**PROGRAMME**

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**“CULTURAL ENTREPRENEURSHIP, HERITAGE**

**AND COOPERATION”**

**Criteria for technical and financial assessment (TFA)**

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| **Administrative data – to be filled in by the Programme Operator** | |
| **Project proposal number**  *(the number from EUMIS 2020 must be filled in)* |  |
| **Full name of applicant** |  |
| **Full name of partners** |  |
| **Full name of the project proposal** |  |

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| --- | --- | --- | --- | --- | --- |
| **No** | | | **Section** | **Maximum number of points** | **Application form[[1]](#footnote-2)** |
|  | | |  | **100** |  |
| **1.** | | | **Operational and administrative capacity** | **10 points** |  |
| 1.1 | | | **The applicant and/or the partner(s) (if any) have managed and/or participated in the management of projects with similar or identical project proposal activities financed by the EEA FM (European Economic Area Financial Mechanism), the Structural and Cohesion Funds of the European Union (EU) or other donors, and/or possess experience in the implementation of activities similar to the main activities in the project proposal.** | **5 points** | Section (S.) 11 |
| * The applicant and/or the partner(s) have managed and/or participated in the implementation of projects with similar or identical project proposal activities financed by the EEA FM or the EU Structural and Cohesion Funds. | | | | **5 p.** |  |
| * The applicant and/or the partners have not managed and/or participated in the implementation of projects with similar or identical project proposal activities financed by the EEA FM, the EU Structural and Cohesion Funds or other donors but possess experience in the implementation of activities similar to the main activities in the project proposal. | | | | **3 p.** |  |
| * The applicant and/or the partners have not managed and/or participated in the implementation of projects with similar or identical project proposal activities financed by the EEA FM, the EU Structural and Cohesion Funds or other donors and do not possess experience in the implementation of activities similar to the main activities in the project proposal. | | | | **0 p.** |  |
| **1.2** | | | **Does/do the applicant and/or partner(s) (if any) have sufficient project management capacity?**  **The following components shall be taken into consideration:**   * **human resources;** * **equipment, technical means, office;** * **the applicant and/or partner(s) have a management team with the necessary professional experience to manage the project.** | **5 points** | S. 11 |
| * All of the above components are present. | | | | **5 p.** |  |
| * At least two of the above components are present. | | | | **3 p.** |  |
| * One or none of the above components are present. | | | | **0[[2]](#footnote-3)\* p.** |  |
| **2.** | | | **Compliance and justification of the project proposal** | **6 points** |  |
| **2.1** | | | **Contribution to the objectives of Outcome 2 and the overall objective of the Programme: “Strengthening social and economic development through cultural cooperation, entrepreneurship in the field of culture and cultural heritage management”.** | **5 points** | S. 11 |
| * There is a clear link between the overall objective of the project, the objectives of Outcome 2 and the overall objective of the Programme, and the project contributes in a meaningful and consistent way to achieving it. | | | | **5 p.** |  |
| * There is a link between the overall objective of the project, the objectives of Outcome 3 and the overall objective of the Programme and the project contributes to their achievement. | | | | **3 p.** |  |
| * The project meets to some extent a sub-criterion, but some aspects of the sub-criterion are not fully explained. | | | | **1 p.** |  |
| * The project proposal does not have a meaningful contribution to the overall objective of the Programme. | | | | **0 p.** |  |
| **2.2** | | | **The project proposal contributes to:**  **a) Promotion of culture and arts of ethnic and cultural minorities;**  **b) Involvement of minority groups in cultural projects and improving their access to culture;**  **c) Improving the situation of the Roma population in Bulgaria, using culture and art as means of developing skills/capacity and/or as a path to education.** | **8 points** | S. 11 |
| * The project proposal contributes meaningfully to all three of the above. | | | | **8 p.** |  |
| * The project proposal contributes meaningfully to two of the above. | | | | **5 p.** |  |
| * The project proposal contributes meaningfully to one of the above. | | | | **2 p.** |  |
| * The project proposal contributes to none of the above or does not have a meaningful contribution to any of the above. | | | | **0 p.** |  |
| **2.3** | | | **To what extent does the project proposal demonstrate a clear link among the objectives of the project, the proposed activities and the expected results?** | **6 points** | S. 1, 7 |
| * There is a clear link between activities and results and all activities aim to achieve the objectives of the project proposal, and each of the results of the project proposal has a comprehensive justification. | | | | **6 p.** |  |
| * There is a clear link between activities and results and all activities aim to achieve the objectives of the project proposal, but one of the results of the project proposal does not have a comprehensive justification. | | | | **4 p.** |  |
| * There is a link between activities and results, but not all activities aim to achieve the objectives of the project proposal, and one or more results of the project proposal do not have a comprehensive justification. | | | | **2 p.** |  |
| * The project proposal does not demonstrate a clear link among the objectives of the project, the proposed activities and the expected results. | | | | **0[[3]](#footnote-4)\* p.** |  |
| **2.4.** | | | **The project proposal addresses the specific needs and problems of the territory where the project will be implemented and those of the target groups.** | **6 points** | S. 11 |
| * The project proposal demonstrates a clear and in-depth knowledge of the needs and problems of the territory where the project will be implemented and those of the target groups. It contains a clearly substantiated significance of the cultural event/ initiative for the socio-economic development of the territory. * The project proposal fully addresses problems and needs related to increasing the attractiveness of the territory where the project will be implemented and the quality of life. * The study and analysis of the needs were carried out using sufficient data from local, regional and national sources and documents, as well as official statistics and information. | | | | **6 p.** |  |
| * The project proposal demonstrates a good knowledge of the needs and problems of the territory where the project will be implemented and those of the target groups. However, the significance of the cultural event/initiative for the socio-economic development of the territory where the project will be implemented is not sufficiently well substantiated. * The project proposal partially addresses problems and needs related to: increasing the attractiveness of the settlement and the quality of life. * The study and analysis of the needs are relatively well substantiated, using data from local, regional and national sources and documents, but they do not provide a clear link between the project proposal and the needs and problems of the territory and target groups. | | | | **4 p.** |  |
| * The needs and problems of the territory where the project will be implemented and those of the target groups are not clearly formulated and/or there is no justification. It’s not clear what is the significance of the cultural event/initiative for the socio-economic development of the territory where the project will be implemented. | | | | **0[[4]](#footnote-5)\* p.** |  |
| **2.5.** | **Is the project implementation plan realistic and feasible? The following criteria are taken into account:**  **- All activities are well structured;**  **- The time scope of the individual activities is realistic;**  **- Their distribution over time is balanced (there is no accumulation of activities in certain periods at the expense of others);**  **- The periods for conducting the respective procedures for selection of a contractor under the Public Procurement Act / CMD № 118 of the Council of Ministers of 20.05.2014 have been taken into account (if applicable).** | | | **6 points** | S. 7, 8 |
| * All of the above criteria are fulfilled. | | | | **6 p.** |  |
| * One of these criteria is not fulfilled. | | | | **4 p.** |  |
| * Two of these criteria are not fulfilled. | | | | **2 p.** |  |
| * Three of these criteria are not fulfilled. | | | | **1 p.** |  |
| * None of these criteria is fulfilled. | | | | **0[[5]](#footnote-6)\* p.** |  |
| **2.6.** | **Risk analysis** | | | **5 points** | S.11 |
| * The project proposal presents a risk analysis, which contains information on:  1. continuous availability of the main financial, human, material, technological and information resources needed to implement the project activities and to ensure the sustainability of its results; 2. the possible risks, the probability of their occurrence and the impact they would have on the achievement of the project results; 3. the measures envisaged by the applicant to provide the necessary resources and to prevent, mitigate, transfer or accept and manage the identified risks. | | | | **5 p.** |  |
| * The risk analysis is available, but the information on the main institutional, operational and financial risks is not clear enough to adequately support the achievement and long-term sustainability of the project results. | | | | **0 p.** |  |
| **3.** | **Artistic value, complexity, variability and development of audiences** | | | **23 points** |  |
| **3.1** | **The artistic value of the project will be assessed, taking into account to following criteria:**   1. **innovation and uniqueness of the project (including innovation and originality of the artistic solutions);** 2. **there is a synthesis of the arts;** 3. **the project is experimenting with new spaces;** 4. **wide participation and opening the borders between professional artists and amateurs;** 5. **the project introduces new interpretation of traditional topics.** | | | **6 points** | S. 11 |
| * The project proposal meets at least four of the listed aspects; | | | | **6 p.** |  |
| * The project proposal meets three of the listed aspects; | | | | **5 p.** |  |
| * The project proposal meets two of the listed aspects; | | | | **4 p.** |  |
| * The project proposal meets one of the listed aspects; | | | | **2 p.** |  |
| * The project proposal does not meet any of the listed aspects. | | | | **0[[6]](#footnote-7)\* p.** |  |
| **3.2** | **Assessment of the complexity of the project based on the variety of activities envisaged under the project.** | | | **6 points** | S. 7, 11 |
| * The project proposal provides a combination of various creative initiatives and social events, which are aimed at achieving multifaceted results and a complex effect of the project. | | | | **6 p.** |  |
| * The project proposal envisages holding various events, but does not imply achieving complex results. | | | | **4 p.** |  |
| * The project proposal is not aimed at combining different types of events and initiatives and therefore does not imply achieving significant and complex results. | | | | **0 p.** |  |
| **3.3** | | **Variability of the project proposal** | | **6 points** | S. 11 |
| * The project proposal will implement a traveling event/tour in more than 3 smaller settlements, in at least two different administrative districts (small settlements should be understood as settlements that are not municipal and regional centers). * The project proposal includes the realization of more than 3 cultural events/initiatives outside the city center. | | | | **6 p.** |  |
| * The project proposal will implement a traveling event/tour in 3 smaller settlements, in at least two different administrative areas. * The project proposal includes the implementation of 3 cultural events/initiatives outside the city center. | | | | **4 p.** |  |
| * The project proposal will implement an event in one settlement. * The project proposal includes the realization of one cultural event/initiative outside the city center. | | | | **3 p.** |  |
| * The project proposal will implement an event in one settlement. * The project proposal does not include the implementation of one cultural event/ initiative outside the city center. | | | | **0[[7]](#footnote-8)\* p.** |  |
| **3.4** | | **The cultural events/initiatives aim to attract and develop new audiences** | | **5 points** | S. 11 |
| * The project proposal envisages cultural events/initiatives to attract and develop new audiences. | | | | **5 p.** |  |
| * The project proposal does not envisage the cultural events/initiatives to attract and develop new audiences. | | | | **0[[8]](#footnote-9)\* p.** |  |
| **4.** | | **Financial justification and budget** | | **12 points** |  |
| **4.1.** | | **How necessary and financially justified are the cost categories?** | | **7 points** | S. 5, 7 |
| * The budget, the financial justification of deliveries and services, and the bill of quantities (if applicable) are clear and detailed, the estimated costs correspond to the activities and expected results of the project proposal by the applicant and the partner(s) and the link between them is clear. The eligible costs of the project do not include costs that are ineligible (excluded) according to item 10.2 of the Application Guidelines. | | | | **7 p.** |  |
| * The budget and/or the financial justification of deliveries and services, and/or the bill of quantities (if applicable) are relatively clear but incomplete, the estimated costs correspond to the activities and the expected results in the project proposal. The eligible costs of the project do not include costs that are ineligible (excluded) according to item 10.2 of the Application Guidelines. If there is a cost that is duplicated, not well justified or not related to the expected results, the assessor may recommend a financial correction. | | | | **5 p.** |  |
| * The budget and/or the file containing the justification of deliveries and services, and/or the bill of quantities (if applicable) are relatively unclear and incomplete, The eligible costs of the project do not include costs that are ineligible (excluded) according to item 10.2 of the Application Guidelines. If there is more than one cost that is duplicated, not well justified or not related to the expected results, the assessor may recommend a financial correction. | | | | **3 p.** |  |
| * The estimated costs in the project budget and/or the financial arguments and/or the bill of quantities do not correspond to the market values; there is systemic duplication, unfoundedness and/or inconsistency with the project activities, or the eligible costs of the project include costs that are ineligible (excluded) according to item 10.2 of the Application Guidelines. | | | | **0[[9]](#footnote-10)\* p.** |  |
| **4.2.** | | **Do the expenditures set out in the budget correspond to the effect which is expected to be achieved (economic efficiency and effectiveness of the proposed intervention)** | | **5 points** | S. 5, 7 |
| * The applicant has selected the optimal path (costs - results - effect) to solve the problem and present the desired benefits; The projected costs entirely correspond to the expected results and effect; | | | | **5 p.** |  |
| * The projected costs do not entirely correspond to the expected results and effect; | | | | **3 p.** |  |
| * The projected costs do not correspond to the expected results and effect. | | | | **0[[10]](#footnote-11)\* p.** |  |
| **5.** | | **Partnership** | | **19 points** |  |
| **5.1.** | | **Partnership with organizations from the donor countries** | | **7 points** | S. 3, 11 |
| * The project proposal includes a relevant and experienced partner from the donor countries that will actively contribute to the project implementation. | | | | **7 p.** |  |
| * The project proposal includes a relevant partner from the donor countries. | | | | **3 p.** |  |
| * The project proposal does not include a partner from the donor countries or include a partner from the donor countries that is not relevant for the call. | | | | **0 p.** |  |
| **5.2.** | | **Balance of the partnership** | | **3 points** | S. 7, 11 |
| * The project partner(s) has(have) an independent role[[11]](#footnote-12)2 in the implementation of the project activity(s). | | | | **3 p.** |  |
| * The project partner(s) has(have) a supporting[[12]](#footnote-13)3 role in the implementation of the project activity(s). | | | | **2 p.** |  |
| * The project proposal does not include a partner. | | | | **0 р.** |  |
| **5.3.** | | **Skills of the partner(s)** | | **3 points** | S. 11 |
| * The skills and experience of the project partner(s) correspond to the project objectives and the project activities. | | | | **3 p.** |  |
| * The skills and experience of the project partner(s) do not correspond to the project objectives and the project activities, or the project proposal does not include a partner. | | | | **0 p.** |  |
| **5.4** | | **To what extent is the project partnership necessary to achieve the project objectives, the proposed activities and the expected results?** | | **3 points** | s. 11 |
| * The project proposal clearly and in detail describes the need for the project partnership to achieve the project objectives and to realize the project activities, and includes a partner organization representing the Roma community or a community center (chitalishte) initiated by the Roma community and/or working with a local Roma community. | | | | **3 p.** |  |
| * The project proposal clearly and in detail describes the need for the project partnership and the achievement of the project objectives. | | | | **2 p.** |  |
| * The project proposal lacks justification for the need for partnership and how this partnership contributes to the achievement of the project objectives, or it does not include a project partner. | | | | **0 p.** |  |
| **5.5.** | | **Sustainability of the project partnership** | | **3 points** | s. 11 |
| * The participants in the partnership have participated jointly in the implementation of projects funded by the EEA FM and/or the EU Structural and Cohesion Funds or other donors and the partnership is expected to continue after the end of the project. | | | | **3 p.** |  |
| * The participants in the partnership have not participated jointly in the implementation of projects funded by the EEA FM and/or the EU Structural and Cohesion Funds or other donors, but the partnership is expected to continue after the end of the project. | | | | **2 p.** |  |
| * It is not envisaged that the project partnership will continue after the completion of the project or the project proposal does not include a partner. | | | | **0 p.** |  |
| **Total amount of potential points** | | | | **100** | Points received (in the next column) |

Rejected

Admitted

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| Notes: |

**NB! Each assessor should provide a brief justification for their evaluation (points awarded) of each project proposal in the “Notes” field.**

**NB! If the project proposal receives "0 points" according to any of the following sub-criteria: 1.2, 2.3, 2.4, 2.5, 3.1, 3.3, 3.4, 4.1 and 4.2 of the TFE, the project proposal is rejected.**

1. The information in the column should correspond to the sections and subsections in the Application Form template. [↑](#footnote-ref-2)
2. \* A score of “0” under this sub-criterion leads to rejection of the project proposal. [↑](#footnote-ref-3)
3. \* A score of “0” under this sub-criterion leads to rejection of the project proposal. [↑](#footnote-ref-4)
4. \* A score of “0” under this sub-criterion leads to rejection of the project proposal. [↑](#footnote-ref-5)
5. \* A score of “0” under this sub-criterion leads to rejection of the project proposal. [↑](#footnote-ref-6)
6. \* A score of “0” under this sub-criterion leads to rejection of the project proposal. [↑](#footnote-ref-7)
7. \* A score of “0” under this sub-criterion leads to rejection of the project proposal. [↑](#footnote-ref-8)
8. \* A score of “0” under this sub-criterion leads to rejection of the project proposal. [↑](#footnote-ref-9)
9. \* A score of “0” under this sub-criterion leads to rejection of the project proposal. [↑](#footnote-ref-10)
10. \* A score of “0” under this sub-criterion leads to rejection of the project proposal. [↑](#footnote-ref-11)
11. 2 The partner has a key/independent participation in the implementation of specific activity(s) under the project proposal. [↑](#footnote-ref-12)
12. 3 The partner supports the implementation of specific activity(s) under the project proposal. [↑](#footnote-ref-13)