European auction houses to sustain and emerging contemporary art secondary market<sup>33</sup>.

How then can these conditions contribute to awareness raising or promotion of climate change adaptation policies? As noted in this report (section 3.2) in regard to the inauguration of MACMA (Marrakesh), the concerns for environment and culture are, of course, present within the artist community in Africa as they are elsewhere. Challenges include very rapid urbanisation, the weak recognition of contemporary arts and therefore younger generation artists by officials and the general population, and low number of mediators to liaise with the international art circuit. Works from Konaté using traditional fabrics, Hazoumé confronting traditional masks with the oil economy, Bouabré developing organic farms, not to mention all those involved in more testimonial works, clearly demonstrate the artistic recognition of legitimate works of art on which a discourse on climate change effects and their social consequences can be developed by the artist. Adequate support for training and opportunities for exposure for students and artists through exhibitions, and institutions offering windows for artists are lacking. Professionals in the region are hampered by the scarce number of locations to show art and promote young or less young generations, as well as lack of public institutions to legitimise their works. See Annex 4 for an overview of the art market in East Africa.

---

<sup>31</sup> See Nathalie Heinich, *le paradigme de l’art contemporain*, Gallimard Paris 2014 and *Practices of contemporary art: a pragmatic approach to a new artistic paradigm*. Tasos Zembylas. *Artistic Practices. Social Interactions and Cultural Dynamics*, Routledge, 2014

<sup>32</sup> See Biennale foundation for biennale listing: <https://www.biennialfoundation.org/network/biennial-map/>

<sup>33</sup> The visibility and market for African art pieces are well established since the early XX century for “classic” art. As seen in recent fairs and sales the contemporary art market, benefiting from a wider audience for a decade, is now incorporating early modernist works from colonial-era art schools (Paris Beaux-Arts schools had branches all over western Africa for instance, opening circulation of works for 1930 up to today period).

## 3. AREAS FOR ACTION AND DEVELOPMENT

---

In this chapter we examine the requirements for, and opportunities and barriers to, climate change adaptation for cultural heritage sites / projects at risk from climate change effects, and the determinant factors for the identification and THEN implementation of adaptation efforts for cultural heritage sites / projects. We also examine the requirements for ICH projects to build resilience.

### 3.1 Requirements

In order to make a serious contribution to the protection of cultural heritage, there are a number of requirements that must be met:

- **An Evidence Base**

The first requirement to promote attention to protecting cultural heritage is to provide clear evidence of specific negative impacts of climate change at a site or landscape level. This is equally true for determining impacts to ICH.

Because impacts are numerous and still open to discovery (unknown), the task is often exploratory in nature. We realise that the vast majority of development cooperation projects do not aim at responding to climate change threats in terms of specific solutions or measures to be implemented but are formulated as explanatory projects. Their concern is to identify in what way and how far climate change exacerbates the already known threats to cultural heritage and to possibly identify specific new ones. This observation concurs with the review of the literature produced in the last ten years which describes potential effects and natural or climatic hazards arising from specific anthropocene impacts with a view to identify new trends and techniques in risk assessment. For instance, the study of normal decay of structures due to time and lack of maintenance versus a new body of specific threats open to research because of climate change (such as chemical or biological threats).

We also identified a progressive research shift from very technical approaches, such as those developed in building construction, building/structure management and matters related to mitigation (many research projects were directed towards temperature and humidity increases and their effects on buildings, museum collections, interiors' conservation etc..) to more comprehensive approaches that consider the institutional, social and economic issues and the decision making processes at local and national level.

Awareness-raising projects, including those utilising creative arts support, are part of this evolving approach. Although these initiatives can play an important role in mobilising communities, and especially for ICH concerns, it may also be viewed as an implicit acceptance of the dangers of jumping into immediate adaptation actions before a solid understanding is reached, including adjustments at policy level. In more practical terms it is also a prudent response when contemplating the sheer magnitude of needed investments if traditional measures would be taken to develop adaptation policies in areas including culture, where investment are not available for normal maintenance activities with or without climate change considerations.

**In that sense climate change discourse and concerns can be viewed as a real opportunity, and for ICH especially, as climate change threats open new vistas for new approaches** and ICH recognition such as indigenous people skills and knowledge, low-carbon short and circular economy opening or new forms of market and appreciation for locally produced crafts.

Precise risk assessments at the local level built on existing assessment frameworks, local knowledge and experience are needed. These assessments would encompass mechanical, chemical and biological deterioration mechanisms, taking into account projected climate change effects in the short and medium

term.<sup>34</sup> Calculating long-term effects (+50 years) of climate change appears to us in vain considering the rapid evolution of knowledge, possible countermeasures not yet discovered, the capacity of population to project in the future, the reluctance of political authorities to envisage long-term policies, and the immediate needs of the population.

#### ▪ **Demonstration of causality**

Numerous projects have difficulties in distinguishing between climate hazards, natural disasters, rural/urban migrations to escape poverty and oppressive regimes and direct climate change effects. In the field of ICH for instance climate change can directly affect built or natural environments hosting specific activities or resources such as medicinal plants or materials to produce fabrics etc. Field work demonstrates that loss of tradition and knowledge for crafts is also caused by difficulty of accessing quality raw materials, or their high cost because they are labour intensive and cannot compete with modern industrialised products even of a lesser quality.<sup>35</sup> It is fairly difficult indeed to properly identify the specific threats (rising sea level is one, average temperature rise is another one), but the loss of biodiversity or the vanishing use of traditional pharmacopoeia is today as much or even more the by-product of the globalisation **18obilizing18on** of the economy, patenting of seeds and trade agreements

#### ▪ **Political will to address issues**

In East Africa, as in many other parts of the world, there is no time available to address long-term issues based on knowledge and models still in progress in the face of immediate needs and difficulties. The international community and UNFCCC through COPs are **mobilizing** States and governments which have all committed to Nationally Determined Contributions (NDCs) and Intended Nationally Determined Contributions (INDCs). This is now translated as National Adaptation Plans (NAPs) and sector NAPS in countries; this is where there is the *leverage* to find a slot for cultural heritage within sector plans including the construction sector (as an average it represents 25 to 30 % of carbon emission in most countries), tourism sector or SMEs specific schemes for arts and crafts. Promotion of ICH can be of high interest for political elites and governments incline towards nationalism, but we also noted that it is an efficient entry for awareness raising and climate change advocacy at citizen level whatever political gain it brings.

#### ▪ **Technical competence to design and implement interventions**

The issue of technical competence is dual. Technical competence is available in most of the targeted countries. The issue is the capacity to include climate change concerns and knowledge of appropriate solutions or conservation options within the technical knowhow of administrators, engineers, architects, archaeologist, designers, developers, and planners, and the latitude available to professionals to incorporate climate change into their designs and the feasibility studies of their projects. This can be improved through training of course but more effectively through national plans, norms and regulations. It can also be largely improved through sharing knowledge at regional or continental level for issues and situations of mutual interest (for instance the management of natural heritage sites)<sup>36</sup>

## 3.2 Opportunities

A number of existing resources and skills can be mobilized in the context of the new climate change challenge. For the cultural heritage sector, the preparation of national plans addressing climate change adaptation, mitigation or resilience measures including social concerns can become ladders to advance culture in the national agenda through advocacy that demonstrates culture related activities can generate employment, social cohesion and meaning.

<sup>34</sup> See Climate for Culture for detailed examples of risk assessment <https://www.climateforculture.eu/>

<sup>35</sup> See Luang Prabang (Laos) UNESCO report on the extinction of traditional blacksmith crafts and agriculture tools facing manufactured Chinese products imports. The same applies to construction (thatched roofs versus Iron sheets etc...).

<sup>36</sup> See ProHedev EU/Ethiopia Culture project, Final evaluation Report, IPE 2020

- National climate plans. National climate plans, now developed at regional and even local levels represent a comprehensive source of information, data and statistics and usually provide good mapping sources. Through the analysis of the evolution of climatic conditions they include hazard mapping and assessment of vulnerability, on a geographical area point of view as well as per sector, including agricultural and pastoral (husbandry) activities which are significant for ICH in East Africa.

The preparation of such plans, including heritage protection plans in the context of climate change or climate-related plans, gives citizens the opportunity to gain exposure and awareness and to bring these issues and concerns to the national or local authority level which are preparing the planning and raise their awareness as well for culture matters<sup>37</sup>

- Increasing recognition that climate change is THE issue for heritage protection. This is the opportunity to highlight culture and culture heritage as an immediate target of the climate change threats effects, and to promote its protection not only for the sake of protecting the past but also to establish culture and ICH as a common base on which countries and citizens can collectively address the difficult times to come. This has to be translated into NAPs and sector adaptation plans to reach level of appropriation for non-professionals.
- Improved scientific knowledge base. Beside accrued knowledge in traditional areas, the scientific base is now benefiting from the development of new areas of research including advanced computer modelling of expected changes.
- Learning from the past. The recognition of traditional knowledge in the context of a more local approach to problems and problem solving is growing in various fields. From weather forecasting<sup>38</sup> to indigenous plants for nutrition or pharmacopoeia or its use in crafts, or to ancient water and agricultural management systems, the traditional knowledge is increasingly understood for its problem solving. This contributes as well to mitigation and resilience in significant ways that can be now scientifically quantified.
- Legislative and planning mechanisms for heritage protection. The active production of research, documentation, surveys etc. in all sectors for the preparation of national plans (climate adaptations, mitigations) is the opportunity to revive and modernise legislation on cultural heritage in a view to align them with the other sectors. Most of the national legislative framework in the region related to cultural heritage is ripe for updating.
- Creative artists as interpreters and spokespeople. The particular role of creative artists in the climate change/culture nexus is a debate that crosses two pathways. On one hand the inspiration of the artists feeds their art and practice, which may not be understandable at the time of its creation, although possibly influenced by its climate-change impacted environment. On the other hand, the active role of the commissioned artist, because of their skills and impact on society, promotes ideas or messages, in this case to raise the awareness of climate change and global warning or to promote a specific action.

A number of relevant visual arts initiatives have been launched which many can be considered as belonging to documentation or inventory activities. Photography or video for instance have a direct link to the actual representation of the effects of climate change with or without special artistic quality. This approach as testimonial, fits well within awareness-raising agenda and should be fully recognised as the impact carried by a single well promoted image can be enormous and a force for change. For instance, the body of a dead child on a seashore (climate refugees?), a naked young girl running on a road in Vietnam, a mangrove filled by crude oil under the moon light, the enigmatic gaze of a gorilla in Eastern African mountains. Donors have a direct role to play here as they can easily commission works to advocate and to generate public interest through

---

<sup>37</sup> See Kiribati project, Leeds Report (op quoted)

<sup>38</sup> See Leeds report and Unesco Nairobi ICH panel 2018 (op quoted)

appropriate media. We shall draw the line, however, between works which can be commissioned and therefore instructed and “genuine” support to the visual arts and artists.

In 2016 the opening exhibition of the newly constructed MACAAL (Musée d’art contemporain africain Al Maaden) located in Marrakech (Morocco) was named “Essentiel paysage” (Essential Landscape, African Contemporary Artists Facing the Environment). The opening statement was to bring together a selection of modern and contemporary African artists, forty of them (see catalogue cover here below). The exhibition was organised<sup>39</sup> on the occasion of the COP 22 in Marrakech. The catalogue states: “*Some of the works depict a continent that has been blessed by nature, underscoring the interdependence between humans, animals and plants. Others provide a critical perspective on the unsound utilisation of natural resources in Africa and denounce its harmful effects. Using visual metaphors, these unique, imaginative or scholarly artworks present a kaleidoscopic picture of the current state of the environment.*”. *The MACAAL is one element of the emerging “African scene” in global art and contemporary art especially with a pan African vision. It is also an element in the Moroccan African soft power strategy.*

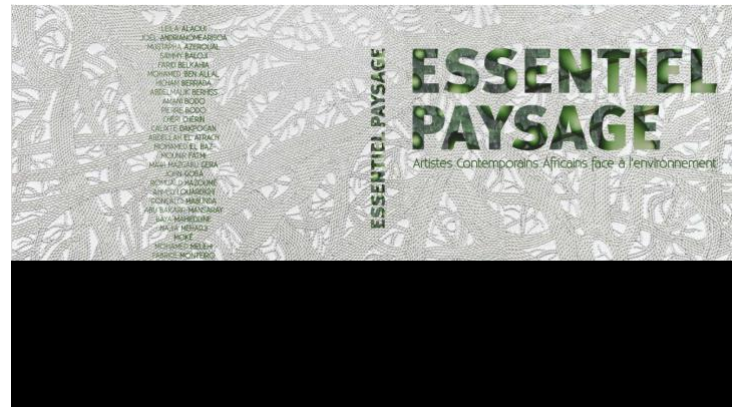


Figure 6 Source: MACMA COP 22 exhibition

#### ▪ **Enthusiasm for BC involvement at a regional level.**

In more practical terms and based on interviews conducted with BC offices and staff in East Africa and evaluations of projects,<sup>40</sup> it appears that the BC network, although limited in resources, is very active and plays an important role at the local level. This role extends beyond the promotion of the English language to support innovative approaches in many areas, for example the creative industries. According to some staff, one area to be developed in most countries is the capacity to directly reach local institutions and NGOs, to support them and to bypass the language barrier preventing either non-English speaker or people not wishing to apply in English to do so. One promising area for the BC, in the context of this paper, is its capacity to promote through exposure and promotion, - locally as well as internationally- artists, craftsman, or visual performers including those incorporating ICH elements in their trade.

### 3.3 Barriers

Barriers to developing resilience to climate change can be formidable in East Africa.

#### ▪ **Availability and reliability of data**

The building a tangible (built) cultural heritage data corpus is a continuous exercise in several East African countries, begun decades ago and still underway. Of course, areas of knowledge such as archaeology are always the subject of discoveries and require additional needs for surveying and recording. Major historic

<sup>39</sup> <http://macaal.org>. Organised by the Alliance Foundation at the occasion of the COP 22 “Essentiel paysage”. *The very choice of the title of this exhibition, Essential landscape, taken from one of Aimé Césaire’s works, testifies to the importance attached by this poet to the imaginary world of nature and landscapes, which he imbued with the values of a postcolonial society in search of specific identity and modernity.*

<sup>40</sup> See EU ProHedev Final Evaluation Report, EU Addis Office, 2020, for a discussion of the Creative Futures section.

built sites and structures are known and are often under some kind of investigation. Heritage such as urban built structures or vernacular architecture has more recently become the subject of interest; and civil society groups, and conservationists are active in the sector. Data on climate change impacts are beginning to be compiled. This is a new topic of exploration, with continuous discoveries informed by a range of disciplines. Because the measurements and observations are carried on with modern tools and methods, the data can be considered reliable, the question being the interpretation of the data.

ICH has gained attention in the last decade; it has evolved from a pure anthropological to a social development approach and is therefore now under pressure as climate change is also expected to affect not only natural environments but consequently social development and social cohesion. In the last decade UNESCO has launched a series of research and documentation projects to survey and inventory ICH and record oral traditions. The same exercise, now implemented for crafts, design, food and cuisine, pharmacopeia, traditional techniques, requires further exploration.

The reliability of official data can be questioned for statistics, baseline surveys, evaluation of outputs and results from government institutions and ministries, figures related to tourism and heritage tourism, attendance at festivals or cultural activities. Due to the lack of baseline and survey tools, the official figures evaluating the effects of climate change on inland migration, loss of crops etc. are often questionable. The need to incorporate elements to measure specific climate change effects within the statistical methodologies therefore remains open. Due to the complexity of the issues involving numerous sectors, coordination among sectors is also required there.

#### ▪ **Coordination among sectors**

Coordination among sectors in East Africa is a difficult task which implies a profound modification of the administrative machinery. This takes time and requires enormous political will. The establishment of ministries such as “energy transition” to put forward the climate change concerns are proactive measures as long as they are provided with real means and authority over line ministries. Development projects, organised as pilot projects at the local level, can offer the possibility to demonstrate the need and the feasibility of multi-sectoral approaches. Projects like the East African marine coastal heritage project allows policymakers to understand the benefits of coordination among heritage, tourism, environment, and energy policy (referring to oil imports) in a more comprehensive way.

#### ▪ **Lack of Government policies**

Government policies are addressing the Paris Agreement commitments through the preparation of the National Adaptation Plans and computing of the Nationally Determined Contributions. These commitments are slowly being translated into sector plans. Culture, however, is not playing any noticeable role beside in the rare tourism adaptation plans or in risk management plans through the listing of endangered built heritage (particularly in coastal areas). A study of the occurrence of World Heritage sites in all the documentation submitted to the UNFCCC listed around 60 examples in the tourism and transport sector (for access to cultural sites) which is thus quite negligible. Although support to the culture sector exists in all countries, budget support for activities or projects is generally very limited while some countries finance a fairly large bureaucracy at national, regional levels for culture. Archaeology appears to be a major concern, inherited from pre- independence research trends and the specific place of East Africa in the history of mankind. In general, international aid, through financial support and policy incentives, plays a significant role in setting up new directions. In recent years this has been the case for creative sectors. Comprehensive approaches bridging sectors are non-existent in the climate change /culture nexus.

#### ▪ **Low levels of funding**

The cultural sector is historically underfinanced. In some cases, it is enlisted to promote some form of “official” art serving political discourse or national unity. Contemporary arts are generally limited to urban elites, while traditional forms of cultural heritage have difficulties to gain official recognition as art, so as to be eligible for public financing or access to public venues. Circus arts for instance are still under the management of the Ministry of Sports in Ethiopia. Some positive initiatives have been developed such as the development of “cultural groups” in some Ethiopian provinces. Ministry of Culture budgets are very limited with most of the resources allocated to cover staff costs with little remaining for programmes. Most major projects are financed by bilateral or international development agencies. Cooperation tends to be developed with university and



research-based organisation; civil society and non-government organisations can offer easier working procedures and are therefore more open to innovative approaches.

### 3.4 Existing assessment frameworks

Our research points to four assessment frameworks for adaptation and best practice to preserving cultural heritage sites / projects from the threats of climate change

- UNESCO World Heritage, Updating of the Policy Document on the impacts of Climate Change on World Heritage properties. Under the overall supervision of the World Heritage Centre, and in close consultation with its three Advisory Bodies (including the ICOMOS Climate Change and Heritage Working Group), the updating of the Policy Document on the impacts of climate change on World Heritage properties was carried out by a team of two senior experts, one addressing the cultural aspects and the other natural heritage.<sup>41</sup> A draft document has been prepared. It updates a 2007 policy brief. Among the challenges identified in an online consultation (December 2019 to January 2020) are: passive role of the States Parties towards policy implementation; lack of awareness about the alarming rate at which impacts of climate change are affecting WH properties; lack of financial resources to implement the strategy; lack of human resources to help in providing concrete action plans for policy implementation; and lack of political support and coordination. Concerning gaps in the policy, it fails to provide implementation guidelines for a site or region specific approach. The survey also comments on the nomination process, Periodic Reporting, and Reactive Monitoring which need to systematically consider vulnerability and resilience building at the site level and set in motion monitoring procedures.
- ICOMOS and its work on Climate Change. Recognising that climate change has become one of the most significant threats to cultural heritage, ICOMOS has promoted a two-pronged approach that emphasizes responding to the risks that climate change poses to cultural heritage and championing heritage as a source of resilience.<sup>42</sup> Since 2017 ICOMOS has committed the organisation to mobilize the cultural heritage community for climate action and has formed an ICOMOS Climate Change and Heritage Working Group representing a broad array of culture-related disciplines as well as climate science expertise. In 2019 the Working Group issued its report, The Future of Our Pasts: Engaging Cultural Heritage in Climate Action<sup>43</sup>. The thrust of the report is that cultural heritage offers immense and untapped potential to drive climate action. To achieve this objective requires better recognition of the cultural dimensions of climate change and adjustment of the aims and methodologies of heritage practice. Although the report considers cultural heritage-based solutions to climate change mitigation and adaptation, it concentrates on theory, data collection and monitoring and does not offer examples of implementable projects. The adaptation discussion considers knowledge and understanding (values-based approaches and people-centered participatory governance), using data collection aspects of heritage, using heritage monitoring, harnessing heritage as an asset, sharing good practice, and heritage in disaster risk reduction.
- The US National Park Service. In 2017 The US Department of the Interior's National Park Service, through its Cultural Resources, Partnerships and Science Climate Change Response Program, set out a Cultural Resources Climate Change Strategy<sup>44</sup>. Cultural resources for the National Park Service refer to archaeological sites, cultural landscapes, historic and prehistoric structures, museum collections and ethnographic resources. It describes four goals: 1) Connect impacts and information; 2) Understand the scope; 3) Integrate practice; and 4) Learn and Share. Their Climate Change Response Program issued a Cultural Resource Brief<sup>45</sup> which responds to the urgent need to survey climate vulnerable areas, develop appropriate preservation and documentation techniques and learn from history and prehistory. The approach is two-pronged: policy and program development; and the science behind climate change.

<sup>41</sup> [HTTP://WHC.UNESCO.ORG/EN/CLIMATECHANGE.](http://whc.unesco.org/en/climatechange)

<sup>42</sup> <https://www.icomos.org/en/focus/climate-change>

<sup>43</sup> <https://www.icomos.org/en/77-articles-en-francais/59522-icomos-releases-future-of-our-pasts-report-to-increase-engagement-of-cultural-heritage-in-climate-action>

<sup>44</sup> <https://www.nps.gov/subjects/climatechange/culturalresourcesstrategy.htm>

<sup>45</sup> <http://npshistory.com/publications/climate-change/briefs/06-CCRP-Cultural-Resource-Brief-FEB-2016.pdf>

Policy includes expansion of the National Parks Service Climate Change Response Strategy Goal 7 which refers to Cultural Resource Adaptation. Science refers to development of a handbook outlining the types of impacts observed; ongoing inventory and research of artifacts in melting ice; integration of natural and cultural data in assessments of vulnerability; incorporation of cultural resources into scenario planning; and training and guidance on cultural resource research priorities. The dual relationship of cultural resources and climate change is at the core of the programme: impacts on and information from. Cultural resources are a primary source of data on the interaction between human interactions with climate change while changing climate affects the preservation of cultural resources

- Historic England climate change and cultural heritage strategy. At the national level in the England, Historic England is in the process of developing a climate change and cultural heritage strategy. They are currently carrying out a series of consultations with sector representatives to determine priorities. This strategy is situated in the context of a complex, devolved structure of local government. Actions are underpinned by the Climate Change Act of 2008 which sets out responsibility for delivery throughout government. The key agencies are the Department for Business, Energy and Industry (BEIS), the Department of Environment (DEFRA), the Cabinet Office and the Climate Change Committee.<sup>46</sup>

We are not aware of any framework that has been developed for climate change and cultural heritage in the East Africa region.

---

<sup>46</sup>For the UK Climate Change Act, Part 4 on Impact of and adaptation to climate change, see <https://www.legislation.gov.uk/ukpga/2008/27/contents>.

## 4. BEST PRACTICES

### 4.1 Overview

This chapter presents examples of best practice<sup>47</sup> in the management and practical site-level strategies and methodologies for adapting cultural heritage to climate change including sustainable practices which reduce the risk of exacerbating climate change. We have chosen three very different projects, from different countries, supported by different donors and addressing key issues. The Uganda example investigates ICH, the CVI establishes a methodology for assessment and the National Trust project works at the landscape scale.

Europe is considerably advanced in devising management and site level methodologies and strategies, due in part of strong funding from the EU as well as national governments. To what extent the European examples can be transported to East Africa is open to debate. They depend on the availability of longitudinal data on the condition of heritage; equipment and laboratory facilities; analytic capacity; stable funding; and trained staff.

### 4.2 Best practice projects

Our research has brought to light three examples of best practice, two of which are from East Africa and one from the UK. They are the: Uganda Cultural Protection Fund Pilot Round, the Climate Vulnerability (CVI) project of the Arts and Humanities Research Council, and UK National Trust Fountains Abbey river project.

#### **Melting Snow and Rivers in Flood, Uganda**

With funding from the BC's Cultural Protection Fund, the Melting Snow and Rivers in Flood project<sup>48</sup> is working to preserve and protect the cultural heritage of two communities which are experiencing negative impacts of climate change. The grant to the International National Trust Organisation (INTO) in partnership with the Cross-Cultural Foundation of Uganda (CCFU) is in the amount of £76,447.

The Rwenzori Mountains World Heritage site is home to some of Africa's last remaining glaciers, central to the traditional belief systems of Uganda's Bakonzo community. The cosmology of the Bakonzo places the creator, *Nyamuhanga* at its heart. Father of all deities, he created the snow atop the mountains. *Kithasamba*, the god of continuity of life, dwells in the high reaches of the Rwenzori where his seed is crystallized in the glacial ice. With the annual snowmelt, this fertile energy is carried down to mountains to Rwenzori heritage sites. These long-held belief systems are threatened by climate change as these tropical glaciers melt away. Increased glacial melt, extreme weather events and changing weather patterns, and worsening floods put important water sites throughout the regional at risk.

The intangible culture heritage practiced in Rwenzori is the blueprint of meaning for all elements of Bakonzo life. Waterfalls are the places for rites of conflict resolution and hot spring for physical and spiritual cleansing, while river confluences are sites of consultation with the spirits in times of crisis.

Community consultation and dialogues brought together leaders across four mountain ridges, resulting in the identification of ten sites vulnerable to flooding. Project staff trained in documentation of ICH are working with communities to document cultural rites. This permanent record of Bakonzo cultural practice, inscribed in the Uganda Inventory of ICH, will be a safeguard against the time – predicted to be in the next decade – when the snows are gone.

The Alur site of Wang Lei, is also the focus of project works to protect climate change threatened heritage. Wang Lei, on the banks of the Nile, is the origin site for the Luo people in Uganda and across the region. It is

<sup>47</sup> Another view expressed by UNESCO LINKS is that the question is not immediately about best practices, but rather about the indigenous institutional capacity to generate, apply and adjust indigenous knowledge to the changing climate and other non-climate phenomena placing strain on indigenous livelihoods.

<sup>48</sup> See [HTTPS://WWW.INTO.ORG/PROJECT-UPDATE-UGANDA-CLIMATE-CHANGE/](https://www.into.org/project-update-uganda-climate-change/) and <https://www.into.org/uganda-climate-change/>.

venerated as the place the brothers Nyipir and Nyabongo parted ways – a split that led to the formation of the Alur, Acholi and other ethnic groups. Wang Lei is a pilgrimage site for Africans of Luo lineage to interact with their ancestors. The site is affected by annual flooding and rising water levels. This project, in its recognition of the shared Lao heritage, has brought together the Alur and Acholi community in cross-ethnic dialogues to help understand the site's needs. Awareness raising has seen a reawakening of interest in both communities of the significance of their heritage and rallied them to support its protection. Physical works to increase resilience include the construction of a 40-meter flood barrier and tree planting to deter soil erosion. Improved site interpretation has given more visibility to the culture values of Wang Lei. Through interactive workshops, the CCFU and National Trust engaged approaches to community engagement while a workshop on natural flood management links this project with the Skell valley project (see below).

The Best Practice features of this project include its community-led processes, recognition of community knowledge, serious attention to ICH and its role in building climate resilience, and the international sharing of experience.

### **The CVI Africa Project**

The Climate Vulnerability Assessment in Africa project<sup>49</sup> is a values-based climate change risk assessment project piloting the Climate Vulnerability Index (CVI) for cultural heritage in Africa. The project, funded by the Arts and Humanities Research Council, the Global Challenges Research Fund and DCMS has project partners from academia (Queen's University Belfast, University of the Highlands and Islands Archaeology Institute, and James Cook University Australia), heritage bodies (African World Heritage Fund, Historic Environment Scotland, Climate Heritage Network, ICOMOS, Historic England, International National Trust Organisations and ICOMOS Nigeria), conservation bodies (Union of Concerned Scientists, Tawa and Coral Reef Studies), and national level institutions (National Museums of Tanzania, Tanzania Wildlife Management Authority,) aims to improve preparedness measures for African cultural heritage sites and communities. The project is providing 'foundational' training to a group of six African heritage professionals in climate change vulnerability assessments of cultural heritage sites using both remote learning techniques and hands-on workshops at the World Heritage sites of Kilwa Kisiwani and Songo Mnara, Tanzania and Sukur Cultural Landscape, Nigeria.

The Climate Vulnerability Index (CVI), developed at James Cook University, is a rapid assessment tool to systematically assess climate change vulnerability of World Heritage properties. It is based on a risk assessment approach but differs from other earlier vulnerability assessments as it comprises two distinct states: Outstanding Universal Value and community vulnerability. Outstanding Universal Value the central concept for World Heritage. Community vulnerability is based on the economic, social and cultural 'dependencies' upon the World Heritage site, and their adaptive capacity to cope with climate change. The assessment of these two types of vulnerabilities is relevant for many groups involved in the sites: site managers, responsible government agencies, businesses that derive from the site and the local communities living and working around the site.

Based on the evidence that in many regions of Africa, the risks from climate change are pronounced as temperatures increased.

This project can be seen as Best Practice as it is a systematic way to assess the impacts of climate change upon World Heritage properties in a repeatable and transparent major. It draws together climate scientists, archaeologists and heritage professionals, site managers and communities to enhance understand and support adaptation to address climate change challenges at World Heritage sites. It has been field tested in Sharks Bay, Western Australia and the Heart of Neolithic Orkney.

### **A landscape approach: Historic river valley set for revival amid threat of climate change.**

A pioneering project to revive an historic river valley and protect cultural landmarks from the effects of climate change is now underway thanks to a UK National Heritage Lottery Fund grant, European Regional Funds and

---

<sup>49</sup> See <https://cvi-africa.org/>

other donors<sup>50</sup>. The four-year project is part of the Skell Valley Scheme, led by the UK National Trust and the Nidderdale Area of Outstanding Natural Beauty (AONB) with the support of the Skell Valley Partnership. The scheme aims to rejuvenate 12 miles of the River Skell by improving the landscape's resilience to climate change, increasing people's access to green space and boosting the local economy.

The Skell takes its name from the Viking word for 'resounding,' descending from the Dallowgill Moor in the Nidderdale AONB, through the UNESCO World Heritage Site of Fountain's Abbey and Studley Royal to the historic city of Ripon, traversing some 6,000 years of human history along its path. Fountains Abbey is at risk of irreparable damage from flooding, with several episodes in recent years when the 12<sup>th</sup> century ruins and water gardens have been deluged by water; in 2007 a flood brought devastating damage to the archaeology of Foundations Abbey, Studley Royal and Ripon. Flooding in the north of England has increased in severity over the last 50 years, with high risk in the Skell catchment. Poor water quality, driven by an increase in sediment to the river, has negatively affected wildlife, nearby homes and businesses.

Project efforts to reduce flooding will include tree planting, meadow creation and new ponds which will reduce soil run off and slow the flow of water. Farmers will be rewarded for delivering conservation measures. The actions will boost wildlife in the valley. Communities will take an active role in the scheme with opportunities to learn conservation skills (dry walling, wildlife and river monitoring, hedge laying) and undertake archive research. Organizers will create new walking paths and improve signage and information provision. Other priorities include bringing to life lost heritage sites along the course of the river, such as industrial heritage.

This project is trialing innovative approaches to climate change: landscape resilience through nature-based solutions that will reduce flooding, improve biodiversity and protect cultural heritage. It represents Best Practice by addressing climate change at the landscape scale, bringing together natural and cultural heritage concerns, and offering opportunities for local residents and businesses to take part in conservation activities.

### 4.3 Current initiatives of the Cultural Protection Fund East Africa pilot round and other donors

Our research indicates that there are only two organizations funding projects that explicitly address climate change and heritage issues in the East Africa region: the British Council's Cultural Protection Fund East Africa Pilot Round (through the Disaster and Climate Change Mitigation Fund) and AHRC (through the Global Challenges Research Fund, GCRF).

In the autumn of 2020 the Cultural Protection Fund, made five grants to four East African countries (Ethiopia, Kenya, Tanzania, and Uganda), ranging in size from £60,501 to £109,744, to protect archaeological sites, historic buildings, archives and intangible cultural heritage from the negative impacts of climate change. These international partnership projects were made possible through support from DCMS. Grant recipients are international heritage organisations (INTO, ICCROM), universities), national heritage bodies and museums (Authority for Research and Conservation of Cultural Heritage, Ethiopia, National Museums Kenya) and regional NGOs (Cross Cultural Foundation of Uganda, Book Bunk). The projects are as follows<sup>51</sup>:

- Uganda: Melting Snow and rivers in flood: mitigation the impact of a warming climate on Uganda's heritage. INTO in partnership with the Cross-Cultural Foundation of Uganda. The grant would protect against the impact of melting snow and flooding rivers and enable knowledge sharing with the UK National Trust site of Fountains Abbey. It also supports recording of tangible and intangible cultural heritage and community training and awareness initiatives. £76,447.
- Tanzania. Citizen Science Tanzania: A strategy to monitor and mitigate the impacts of climate change on coastal heritage. St. Andrews University with the Dar Es Salam Universities. The grant supports the assessment of risks and digitization of the UNESCO World Heritage coastal sites of Kilwa

<sup>50</sup><https://www.nationaltrust.org.uk/fountains-abbey-and-studley-royal-water-garden/projects/the-skell-valley-project>

<sup>51</sup> The projects are short in duration (six months). They are now preparing their final reports.

Kisiwani and Bagamoyo. It also documents the risk to intangible cultural heritage of coastal traditions including oral traditions and craft skills. £60,501.

- Kenya. Preserving endangered photograph and newspaper collections at the McMillan Memorial Library. The Book Bunk Trust with the African Digital Heritage Foundation. The grant will fund digitalization and protection of the late 19<sup>th</sup> century paper and photographic collections of the McMillan Memorial Library currently in danger from climate related humidity and heat. The archive is of importance for its record of key Kenyan historical events. £109,744
- Ethiopia. Community Inclusive Cultural Heritage Protection for Sustainable Development. The Authority for Research and Conservation of Cultural Heritage (Ethiopia) with Addis Ababa University, Mekelle University Institute of Paleoenvironment and Heritage and Womersleys (UK). The grant is to support risk assessment and planning for twenty-three ancient rock hewn churches in the Tigray region. £106,700. This project has been delayed due to the civil unrest in the Tigray region.
- Kenya. Climate Action and Disaster Risk Management of Coastal Cultural Heritage of Kenya. ICCROM with the National Museums of Kenya. The grant will develop disaster risk management strategies for cultural heritage sites at risk from rising sea levels, coastal erosion, salt evaporation and storm. Site staff will be trained to manage risks and host community programmes. £109,430.

The UN Food and Agriculture Organization (FAO), in its Globally Important Agricultural Heritage Systems (GIAHS) programme draws attention to traditional knowledge in agricultural practices, but without funding attached. In the East Africa region, the Engarasero Maasi Pastoralist Heritage Area, Tanzania has been inscribed on the list.<sup>52</sup>

Other organisations are beginning to develop initiatives, for example the EU EU-ACP culture programme's Technical Assistance sees climate change as key issue<sup>53</sup> and World Monuments Fund for which climate change is one of three thematic areas and its WMF Watch 2021 has chosen climate change as a focus area. The Prince Claus Fund's emergency preparedness initiative<sup>54</sup>, while not solely focused on climate threats has included them, as for example their Marakwet Community Heritage Group project in Kenya which protects the historic furrows in the Kerio Valley from landslides. Maintaining the furrows keeps traditional skills alive and protects a unique irrigation system that provides water to all the people living in the Kerio Valley.

## 4.4 Current East Africa projects of note

Other than the five Cultural Protection Fund pilot projects, our research has revealed a small number of projects in East Africa that link cultural heritage conservation, sometimes as an adjunct activity. These projects are:

- Zanzibar Urban Services Project, World Bank (2011-2020).<sup>55</sup> Project objective is to improve access to urban services in Zanzibar and conserve the physical cultural heritage at one public location in the stone town. Storm drainage and a stone wall were constructed to deter incursion from the sea into the town.
- Kilwa Kisiwani, Tanzania restoration project (2008-2014), World Monuments Fund and the American Ambassadors Fund<sup>56</sup>. This project stabilized the ruins of the historic site of Kilwa Kisiwani which is threatened by coastal erosion and rising sea levels. Among the actions undertaken were stabilizing the

<sup>52</sup> For the GIAHS, see <http://www.fao.org/giahs/giahsaroundtheworld/designated-sites/africa/engaresero-maasai-pastoralist-heritage-area/en/>

<sup>53</sup> [HTTPS://WWW.ACP-UE-CULTURE.EU/EN/ABOUT/](https://www.acp-ue-culture.eu/en/about/)

<sup>54</sup> [HTTPS://PRINCECLAUSFUND.ORG/EMERGENCY-PREPAREDNESS-FOR-CULTURAL-HERITAGE-UNDER-THREAT-2020](https://princeclausfund.org/emergency-preparedness-for-cultural-heritage-under-threat-2020)

<sup>55</sup> <https://projects.worldbank.org/en/projects-operations/project-detail/P111155?lang=en>

<sup>56</sup> <https://www.wmf.org/project/historic-sites-kilwa>

walls, replanting the mangrove forests as a means to regulate the flow of water, and strengthening the buildings' resilience to climate conditions.

- Indigenous Food Systems, Biocultural Heritage and Agricultural Resilience<sup>57</sup>, AHRC ref 45- in Kenya
- Learning from the Past: Nubian Traditional Knowledge and Agricultural Resilience, Crop Choices and Endangered Cultural Heritage<sup>58</sup> AHRC ref 51
- Rising from the Depths: Utilising Marine Cultural Heritage in East Africa to Help Develop Sustainable Social, Economic, and Cultural Benefits<sup>59</sup>, ARCH ref 69
- Mapping Africa's Endangered Archaeological Sites and Monuments (MAEASAM) project, Cambridge University with Arcadia<sup>60</sup>. This project, which includes Ethiopia, Kenya, Sudan and Tanzania, aims to identify and document endangered archaeological heritage sites across Africa and to make records of these sites freely available. It will help to identify and assess past, present and potential threats to the archaeological sites and will assist Africa-based partners to develop the long-term protection. The project, which began in 2020, will train in country collaborators in mapping, ground surveying and monitoring.

---

<sup>57</sup><https://changingthestory.leeds.ac.uk/wp-content/uploads/sites/110/2021/02/Heritage-for-Global-Challenges-Report-2021.pdf>

<sup>58</sup> [HTTPS://CHANGINGTHESTORY.LEEDS.AC.UK/WP-CONTENT/UPLOADS/SITES/110/2021/02/HERITAGE-FOR-GLOBAL-CHALLENGES-REPORT-2021.PDF](https://changingthestory.leeds.ac.uk/wp-content/uploads/sites/110/2021/02/Heritage-for-Global-Challenges-Report-2021.pdf)

<sup>59</sup><https://changingthestory.leeds.ac.uk/wp-content/uploads/sites/110/2021/02/Heritage-for-Global-Challenges-Report-2021.pdf>

<sup>60</sup><https://www.arch.cam.ac.uk/news/arcadia-funds-two-major-projects-map-endangered-archaeological-heritage-south-asia-and-sub>

## 5. RECOMMENDATIONS

### 5.1 Our four-part recommendations

In this section we set out our recommendations for future work by the British Council in East Africa regarding climate change and cultural heritage and specific areas of opportunity that have emerged from our research.

Objective:

Through its Cultural Protection Fund, the British Council would support those projects that protect or safeguard cultural heritage at risk from or damaged by climate change. They would:

- Develop assessment tools and protection measures or deliver concrete conservation outcomes.
- Contribute to local capacity building in the protection and management of heritage
- Contribute to awareness raising on cultural heritage protection and safeguarding
- Promote cultural diversity, citizenship and gender equity
- Contribute to Sustainable Development Goals
- Be consistent with national plans including National Adaptation Plans to ensure appropriation at national level
- Provide scope for the recognition and safeguarding of intangible cultural heritage.

Criteria to be used for making decisions:

- Proposals need to be strategic. Strategic in the sense that they demonstrate ways to build resilience that could be replicated elsewhere.
- Proposals should not duplicate existing programmes
- Applicants should be able to demonstrate the impact of their proposals.

Proposed areas of focus:

#### 1) **Projects that recognise the complexity and the need for a pluralistic approach to climate change effects.**

Development of positive approaches to climate change by examining through research and development new areas where climate change threats might offer opportunities, including ways for populations to question and reassess the meaning and role of “heritage” in their lives.

This implies to question the relevance of consumer attitudes with regard to traditional crafts and the evolution, reinterpretation, (creative sectors, crafts, arts, performing arts) and the questioning of older formulas such as “Cultural heritage is a non-renewable resource of intrinsic importance to our identity” to allow innovative approaches, reinterpretation and to promote the idea, and for ICH especially, cultural heritage is renewable as heritage is always in the making.

Supporting policies and actions aimed at involving and promoting collaboration across sectors (archaeology, anthropology, geography, agriculture, engineering, health, tourism) which would support climate change adaption for cultural heritage protection.

#### 2) **Projects that promote community engagement and participation in devising new approaches and new tools for adaptation, mitigation and resilience.**

The projects would deepen public awareness and content development in regard to the links between the effects of climate change, the need for protection and safeguarding of endangered cultural heritage (because of climate change) and the new skills, approaches and practices to be developed and mobilised for the



valorisation of cultural heritage into today's economic and social conditions and people's expectations (climate change, economy etc.)

They would develop new skills, using traditional practice, representations, and new technologies, to create employment opportunities.

The projects would promote artistic responses to cultural issues identified as resulting from climate change. The low visibility of East African artists, compared to the rest of the continent, at international market level points to the need for more support in the countries under review, either at institutional level (art schools, exhibition spaces, galleries etc.) or civil society level. In the context of the debate about the possible role of artists in awareness building of climate change, the art space in East African countries is an opportunity for the British Council to make a difference. (see also Annex 4).

### **3) Projects that promote museums as community institutions for understanding the risks and opportunities of climate change and cultural conservation.**

In many countries in the region, museums are an underutilized resource, little more than dusty warehouses for forgotten artefacts with no connection to local communities. There are some promising new initiatives of late that are bringing change, including the Sudan Community Museums or the Teja Museum in Ethiopia. Large investments are being made in Rwanda in a national cultural centre and plans for the creation of a museum quarter in Addis Ababa have been mooted.

Museums, as civic institutions, can also play a role in raising awareness among citizens of urgent issues such as climate change. There are international examples and expertise on which to draw inspiration for the museum sector in East Africa.

### **4) Projects that promote community and citizen engagement in advocating for the place of cultural heritage to national ministries when preparing sector adaptation and mitigation plans and local, regional or national climate plans; and to engage with UNFCCC and related bodies.**

Among the areas of activity could be:

- advocacy for cultural matters within climate change related planning
- quantification of climate change impacts of the cultural and ICH sectors (possibly from the economic
- assessment of the magnitude of climate change threats on ICH versus "business as usual scenario" threats on ICH.
- quantification of these activities including intangible values)
- development of the capacity at national level to promote tangible cultural heritage and ICH as specific areas to be addressed at the international climate change advocacy level.

The need for policy dialogue and development is clear throughout the region.

## **5.2 Areas of opportunity for British Council and the Cultural Protection Fund**

The preceding discussion has laid out the state of discourse on the climate change and culture nexus and presented an analysis of needs.

Our findings point to opportunities for the British Council. **In view of its existing infrastructure of regional offices, human resources, networks and enthusiasm of its regional staff, we believe that the British Council is well placed to make a contribution to advancing this field while enhancing the positive reputation of the Cultural Protection Fund.** In framing a programme, the British Council will need to keep in mind realistic expectations for total project duration in view of the complexity of the climate change field and need for multi-disciplinary approaches. A one-year time horizon for projects may prove tight.

Language issues should also be kept in mind, especially in Ethiopia, Kenya and Sudan where English is less widespread and where use of local languages for the Call for Proposals and even the applications may expand the pool of talent.

There are several themes that have emerged of particular interest. These include:

- Cultural landscapes – as Konso in Ethiopia
- Forest restoration and management – centering on common cultural and conservation values and responsibility as a motivator for nature conservation
- Shared water bodies such as Lake Victoria and the River Nile – preserving aquatic life, water quality as well as nature along the banks drawing on the traditional mechanisms for conservation
- Protection of wetlands – as a source of cultural resources (for making cultural products) as well as a source of food and habitat for fish and wildlife, including threatened and endangered species; improved water quality etc.
- Flood management - building a collaborative/integrated approach
- Linkages to agriculture and traditional knowledge and medicinal plants and their use
- Strategic alliances – DFID, FAO etc.
- Communication – using artists to convey messages (as for Covid or HIV Aids) .

Types of activities would centre on **knowledge building and sharing**, namely:

- Recording and documentation, preferably involving communities
- Skills training for community groups
- Pilot conservation activities that employ traditional practices or new technologies
- Advocacy and advocacy training
- Visual and performing arts production.

The Context for development aid

In East Africa, development aid for the culture sector is very limited.<sup>61</sup> Programmes and projects mainly address built cultural heritage conservation or restoration through urban development or regeneration projects or within tourism-related sub projects. Intangible heritage projects are seen as being less expensive to commission although they are claimed to promote social cohesion. Their lack of objective verifiable indicators (OVIs) as well as the lack of measurable outputs making monitoring and rapid evaluation difficult to perform.

In this context what can be the appropriate strategy for a very visible and enthusiastic institution (British Council) with (very) limited means to foster projects in the climate change and culture nexus in East Africa and to make a difference?

Current situation

The current situation, in East Africa and worldwide, can be characterised as follows:

- 1) Development projects are responding to climate change concerns.
- 2) The tangible heritage sector benefits from a growing recognition by donors that cultural heritage can be a productive investment
- 3) Contemporary cultural sector and actors are poorly financed in the seven countries. Visual artists lack visibility, exhibition spaces and market. Performing arts, dance, circus, music suffers from a similar lack of support and acknowledgment from authorities as performing arts<sup>62</sup> although their visibility is better as they benefit from a popular base.
- 4) Contemporary artists in general take inspiration in their practice from their environment. Issues pertaining to the effects of economic development, industrialisation, population growth etc. on the

<sup>61</sup> *Agence française de développement* Not published. Quoted from AFD CEO speech at EU-AFD Research Facility on Inequalities - Final Conference 22 - 25 mars 2021. <https://eu-afd-research-facility-on.b2match.io/agenda?my=true>

<sup>62</sup> For instance, the circus and dance sectors are still overseen by the Ministry of Sports in a number of countries

anthropocene and now gathered within the climate change label have been present in their work for several decades.

#### Proposed strategy for the Cultural Protection Fund and British Council

The British Council would:

- 1) finance projects which would not be financed otherwise. That implies that the projects are neither mainstream, innovative or are too small to be eligible to other donors.
- 2) establish itself in some or all of the seven East African countries as a resource centre and incubator for innovative projects in the cultural / climate change sector. These seed projects would then be able to attract bigger donors, national institutions or possibly have further supported from the British Council, FCDO etc.
- 3) accept the risk in financing projects and organisations without strong track records or experience of international aid.
- 4) adapt its contracting procedures to allow an easy channel for financing and fund management for small projects.

#### Approach

The next round of the Cultural Protection Fund would focus on **innovation and exploring new areas of need, weighing risk against gain.**

- 1) Promote innovation (with an element of risks) to support modest projects (with restricted number of objectives, short duration) and seed projects (small financing, lot of beneficiaries, competition).
- 2) Adapt to market opportunities and unmet needs. Financing projects which are already financed by other donors may make a contribution but is not innovative. While topics such as the effects of sea level rise on the Kenyan and Tanzanian coastal heritage and communities is a very legitimate concern, they are covered by other donors. Similarly, the conservation of Tigray rock-hewn churches has been identified by other donors.
- 3) Consider creating a **facility for small grants** in addition to its established procedure of expert assessors for larger grants. These grants would serve as seed projects and be distributed to each of the participating countries.

# ANNEX 1: REFERENCES CONSULTED

## Reference texts

Anna Morel, 'A Climate Change Report: Exploring Heritage in IPCC documents', 2018

A. Fluck and M. Wiggins, Climate Change, Heritage Policy and Practice in England: Risks and Opportunities 2020.

UNEP Adaptation Gap Report 2020,

Apexart, 'Botany Under Influence,' Clelia Coussonnet, 2016

APT Technical Committee on Sustainable Preservation's Education and Research focus group, Climate change and cultural heritage conservation: A Literature Review, 2016

Arcadia funds two major projects to map endangered archaeological heritage in South Asia and sub-Saharan Africa, Department of Archaeology, Cambridge University, 2020

EU Climate for Culture Final Report Summary, <https://cordis.europa.eu/project/id/226973/reporting>

'FT Big Read: Climate Change', Financial Times, 10 August 2020

Victoria Hermann and Marcy Rockmann, Climate Change webinar, 7 October 2020

Climate Change Response Program. Cultural Resource Brief, 'Cultural Resources and Climate Change,' National Park Service US Department of the Interior, Natural Resources Stewardship & Science, Cultural Resources, Partnerships & Science, 2017

Cultural Resources Climate Change Strategy, National Park Service US Department of the Interior, Natural Resources Stewardship & Science, Cultural Resources, Partnerships & Science, 2017

Climate Heritage Network, website and articles including The Road to Cop20

Culture in Crisis Portal, Victoria & Albert Museum

CVI, What is The Climate Vulnerability Index, <HTTP://CVI-AFRICA.ORG> and <https://cvi-africa.org/project-sites/>

Food and Agriculture Organization of the United Nations, GIAHS. Globally Important Agriculture Heritage Systems, FAO website

Fit for the Future Network, website

[The Future of our Past: Engaging cultural heritage in climate action](#)

Global Commission on Adaptation, 'Principles for Locally Led Adaptation,' World Resources Institute

[Heritage for Global Challenges, A Research Report](#) by PRAXIS, Arts and Humanities for Global Development, 2021

Historic England, Call for Evidence on Current Understanding of Heritage Threats and Future Opportunities

Global Environment Facility, 'Putting Traditional knowledge to work for the planet,' News, December 4, 2020

'Historic river valley set for revival amid threat of climate change.' Press release. <HTTPS://WWW.NATIONALTRUST.ORG.UK/PRESS-RELEASE/HISTORIC/RIVER/VALLEY-SETS-FOR-REVIVAL>, February 11, 2021

Historic Sites of Kilwa, World Monuments Fund, <HTTPS://WWW.WMF.ORG/PROJECT/HISTORIC> sites-kilwa

ICOMOS, ICOMOS work on Climate Change, website

INTO website, Mitigating the Impact of a Warming Climate on Uganda's Heritage, <http://into.org/uganda-climate-change>

IUCN, Commission on Ecosystem Management, Cultural Practices and Ecosystem Management, webpage  
 ‘Learning to live with it,’ The Economist September 12, 2020  
 ‘One man’s bane is another’s bounty: Living with El Nino,’ The Economist October 10, 2020  
 PreventionWeb. News. ‘Traditional knowledge helps indigenous people adapt to climate crisis, research shows  
 PreventionWeb. News. Harnessing the knowledge of indigenous communities for DRR  
 Prince Claus Fund, Support for ‘Cultural and Artistic Responses to Environmental Change’, 2020 awards  
 Keith Jones, ‘A Changing Climate,’ UK National Trust Magazine, 2020  
 UKAid, Strategic Climate Institutions Programme. Design Paper  
 UNESCO, ICH, ‘Safeguarding and Mobilising Intangible Cultural Heritage in the Context of Natural and Human—induced Hazards. Desk Study, 2017  
 UNESCO, Local and Indigenous Knowledge Systems (LINKS) programme, Report of the UNESCO Expert Meeting on Indigenous Knowledge and climate change in Africa, 2018  
 UNESCO World Heritage Secretariat, Updating of the Policy Document on the impacts of Climate Change on World Heritage properties, Summary of the online consultation (2019-2020), unpublished report  
 UNESCO, Climate Change. ‘Climate Change and World Heritage,’ web notice, <http://whc.unesco.org/en/climatechange>.  
 UNESCO Reflection Group on Culture and Climate Change, <HTTPS://EN.UNESCO.ORG/NEWS/EXPERTS-HIGHLIGHT-ROLE-CULTURE-CLIMATE-CHANGE-MITIGATION-AND-ADAPTATION>).  
*Tracker on Culture & Public Policy* (n°4) focuses on culture and climate change, <HTTPS://EN.UNESCO.ORG/NEWS/TRACKER-CULTURE-PUBLIC-POLICY-ISSUE-4> or ([https://en.unesco.org/sites/default/files/tracker\\_2.0\\_issue\\_4\\_en\\_compressed.pdf](https://en.unesco.org/sites/default/files/tracker_2.0_issue_4_en_compressed.pdf))  
 UNESCO. Cutting-Edge. Culture: the ultimate renewable resource to tackle climate change, 2020  
 University College Institute of Archaeology, Central Asian Archaeological Landscape Project, 8 February 2021, webinar  
 UN Food and Agriculture Organisation, Seminar on Geographic Indicators 2021  
 World Bank, Zanzibar Urban Service Project, <https://porject.worldbank.org/en/projctets-operations/projecet-detail/P111155>  
 World Monuments Watch 2022, [wmf.org/nominate](http://wmf.org/nominate)  
 Africa Specific texts (see also individual country profiles)  
 Climate Risk in Africa: Adaptation and Resilience, Future Climate for Africa  
 Future Climate for Africa

# ANNEX 2: LIST OF INTERVIEWS CONDUCTED AND PEOPLE CONSULTED

---

## Interviews Conducted

British Council, Arts Officer, Uganda  
 British Council, Arts Officer, Ethiopia  
 British Council, Director, Sudan  
 British Council, Director, Tanzania  
 UNESCO World Heritage Convention, Africa Desk  
 UNESCO ICH Convention, Secretariat (two-person interview)  
 UNESCO East Africa Regional Office, Nairobi  
 ICCROM, Expert on UNESCO WH policy on climate change  
 World Monuments Fund, Africa Director  
 International National Trust Organisation, Deputy Director  
 EU- ACP Culture Programme, Head of Technical Assistance  
 British Council CPF Sudan Community Museums, project architect  
 UNESCO consultant on ICH  
 Africa + Modern & Contemporary Art, PIASA, Paris, Co-Directors  
 Contemporary African Art, ARTCURIAL, Paris, Head  
 SISUME art, Marseilles, Director

## Organisations and People Consulted

Africa World Heritage Fund, staff member  
 British Council, Rwanda  
 UNESCO World Heritage Centre, Coordinator of Reactive Monitoring  
 UNESCO, LINKS project, project director  
 ICOMOS, Climate Change Working Group  
 Cross-Culture Foundation, Uganda  
 Historic England, Heritage and Climate Change staff  
 Co-Director Africa + Modern & Contemporary Art, PIASA, Paris  
 Head, Contemporary African Art, ARTCURIAL, Paris  
 Curator, Sisume Co, Marseille

# ANNEX 3: COUNTRY PROFILES

(CCC) Culture and climate change fact sheet (2005 - today)		RWANDA
Cultural Heritage	World Heritage Sites	No listing
	WHS Danger List/on hold	No listing
	National Listing	Listing through the National Cultural Heritage Policy (2017) Listing through Umuganura festival
	National strategy	
	Line ministries	Ministry of sports and Culture and Directorate of Culture
		Ministry of Environment
		Rwanda Environment Management Authority
	National bodies/NGOs	The ArtRwanda - Ubuganura. The Imbutu Foundation. The Rwanda Academy of Language and Culture
		The Youth Eco-brigade program (MOYC)
		The Institute of National Museums of Rwanda (INMR)
Rwanda Environment Management Authority		
Intangible Heritage projects		
Regional		
International	no UNESCO project but participation to East Africa chapter	
Climate change	NDC/INDC	First NDC September 2016
		INDC November 2015
	Relevant adaptation plans	NAPA 2006
	Relevant mitigation plans	Strengthening Climate Resilience of Rural Communities in Northern Rwanda (2018)
Green Growth and Climate Resilience Strategy (2011). Reducing Emissions from Deforestation and Forest Degradation (REDD+). Environmental Mitigation and monitoring plan (EMMP)		
Climate plans	National Strategy for Climate Change and Low Carbon	
	National Strategy for Transformation (NST) (2018 - 2024)	

(CCC) Culture and climate change fact sheet (2005 - today)		TANZANIA
Cultural Heritage	World Heritage Sites	Ngorongoro Conservation Area 1 • Ruins of Kilwa Kisiwani and Ruins of Songo Mnara • Serengeti National Park • Kilimanjaro National Park • Stone Town of Zanzibar • Kondo Rock-Art Sites
	WHS Danger List/on hold	Selous Game Reserve
	National Listing	Through MICAS (120 sites to be identified by June 2021)
	National strategy	
	Line ministries	Ministry of Information, Youth, Culture and Sports National Five Year Development PlanII 2016/2021 and National Development Vision 2025
	National bodies/NGOs	Fourth Strategic Plan (MICAS) 2016/2021. National Arts Council (BASATA), National Kiswahili Council (BAKITA), The Bagamoyo Arts and Culture Institute (TaSUBa) and Tanzania Film Board. Mawazo Contemporary Art Centre.
	Intangible Heritage projects	
	Regional	Through MICAS (20 ICH to be identified by June 2021)
	International	No UNESCO
Climate change	NDC/INDC	INDC 2016
	Relevant adaptation plans	NAPA (National adaptation programme of action 2007) Simiyu Climate Resilient Project(2017), the National Transport Master Plan(2013). The National Environmental Policy (1997);the Zanzibar Environmental Policy (2013); theNational Environmental Action Plan (2012-2017)
	Relevant mitigation plans	The Renewable Energy Strategy (2014) Mitigation of Climate Change in Agriculture (MICCA) Programme (2011).
	Climate plans	National Climate Change Strategy (2012)and Zanzibar Climate Change Strategy (2014). Technology Needs Action plan CC mitigation : Energy and Forestry (2017).



(CCC) Culture and climate change fact sheet (2005 - today)		KENYA
Cultural Heritage	World Heritage Sites	Mount Kenya National Park / Natural Forest Lamu Old Town Sacred Mijikenda Kaya Forests Fort Jesus, Mombasa Kenya Lake System in the Great Rift Valley Thimlich Ohinga Archaeological Site
	WHS Danger List/on hold	Lake Turkana National Parks
	National Listing	Through the Department of culture (MOSCH) Traditional medical practitioners and medical plant conversationalist Listing
	National strategy	
	Line ministries	Ministry of Sports, Culture and Heritage National Museums and Heritage Act (2006) Ministry of Environment and Natural Resources
	National bodies/NGOs	National Museum of Kenya (18 establishments), Heritage : 12 national sites and monuments listing Imagine Tomorrow Project
	Intangible Heritage projects	
	Regional	Nunua Shanga Jenga Mama Beads project (MOSCH)
	International	Rituals and practices associated with Kit Mikayi shrine Enkipaata, Eunoto and Olng'esherr, three male rites of passage of the Maasai community. Isukuti dance of Isukha and Idakho communities of Western Kenya. Traditions and practices associated with the Kayas in the sacred forests of the Mijikenda.
	Climate change	NDC/INDC
Relevant adaptation plans		National adaptation plan February 2017 TWENDE: Towards Ending Drought Emergencies: Ecosystem Based Adaptation in Kenya's Arid and Semi-Arid Rangelands
Relevant mitigation plans		Promotion of Climate-Friendly Cooking: Kenya and Senegal (2019) Nationally Appropriate Mitigation Action plan for Kenya's dairy sector (2015)
Climate plans		Kenya Climate Smart Agriculture Strategy and its Implementation Framework and the Kenya Climate Smart Agriculture Implementation Framework. Climate change Action Plan Act 2016 Integrating Agriculture in National Adaptation Plans project (NAP-Ag). National Climate Change Response Strategy (NCCRS 2010), National Climate Change Action Plan (NCCAP 2013)

(CCC) Culture and climate change fact sheet (2005 - today)		SUDAN	
Cultural Heritage	World Heritage Sites	Gebel Barkal and the Sites of the Napatan Region Archaeological Sites of the Island of Meroe Sanganeb Marine National Park and Dungonab Bay Mukkawar Island Marine National Park	
	WHS Danger List/on hold		
	National Listing		
	National strategy		
	Line ministries	Ministry of Culture	
		Ministry of Environment, Forestry and Physical Development (Sudan)	
		Ministry of Environment (South)	
	National bodies/NGOs		
	Intangible Heritage projects		
	Regional	Date palm, knowledge, skills, traditions and practices (UNESCO multi countries)	
International	Sudan Memory: Conserving and Promoting Sudanese Cultural and Documentary Heritage (ALIPH). Conserving Sudanese cultural heritage project (BC)		
Climate change	NDC/INDC	NDC 2017 and in February 2021 for South Sudan.	
	Relevant adaptation plans	NAPA (2007) and National adaptation plan September 2016 Building resilience in the face of climate change within traditional rain fed agricultural and pastoral systems in Sudan (2020) / Gums for Adaptation and Mitigation in Sudan (GAMS): Enhancing adaptive capacity of local communities and restoring carbon sink potential of the Gum Arabic belt, expanding Africa's Great Green Wall (2020)	
	Relevant mitigation plans	NAPA Priority Interventions to Build Resilience in the Agriculture and Water Sectors to the Adverse Impacts of Climate Change in Sudan	
		Climate Risk Finance for Sustainable and Climate Resilient Rain-fed Farming and Pastoral Systems	
Climate plans	Building resilience in the face of climate change within traditional rainfed agricultural and pastoral systems in Sudan. Environment Policy Framework and Environmental Bill (South)		

(CCC) Culture and climate change fact sheet (2005 - today)		ETHIOPIA
Cultural Heritage	World Heritage Sites	Rock-Hewn Churches, Lalibela Simien National Park Fasil Ghebbi, Gondar Region Aksum Lower Valley of the Awash Lower Valley of the Omo Tiya Harar Jugol, the Fortified Historic Town Konso Cultural Landscape
	WHS Danger List/on hold	
	National Listing	National listing through ARCHH National listing through The Society for the Conservation of the Ethiopian Cultural Heritage (SCECH)
	National strategy	
	Line ministries	Ministry of Culture and Tourism Ministry of Environment, Forest and Climate Change National Cultural Policy (2017) National Environment Policy
	National bodies/NGOs	Authority for Research and Conservation of Cultural Heritage (ARCCH) The National Greening Action Program (MEFCC)
	Intangible Heritage projects	
	Regional	Nation wide and regional projects through ARCCH and the SCECH
	International	Ethiopian epiphany Ethiopia Gada system, an indigenous democratic socio-political system of the Oromo Ethiopia Fichee-Chambalaalla, New Year festival of the Sidama people Ethiopia Commemoration feast of the finding of the True Holy Cross of Christ
	Climate change	NDC/INDC
Relevant adaptation plans		National adaptation plan March 2019 Resilient Landscapes and Livelihoods Project (2020). The Humbo natural regeneration (reforestation) 2006
Relevant mitigation plans		Responding to the increasing risk of drought: building gender-responsive resilience of the most vulnerable communities (2017) Arbaro Fund - Sustainable Forestry Fund (2020)
Climate plans		Climate Resilient Green Economy (CRGE) 2012 Growth and Transformation Plan II

(CCC) Culture and climate change fact sheet (2005 - today)		UGANDA	
Cultural Heritage	World Heritage Sites	Bwindi Impenetrable National Park Rwenzori Mountains National Park	
	WHS Danger List/on hold	Tombs of Buganda Kings at Kasubi	
	National Listing	Through the Uganda National Culture Policy (2006) and the Historical Monuments Act National plan for 10 Museums, handicrafts and cultural sites (2020)	
	National strategy		
	Line ministries	Ministry of Tourism, Wildlife and Antiquities	National plan ( Development of Museums and Heritage Sites for Cultural Promotion) for 17 Rock Art sites, National Museum renovation, 3 regional Museums.
		Ministry of Water eand Environment, Climate Change department	
		Cultural Heritage Inventory Centre at Budondo	
	National bodies/NGOs	The Department of Museums and Monuments (MTWA)	
		Uganda Arts Trust / Cross cultural foundation of Uganda (CCFU)	
		The Uganda Museum Department (MTWA)	
Intangible Heritage projects			
Regional	Supporting Climate Resilient Heritage in Uganda (CCFU and National Trust of England, Wales and Northern Ireland)		
International	Ma'di bowl lyre music and dance Uganda Koogere oral tradition of the Basongora, Banyabindi and Batooro peoples Uganda		
Climate change	NDC/INDC	October 2016	
		May 2020	
	Relevant adaptation plans	Uganda Vision 2014 /	
		National Development Plans II and III (2015-2020 and 2021-2025) /	
Relevant mitigation plans	National Green Growth strategy		
	Build Resilient Communities, Wetland Ecosystems and Associated Catchments in Uganda		
Climate plans	Integrating Agriculture in National Adaptation Plans (NAP-Ag),		
	Uganda's National Climate Change Policy (2015) : Agricultural Sector National Adaptation Plan (NAP)		

# ANNEX 4: THE EAST AFRICAN CONTEMPORARY ART MARKET; AN OVERVIEW

---

The secondary market for African contemporary arts (painting and sculpture) has been gaining wider international and pan-African exposure for less than 10 years. Although still a very small art market in terms of value and numbers, major auction houses (Bonhams, Sotheby's, PIASA) are now organising one or two auctions per year of African contemporary art. The main sales locations are Paris and London with New York starting with smaller auctions<sup>63</sup>. International auctions also are organized in Africa (Morocco and South Africa in collaboration with PIASA (France) and Nairobi through the Nairobi-based Circle Art Gallery (also collaborating with PIASA for the Paris auctions). The Gulf market, where auctions are also organized by international auction houses, is taking part, mainly for Sudanese artists (this considering the very small number of such artists on the market).

The market has existed among collectors in France and Belgium, the latter being one main entry point of contemporary African art in Europe<sup>64</sup>. The “*Magiciens de la Terre*” exhibition at the *Centre Pompidou/Beaubourg* Centre and *la grande halle de la Villette* in Paris in 1989 is considered as the first-ever major exhibition of African contemporary arts in a western museum and also indirectly contributed to international recognition. In the early years of the 20<sup>th</sup> century, African art was discovered – and collected - by prominent European artists such as Modigliani, Braque and Picasso, and had a strong influence on their art, especially the Cubist movement.<sup>65</sup>

Looking at the last catalogues (2017/2020) of Bonhams (New York, London), Sotheby's (Paris then London), and PIASA (Paris) some conclusions can be drawn about the visibility of East African artists. **The proportion of East African lots in numbers is about 10/15% of the total.** In earlier auctions, the bulk of artists originated mostly from Congo (Democratic Republic of Congo), Mali, and French-speaking Africa whether for Paris or London-based auctions. From 2017 onwards the market saw the influx of South African and Nigerian artists promoted by well-established local galleries participating in international fairs and by resourceful local collectors.

Auctions are theoretically limited to the secondary markets and established artists. This is changing with the growing competition between galleries and auction houses for the same market segments and especially for contemporary arts, but some specifics can be drawn here. In general, and for the East African artists, the London and New York auction houses are mainly offering well-established artists (1930/30 generations) compared to Paris which has established more links with the local East African market and offers younger artists. On average, an auction including for African contemporary is around 100 lots which is considered the minimum, but some Paris auctions amount to 250 lots which allows the presentation of more younger artists and “to test” the market. Some auction houses are taking the place of galleries where they are not developed and ultimately take a role in the first market although they do not admit it publicly. In terms of country of origin<sup>66</sup> and among the countries covered by the study the “**well established artists**” are from **Ethiopia, Sudan and Uganda**

---

<sup>63</sup> The retrospective of Body Insek Kingelez works at the MOMA in 2018-2019 was the first solo retrospective of the sort for an African artist at MOMA and opened a new vision to the USA public.

<sup>64</sup> A word has to be said about the Pigozzi Collection (now in Switzerland) when the heir of Peugeot carmaker launched the first major collection of contemporary art sending curator all over Africa during 20 years from the 80'.

<sup>65</sup> African Influences in Modern Art, Essay. Heilbrunn Timeline of Art History, Metropolitan Museum of Art, see [www.metmuseum.org/hd\\_aima](http://www.metmuseum.org/hd_aima)

<sup>66</sup> Interestingly the first catalogues did not mention the nationality of the artist. They did after 2017-2018.

---

(noting we are talking here of very small numbers). Uganda and Kenya younger artists are better represented in Paris with many unsold lots.

Discussions arose in the last decade about the relevance of segregating African artists, as Southeast Asian artists for instance, in sales and auctions and not to incorporate their works in general sales and auctions. This is the case for a few international artists of sub-African origin, mainly from South Africa, and also for the photography market which is more universal or understandable in its approach and mode of representation.

In terms of value, the highest auction market (over 1M€) is occupied by South African artists (Kendridge and Stern), Nigerian and is followed by a few of Moroccan artists, all benefiting from local collectors and institutional support. An average price for an important piece of an established and recognized artist, in the 100/150k bracket, can be seen as low considering what they can represent in the history of art in their countries. High-end contemporary artists in the first market are very limited in numbers. They benefit from the USA market and are not based in Africa.

While results from auctions represent that specific market, they provide indications of the international recognition and on the vitality of the local art scene. It also demonstrates that if artists have a role to play in link with the current debates in the society including climate change, the capacity of artists to produce and sell may be directly linked with the capacity of the countries to offer local visibility through art schools, galleries, art centres.