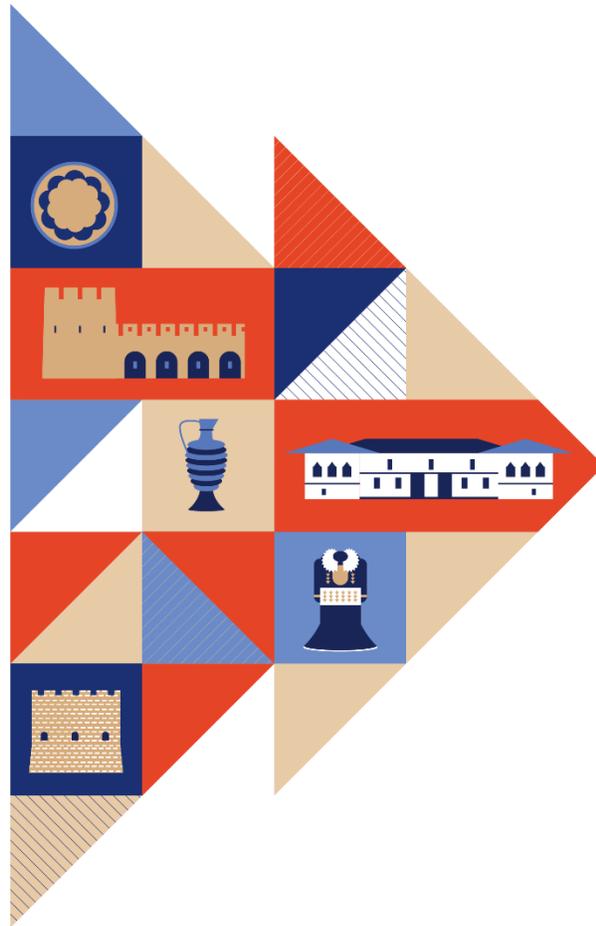# Public Call for Proposals for Non-Profit Organisations

CFP 02-2022

Deadline for Applications: 15 March 2022

RECRAFT THE PAST
BUILD UP THE FUTURE

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1. Background

The EU4Culture project[1], signed between the EU[2] and UNOPS in early October 2020 seeks to revitalise the cultural heritage sites damaged by the November 2019 Earthquake in Albania and to contribute to the recognition of cultural heritage as a driver of Albania's sustainable development. A specific focus is on boosting tourism and local economic development in the areas surrounding the project sites[3].

The project is implemented in collaboration with the Ministry of Culture of Albania and will ensure the close involvement of the wider cultural heritage community through actions that include restoration of infrastructure damaged by the November 2019 earthquake combined with grants being made available to local development actors. This approach will also be of clear benefit to local small and medium scale enterprises in the tourism sector.

The project also seeks to increase awareness amongst the Albanian public on the importance of cultural heritage in the economic progress of Albania. The project is planned to last 45 months while the overall investment is planned to capture a figure of 40 million EUR.

The Project observes the principles of good governance and inclusion as cutting across the main objectives and works towards achieving three main results:

- Result 1: Significant cultural heritage monuments and other cultural buildings or sites are physically rehabilitated, improving the cultural and economic well-being of Albanian society.
- Result 2: Economic and local development supported through cultural heritage revitalization and valorisation, and improved capacities for its safeguarding, management, and promotion
- Result 3: Improved awareness on the role of natural and cultural heritage in building a better future for Albania, through measuring and communicating the impact of culture for sustainable development

The direct beneficiaries of the EU4Culture are the communities in the targeted areas, domestic, regional, and international visitors, the Ministry of Culture of Albania, and the management authorities of regional and deconcentrated cultural heritage institutions, as well as those entities working in the vicinity of the targeted cultural sites including local small and medium scale enterprises, civil society organisations (CSOs) and individual practitioners.

The final beneficiaries are the local inhabitants of the municipalities around the project sites and the citizens of Albania at large, who will witness the revitalization of critical cultural heritage sites and monuments and increased economic activity in the areas of revitalization.

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[1] https://eu4culture.al/

[2] This action is a part of the European Union Special Measure that is focused on the support for the recovery and reconstruction efforts, particularly for cultural heritage buildings as well as cultural monuments, the education sector, and potentially other public buildings, in support of general social and economic recovery, also considering the aggravating circumstances of the Covid-19 pandemic emergency scenario.

[3] As of this date, the cultural heritage sites approved for interventions of revitalisation include the Mosaic at the National Historic Museum façade, the Ministry of Culture, the National Gallery of Arts, the National Library -the Fund, the Albanian National Film Archive, the Technical archive of IKTK, the National Puppet Theatre and the Institute of the Formerly Persecuted in *Tirana*; the Church of St Anthony in Rodon, the Hamam building, the Archaeological Museum, the Castle of Ishmi and a Building next to Fortification, the Former Archbishopric, and the Venetian Tower in *Durres*; the Ethnographic Museum and Kurcaj's bridge in *Kruja*; the Ethnographic museum in *Kavaja*; the castle of Bashtova in *Rrogozhina;* the Monastery of the Church of Rubik in *Mirdita*; and the Church of St Mary ruins in *Kurbin*.

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2. Justification

Cultural and creative sectors (CCS) comprise all sectors whose activities are based on cultural values, or other artistic individual or collective creative expressions[4]. Cultural and creative sectors are important for ensuring the continued development of societies and are at the heart of the creative economy. Knowledge-intensive and based on individual creativity and talent, they generate considerable economic wealth. In economic terms, they show above-average growth and create jobs - particularly for young people - while strengthening social cohesion. The cultural and creative industries typically bring together the arts, media, and design sectors, with a focus upon convergent digital technologies and the challenges and opportunities of globalisation.

Museums and other cultural heritage sites have increasingly been seen as drivers of community regeneration and thus a source of revenue and new jobs. Cultural heritage and a vibrant creative economy can increase territorial attractiveness for talent and investment. At the same time, the role of culture in spurring innovation as well as supporting well-being, health, life-long learning, and the creation of social capital have become prominent[5]. The cultural and creative sectors are largely composed of small and medium size enterprises and individual entrepreneurs whose activities are financed through various and often combined public, private (business and individual donations) and non-profit sectors.

In the area of culture, Albania has an exceptionally rich and varied resource, but much built heritage needs conservation and better protection. Intangible heritage is also threatened by increasingly rapid change. The earthquake of November 2019 added an additional burden to the already fragile situation. The Ministry of Culture's strategy seeks to place cultural heritage at the heart of Albania's public life and sustainable development. Enhancing local and national stakeholders' and communities' understanding of the role that cultural heritage can play in supporting sustainable development is one of the barriers that this sector is facing.

In the few years before Covid-19 pandemic, the number of inbound tourists in Albania saw a steady increase. In 2019 the share of the tourism industry in Albania constituted 27% of GDP thus emerging as a significant contributor to the national economy. In 2016 travel and tourism directly supported 85,500 jobs (7.7% of total employment) and there are expectations of a rise in the coming years therefore, it has become a strategic sector for growth and employment[6]. Strategically, tourism is considered as an important means through which Albania can achieve sustainable long-term growth and competitiveness, while safeguarding the environment.

The tourism sector faces its challenges among which is seasonality with most of the demand concentrated in the summer months. Expansion and integration of tourism with a variety of attractions, activities, and services, among which those based on the rich cultural heritage and expression, would contribute towards diversification of the offer and enhancement of opportunities for longer tourist stays and increased spending. In addition, the environmental damage caused by uncontrolled tourism growth,

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[4] Defined in the legal basis of the Creative Europe Programme.

[5] OECD, Cultural and Creative Sectors and Local Development (https://www.oecd.org/cfe/leed/culture-and-creative-sectors.htm)

[6] Economic Reform Programme for Albania (2017-2019)

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especially in the coastal areas, is an indicator of the poor understanding of responsible environmentally friendly tourism and unfairly balanced social and economic opportunities.

One of the aims of the project is to foster opportunities for local communities to engage with cultural heritage sites through profitable activities that generate jobs and economic growth. While, in Albania, such industry has significant potential to develop, some of the project sites are either still disconnected from functional and touristic areas which can become consumers of cultural products, or not located in proximity of inhabited areas.

Therefore, actions that provide social and economic growth opportunities to cultural and creative sectors, including development of the necessary links to tourism and other productive sectors are indispensable. Such actions constitute interventions which contribute directly to strengthening sustainability of organisations operating in the Cultural and Creative Sectors, introduction of new products and services, linkages to other productive sectors and expansion into new markets.

3. Objectives

Overall objective: To develop *local socio-economic and cultural opportunities* for the communities surrounding cultural heritage sites affected by the earthquake of November 2019 through projects supporting cultural heritage revitalization and improved capacities for its management, promotion, and environmentally friendly cultural innovative tourism initiatives

Specific Objective 1: To create and develop socio-economic growth opportunities for local communities by establishing sustainable linkages between organisations operating in the Cultural and Creative Sectors, near cultural heritage sites, and through environmentally friendly and innovative forms of tourism

Specific Objective 2: To raise and enhance public and institutional awareness on the role of cultural heritage as a driver of sustainable socio-economic development by promoting growth, inclusive and gender sensitive models.

4. Scope

This Call for Proposals is focused on projects implemented by any non-profit organisation which demonstrates capacity and expertise to operate in the Cultural and Creative Sector. Joint applications from more than one organisation, in operational partnership with other non-profit local and community development organisations[7] are also acceptable. The partnerships are intended to promote collaboration, good governance, and transparency.

All actions under this Call should contribute directly to the attainment of the overall objective through activities that aim to achieve any or both specific objectives, i.e., (1) creating and developing socio-economic growth opportunities for local communities by establishing sustainable linkages between

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[7] Local and community development organisations comprise any not-for-profit, non-political, civil society organisation focused on supporting local communities, local administration, and reviving the economy

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organisations operating in the Cultural and Creative Sectors, near cultural heritage sites, and through environmentally friendly and innovative forms of tourism and (2) raising and enhancing public and institutional awareness on the role of cultural heritage as a driver of sustainable socio-economic development by promoting growth, inclusive and gender sensitive models.

The territory where the actions will take place is defined as any or a combination of these 4 municipalities of Albania: municipality of Durres, municipality of Kavaja, municipality of Rrogozhina and municipality of Kruja. The actual cultural heritage institutions and the organisations operating in the Cultural and Creative sector benefiting directly from the proposed projects should be identified to the clearest extent possible.

The Call will support initiatives that contribute to the well-being of communities and may create broader social impact. The initiatives including, but not limited to, implementation of Social Inclusion activities that generate social cohesion such as addressing the needs and providing support to the vulnerable groups (youth, women, minority groups, people with disabilities, etc.), fostering and promoting gender equality, activities contributing to the protection of the environment, as well as the implementation of Good Governance principles (efficiency, transparency, accountability, citizen participation and anti-discrimination) should be recognised within the project.

Theme and Focus

Traditional arts and crafts are an important part of our traditional culture, forming an artistic expression of history and cultural customs of populations across centuries. As such, carrying forward the traditional art and cultural expressions constitutes an important historical duty. This Call for Proposals is purposely and primarily themed after the provision of support to the enhancement of artisanship skills and development of traditional crafts inspired by the EU4Culture project's sites of cultural heritage. Nevertheless, the thematic scope of eligible activities is much broader. It includes:

- Support to preservation and revival of old and waning crafts and artisanship skills, enhancement of existing crafts, and encouragement of new and innovative ways of creating crafts that are inspired by Albania's cultural heritage,

- Support to site-specific cultural and innovative tourism entrepreneurship,

- Creation of digital products for visitors and information centres,

- Promotion of and support to cultural events and to both tangible and intangible cultural heritage products.

Proposals which demonstrate potential to engage the surrounding communities through employment opportunities will be considered with priority. A special focus is on activities which involve women, youth, minorities, and other disadvantaged persons living in the areas around project locations. The proposed activities should clearly relate to, derive from, or be inspired by specific sites of cultural heritage.

Examples of Eligible Activities

The following are examples of activities that will be considered with priority for funding under this Call. However, other activities may be proposed which, if meeting the overall and specific objectives, will also be taken into consideration:

➔ *Promotion and support to production of quality and authentic traditional crafts and produce inspired by local tangible and intangible monuments of cultural heritage that foster local creativity such as building crafts, handicraft and artisanal produce, local organic produce including herbs, food, cosmetic products (soaps, shampoos, etc),*

➔ *Promotion of site-specific cultural tourism such as tourist trails, pilgrimage routes, design, and promotion of specific products (souvenirs, etc.), cultural tourism promotion,*

➔ *Promotion of tangible and intangible cultural heritage by sets of promotional activities and materials such as poetry days, days of religious pilgrimage, fairs, music, popular dance and theatre festivals, cultural festivities - days of cheese, wine, chestnuts, etc),*

➔ *Support for activities related to tourism and innovative cultural entrepreneurship. This may include production of promotional outputs that comprise site specific souvenirs, site marking and orientation, logos and branding for sites, cultural itineraries, and connections among EU4 culture and general sites,*

➔ *Creation of, equipping with, and maintaining digital products for visitors and heritage information centres. These include digital interpretation outputs (augmented reality, apps for children's learning, digital performances, 3D reconstructions and printing, etc.),*

➔ *Promotion of tangible (dresses, artefacts, etc) and intangible elements of culture (songs, dances, oral traditions, etc) of minority groups,*

➔ *Interventions that directly empower local women-owned businesses,*

➔ *Capacity building of professionals working in cultural heritage institutions,*

➔ *Creation of new temporary and periodic venues and/or new activities, exhibitions, and spaces within the existing sites,*

➔ *Establishment, organisation, and production of periodic cultural events (including festivals, etc.) based on tangible and intangible cultural heritage on the sites of interest such as exhibitions of unfamiliar and untold stories, events for minorities' cultural expressions and cultural history, practical demonstration of artisans' crafts.*

The proposed projects should also include activities which contribute to the enhancement of opportunities and capacities for the target institutions, for the organisations operating in the Cultural and Creative Sectors and for the local communities but not solely for the benefit of the implementing local development organisations[8].

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[8]Capacity building activities may not be stand-alone interventions of the project and are mandatory to be combined with one of the other actions and in service to those actions. The cost for these activities shall not exceed 20% of the total project budget.

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The project applications should reflect the internal capacities of the applicant organizations, and of the partner organizations, when implemented in partnership, to conduct the proposed activities. The applicants have the possibility to award contracts to subcontractors for execution of clearly defined tasks and these shall be selected through a transparent selection process. However, the implementation mechanism should be defined and clearly proposed in the project application.

5. Financial Allocation and Cost Share Contribution

The indicative overall amount available under this Call for Proposals is 400,000 USD. The EU4Culture Project reserves the right **not to award** all available funds.

Minimum and Maximum Grant Award[9]:

Minimum – 30.000 USD, Maximum – 60.000 USD

Applicants' cost share

Contributing a share to the project costs is not a mandatory requirement for the applicants under this Call for Proposals. However, should they wish to do so, an optional cost share would be acceptable only in proportional amounts of the allocated budget but not higher than 30% of each budget item.

Besides direct contribution to agreed activities, such a cost share could be used to cover daily recurring operational costs (daily costs of fuel and transport and periodic landline/mobile telephone, electricity, water bills), only for the period corresponding to the months of implementation.

6. Ineligible Costs and Budget Thresholds

a. **Activities**
- In general, activities that are not contributing to the achievement of the objectives of the Call
- On-going activities funded from other sources
- Interventions concerning solely or mainly training and/or research activities without specific outcome for the target organisations operating in the Cultural and Creative Sectors and local communities
- Interventions concerning only development of strategies and/or plans without specific outcome for the target organisations operating in the Cultural and Creative Sectors and local communities
- Activities exclusively related to areas of work other than the Cultural and Creative Sectors and tourism
- Activities taking place solely or mainly in the territories of other municipalities, different from the four municipalities where the project sites are located[10]

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[9] Budgeting shall be conducted in USD. The contract will be concluded in Albanian Lek (ALL) at the United Nations Operational Rates of Exchange (UNORE) of the contracting date and the funds will be transferred to selected beneficiaries in Albanian Lek (ALL).

[10] Municipality of Durres, Municipality of Kavaja, Municipality of Rrogozhina, Municipality of Kruja

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b. **Investments/Procurement of equipment**
- Interventions that relate solely or mainly to capital investments, such as renovation/construction of facilities (however, furnishing and equipping the workspace is permitted if the necessity for achieving specific outcome for the target organisations operating in the Cultural and Creative Sectors and local communities is sufficiently justified)
- Procurement of equipment that does not directly contribute to the objectives of the Call and without specific outcome.

c. **VAT and Operational costs**
- Costs related to the payment of Value Added Tax (VAT)[11]
- Operational costs (daily costs of fuel and transport, landline/mobile telephone, electricity, water bills, etc.). ***However, these costs can be planned for and reported under the grantee's agreed cost share, if applicable.***
- Auditing costs
- Fines and penalties issued and imposed by government authorities
- Expenses incurred because of legal disputes and litigation with third parties
- Unforeseen expenses (incl. unforeseen in-kind contributions unspecified in the agreed project document)

d. **Activities regarding or related to controlled substances, including:**
- Production and trade of tobacco and alcohol,
- Production of weapons and military equipment,
- Production and trade of oil and petroleum products
- Organisation of gambling, lottery, and similar activities
- Production/dealership of any other substances/materials/products prohibited by the Law

Budget Thresholds

- Human resources costs for the project team exceeding a rational percentage of the total project costs, depending on the nature of the project proposal
- Travel and accommodation costs at fairs and study visits exceeding 30% of the total project budget[12]
- Costs for outsourcing promotional activities exceeding 15% of the total project budget
- Costs of activities in function of strengthening the implementing organisations' internal capacity exceeding 20% of the total project budget
- For projects to be implemented in partnership, costs accrued by the partner organisation exceeding 30% of the total project budget

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[11] Disclaimer: Pursuant to Law no. 92/2014, dated 24.07.2014, and as per the Ministry of Finance and Economy Instruction No. 34, dated 5.12.2019, grantees are expected to register for refund of VAT expenses

[12] Costs related to participation at fairs must include contribution to coverage of costs for cultural and creative organisations and cultural institutions benefiting from the intervention, and not only costs of the implementing organisation

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7. Duration

The planned duration of the intervention may not be under 6 (six) months or exceed 12 (twelve) months. This period includes implementation of planned activities, as well as capturing projected results and acceptance of the final report.

8. Visibility

The Applicants must take all steps prescribed in the Communication and Visibility Requirements for EU External Actions[13] to promote the European Union (EU) financial contribution to the Action.

Visibility activities include but are not limited to clear visual identification of the action at site, partaking in various media activities and events including activities designed to raise the awareness of specific or general audiences of the overall EU support to Albania. These refer to but are not limited to on-camera and other media interviews, participation in high level events and relevant on-line and in-person surveys on project related topics.

Across their activities, applicants must comply with the objectives and priorities agreed with EU4Culture and guarantee the visibility of the action.

9. General Eligibility Criteria

a. Registration

- Legal entities registered in accordance with the applicable laws[14] in the Republic of Albania as **not for profit** with an active status at the time of application.
- Operating in the Cultural and Creative Sectors, including:
  - *civil society organisations (CSOs - associations or foundations)*
  - *associations of artisans*
  - *associations of touristic operators*
  - *business associations*
  - *Social business organisations (social enterprises)[15]*
  - *Culture, Business and Tourism Innovation hubs and labs (only when registered as not-for-profit, as per the applicable law)*
  - *Research Institutes and Academic Centres (only when registered as not-for-profit, as per the applicable law)*
  - *Regional and/or Local (Economic) Development Agencies (RDA / LEDA)*

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[13] https://ec.europa.eu/international-partnerships/comm-visibility-requirements_en

[14] As per their legal statute or other legal registration document as attested by the respective Court

[15] Established in compliance with Law No. 65 (2016) "On Social Enterprises in the Republic of Albania"

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b. Finances

−   The applicant is required to not be financially inactive at the time of the submission of the application (as evidenced by tax authorities and relevant documentation)
−   The applicant is regularly paying its obligations towards employees and has no outstanding debt (as evidenced by tax authorities)
−   The applicant is regularly paying due taxes to both local and national tax offices (as evidenced by tax authorities and relevant documentation)

c. Legal requirements
−   The applicant should be legally registered not later than 6 months from the deadline for the submission of applications
−   Legal representatives and assigned project managers have not been criminally convicted or under on-going criminal investigation and proceeding
−   The applicant is not producing anything that infringes copyright, trademark, or intellectual property laws

d. Other
−   The applicant is not using funding incentives on the same grounds from other institutions or donors during the period of implementation of activities
−   The applicant owns or rents business premises appropriate for implementation of project activities
−   The applicant must provide at least two reference letters from the contracting authorities of similar projects (in terms of value and technical area covered) implemented since its registration, but for periods not earlier than the last five years. The reference letters should clearly indicate the overall contract value, timeframe of implementation, the organisation's role in implementation (i.e., lead or partner organisation) and the donor (funding entity)[16]
−   One organisation may submit more than one application to this Call, but it can only be awarded one grant, be it as a lead or as a partner organisation

NOTE: _Both lead applicants and their partners (in the case of joint applications) must comply with the listed eligibility criteria. In any case, the financial contribution to activities implemented by the partner organisation shall be under 30% of the total accepted expenses and of each budget item._

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[16] These data should be provided in the Annex A of the document, the Application Form. During the evaluation process, the project reserves the right to ask for relevant documents proving the statement given in the Application Form

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10.   Evaluation Criteria

The quality of applications, including the proposed budget and capacity of the applicants, will be assessed by the Evaluation Commission by using the evaluation criteria as presented in the Evaluation Grid table below. The Evaluation Commission submits the evaluation results to the Project Steering Committee, which endorses the results.

Section	Criteria	Max. Score
Relevance (10)	1.1 Is the proposal **relevant** in relation to the **specific objectives** of the call for proposals? *(Eliminatory question)*	Pass / Fail
	1.2 Does the proposal contribute to the overall implementation of **EU4Culture's overall goal achievement of stated results**? What is the level of contribution to the implementation of these goal statements?	5
	1.3 How **relevant** is the proposal to the **particular needs and constraints of the target groups** (organisations operating in the Cultural and Creative Sectors, cultural heritage institutions) **and final beneficiaries** (local communities)? Have these needs been recognised and identified by both the applicant and the target groups?	5
Methodology (20)	2.1 Is the **action plan clearly defined?** Is the intervention logic clearly explained? Are there explicit and direct links between objectives, activities and expected results? Does the proposal include strong rationale and evidence, especially regarding expected outcomes and impact?	5
	2.2 Is the **action plan feasible**? Is the approach appropriate? Is the timeline realistic? Have risks been identified and assessed, and mitigation measures planned?	5
	2.3 Is the **monitoring system realistic**? Does the proposal include an effective and efficient monitoring system? Does the proposal identify appropriate **objectively verifiable indicators** for the expected results of the action?	5
	2.4 Is the **project innovative**? Has a similar project ever been carried out in the target location? Does the plan clearly identify the innovative elements in terms of proposed approach and/or technology?	5
Outcomes and Impact (30)	3.1 How significant is the impact of proposed action **specific outcomes** distinctively contributing to (1) **Creation and development of socio-economic growth opportunities for local communities** by establishing sustainable linkages between organisations operating in the Cultural and Creative Sectors, near cultural heritage sites, and through environmentally friendly and innovative forms of tourism, and to (2) **Raising and enhancing public and institutional awareness on the role of cultural heritage as a driver of sustainable socio-economic development** by promoting growth, inclusive and gender sensitive models.?	10 (2x5)
	3.2 Is the **target group** for the action, including direct and indirect beneficiaries **clearly identified**? Is the rationale of investment proportionate with the expected impact on identified beneficiaries?	5
	3.3 Are the most **vulnerable beneficiaries** (women, youth, minorities and other disadvantaged persons) **clearly targeted**? Does the proposal comprise specific actions which are realistically designed to include them?	5
		5

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	3.4 Will the action produce **immediate benefits** for the final beneficiaries? How likely is that the action will create long term and broader benefits for its target groups and final beneficiaries? Will the action contribute to **immediate job creation**? Are there realistic expectations that the action will result in job creation within six months of its implementation?	
	3.5 Is the action likely to have tangible **positive effects on the wider community**? Have aspects of good governance, social inclusion, gender equality, accessibility, etc. been considered and addressed with the proposed action?	5
Sustainability (15)	4.1 Are the expected results of the proposed action **financially sustainable**: how will the activities be financed after the project funding ends?	5
	4.2 Are the expected results of the proposed action **environmentally sustainable**: will the impact of the action contribute to protection / preservation of the natural environment?	5
	4.3 Will the project have **continued positive effects** after it ends? Is there a room for this intervention to lead to greater results? Are there reasonable grounds for expecting extension or expansion of project interventions in the foreseeable future?	5
Operational Capacity (15)	5.1 Does the lead applicant have **sufficient and relevant proven experience in project management** and operational capacity (including staff, equipment, previously implemented projects, and ability to deliver the action)?	5
	5.2 Do(es) the applicant(s) (lead or partner) have **sufficient technical expertise** to conduct the proposed intervention? Is their project team technically knowledgeable and experienced in the field of their proposed action(s) (cultural and innovative tourism entrepreneurship, creation of digital products, promotion and organisation of cultural events, development of tangible or intangible cultural heritage products, etc.)?	5
	5.3 Do(es) the applicant(s) (lead or partner) have **direct past or current experience in implementing projects in the territory of one of the four eligible municipalities**? Do their team members have proven similar or different work experiences in any of the eligible territories? If so, how many years?	5
Cost Effectiveness and Financial Capacity (10)	6.1 Is the proposed expenditure **necessary** for the implementation of the action? Is the ratio between the operational costs of the project (human resources) and expected results rational in relation to the nature of the proposed activity?	5
	6.2 Does the proposed budget of the action include a **cost share from the applicant(s)' own resources**? If so, how significant is it in relation to the total costs foreseen in the project budget?	5
	Maximum total score	**100**

Scoring: The evaluation criteria are divided into sections and subsections. Each subsection will be given a score between 0 and 5 in accordance with the following guidelines: 0 = no info or not relevant; 1 = very poor; 2 = poor; 3 = adequate; 4 = good; 5 = very good.

Only the applications that have been given a total score of a minimum 60 points will be considered for the award.

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11.   Application Procedure

a. Forms for submission of the Applications
The applicant <u>must</u> submit the following application forms in English:
- Application Form *(Annex A)*
- Application Budget *(Annex B)*
- Logical Framework *(Annex C)*
- Statement of Applicant *(Annex D)*
- Statement of Partner organisation *(Annex E)*
- Application Checklist *(Annex F)*
- Supporting documents in English and/or Albanian language *(as listed in Annex F)*

b. Instructions for submission of the Applications
- The deadline for the submission of applications is 15.03.2022. Any application submitted after the deadline will be rejected.
- Applications must be submitted <u>exclusively</u> via email to **grants.albania@unops.org**. A notification of delivery would follow upon successful submission of the email application. In case more than one email is delivered for the same application from the same or different email addresses, one notification will be sent to the first sender only.
- Applications sent by any other means (e.g., by post or by hand delivery) or delivered to other email addresses different from the one stated in the CfP will be rejected. Hand-written applications will not be accepted.
- Applications must have the reference number of the Call (CFP 02-2022) and name of the applicant in the subject of the e-mail
- Exclusively via e-mail in PDF format (signed, stamped, and scanned) and in original MS Office editable format (i.e., Excel, Word). Signed, stamped, and scanned PDF versions must contain the same application documents as the electronic versions in original editable format. In case of discrepancies, signed, stamped, and scanned versions will prevail. UNOPS reserves the right to request the original versions of submitted documents from applicants where/when original documentation is required by the Evaluation Team.
- The applicant must submit application forms in the English language.
- The total email size of the application should not exceed 15 MB. If the application is larger than 15 MB, documents should be sent in a series of emails, with each email not exceeding the 15 MB size threshold. Each part of the application should be numbered in the email subject field.
- Applications must be received before midnight-local time on the closing date of the Call for Proposals. Applicants are kindly advised to submit the application timely, as late deliveries due to slow internet connection or other network/hardware/software related problems may lead to disqualification of the application. Only applications received by the UNOPS mail server before the deadline would be accepted.
- Requests for clarification should be submitted to the e-mail address below: **grants.albania@unops.org** by 23.02.2022[17], the latest.

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[17] Three weeks before submission deadline

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12.   Indicative Timeframe

Activity	Timeframe/ Deadline
Publishing the Call for Proposals	8-February-2022
Info Sessions for the Call	16-February-2022 17-February-2022 (online)
Deadline for Submission of Requests for Clarifications	23-February-2022
Deadline for Submission of Answers to Requests for Clarifications	1-March-2022
Deadline for Submission of the Project Proposal	15-March-2022
Evaluation of the Project Proposals	March-April 2022
The Programme Steering Committee approves the Evaluation Results	April 2022
Information on the Evaluation Results	April-May 2022
Signing of Agreement	May 2022

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