Ministry of Foreign Affairs

Activity: Chronicles of Egypt (26-0000790)

Id	26-0000790
Date	23-07-2026
SAP application number	

Contents

Key data **3**

Activity basics 3

Activity details 3

Accounting data 3

Policy data **4**

Beneficiary location **5**

Policy Appraisal **6**

Policy relevance 6

Rationale 6

Contextual analysis 7

Additional remarks (if applicable) 7

Results **8**

Women's Rights and Gender Equality 8

Education 8

General Theme 8

Monitoring and evaluation **9**

Monitoring 9

Finance **10**

Budget breakdown 10

Earmarking 11

Prepayments 11

Key data

Activity basics

Type	Standard
Short name	Chronicles of Egypt
Contract party	Semsemia Tours - Mohamed Yehia Kamel Elsayed (30218623)
ODA	Yes
Amount EUR	93700
Start date	01-08-2026
End date	31-07-2028
Full name	Chronicles of Egypt
Summary	Chronicles of Egypt is a two-year Egypt–Netherlands cultural cooperation project that combats cultural centralization and heritage loss by training local youth in three regions to produce high-quality, research-based cultural content (film, photo, writing, podcasts), building a community-led archive, and translating stories into ethical, slow cultural tourism routes. Dutch partner Qali's Company leads curriculum design and mentorship; Egyptian partners Semsemia Tours and Sandal enable route-building and digital publishing. The project prioritizes inclusion, public access, and sustainability through apprenticeships, paid commissions, and locally owned storytelling ecosystems.

Activity details

Date of receipt of proposal	07-02-2026
Proposal's reference number	
Budget holder	Ambassade Caïro (8251KAI)
Limit access	No
Related activity	

Accounting data

SAP application number	
Main funds center	Culture and development (1705U0205)

Policy data

Cooperation modality	Project support
Technical assistance	0% of the activity budget
CRS code	16061 Culture and recreation
Policy Keywords	
Refugees & host communities	No
Team Europe Initiative	No
Policy Markers	
__Trade & The Economy	Not targeted
_Security & Stability	Not targeted
Biodiversity	Not targeted
Climate change: adaptation	Significant
Climate change: mitigation	Not targeted
Desertification	Not targeted
Equality between men & women	Significant
Migration	Not targeted
Explain your choices	As the project works with youth on structured capacity building through workshops, paid apprenticeships and launch of cultural outputs as podcasts, documentaries and videos on intangible heritage beyond Cairo as the center of the city where there is often ample opportunities. In that sense, this project works on skills development, digital literacy and employment. Further the project also crosscuts gender and climate approach. The project plans to a gender-sensitive outreach and selection to ensure meaningful participation of women, while reducing participation barriers through practical support (as safe venues, timing, travel support where needed, safeguarding protocols). At the content level, we actively encourage story proposals that surface women's heritage knowledge and invisible labor. Meanwhile, Sustainability is incorporated through both content and activation. Narratives will include themes where relevant such as climate pressure on coastal/fragile environment

Beneficiary location

Beneficiary location	Country
Country	Egypt
Location type	Territory
Specific location	The project divides Egypt into three main regions/ territories; Nile Delta, Canal/Red Sea/Sinai, and Upper Egypt

Policy Appraisal

Policy relevance

- What policy objectives, as set out in the annual plan, policy notes etc., will this activity contribute to?

Focusing on culture and heritage preservation and stemming from a nuanced understanding of the Egyptian cultural context**,** Chronicles of Egypt project goes very much in line with Dutch cultural strategy on Egypt from the Multi-annual cultural strategy for Egypt 2024 to 2028 to the Embassy's Annual plan for 2026. Given its scope and objectives, the project is aligned with the Cultural strategy key focus area of heritage conservation and preservation of intangible heritage. In that sense, it contributes to promoting Egypt's diverse and rich cultural scene while strengthening Egyptian Dutch collaboration through expertise and visibility. This is also showcased in the light of Egypt being among the 24 focus countries of the Dutch International Policy for Culture.

Working with young people across Egypt, this project aims to create high-quality, research-based cultural content (film, photo, writing, podcasts), building a community-led archive, and translating stories into ethical, slow cultural tourism routes beyond the main cultural hubs of Greater Cairo.

Rationale

- What issue/problem will be addressed by the activity?

  Chronicles of Egypt project was developed as a result of repeated field observations and conversations with communities, educators, cultural workers, and local hosts across provincial towns. The same pattern surfaced in different regions: cultural life is vibrant, heritage is present in everyday practices, yet the public narrative remains thin. Provincial towns are often reduced to clichés, treated as transit points, or omitted from cultural discourse and subsequently absent stories invite neglect and extractive tourism, and local creators lose pathways to build livelihoods. In that manner, Chronicles of Egypt project addresses several challenges; cultural centralization, tourism monopoly and its subsequent environmental stress, heritage deterioration and digital inequality. First, on cultural centralization, majority of cultural institutions, media platforms, and professional networks tend to cluster in a narrow set of hubs. This centralization shapes who gets to produce cultural narratives, where resources flow, and which places are seen as culturally “important.” Provincial knowledge becomes fragmented: it survives in family collections, informal historians’ archives, and elders’ testimonies, but it rarely reaches curricula, national media, or cultural programming in ways that benefit local communities. Centralization also creates a talent drain. Emerging creators often relocate to access networks, training, or production opportunities, and those who stay face precarity that can push them away from cultural work altogether.

  Another key challenge is heritage deterioration, both tangible and intangible. Built heritage suffers from neglect, unsuitable alterations, and development pressures. Intangible heritage is at a higher risk: craft techniques, rituals, ecological knowledge and oral histories live in people and practice and can vanish within a generation if they are not documented and valued. However, documentation is only the first step, materials must be collected with consent, described with care, and made usable for education and advocacy.

  Further, this intervention counters digital inequality and uneven access to new tools. Even when communities hold stories and materials, they often lack the training, editorial support, and publishing infrastructure to document and share them safely. Content may appear briefly on social media, then disappear unarchived and uncredited. Without rights practices and clear consent pathways, contributors may hesitate to share materials due to fear of misuse or misrepresentation. In that vein, new technologies are necessary to strengthen local agency if they are used as assistive tools under community governance and ethical safeguards. Meanwhile, this project simultaneously tackles tourism monopoly and environmental stress driven by mass tourism models and climate change. High-volume travel intensifies pressure on fragile sites, coastal environments, and water systems, which in turn causes such climate stress that accelerates deterioration of built heritage and disrupts ecological rhythms that underpin local livelihoods and cultural practices. In provincial contexts, where resources for conservation and adaptation may be limited, the risks compound. Sustainable tourism is not a slogan in these contexts; it is a practical necessity if heritage and community life are to remain viable.

- Why does the activity help to address the issue/problem?

  Chronicles of Egypt responds to this convergence of challenges through a single integrated model. It links capacity building with apprenticeships, apprenticeships with professional outputs, outputs with an archive, and the archive with ethical destination development. While these challenges are becoming more pressing as heritage deterioration and environmental pressure, there is also a lot of opportunities to capitalize on as the growing pool of creators outside major hubs who are ready to work, and there is a live platform capable of holding their work and connecting it to communities

and visitors. The programme is therefore designed to move from urgency to structure: from isolated initiatives to a tested method that communities can continue to use.

- For ODA activities over EUR 250.000, please explain the Theory of Change
  N/A

Contextual analysis

- Who is/are the target group(s) and why?
  Chronicles of Egypt is designed primarily as a youth cultural apprenticeship. Across three regions, we recruit 12 young participants per region and select 6–8 apprentices for a mentored production cycle that results in publishable cultural outputs (short docs, podcasts, photo essays, written features). Youth are not only "audiences"; they are producers and custodians of cultural memory, trained in research-based storytelling, ethics, and professional standards under Dutch–Egyptian mentorship (Qali's company + local team). Through Sandal, apprentices gain a lasting digital portfolio and continued visibility, reducing pressure to relocate to Cairo and helping build regional cultural ecosystems that can mentor future cohorts.
  In that sense, youth creators and emerging cultural actors in the three regions (filmmakers, photographers, writers, podcasters, researchers) are the direct participating target group
- Who are the other main stakeholders?
  Other stakeholders in this project encompass local community and ecosystem, which includes but not limited to local families/elders and community contributors to the archives, local cultural spaces, universities, clubs, heritage advocates along with municipal culture units and ethical tourism actors (small operators, educators, cultural NGOs).
- To what extent have stakeholders been involved in formulating the proposal?
  As the organization, Semsemia Tours is hailed from Ismailia as an organization focusing on cultural and heritage preservation and has implemented previous projects with participants. The project stems from previous experiences and project feedback coupled with personal experiences and expertise in terms of the cultural scene.
- Is the intervention aimed at a specific geographical location, and if so, why?
  The intervention has a wide range dividing Egypt in a decentralized manner into three main regions; Upper Egypt, Nile Delta and Suez. This is a key element of the project that aims to target cultural creators and actors in areas that is often marginalized in terms of heritage preservation and documenting the diversity of intangible heritage and cultural scene.

Additional remarks (if applicable)

Results

Women's Rights and Gender Equality

Education

General Theme

General theme - only to be used for Activity specific indicators

Indicators

Trained Young People on Cultural productions
Measurements: 36 young people (12 per region) trained and 18–24 apprentices graduate producing cultural outputs (short docs, podcasts, photo essays, writings) with professional portfolios and publishable work
Engagement with cultural outputs on Sandal and social media

Contribute to preservation of intangible heritage
Measurements: Launch of consent-first archive is built for three regional hubs
# of cultural outputs documenting oral histories, family collections, and local cultural knowledge,
# of engagements on Sandal platform in terms of website reach, comments, etc

Strenghtened Egyptian Dutch Cooperation
Measurements: Working with Dutch documentary partner Qali

Promoting youth skills development beyond Cairo
Measurements: At least 18 apprentices from 3 regions across Egypt produce cultural outputs. Indicators include # of cultural outputs, and qualitative include feedback on the apprenticeship and on their published work on Sandal

Monitoring and evaluation

Monitoring

- Specify what reporting information is required for this activity, based on the activity analysis decision tree (see Help).
- Reporting obligations over the 24 months of implementation period will include the following:
  A narrative/financial progress report in 2027 and a final financial/narrative report at the end of the project duration.
- Progress narrative and financial report covering the period **01/08/2026 - 31/07/2027** would be due **30/09/2027**
- Final narrative and financial report covering the period **01/08/2026 - 31/07/2028** would be due **15/10/2028**
  There will be regular and close contact with the partner as well as visits and engagements with their training workshops as well as the final exhibition.

Finance

Budget breakdown

- Include an overview of the activity budget, including overhead costs.

Item	Cost in Euro
Activity 1: Regional Workshops + Apprenticeships (Nile Delta / Canal-Red Sea-Sinai / Upper Egypt)	
Category 1: Trainers, mentorship & curriculum	15,400
Category 2: Workshop delivery & participant support	12,000
Category 3: Apprenticeship production (micro-commissions + post-production)	16,000
Category 4: Mapping, coordination, safeguarding & M&E (workshop phase)	11,000
Activity 2: Provincial Heritage Archive & Sandal Publishing (3 regional hubs)	
Category 1: Curation, metadata & rights management	6,900
Category 2: Digitization & field collection	2,900
Category 3: Sandal integration, hosting & technical support	8,500
Category 4: Community Archive Days & outreach (3 regions)	2,500
Activity 3: Activation (micro-trails + FAM trips) & Final Dissemination	
Category 1: Micro-trail design & stakeholder engagement (3 regions)	2,500
Category 2: FAM trips logistics (3 curated stakeholder visits)	5,500
Category 3: 3 short destination documentaries (branding + learning)	7,000
Category 4: Final event, exhibition, publication, comms & project management	9,000
Total requested budget	93,700
Organizations Contribution	15,000
Total project budget	108,700

It is important to note that the budget is in euros as part of the expenditure includes Dutch partner travel and fees that would be in and hence, the whole budget is in euros.

- Is the budget arithmetically correct?
  Yes
- Are the amounts/rates in the budget acceptable?
  Yes
- Briefly explain the structure of the budget.
  The budget is divided according to project activities from the workshops, apprenticeships to archival launch and engagement as well dissemination event. Each section covers the required budget including overhead from trainers and participants stipends and commission in activity 1, while in later activities production costs are covered
- Are overheads proportional to outputs? What is included? What is recharged?
  Activity category 1 largely accounts for the trainers including Dutch and Egyptian partners and is proportional to outputs and activities.
- Is implementation conditional on the budget being amended in an inception phase? (Specify the requirements that the budget must satisfy and the date by which the budget must be amended)
  No
- **Payment Plan**

Payment	Payment
First Payment upon signing the contract	50.000 EURO
2027	39.000 EURO
October 2028 (5% upon approval of the final reports)	4.700 EURO

- First payment upon signing of the contract: EUR 50.000
- Second payment upon request including liquidity overview
- Last payment (5%) after approval of the final reports: 4.700 EURO

Earmarking

- Is the Dutch contribution to the programme earmarked (i.e. reserved for a specific purpose)? If so, specify the reasons why.
  Yes
  The main implementing partner is contributing 5.000 EURO, which is directed per the budget to project management, admin and overhead allocation. Meanwhile, the Dutch partner, Qali is contributing 10.000 EURO that is allocated to editorial participation & publication review, platform hosting, hub layout and moderation. Both partner contribution are fixed amounts.

Prepayments

- Based on the prepayment decision tree (see Help), do the payments need to be entered as prepayments and why? In the case of a lump sum, assess this against the applicable criteria and give the reasons for your choice.
  Payment will be recorded as prepayments
- What is the maximum percentage that can be paid as prepayment, and why?
  Maximum amount of prepayment is 95%. Last 5% will be paid after approval final reports.
- Which are the reporting obligations on the basis of which prepayments can be closed?

Prepayments will be justified on base of approved financial report.