

TERMS OF REFERENCE – PART A

1 BACKGROUND INFORMATION

The EU recognizes the role of culture as a component of EU international relations and as an engine for social and economic development and a resource for peaceful inter-community relations¹. The “New European Consensus on Development” (2017) identifies culture as both an enabler and an important component of development that may facilitate social inclusion, freedom of expression, identity building, civil empowerment, reconciliation, and conflict prevention while strengthening economic growth. The Consensus provides a roadmap for culture in international cooperation and development building on three pillars: **intercultural dialogue, cultural heritage, and cultural and creative industries**.

The April 2019 Council Conclusions on an ‘EU strategic approach to international cultural relations’ reinstates the importance of supporting local cultural sectors as engines for inclusive and sustainable development, cultural diversity, innovation and economic resilience and of promoting the inclusion of culture in cooperation with third countries.

In many developing countries, the performance and competitiveness of the creative industries have suffered from weak institutional and political support, low levels of entrepreneurial capability, low added value, over-dependence on foreign firms, and massive copyright infringement. Earnings, working conditions and employment would be enhanced if the industries were more effectively organized, if capacities for cultural entrepreneurship were strengthened and if new market opportunities were identified and further exploited. Understanding and responding to the influences shaping the creative industries is a precondition for defining effective intervention strategies.

Finally, the rehabilitation, protection and promotion of cultural heritage as a resource for communities, including cultural minorities and indigenous groups, can also play an important role in economic development, notably in connection with tourism. Creative industries can be an integral part of that experience.

Context in Mozambique

The most relevant institutions regulating the culture sector in Mozambique are the Ministry of Culture (MICULTUR), created in 2015, together with other institutions like INICC (Instituto nacional de apoio às indústrias culturais e criativas), INLD (Instituto nacional de livros e discos) and INATUR (Instituto nacional de apoio ao turismo). At provincial level, the Direcção Provincial de Turismo e Cultura (DPTC), the houses of culture and district departments, have a profound knowledge of the cultural resources in each province. All these institutions face many challenges, including scarce and not specialised human resources; organisational challenges; and lack of adequate financing, as state budget allocation for culture is extremely low.

The main public policy directed to the creative economy is the “políticas das indústrias culturais e criativas e a sua estratégia de implementação” adopted in 2016, but that has had limited results. The “Plano Quinquenal do Governo (2019-2024)” identifies tourism and the promotion of cultural heritage as factors of development, calling for requalification of touristic and cultural infrastructures like theatres, schools and provincial houses of culture.

Cultural stakeholders claim that the Ministry of Culture invests much of its human capacity in the organisation of public events and festivities, which is time diverted from focusing on the real needs of the sector itself. There should be more focus on setting up a proper strategy and policy, and in tackling important challenges, for example by setting up legal mechanisms for copyright or by promoting corporate social responsibility through the “patronage law”. Other pleas are capacity

¹ Joint Communication “Towards a EU Strategy for International Cultural Relations” (2016), the new Agenda for Culture (2018), and subsequent Council conclusions

development and the registration of cultural agents and creation of a network to improve knowledge and collaboration.

There is also a very active civil society. Cultural associations exist all over the country, but they are generally small size units, not well organised, and have limited advocacy capacity. At national level the most representative are: AMMO (Associação dos músicos de Moçambique), ANARTE (Associação nacional de artesãos) and SOMAS (sociedade moçambicana de autores). They represent the interests of the creative industries, but suffer from big organisational difficulties. Concert halls and show rooms are also key elements in the cultural value chain, though they do not have an associative movement. Maputo concentrates most of the initiatives in the area of cultural economy, often facilitated by the international cultural centres. Many CSOs and performers develop cultural initiatives that advocate for a better society, promoting the respect of human rights, peace and more transparency (rappers in particular).

In 2019, the study “Futuros criativos – economia e criatividade em Angola, Moçambique e Timor leste”² mapped several initiatives in Maputo. Most of the cultural companies interviewed had a legal registration and had started small business with their own resources. While the capital counts with an important number of cultural SMEs, this is not the case in the remaining provinces.

Most of the creative companies in Mozambique are small or even micro companies working in the informal sector. Indeed, cultural producers face difficulties to legalise their activities due partly to little knowledge of business models and of the administrative and accountability procedures that the functioning of a company implies. There are some small entrepreneurship trainings available for cultural industries, but at very incipient level³.

Another major difficulty for creative companies is access to credit. Commercial banks - which normally do not know the sector well- consider these companies as ‘high risk’ thus making it difficult for them to obtain loans⁴.

EU Support to Culture in Mozambique

The EU is active in the sector through several development cooperation projects, cultural diplomacy and policy dialogues and coordination mechanisms.

Development cooperation

Regional programmes: ACP and PALOP-TL

The ACP-EU Culture programme intends to stimulate the potential of the cultural and creative sector and its contribution to the socio-economic development of ACP countries. With a budget of €40 million covering the period 2019-2024, the programme focuses on: (i) encouraging entrepreneurship and cultural and technological innovation, as well as youth participation; (ii) creating new jobs and increasing the income of artists and cultural professionals; (iii) improving the quality of ACP cultural productions; and (iv) enhancing the value of ACP cultural productions and artists on international markets. Part of this programme is focused on the support to the cinema sector and a Mozambican director received a grant to produce part of a documentary. More Mozambican artists could benefit from the ACP-EU Culture programme as calls for proposals are still ongoing (the programme ends in 2024).

The PALOP-TL PROCULTURA project (April 2019 to June 2024) focuses on the development of human resources capacities and trade development opportunities for creative industries in the

² “Futuros criativos – economia e criatividade em Angola, Moçambique e Timor leste”, <https://drive.google.com/file/d/1r7Azk4FYMO4-5257RFXUTGySdHK1h80f/view>

³ A few incubators exist in Maputo, however not all directed towards creative businesses (Createc, Make.links, Orange corners...).

⁴ Estudo das áreas temáticas no Domínio prioritário 1 – “Criação de emprego” no âmbito do programa indicativo plurianual de cooperação PALOP e Timor Leste com a União Europeia, 2016

PALOP-TL. Mozambique has benefitted from all of the activities taking place within this project and is one of the countries with more active participation.

For the next programming period (2021-2027), the EU is considering to support the cultural sectors at the regional level from several angles. It will be important to take into account the final version of the regional Multi Indicative Programme (MIP) that will be approved in October/November 2021.

National

In recent years, the EU Delegation in Mozambique launched two call for proposals seeking to support cultural industries to offer alternative revenues and to increase citizens' contribution to policy making and monitoring, including in electoral participation. As a result of these calls, the Delegation is currently managing 7 grants⁵ running from 2016 up to 2025, for a total amount of about EUR 5 million implemented both by international and local NGO (Iverca (Maputo-Inhambane), Khandlelo (Maputo), Oikos (Ilha de Moz), Helpcode (Gorongosa), Fec (Maputo), Estamos (Niassa), Kulungwana (Maputo, Cabo Delgado and Nampula)). These grants cover a number of topics: Heritage, tourism and sport are promoted as means to redynamise deprived urban areas, proposing a new path of development in two neighbourhoods of Maputo (Chamankulo and Mafalala). Seminars, expositions, tournaments, festivals, cultural centres and guided tours are successfully remodelling these areas considered dangerous and degraded some time ago. In Cabo Delgado (Ibo), Sofala (Gorongosa) and Maputo other initiatives use culture to promote peace and education, civic rights and to offer alternatives sources of revenues through eco-tourism, cinema and craftsmanship. In Niassa province, cultural groups and productions are supported to promote debates and electoral participation.

The draft Multiannual Indicative Programme (MIP) for Mozambique 2021-2027

The draft MIP for Mozambique identifies the following three priorities for EU cooperation for the 2021-2027 period: 'Green Deal', 'Youth' –including nutrition, education, job creation, private sector development and digital transformation-, and 'Governance and Just and Peaceful society'. Culture has been particularly mainstreamed in the priority sectors related to Youth and Governance/Peace.

When it comes to 'Youth', the MIP recognises that culture has a strong potential to help diversify the economy and create job opportunities for young women and men. It also refers to the need to protect and enhance the country's rich cultural heritage. Finally, it also recognises that culture has the potential to become an asset to digital economy. In this sector, the EU could help overcome difficulties linked to lack of technical capacities, access to finance and local market limitations.

When it comes to 'Governance/Peace', the MIP recognises the capacity of cultural exchanges, events and collective actions, as well as the protection of cultural heritage to foster an open, resilient, inclusive society and contribute to conflict prevention and peaceful inter-community relations.

The MIP also envisages support for civil society organisations work in the cultural sector. Finally, it envisages an allocation to support cultural diplomacy.

Cultural diplomacy and policy dialogue

In May 2016, the European Union National Institutes for Culture (EUNIC) signed an Administrative Arrangement with the European Commission and the European External Action Service. This arrangement, intended to facilitate "enhanced cooperation" between EUNIC clusters and EU Delegations in order to help deliver the "Towards an EU strategy for international cultural relations". There are also joint guidelines, recently approved, that are operational⁶. There is a EUNIC Cluster⁷ in Mozambique that signed a strategy focused on "Digital Culture: Challenges and Perspectives".

⁵ Check table in annex 1

⁶ <https://www.eunicglobal.eu/news/joint-guidelines-updated>

⁷ Members: Camões I.P., British Council, AECID/Spanish Embassy, Centro Cultural Franco-Moçambicano (FR) Centro Cultural Moçambique-Alemanha (DE)

The Spanish Embassy assumed its presidency in May 2019. Each cultural centre has its own national activities, but they are making efforts to collaborate more together. The Clusters can be co-funded and supported, between EUR 10.000 to 50.000, by the EU, for the organisation of festivals, expositions, roundtables. In some countries, EUNIC is implementing projects (of millions of Euros) via one of the institutes. Up to now, EUNIC organised one workshop on digital culture and several events together in Mozambique. They received funding from the global EUNIC cluster fund to develop a digital platform to support audio-visual artists in Mozambique and are developing a new proposal for the “European Spaces of culture” fund, both financed by the EU. They have also become an active partner on the implementation of the PALOP TL PROCULTURA programme⁸. The European Film Festival is organised every year together with EUNIC and other countries.

The EU Member States with presence in Mozambique approved a cultural diplomacy strategy. This strategy is strongly connected with the communication strategy of the Delegation that organises an EU Week every year supporting activities organised by EUNIC members and their cultural centres.

In 2020, the EU Delegation and EU MS launched a **policy dialogue with the Minister of Culture** that notably discussed the programme and priorities of the Mozambican government in the area of Culture; the impact of COVID-19 on the cultural sector in Mozambique; and the EU cultural diplomacy in Mozambique, that seeks to promote culture as an engine for socio-economic development.

2 OBJECTIVE, PURPOSE & EXPECTED RESULTS

➤ Global objective

The global objective of this assignment is to elaborate a strategy for a stronger engagement of the EU in the culture sector in Mozambique.

➤ Specific objective(s)⁹

This assignment will be divided in two phases. Phase II will be mobilised up to 3 months after finalisation of Phase I.

The specific objectives of this assignment are:

Phase I:

- (i) Analysis of the cultural sectors in Mozambique. This should include analysis of the informal and non-state cultural dimension such as CSOs, youth and artist leaders, web-based performers, communities peculiarities;
- (ii) Analysis of the main lessons learned from EU and donors’ main previous actions in support to culture in Mozambique;
- (iii) Elaborate a holistic strategy for EU cultural cooperation in Mozambique.

Phase II

- (iv) Identification and formulation of an EU project in support to the cultural sector in Mozambique

⁸ PALOP-TL Procultura is a regional project financed by the EU with the aim of creating employment and income in the cultural sector. It started in 2019 and it will end in 2023.

⁹ The global and specific objectives shall clarify that all EU funded actions must promote the cross-cutting objectives of the EC: environment and climate change, rights based approach, persons with disability, indigenous peoples and gender equality.

- Requested services, including suggested methodology¹⁰
 - In case of an expenditure verification is required, the contractor shall include the name of the proposed auditor in its methodology

The objective of this report (Phase I) is to do a state of play of the cultural sector in Mozambique, in order to identify its strengths and weaknesses and lessons learnt, and elaborate a strategy for EU engagement. The findings and recommendations of the final report are to be taken into account in a future programme.

This mission will require a coordinated process led by the FWC contractor with inputs from the EUD. The contractor should present in its offer a methodology of maximum 5 pages (+ 1 calendar of activities) that presents an operational/implementation proposal for the following results:

- (i) Analysis of the cultural sector including cultural heritage in connection with tourism in Mozambique that should include: (a) presentation of the main challenges and strengths and a needs assessment; (b) presentation of the Political and institutional framework of the cultural sector; (c) brief analysis of the problems per artistic/CCI sector (looking at the value chain of each sector); (d) brief analysis of the cultural ecosystem in Mozambique (relations between public, private sector and civil society; role and statute of the artist; the role of the private sector in culture; culture for dialogue, peace-building, reconciliation; young people and culture; heritage and tourism; among other issues that the experts consider relevant)
- (ii) Analysis of the main lessons learned from EU and donors' main actions in support to culture in Mozambique

It is important to take into account lessons learned and evaluation reports of global, regional and national projects that support the cultural sector from various donors. (e.g. PALOP-TL Procultura project, ACP-EU programme, CSO-LA budget lines projects, EUNIC global funds, EU Members States, UNESCO, among others).

This analysis should take into account not only development cooperation projects financed by the EU, but also the role of political dialogue, cultural diplomacy and communication strategy of the EU Delegation, and its connection with the support to the cultural sector. Cultural relations initiatives of the EUNIC Cluster should also be included in the analysis, as well as of EU MS.

- (iii) Elaborate a holistic strategy for EU cultural cooperation in Mozambique.

The strategy should include:

- Suggested areas of support that can be linked up in programmes related to youth employment, digital, heritage and tourism, etc (whatever is identified as most relevant);

¹⁰ Contractors should describe how the action will contribute to the all cross cutting issues mentioned above and notably to the gender equality and the empowerment of women. This will include the communication action messages, materials and management structures.

- Suggested areas of support in the area of culture as a means for dialogue, peace-building, reconciliation, etc;
- Reinforcing the institutional capacities of the Ministry of culture and/or other public institutions related to this sector (including central and provincial level);
- Reinforcing capacities of civil society stakeholders and private sector;
- Propose areas for policy dialogue;
- Proposals for engagement in cultural relations, according to the principles and guidelines identified in the 2016 joint communication, the 2019 Council conclusions and the EUNIC-EC-EEAS joint guidelines, among others that the consultant finds relevant.

Phase II

- (i) Identification and formulation of an EU project in support to the cultural sector in Mozambique (including a draft of Action Document).

Following phase I, and in line with the priorities identified in the strategy, and in agreement with the EU Delegation, the experts will formulate a new project in support of the cultural sector in Mozambique. and the project should take into account ongoing and future programmes supported by the EU and other donors (public and private) at various levels (global, regional..) in Mozambique.

It is important to also analyse and take into account what EU Member states and other donors are doing and planning for the next period, so as to not overlap or duplicate actions. Work in parallel with other actions will be essential in order to maximise the impact of the EU intervention, also within the logic and spirit of the “Team Europe Initiatives”.

It should also take into account how cultural diplomacy and political dialogue can contribute to a stronger engagement of the EU in this sector.

The contractor should present a draft Action Document outlining the proposed project and it should reflect on what would be the best implementation modality, based on EU rules. More than one implementation modality can be suggested.

- Required outputs

Inception Report and work plan: the inception report will be used to agree on the process, stakeholders to meet, scope of analysis/work and timing of outputs

Draft report with the specific deliverables for Phase I on 3 specific objectives, including a holistic strategy for EU cultural cooperation in Mozambique

Final report for phase I

Phase II

Draft report with specific deliverables for Phase II, including draft of an Action Document including suggestions for implementation modalities

Final workshop – The experts will present the main results of the assignment to an audience of relevant stakeholders (This workshop should have a hybrid format including presencial and virtual

presences of stakeholders). Relevant observations and recommendations from participants should be incorporated in the final version of the report

Final Report

➤ Language of the Specific Contract

The language of the assignment will be English. The reports and documentation will be prepared in English, but consultations in country will be in Portuguese. Any document necessary for consultations will be in Portuguese. The final report should be translated to Portuguese. If one of the experts does not speak Portuguese, interpretation and translation must be included in the contract.

➤ Management team member presence required or not for briefing and/or debriefing

Yes.

3 LOGISTICS AND TIMING

Please refer to Part B of the Terms of Reference.

4 REQUIREMENTS

Please refer to Part B of the Terms of Reference.

5 REPORTS

Please refer to Part B of the Terms of Reference.

The report for phase I should include at least the following chapters and sub-chapters (not excluding others that the consultants might consider relevant (corresponding to what is requested in the ToRs):

ANALYSIS OF THE CULTURAL SECTOR OF MOZAMBIQUE

1. Political and institutional framework

- a. The Ministry of culture and Tourism and its policies
- b. The budget for culture
- c. Decentralisation and cultural establishments
- d. the role of civil society and private sector in culture
- e. the role and statute of the artist

3.2 Succinct analysis of problem by artistic sector (including value chain of each sector)

- a. heritage and tourism
- b. music
- c. Cinema and audiovisual
- d. performative arts (theatre and dance, storytelling...)
- e. literature
- f. visual arts and crafts
- g. other artistic or emerging forms of cultural and creative industries

3.3 Succinct analysis of the cultural ecosystem in Mozambique

- a. Cultural system and its main components
- b. The Government/Ministry of culture's main strategies for reforms to the sector
- c. Report between State and civil society
- d. Role and statute of the artist
- e. Culture and the private sector (including for youth employment)
- f. Culture for peace, social cohesion, reconciliation (including for youth)
- g. heritage and tourism

SYNTHESIS OF THE MAIN PROBLEMS AND COURSES OF ACTION

2.1 Analysis of the EU and donors' main lessons learned in support to culture in Mozambique

2.2 Presentation of main problems of culture sector

EU STRATEGY FOR ENGAGEMENT IN THE SECTOR OF CULTURE IN MOZAMBIQUE:

1 suggested areas of support that can be linked up in programmes

2 suggested areas of support in the area of culture as a means for dialogue, peace-building, reconciliation

3 Proposed areas for policy dialogue in connection with above areas

4. Reinforcing the institutional capacities of the Ministry of culture and/or other public institutions related to this sector

5 Propose areas of policy dialogue with Ministry

5 developing capacities of civil society stakeholders/private sector

6 proposals for engagement in cultural relations/diplomacy

3 ANNEXES

5.1 ANNEX 1 Bibliography

5.2 ANNEX 2 List of people interviewed

5.3. ANNEX 3 ToRs

5.4 ANNEX 4 Strategies of the Ministry of culture and tourism; main laws and regulations for the culture sector

6 MONITORING AND EVALUATION

➤ Definition of indicators

Some specific performance measures are chosen to provide valid, useful, practical and comparable measures of progress towards achieving expected results of this RfS:

- Availability of the experts as required
- Structured presentation of the reports/required outputs;
- Quality of the reports (all the information requested included)
- Timely delivery of all required outputs

7 PRACTICAL INFORMATION

Please address any request for clarification and other communication to the following address(es):

- Requests for clarification have to be sent to filipa.corte-real@eeas.europa.eu

BIBLIOGRAPHY

Estudo das áreas temáticas no Domínio prioritário 1 – “Criação de emprego” no âmbito do programa indicativo plurianual de cooperação PALOP e Timor Leste com a União Europeia, 2016,

EUD's Cultural diplomacy Strategy ;

EUD's sector briefing culture;

Minutes political dialogue meeting EU – Micultur, 2019;

Política das indústrias criativas e culturais e respectiva estratégia de implementação, Instituto Nacional indústrias culturais e criativas

Plano Quinquenal do Governo 2019-2024

Lei do mecenato;
lei dos direitos de autor;
HQ Thematic guidance Note on Culture
HQ Manifesto Culture for the future
HQ “Culture for the future – proposals for a colloquium follow up plan
HQ note on CREATIFI – Present and Future
HQ Cultural dimension in responding to COVID
HQ thematic guidance note on employment
Action Document on Culture project for PALOP-TL
Description of activities of PAGODA agreement PROCULTURA (Contrato FED/2019/405-279)
Table of ongoing projects in the cultural sector in Mozambique

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TERMS OF REFERENCE – PART B

BACKGROUND INFORMATION

1. Benefitting Zone

Mozambique

2. Contracting authority

The European Union, represented by the European Commission, B-1049 Brussels, Belgium.

3. Contract language

English

LOCATION AND DURATION

4. Location

- **Expert II (Category II): culture Specialist :**
 - Normal place of posting of the specific assignment: 23 working days in Maputo 10 working days homebased
 - Mission(s) outside the normal place of posting and duration(s): Maputo with missions to other provinces: Cabo Delgado (5 days), Niassa (5 days)
- **Team Leader and culture specialist:**
 - Normal place of posting of the specific assignment: 27 working days in Maputo 13 working days homebased
 - Mission(s) outside the normal place of posting and duration(s): Maputo with missions to other provinces: Nampula, Ilha de Moçambique (7 days); Inhambane, Tofo, Vilankulos (7 days); Sofala- Beira (3 days)

5. Start date and period of implementation

The indicative start date is 31/08/2021 and the period of implementation of the contract will be 251 days from this date (indicative end date: 09/05/2022).

REQUIREMENTS

6. Expertise

For this assignment, one individual expert must be proposed for each position.

The expertise required for the implementation of the specific contract is detailed below.

- **Expert II (Category II): culture Specialist :**

- General description of the position: Culture specialist
- Expert category: Cat. II (>6 years of experience)
- Qualifications and skills required: -Education at least in Master's Degree in the field of social sciences or similar field, or equivalent professional experience - Excellent drafting skills, good communication skills, adaptability and social awareness.
- General professional experience: -At least 6 years of experience in the culture sector.
- Specific professional experience: -At least 3 years of experience in the culture sector in Mozambique -Experience in one or more of the following areas: design, financing, implementation, monitoring and evaluation of culture projects and programmes. - Good knowledge of the Mozambique culture sector and system - Previous experience in EU project management would be an asset.
- Language skills: Fluency in both written and spoken Portuguese and English.
- Number of working days: **33** days
- **Team Leader and culture specialist:**
 - General description of the position: Team Leader and culture specialist
 - Expert category: Cat. I (>12 years of experience)
 - Qualifications and skills required: Education at least Master's Degree in culture planning and management, in the field of social sciences or in related fields, or equivalent professional experience.
 - General professional experience: - At least 12 years of relevant experience in development cooperation in the cultural sector - Excellent drafting skills, good communication skills, adaptability and social awareness.
 - Specific professional experience: - Experience in developing and/or designing and/or implementing programmes in the sector of culture in at least 3 countries. - Experience in two or more of the following areas: the design, financing, implementation, monitoring and evaluation of culture projects and programmes. - Good understanding of the European Union and its policies of culture in external action is an asset; - Working experience in European programmes for cultural cooperation is an advantage; - Good knowledge of EU aid modalities and procedures
 - Language skills: - Language skills: Excellent command of English. Fluency in Portuguese would be a clear advantage
 - Number of working days: **40** days
 - Additional information: The Team Leader will have the responsibility of writing the report and accompanying documents, and will lead all the contacts and cooperation with the EU Delegation.

7. Incidental expenditure

The provision for incidental expenditure covers ancillary and exceptional eligible expenditure incurred under this contract. It cannot be used for costs that should be covered by the contractor as part of its fee rates, as defined above. Its use covers:

1 - Travel cost - 3 international travel

International travels to and from Mozambique

2 - Per diem - Per diems for team leader and expert II

per diems for team leader and expert II

3 - Other limitatively identified reimbursable cost - local travel

The consultants will need to travel to 5 provinces.

4 - Other limitatively identified reimbursable cost - Workshop

Organisation of 1 workshop. The experts will present the main results of the assignment to an audience of relevant stakeholders for phase II. Relevant observations and recommendations from participants should be incorporated in the final version of the report

5 - Other limitatively identified reimbursable cost - interpretation

if necessary interpretation should be foreseen to an expert that does not speak portuguese

6 - Other limitatively identified reimbursable cost - translation final report

Translation of the final report from EN to PT

If applicable, see part A of the Terms of Reference for more details on the use of the incidental expenditure.

8. Lump sums

No lump sums provided for in this contract.

9. Expenditure verification

No expenditure verification report is required.

10. Other details

No other details provided for in this contract.

REPORTS AND DELIVERABLES

11. Reports and deliverables requirements

Title	Content	Language	Submission timing or deadline
Draft final report	PHASE II: Draft report with specific deliverables for Phase II, including draft of an Action Document including suggestions for implementation modalities	English	Within 10 Day(s) After the project start
Inception report	the inception report will be used to agree on the process, stakeholders to meet, scope of analysis/work and timing of outputs	English	Within 3 Day(s) After the project start
Draft final report	The report for phase I should include at least the chapters and sub-chapters indicated in point 5 of the ToRs (not excluding others that the consultants might consider relevant).	English	Within 35 Day(s) After the project start
Final report	The report for phase I should include at least the chapters and sub-chapters indicated in point 5 of the ToRs (not excluding others that the consultants might consider relevant), including comments received from Contracting authority. This report should be translated to portuguese after final approval by contracting authority.	English	Within 45 Day(s) After the project start
Restitution seminar	PHASE II: The experts will present the main results of the assignment to an audience of relevant stakeholders (This workshop should	English	Within 20 Day(s) After the project start

Title	Content	Language	Submission timing or deadline
	<p>have a hybrid format including presential and virtual presences of stakeholders). Relevant observations and recommendations from participants should be incorporated in the final version of the report and the action document</p>		
Final report	<p>PHASE II: Final report including action document with relevant observations and recommendations from participants and contracting authority incorporated</p>	English	<p>Within 30 Day(s) After the project start</p>