

# The Western Balkans Youth Cultural Fund

## Guidelines for Grant Applicants

**Applicants are required to submit their proposals by 23:59 (CET) on 15th May 2025 (deadline)**

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# 1. BACKGROUND INFORMATION

## About RYCO:

The Regional Youth Cooperation Office (RYCO) is an intergovernmental organization that stewards and promotes regional, cross-border, and intercultural cooperation within and among its six Western Balkan Contracting Parties (WB6) – Albania, Bosnia and Herzegovina, Kosovo\*<sup>1</sup>, Montenegro, North Macedonia, and Serbia. RYCO's unique governance system brings together government and civil society representatives to ensure young people are represented at all levels within the organization. Its Local Branch Offices ensure RYCO is represented in all the six Contracting Parties, while its Head Office is the organizational hub.

## RYCO's Vision:

Young people play a pivotal role in fostering reconciliation and building a culture of understanding and dialogue. They are active contributors to democratic development, social and economic prosperity, and European integration in an increasingly open Western Balkan region. Contracting Parties (CP) in the Western Balkans provide proactive support to youth exchange and youth engagement within the CPs, and across the region. RYCO believes that building true and enduring reconciliation involves a process that brings together individuals, groups, and societies burdened by past or present conflicts. It also aims to address negative representations and perceptions of “the others” through shared experience, cooperation, and ongoing exchange, therefore, new pathways can be built to reconcile people who would otherwise remain trapped in the past.

## Western Balkans Youth Cultural Fund:

The Western Balkans Youth Cultural Fund is a project implemented by the Regional Youth Cooperation Office and funded by the German Federal Foreign Office. The project aims to bring together the cultural scenes from across the region by supporting grass-roots cultural initiatives which will serve as a valuable contribution to foster regional cooperation and mutual understanding of intercultural dialogue, peacebuilding and reconciliation process.

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<sup>1</sup> \*This designation is without prejudice to positions on status and is in line with UNSCR 1244 and the ICJ Opinion on the Kosovo Declaration of Independence.



Aligned with the RYCO Strategic Plan 2024-2027, the Western Balkans Youth Cultural Fund is set to make a direct and impactful contribution across three strategic priority domains: a) fostering youth opportunities, b) supporting multipliers, and c) advocating and raising awareness.

Operating through a targeted approach that encompasses cultural practitioners and civil society organizations active in the cultural realm, the Fund aims to achieve two primary objectives:

- (1) elevate the scope of opportunities available to young individuals within the cultural and creative sector of the Western Balkans; and**
- (2) reinforce cultural cooperation within the region, particularly among youth-oriented CSOs in the cultural field and cultural practitioners.**

The ultimate beneficiaries of this endeavor will be **young people** and **cultural practitioners** who live and work in the Western Balkans.

This project will offer a platform for participants to collaboratively engage with other youth CSOs or CSOs working with youth in the field of culture, and with cultural practitioners from their communities and beyond, thereby facilitating the exchange of best practices, thoughts, ideas, skills, and perspectives. The projects funded will contribute to enhance regional cooperation of cultural practitioners and will enable innovative ways of implementing various cultural and artistic activities which would have a regional component and will amplify intercultural learning and dialogue, peace building and reconciliation.

Within LOT 1 the Western Balkans Youth Cultural Fund extends grants to artists and cultural practitioners holding legal residence in the Western Balkans. Within LOT 2, this opportunity extends to CSOs registered within one of the RYCO Contracting Parties, operating within the cultural sector.

LOT 1	Artists and cultural practitioners holding legal residence in the Western Balkans/within one of the RYCO Contracting Parties.
LOT 2	CSOs registered in the Western Balkans/within one of the RYCO Contracting Parties.

## 2. GENERAL OBJECTIVE OF THE CALL AND THEMATIC AREAS OF THE CALL

### General Objective:

The general objective of the WB Youth Cultural Fund Call for Proposals is to support individuals (cultural practitioners, artists, etc.) and civil society sector (NGOs) in the Western Balkans to foster reconciliation, peacebuilding, regional cooperation, and intercultural learning by providing young people with opportunities that create space for increased understanding, dialogue and mutual learning, across communities and RYCO Contracting Parties.

RYCO is established upon the belief that when young people are provided with an opportunity to learn, grow, and express their voices, they and their whole communities benefit over the long term. Thus, this call is specifically designed to provide decisive support to actors that can contribute to this vision, whether they wish to engage in such action for the first time or are in need of assistance to continue or expand their already existing work in this regard.

All projects funded under this call for proposals shall promote and contribute to the values upon which RYCO was established, such as accountability, impartiality, accessibility, equality, equality and inclusion, reconciliation, regionality, transparency, partnership and co-ownership, etc. All parties involved have to ensure that all aspects of the projects do not foster further divisions, and instead contribute to mutual understanding, peace, and social cohesion.

### Thematic Areas:

This call has several thematic areas the applicants can choose, and tailor their project proposals to them. Applicants should choose the thematic area they believe is the closest to the particular focus of their project. Most projects will likely contribute to more than one thematic area. Applicants are encouraged to consider how they can incorporate elements of contributions to all thematic areas through their project design.

Based on the experience and research RYCO encourages applicants to engage young people beyond the role of participants and to include them in all stages of the project, including the project design as that ensures better response to youth needs. Within this Open Call, this refers to the both LOTs (LOT 1 and LOT 2).

*Please note that in the course of the assessment and selection processes, RYCO reserves the right to categorize your project under a thematic area other than the one you stated in your application, should RYCO find it more closely related to your project design. This, however, will not impact RYCO's assessment*

*in terms of decreasing the potential of your proposal for success in this call.*

The thematic areas under this call are presented below:

## Thematic Area 1: Peacebuilding and Reconciliation

RYCO believes that building true and enduring reconciliation involves processes that bring together individuals, groups, and societies burdened by past or present conflicts. It also aims to address negative representations and perceptions of 'the other' through shared experience, cooperation, and ongoing exchange, new pathways can be built to reconcile people who would otherwise remain trapped in the past.

Through projects focused on this thematic area, we are looking to support projects that tackle topics of region's past and (mis)interpretation of past and challenge inherited narratives through guided processes, in a safe environment, that allows for constructive dealing with the past, intercultural learning and dialogue between individuals from diverse communities within their Contracting Parties and across the Western Balkan region.

Under this thematic area, RYCO acknowledges the following sub-areas that applicants can incorporate in their project proposals: **intercultural learning and dialogue, constructively dealing with the past, and countering hate speech.**

## Thematic area 2: Youth empowerment and engagement in society

This thematic area aims to empower youth and their civic engagement in society. The development of social capital among young people and the facilitation of their awareness, ability, and motivation to participate actively in society is a major RYCO commitment. RYCO believes that youth should be among the drivers of democratic development, social and economic prosperity, and European integration in an increasingly open Western Balkans region.

We are especially interested in supporting projects that amplify youth voices, allow them to openly discuss their grievances, and search for common ground and issues that young people share across communities and RYCO's Contracting Parties. We encourage applicants to engage their target group beyond the role of participants and invite or allow them to actively contribute to all stages of the project, including project design. We welcome ideas that build sustainable platforms and opportunities for **youth participation** which will outlast the implementation of their specific projects.

**Other cross-cutting thematic areas that RYCO expects project applicants to incorporate in their proposals are social inclusion, social cohesion and youth policy.**

RYCO is committed to fostering inclusion and diversity through all of its work. This means ensuring that individuals and groups with different backgrounds and capabilities are culturally and socially accepted, welcomed, valued, and enabled to participate equally. When organizing youth activities, it is of utmost importance for RYCO to ensure that every person has equal opportunity as a prerequisite, regardless of their origin, age, race, ethnicity, language, religion, gender, sexual orientation, educational level, socioeconomic status, capabilities, etc.

## 3. PROGRAM

### 3.1 What is a Youth Cultural Project?

A “youth cultural project” refers to a project that falls within the scope of the Western Balkans Youth Cultural Fund. It is a collaborative effort that brings together young cultural practitioners, artists, and CSOs to create opportunities for dialogue, mutual learning, and increased understanding through cultural methods and activities. It aims to promote intercultural dialogue, peace, reconciliation, and cooperation while empowering young people to actively contribute to the development and enrichment of the cultural and social landscape of the Western Balkans region.

The essence of a youth cultural project, includes the following key aspects:

- a) The projects supported within this Open Call should focus on **enhancing cultural cooperation** within the region. They should encourage collaboration among cultural practitioners, artists, and civil society organizations (CSOs) working in the cultural field. The goal is to create opportunities for cultural exchange, intercultural learning, and dialogue.
- b) Equally important, the awarded projects should strive to foster intercultural dialogue, reconciliation, peacebuilding, and cooperation among young people, which is the focus of the RYCO mission in the Western Balkan region.
- c) They should strive to **encourage youth agencies**, inclusion and empower young people to express their voices, engaging them in discussions on relevant social topics should be at the heart of these efforts.
- d) They should seek to **ensure social inclusion and diversity, promoting equal opportunities** for individuals and groups regardless of their backgrounds, origins, capabilities, or identities. It aims to create an inclusive environment where everyone feels valued and welcomed.
- e) They should incorporate in their projects innovative ways of implementing various cultural and artistic activities that would have **a regional component** (e.g. at least one activity

that would be of regional character or that is a product of cooperation between actors from different RYCO CPs, etc.).

- f) Lastly, they should **engage youth** in the project's various stages, including the project design phase.

## 3.2 Incorporation and nature of RYCO thematic areas:

The RYCO Youth Cultural Fund's open call encompasses thematic areas that projects can fall under, with each project required to align with at least one of these thematic areas. These are thematic area 1: Peacebuilding and Reconciliation and thematic area 2: Youth Empowerment and Engagement in Society. Other cross-cutting thematic areas that RYCO expects project applicants to incorporate in their proposals include social inclusion and social cohesion and youth policy.

These thematic areas are integral to the overall mission of RYCO and are designed to address crucial issues and promote positive change across the Western Balkans region. Importantly, many projects may contribute to more than one thematic area, and applicants are encouraged to consider how they can integrate elements from all thematic areas into their project design.

RYCO's approach also emphasizes youth engagement throughout all project stages, including its design, recognizing that this approach enhances the project's responsiveness to the specific needs of young people. This aspect is particularly emphasized in LOT 2.

Incorporation of RYCO thematic areas presuppose their merging and alignment with the cultural and artistic methods inherent to the project applicants strive to implement.

Additionally, it's important to note that during the assessment and selection processes, RYCO reserves the right to categorize a project under a thematic area that may be different from the one initially stated in the application.

## 3.3 Incorporation of cultural methods:

Activities envisaged by the project proposals falling under one of the RYCO thematic areas should incorporate cultural methods, such as:

- a) To create, produce, or develop art.
- b) To connect: e.g. taking part in network meetings, showcases and festivals, etc.
- c) To explore and delve into rich cultural heritage, to inform, direct or inspire their own creativity. For example, for artists studying and researching on a specific topic.



- d) To learn about cultural traditions and benefit from diverse expertise from across Western Balkans. For example, residencies, creative hubs, workshops, master classes, and other types of training outside of formal education.
- e) To stimulate critical thinking through art activities.

### 3.4 Main Sectors:

- a) Architecture
- b) Cultural Heritage
- c) Design and Fashion Design
- d) Creative industry
- e) Literary
- f) Music
- g) Performing arts
- h) Visual arts

Each of the mentioned sectors has its disciplines and applicants will be able to choose the main discipline from the dropdown menu integrated in the project application form.

### 3.5 Type of activities:

Examples of the activities that will be supported through this open call, are the following:

- a) Arts, theater, film, music, photography, poetry festivals and exhibitions;
- b) Networking and exchange, artistic and cultural events;
- c) Mobility exchange art events;
- d) Educational activities, seminars, trainings and capacity-building opportunities for artists;
- e) Vocational art, pottery, ceramics, woodworking, fashion;
- f) Art colonies;
- g) Street performance, Music, Dancing, drawing, painting, photography, animation, etc.

This list is not exhaustive, and applicants are invited to be creative and integrate innovative approaches. This call will also support new and innovative approaches to regional cooperation. RYCO welcomes new ideas and new types of activities, different from the ones typically funded by other donors in the region. Particular attention will be paid to the innovation component in project design and approach, during the evaluation of submitted applications.

All activities must be framed within the RYCO thematic areas selected and contribute to the Peacebuilding and Reconciliation efforts within the Western Balkans region.

### 3.6 Inclusion of youth, diversity and stimulating active youth participation:

*Youth are at the center of our activities and they are our final beneficiaries.*

Empowerment and inclusion of youth lie at the heart of RYCO's Mission in the Western Balkans region. RYCO centers all its activities around the innovative perspectives that young individuals bring to the table. RYCO believes that they are not and should not be regarded as passive recipients but active agents driving the change it aspires to achieve. RYCO, therefore, recognizes that in order to cultivate lasting impact, we must amplify their voices while providing them with meaningful opportunities.

Besides meaningful youth participation, diversity and inclusion form the cornerstone of RYCO's approach. Therefore project RYCO supports should show particular sensitivity toward and include or engage marginalized and unprivileged youth: NEETS youth (''not in education, employment or training''), young people with disabilities, marginalized groups based on race, ethnicity (such as Roma, Ashkali, Egyptians, etc.), youth belonging to ethnic minority, youth belonging to religious minority, youth belonging to gender minority, LGBTQ+ youth, youth with fewer opportunities, youth from rural/remote areas with limited or no access to social structures, youth services; youth with unprivileged educational and/or economic backgrounds, etc., youth without parental care, youth exposed to conflict, violence and/or bullying, youth involved in conflict with the law, youth immigrants or refugees, youth living in poverty, youth discriminated based on race.

In our pursuit of fostering active youth participation, RYCO supports projects which actively cultivate spaces that encourage youth to be architects of their own destinies. RYCO recognizes that the best solutions emerge when young individuals are not just part of the activity's implementation, but integral to its design, implementation, and evaluation. By placing youth at the epicenter of our activities RYCO aims to spark their enthusiasm, awaken latent potential, and inspire their sense of ownership.

Implementation of activities under LOT 1 and LOT 2 mandates the active inclusion of youth in their implementation.<sup>2</sup> These endeavors should promote and raise awareness about intercultural dialogue, peacebuilding, and reconciliation amongst young people throughout the region. (*Section 4.3.2*)

**At least 10 young people should be involved in the implementation of the individual projects supported within LOT 1 and LOT 2.**

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<sup>2</sup> To the extent it is feasible when it comes to LOT 1.

## 4. WB REGIONAL YOUTH CULTURAL FUND GRANT SCHEME

### 4.1 The scope of LOTs

#### Lot 1: “Spark Fund”

The Spark Fund endeavors to empower and uplift young cultural practitioners and art activists across the Western Balkans, providing them with a platform to explore novel perspectives and artistic solutions for pressing social matters. Within this realm, cultural practitioners, be they writers, musicians, visual artists, cultural bloggers, or performers, are tasked with charting pathways through which their creations can play a constructive role in including diverse groups and communities. This entails cultivating empathy and dismantling deeply ingrained stereotypes.

The Spark fund will contribute to the achievement of RYCO's vision of a better Western Balkans region by utilizing the transformative power of artists and by offering them the possibility to merge their artistic work and creative thoughts with peers from across the region.

The key components of the projects within LOT 1 are regional and local networking and contribution towards solving social issues in the local communities within predefined main and cross-cutting thematic areas. This also embodies a dedicated commitment to involving local community actors in the realm of culture. By doing so, the Spark Fund not only recognizes the transformative prowess of culture and art but also perceives its true potential when it is connected to the needs of the local communities it seeks to impact.

Projects within LOT 1 must incorporate collaboration with cultural practitioners and artists from other Contracting Parties, transfer of know-how, and exchange of good practices with the main goal of contributing to solving identified issues in the local community.

The significance of this local and regional engagement is to nurture cultural growth and contribute to ensuring that the waves of change initiated by these artistic endeavors reflect on the wider society and region.

- Within the confines of LOT 1, projects that gain support should last between 2 to 4 months.
- In terms of financial support, a maximum grant of up to 3000 Euros is made available per project.

- Projects within LOT 1 have to incorporate collaboration with cultural practitioners and artists from other Contracting Parties, transfer of know-how, and exchange of good practices with the main goal to contribute to solving identified issues in the local community.
- Cultural practitioners and artists must establish at least one of the above-mentioned forms of cooperation with their colleagues from the region.
- **At least 10 young people** should be involved in the implementation of an individual project supported within this LOT.

## LOT 2: “Cool art events”

LOT 2 is dedicated to cultivating meaningful connections among civil society organizations working in the realm of culture and art. This encompasses a dynamic spectrum: arts, theater, film, poetry festivals, exhibitions, etc. However, it aims to achieve a wider impact: it is an arena for fostering networking and the exchange of artistic experiences throughout the Western Balkans 6 (WB6).

Within this context, through LOT 2 RYCO aims to support:

- Youth CSOs that work in the field of culture;
- CSOs working with young people in the field of culture.

**Youth CSOs that work in the field of culture** are youth-led or youth-centered organizations primarily focused on empowering young individuals in the cultural domain, whereas

**CSOs working with young people in the field of culture** are broader civil society organizations that include youth engagement in culture as one of their objectives.

Notably, a key aspect of the awarded projects within LOT 2 is inclusion of youth in the various stages of project design and implementation.

The significance of LOT 2 lies in sharing best practices and cultivating networks that transcend confines of their communities. To this end, LOT 2 aims to support not just artistic events and exhibitions, but also to foster wider scale activities such as festivals that have a regional resonance. Therefore, the awarded projects will also provide a platform for sharing best practices and networking, organization of events and festivals of wider regional scope.

These events, besides celebrating creativity, also serve as opportunities for regional artists to cooperate and share talents, create and cherish cultural exchange, as well as platforms for intercultural dialogue and reconciliation that resonate far beyond the immediate outcomes.

- The awarded projects within LOT 2 should span a duration ranging from 3 months to 6 months.
- In terms of financial support, a maximum grant of up to 6000 Euros is made available *per* project.
- **At least 10 young people** should be involved in the implementation of an individual project supported within this LOT.

## 4.2 Financial Allocation: LOT 1 & LOT 2

### Size of Grants:

Any grant requested under this call for proposals must fall under two LOTs:

- LOT 1: EUR 3.000 for cultural practitioners.
- LOT 2: EUR 6.000 for CSOs.

The sub-granting scheme will award 100% of eligible cost for a maximum of EUR 3000 for LOT 1 and 6000 EUR for LOT 2.

At least one project from each of the Western Balkans 6 will be funded under LOT 1. In case RYCO receives no project proposal from one of the RYCO CPs in LOT 1, RYCO will pay attention to having founded a project for LOT 2 originating from the respective CP.

The same applies to the LOT 2, at least 1 project will be awarded from each WB6. In determining the project origin, the Contracting Party of registration of the Lead Applicant will be considered.

Depending on the quality of submitted project proposals, RYCO reserves the right to award less projects than envisaged by the specific LOTs or to reallocate the remaining funds to another LOT.

## 4.3 ELIGIBILITY OF ACTORS: LOT 1 & LOT2

### 4.3.1 LOT 1

**LOT 1** is dedicated to young cultural practitioners and cultural practitioners that work with youth or youth cultural practitioners.

It is aimed to support creative artistic solutions for social and political issues in Western Balkans which are identified to have a negative impact on the local community. Only legal residents of the listed RYCO CPs (Albania, Bosnia and Herzegovina, Kosovo, Montenegro, North Macedonia, and Serbia) are eligible to take part in the project.

This LOT does not require establishing partnership, although cooperation with other cultural practitioners and their involvement as collaborators presents an added value to the project proposal.

While LOT 1 does not mandate the establishment of formal partnerships, it mandates regional collaboration<sup>3</sup> as a pivotal component of your project. We acknowledge that working with a limited budget may pose challenges when considering extensive regional initiatives.

To address this, we recommend exploring cost-effective strategies to foster regional cooperation within your project. Here are some approaches to consider:

- Organize informal networking events or online meetings or webinars that bring together stakeholders, artists, or organizations from your region.
- Collaborate with other cultural projects or initiatives in your region to cross-promote each other's activities. Sharing resources like marketing efforts or audience outreach can be mutually beneficial.
- Virtual art exhibitions, collaborative digital content creation, or even shared online workshops.
- Explore the possibility of skill exchanges or mentorship programs with artists or groups in neighboring areas.
- Engage your community and potential partners in brainstorming sessions to identify creative ways to foster regional collaboration on a limited budget.

In case an individual wants to cooperate with another actor (CSO, cultural institution, individual from their own or another CP), they can do so, but at the same time the applicant registered on

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<sup>3</sup> Read more about the role of collaborators in the Section 5 Roles and Responsibilities

RYCO Platform takes lead over the entire process, while the rest of the individuals or other entities should be listed only as collaborators. Also, their role and contribution to the project should be explained.

### Applicants:

1. **Young cultural practitioners** (*young people from 18 to 30*)
2. **Cultural practitioners that work with youth or youth cultural practitioners** (*cultural practitioners who don't belong to the category of youth (can be 30+ years old), but who work with youth, aged 14-30 in the field of culture*)

### Collaborators:

The focus of the LOT 1 is on regional and local community engagement. Following collaborators (**not partners!** - as this collaboration should not have any project financial implications) could take part and contribute to the implementation of the project supported within the LOT 1:

- individuals,
- cultural and educational institutions,
- CSOs
- local authorities,
- youth offices/centers,
- mayor's office,
- festivals,
- (social) enterprises and companies,
- other.

Their engagement could provide for added value and secure more effective and meaningful local community engagement throughout the implementation of the supported project.

### Checklist for Grant Applicant for LOT 1 (*before applying, make sure you are ELIGIBLE*)

- **I am a young individual (18-30) or I am an individual (above 30) who leads a group of young individuals;**
- **I am artist or cultural practitioner (18-30) or I am an artist or cultural practitioner (above 30) who leads a group of young individuals;**

- I am active in one of the eligible sectors: architecture, cultural heritage, design and fashion design, literary translation, music, creative industry, performing arts and visual arts, etc.;
- I am legally residing in one of the **RYCO Contracting Parties**: Albania, Bosnia and Herzegovina, Kosovo, Montenegro, North Macedonia, and Serbia
- I/we have a project idea to implement with other at least 1 collaborator<sup>4</sup> based in another **RYCO Contracting Party**.
- Collaborators from the local community present added value to the project.

#### 4.3.2 LOT 2

LOT 2 is dedicated to civil society organizations working with youth/youth organizations working in the field of culture in amounts up to 6000 EUR *per* project, supporting creative artistic solutions for social issues in Western Balkans.

#### Applicants:

1. Youth CSOs that work in the field of culture
2. CSOs working with young people in the field of culture

Civil society organizations (CSOs): **non-profit making organizations (NGOs)** registered in one or more RYCO Contracting Parties.

The Applicants (lead applicant and partners) must be a CSO established in one of the RYCO Contracting Parties, before 15<sup>th</sup> April 2024.<sup>5</sup>

#### Partners:

The focus of this LOT 2 is on sharing best practices and networking, organization of events and festivals of wider regional scope, etc.

- **CSOs (non-profit making organizations) from Western Balkans are eligible to take part in project implementation as PARTNERS** and contribute to the implementation of the project supported within the LOT 2.
- Minimum number of partners is 1 and partners should be from different RYCO Contracting Party.

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<sup>4</sup> See more information in section 5. Roles and responsibilities of actors.

<sup>5</sup> Including 15<sup>th</sup> April 2024



- Maximum number of partners is 2 (more precisely, 1 Lead Applicant and max 2 partners).

#### Collaborators:

- individuals (cultural practitioners and artists),
- cultural and educational institutions,
- CSOs
- local authorities,
- youth office,
- mayor's office,
- festivals,
- (social) enterprises and companies,
- other.

#### Checklist for Grant Applicant for LOT 2 *(Before applying, make sure you are ELIGIBLE)*

- **I represent an organization with a CSO legal status (NGOs),**
- **I represent a Youth CSO that works in the field of culture or a CSO working with young people in the field of culture,**
- **I represent a CSO that has been established in one of the RYCO Contracting Parties minimum one year before the opening of this call (before 15<sup>th</sup> April 2024),**
- **I have a project idea to implement with another CSO based in another RYCO Contracting Party,**
- Collaborators present added value to the project.

#### Exclusion criteria for LOT 1 & LOT 2:

Potential applicants may not participate in RYCO's calls for proposals or be awarded grants if they are in any of the situations indicating that they are bankrupt, subject to insolvency or winding-up procedures; where their assets are being administered by a liquidator or by a court; where it is in an arrangement with creditors; where their activities are suspended; or where they are in any analogous situation arising from a similar procedure provided for under national laws or regulations; they are in breach of its obligations relating to the payment of taxes or social security contributions, in accordance with the law of the Contracting Party in which they are established.

CSOs that employ or are represented/overseen by members of the RYCO statutory bodies (i.e., Governing Board or Advisory Board) are not allowed to apply for this Call for Project Proposals. These applications will be subject to conflict-of-interest policy and rejected.

## 5. ROLES AND RESPONSIBILITIES

### **Responsibilities of the Grant Applicants:**

The applicant will be in charge of:

- the application
- signing the grant agreement on behalf of the other group member(s)
- receiving the grants
- managing all project-related expenses envisaged
- reporting on the project outcomes
- all communication towards RYCO.

### **Role and responsibility of Partners** (*this exclusively refers to LOT 2*)<sup>6</sup>

The Lead Applicant is accountable to the donor for the total amount of funds and the implementation of all activities, including those activities and resources implemented by its partner(s).

Partners are exclusively related to the LOT 2, and they should have the same legal status as the (lead)applicants. Therefore, they should have the status of CSOs (NGOs,) and they should contribute to the implementation of the project proposals. The Lead Applicant is responsible on the implementation of the action and managing the total amount of the grant.

### **Role of Collaborators:**

Collaborators are those individuals and CSOs contributing to the implementation of project activities, but who do not benefit from the transfer of a part of the project's funds disbursed through this Open Call for Proposals, meaning that they cannot be held responsible for the implementation of project activities.

### **The distinction between the partners and collaborators is the following:**

- a) Collaborators are not required to submit Declaration of Partnership
- b) Collaborators encompass both individuals and CSO, and cultural institutions who can contribute to the implementation of project activities, but they are not responsible for the actual execution of the project's activities

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<sup>6</sup> The LOT 1 does not envisage partners. There could be only applicants and collaborators within the LOT 1.

- c) Collaborators do not participate in the fund allocation stemming from this Open Call for Proposals
- d) Collaborators are welcome to make contributions in terms of goods and services toward project implementation.

If the engagement of collaborators is necessary, their involvement must be specified, and their role should be clearly explained in the designated place within the project proposal.

## 6. NUMBER OF PROJECT PROPOSALS AND GRANTS *PER* APPLICANT

### LOT 1:

An applicant, **Young cultural practitioner or Cultural practitioner that works with youth or youth cultural practitioner**, may submit only one (1) application under this Call for Proposals. In case an applicant submits 2 or 3 applications, only the last submitted application will be evaluated.

### LOT 2:

Lead Applicant, **Youth CSOs that work in the field of culture or CSOs working with young people in the field of culture**, may submit only one (1) application under this Call for Proposals.

A Lead Applicant (in 1 application) may be a partner in only one (1) other application under this Call For Proposals.

Thus, at maximum, a single applicant can only appear in two applications, given it appears in one as a Lead Applicant and another as a partner.

In case a Lead Applicant or a partner appears in more applications than allowed, either as Lead Applicant or as a partner, all project proposals in which they participate will be automatically disqualified.

RYCO values sustainable networks but will be particularly keen on supporting first-time applicants and/or new partnerships.

## 7. IMPACT

The expected impact of projects supported within both LOTs revolves around fostering positive change and meaningful youth participation in the cultural and artistic field across the Western Balkans region. These unique cultural projects and initiatives should encompass distinct needs of the local communities involved while having a more cohesive and culturally enriched regional landscape.

### LOT 1:

Projects falling within LOT 1, should have a **regional component**, and try to produce a positive impact on the immediate communities they stem from or aim to encompass during the project implementation.

While LOT 1 does not mandate the establishment of formal partnerships, it mandates regional collaboration<sup>7</sup> as a pivotal component of your project. We acknowledge that working with a limited budget may pose challenges when considering extensive regional initiatives.

To address this, we recommend exploring cost-effective strategies to foster regional cooperation within your project (*examples provided in the section 4.3.1 LOT 1*).

In case an individual wants to cooperate with another actor (CSO, cultural institution, individual from their own or another CP), they can do so, but at the same time the applicant registered on RYCO Platform takes lead over the entire process, while the rest of the individuals should be listed only as collaborators. Also, their role and contribution to the project should be explained.

Projects supported within LOT 1 should facilitate access to resources, knowledge, and opportunities that empower youth to actively shape their futures, equipping young individuals with the skills and confidence to contribute positively to their communities.

- Projects should reflect the importance of including actors in the field of culture from the region and their respective local communities involved throughout the project implementation.
- **At least 10 young people** should be involved in implementation of the individual project supported within this LOT (among them at least 40% women and members of marginalized communities)<sup>8</sup>.

<sup>7</sup> Read more about the role of collaborators in the Section 5 Roles and Responsibilities

<sup>8</sup> More information is available in section 3.6 of the Guidelines for Grant Applicants.

Implementation of activities under LOT 2 mandates the active inclusion of youth in their implementation. At least 10 young people should be involved in implementation of the project supported within this LOT (among them at least 40% women and members of marginalized communities)<sup>9</sup>.

These endeavors should promote and raise awareness about intercultural dialogue, peacebuilding, and reconciliation amongst young people throughout the region. This pursuit is to be achieved through the ingenious and artistic application of methods.

The applicants have to design the idea in cooperation with young people and relevant organizations/institutions, having a regional component, scope and impact of their activities.

Projects falling within LOT 2, should embrace regional dimension and aim to reach out to a wider & diverse group of young people and those working with youth.

This diversity is not just evident in the partnership networks, diversity of participants, but also in the topics explored, fostering a spectrum of ideas, perspectives, and experiences tightly related to the RYCO core thematic areas such as intercultural dialogue, dealing with the past, peacebuilding, etc. Through the exchange of best practices, the coordination of events of regional significance, and the cultivation of regional relationships, LOT 2 projects not only create platforms for artistic expression but also foster understanding and mutual respect among diverse communities. The mobility aspect further propels this impact, facilitating intercultural learning and the forging of lasting connections.

Providing opportunities for youth and those working with youth, to engage in intercultural learning experiences is at the very core of RYCO Mission in the Western Balkans region.

Mobility opportunities for individuals RYCO Contracting Party are the key RYCO methodology to embark on such experience and embrace regional dimension. Applicants will be required to explain how mobility will allow them to achieve the objective they chose above (to learn, to create, to connect, to explore), why it is important they include this aspect in their project proposal, and how mobility will help them reach the objectives stipulated in the project proposal.

### **Tips on how to secure regional dimension within project proposals for both LOTs:**

While developing project proposal, have in mind the following:

- diversity of the partnership;
-

- topic connected with RYCO mission in the Western Balkans region;
- incorporating aspects of mobility of individuals within the Western Balkans region.

## 7.1 Duration of the awarded projects

### LOT 1

The duration of the project must be a minimum of 2 months and a maximum of 4 months.

### LOT 2

The duration of the project must be a minimum of 3 months and a maximum of 6 months.

## 7.2 Location(s)

All the project activities financed by RYCO must take place in the Western Balkans 6 Contracting Parties (WB6): Albania, Bosnia and Herzegovina, Kosovo, Montenegro, North Macedonia, and Serbia.

## 7.3. Visibility

The results of the Open Call should be strongly promoted. Applicants should write a brief communication plan as part of the Application Form. If supported, the applicants will promote the results of the projects, financial support of RYCO, while following and respecting RYCO Visibility and Communication Guidelines that will be provided.

Applicants will have the support of the RYCO Communication Team in that part. For the best quality of materials, grantees, and partners, when developing them, could contact the RYCO Communication team for inputs on design, photo selection, wording and terminology, layout, and use of logos of RYCO and German Federal Foreign Office. We recommend the grantees to send draft materials by email for comments and approvals to the RYCO Communication Team before publishing. RYCO keeps the right to use all the materials created within a supported project for its promotional purposes.

## 7.4. Safety and Protection

If supported, the applicants and partners will have to align their activities with the RYCO Safety and Protection Guidelines. RYCO strongly believes that with quality safety procedures and responsible organization of activities, risks can be mitigated and even neutralized. Likewise, it is very important to emphasize the core values of safety and protection for youth involved in any kind of process. Some young people could be more vulnerable to abuse and other forms of discrimination and marginalization based on any of their characteristics. RYCO stands firmly against such violations and empowers its employees, collaborators, and partners to prevent them, speak up against them, and when noticed, immediately report them to the respective authority.

## 8. BUDGET AND FINANCIAL ARRANGEMENTS

**In case you have already received financial support for this project from other sources of funding/donors, please note that you are not eligible for this RYCO OC, as it will be considered as double funding.**

### 8.1 Eligible expenditures under this Open Call for proposals

#### Eligible Direct Costs

The following direct costs of the Grantee and/or Partner(s) shall be eligible:

- a) Costs of staff assigned to the project, corresponding to actual gross salaries including social security charges and excluding performance-based bonuses. Salaries and costs shall not exceed those normally borne by the Grantee and/or Partner(s). RYCO may request timesheets of the staff involved per each month when submitting the monthly and final report (slips, timesheets, basis for calculation of monthly or daily rates and working days);
- b) Travel and subsistence costs for staff and other people taking part in the project, which are in line with the Grantee's/Partner's travel rules and regulations and in accordance with the applicable legislation. In case of private car usage, the rates indicated in the instructions for budget of the project should be used;
- c) Rental costs for equipment (new or used) and supplies dedicated to the purpose of the project, provided that it is rented or written off in accordance with the applicable legislation and beneficiary's usual accounting practices;
- d) Costs of consumables;
- e) Costs of service, supply and contracts awarded by the Grantee/Partner serving the purposes of the project;
- f) Costs deriving directly from RYCO's contractual requirements such as visibility and dissemination of information, monitoring and evaluation, translation, reproduction, insurance, etc.) including financial service costs;

- h) Budgeting over 1000 E per expenditure needs to be followed by a procurement procedure
- g) Duties, taxes and charges
- g) Bank fees.

### Indirect Costs

Indirect project costs are those which may not be identified as specific costs related directly to project implementation but are related to the running costs of the Grantee/Partner.

A maximum of 7% of the direct eligible costs of the project can be claimed to cover all indirect overhead costs towards the Grantee/Partner's running costs such as stationery, photocopying, mailing, telephone, internet, fax, heating, electricity, use of office furniture, rent of office. This overhead contribution is a flat rate, meaning it does not need to be supported by proof of payment in the financial report. However, if this 7% overhead contribution is claimed, no such costs can be claimed in addition to the flat rate.

## 8.2 Non-eligible expenditures under this Open Call for proposals

The following expenditure and/or activities are **ineligible** under this Open Call for Proposals:

- a) Settling debts and losses or debt contingencies;
- b) Settling interest debt;
- c) Individual tuition fees for studies or individual training courses not related to the scope of the Call for Proposals, individual bonuses;
- d) Procurement of equipment unless required for the project's successful implementation and fully justified;
- e) Activities supporting political parties;
- f) Financing regular activities of the Lead Applicant or its associates;
- g) Reconstruction/infrastructure projects should in general be avoided, unless for a specific reconstruction/renovation type of project under Thematic areas, in which case the project description shall fully justify the needs for reconstruction and/or refurbishment;
- h) Entertainment costs such as: gifts, alcohol, restaurant bills or hospitality costs for personnel not directly participating in the project;
- i) Activities that are identical in scope and nature to another project where the Lead Applicant and/or partners and collaborators are already a Grant Beneficiaries;
- j) In addition, projects funded under this Call cannot be used to pay for the engagement of public officials in this project.



## 9. PROJECT DURATION

The timeframe of project implementation within LOT 1 is from 2 to 4 months which is calculated from the date of signing the agreement until the approval of the final project report.

The timeframe of project implementation within LOT 2 is from 3 to 6 months which is calculated from the date of signing the agreement until the approval of the final project report.

## 10. PROJECT MANAGEMENT AND LEARNING

### OUTCOMES AND OUTPUTS

Applicants will be invited to provide on the platform a brief description of the outcomes and outputs of the project. For more information, please refer to the Log Frame Matrix listed among supportive documents for grant applicants - Annex III, Log Frame of Project Proposal.

**Important Note\*** Log frame should be filled only for applicants under LOT 2

## 11. PROJECT & SUPPORTING DOCUMENTATION

### PROJECT DOCUMENTATION.

**All applicants** shall submit through RYCO ONLINE PLATFORM the following documentation:

**Annex I: Project Proposal;**

**Annex II: Project Budget;**

**Annex III: Log Frame Matrix (Applicants for LOT 2);**

**Annex IV: Supporting documentation for individuals or CSOs** (*section 11.1 and 11.2*)

**Annex V: Declaration of the applicant and partner document**

## 11.1 Supporting documentation for INDIVIDUALS:

1. Proof of legal residence, passport or ID
2. Short Curriculum vitae
3. Artistic portfolio - sample of current work (in case there are more members - 1 PDF for the entire group)\*
4. At least one relevant link relevant to your artistic work

*Added value:*

5. *Social media profile*
6. *Information about Membership in artistic networks*

**If shortlisted they will be invited to submit:**

1. Administrative Identification Form (Word)
2. Financial Identification Form (Bank account)

Handwritten form submissions will not be accepted.

## 11.2 Supporting documentation for CSOs

1. Copy of valid legal entity's registration form (applicable for the Lead Applicant). The organizers of this Open Call for Proposals reserve the right to request the original documentation. Please note that the Lead Applicant and partner/s must be established prior to **15<sup>th</sup> April 2024**.
2. Copy of the statute (for Organizations) or other document confirming the mandate of the organization (applicable for the Lead Applicant).
3. Complete, sign, stamp, scan and compile the Declarations by the Applicant, by using the templates provided by RYCO
4. Complete, sign, stamp, scan and compile the Declarations by the Partner(s), by using the templates provided by RYCO
5. Copy of the balance sheet and income statement for last year certified by a chartered accountant or authorized person/institution, or equivalent. Certificate from the relevant

tax authority that the legal entity (Lead Applicant) has paid all due taxes in accordance with the local legislation. This certificate should be issued on **15<sup>th</sup> April 2025** or later.

6. Artistic portfolio - sample of current work (1 PDF for the entire group)\*
7. One relevant link relevant to your CSO cultural/artistic work\*

*Added value:*

8. *Social media profile*

**If shortlisted they will be invited to submit:**

1. Administrative Identification Form (Word)
2. Financial Identification Form (Bank account)

Handwritten form submissions will not be accepted.

## 12. HOW TO SUBMIT PROPOSAL

### Where to submit a proposal?

The Applicant will be required to register at the platform which you find in the official RYCO's website.

Upon registration, they will have access to the Application Form. They will have to fill out the Application.

Applicants are required also to upload the scanned Supporting Documents in PDF format.

Applications sent by any other means (e.g., by fax or by mail), or delivered to other addresses, will be rejected.

Applicants must verify that their application is complete by using the checklist of the Informative Grant Application Form. Incomplete applications will be rejected.

### Deadline for Submission of Applications

The deadline for submission of applications is **15<sup>th</sup> May 2025**. The submission of your applications will not be possible after the deadline for this open call.

### Further Information About Application Process

Information sessions on this Call for Project Proposals will be held in each of the RYCO contracting parties before the deadline for submissions of proposals. The date and the schedule of the information sessions will be published on the RYCO website [www.rycowb.org](http://www.rycowb.org)

Questions to RYCO may be sent ONLY via email, no later than **5 days** before the deadline for the submission of applications, to the following e-mail address: **culturalfund@rycowb.org**.

**The subject of the email should be: WB Regional Youth Cultural Fund CfP 2024/Question for Clarification**

RYCO will not be able to provide clarifications to questions received after **10<sup>th</sup> May 2025**. Questions should be specifically related to the clarifications of the Guidelines for the Grant Applicants and not individual project proposals. RYCO will not be able to respond to any phone or mail queries.

During the evaluation procedure, all important notices for applicants will be posted on the RYCO website: [www.rycowb.org](http://www.rycowb.org). It is therefore recommended to visit the website regularly, to stay informed about the grant evaluation process.

## 13. EVALUATION AND SELECTION OF THE PROPOSALS

The eligibility and administration check will be conducted by RYCO staff. The assessment is conducted by the established Selection Committee, who prior to the call will go through the application documents and criteria for selection in order to harmonize their assessment approaches. On the basis of the scores of the established Selection Committee's in each CP, the final decision-making responsibilities are given to the RYCO Secretariat. The projects will be funded upon final approval of the RYCO Secretary General and informing the Governing Board about the final results of the selected applicants.

Applications will be examined and evaluated by RYCO with the assistance of external assessors. All applications will be assessed in accordance with the steps and criteria described below.

If the examination of the application reveals that the proposed project does not meet the administrative and eligibility criteria, the application will be rejected on this sole basis.

The deadline for the submission of the project proposals is the **15th of May 2025**.

## Evaluation process

Evaluation of the project proposals will be conducted in three steps: Administrative and Eligibility Check, Assessment and Selection process, Final Selection and Approval of List.

Assessment of whether the application satisfies all the criteria specified in these guidelines and the checklist outlined in the Informative Grant Application Form.

The proposals that do not pass the administrative check will not be further assessed.

### Step 1: Opening and Administrative and Eligibility Check

Assessment of whether the (Lead) Applicant and partners satisfy the eligibility criteria from the Guidelines for Applicants.

The proposals that do not pass the preliminary eligibility check will not be further assessed.

The applicants who did not provide supportive documents as set out in the list of documents (Annex1) will not be considered for further evaluation phases.

Please note: Applications should be following all the mentioned criteria and all supportive documents should be uploaded into the system and will be informed by official email for this step.

### Step 2: Assessment and Selection Process

All eligible applications are assessed by independent experts along the criteria outlined in the grids below.

### Selection Criteria: LOT 1 (grants for individuals)

Technical Assessment (LOT 1)	
SELECTION CRITERIA	POINTS
<b>Relevance of the project idea</b> <i>The assessors look at whether the project idea is based on a sound understanding of project context. They also assess whether the project idea is clearly defined, coherent and relevant in view of the specific objective selected by the applicant and the general objective of the call. Also, they will assess whether the expected outcomes are clearly stated and feasible.</i>	15
<b>Quality and suitability of methodology</b> <i>The assessors gauge whether the proposed methodology is adequate in view of the project objectives. They pay particular attention to the quality and meaningfulness of the proposed methods in light of stipulated project outcomes. They gauge the innovativeness and clarity of the outlined methods and quality of stated management and administrative resources in light of the needs for the successful management of the project.</i>	10
<b>Quality and Project proposal design</b> <i>The assessors gauge whether the proposed project tackles peacebuilding and reconciliation and whether it addresses one of the thematic areas described on the Guidelines for Grant Applicants. The assessors will also take a close look at whether the proposal contains specific added-value elements, such as the promotion of gender equality and equal opportunities, inclusion of young people from marginalized communities, and incorporation of innovative methods, approaches, and best practices.</i>	20
<b>Impact and sustainability of the action</b> <i>The assessors gauge whether the proposed project has potential to contribute to improvements in the target area and whether it has the potential to influence policymaking at the local, national or regional level. The assessors will also take a close look at whether the proposal is likely to have a tangible impact on its target groups, multiplier effects, and will assess the feasibility of the expected results.</i>	20
<b>Community engagement and awareness-raising</b> <i>The assessors evaluate the potential of project proposals to promote community engagement and youth participation, with a particular focus on whether the proposal incorporates the requested aspect of regional dimension. Also, assessors will note if the project involves at least 10 young participants during the implementation of activities aimed at strengthening regional cultural cooperation.</i>	10
<b>Visibility action and cooperation</b> <i>Assessors will look at the quality of the outlined plan for project visibility.</i>	10
<b>Budget and cost-effectiveness of the proposed action</b> <i>Assessors look at the cost-effectiveness of the proposed budget and whether all activities are appropriately reflected in the budget. Assessors evaluate whether the (Lead)applicant and its collaborators and partners have set a proper ratio between the estimated costs and the expected results of the project.</i>	15
<b>TOTAL</b>	<b>100</b>

## Selection Criteria: LOT 2 (grants for CSOs)

Technical Assessment ( LOT 2)	
SELECTION CRITERIA	POINTS
<p><b>Relevance of the project</b>  <b>Previous experience of the applicants with similar projects (Art &amp; Cultural activities in the region)</b>  <i>The assessors look at whether the project idea is based on a sound understanding of the issues faced by youth in the project context. They also assess whether the project idea is relevant in view of the specific objective selected by the applicant and the general objective of the call. They gauge whether the project is likely to be inclusive and whether it has the potential to be transformative for the project participants.</i></p>	25
<p><b>Quality and suitability of methodology</b>  <i>The assessors gauge whether the proposed methodology is adequate in view of the project objectives and verify that the sequencing of the different steps is feasible and appropriate. The assessors gauge whether the proposed project tackles peacebuilding and reconciliation in the region and whether it addresses one of the thematic areas described on the Guidelines for Grant Applicants. They pay particular attention to the quality and meaningfulness of the interaction that the project will enable among participants. They gauge whether the project results are likely to be visible and inspire others and whether the target group meets the needs of the objectives for this call of proposals. (youth)</i></p>	25
<p><b>Quality of the action plan and methodology</b>  <i>The assessors gauge whether the proposed action plan and methodology is adequate in view of the project risks and verify that the action plan is feasible and appropriate to achieve the project objectives.</i></p>	10
<p><b>Relevance and potential of the project partnership</b>  <i>The assessors evaluate the collaborators' or partners' collective potential to address the issues targeted by the project. In doing so, they assess whether all collaborators/partners will contribute to and learn from the project. Finally, they consider the fact that RYCO highly values partnerships that are genuinely diverse and intercultural.</i></p>	25
<p><b>Project management capacity and learning</b>  <i>Assessors look at the cost-effectiveness of the proposed budget. Assessors evaluate whether the (Lead) applicant and its collaborators and partners understand possible risks arising from their project and gauge whether the foreseen monitoring and evaluation measures will enable learning.</i></p>	15
<b>TOTAL</b>	<b>100</b>

The assessment results lead to the establishment of a shortlist (top-scored projects *per* Contracting Party).

### Step 3: Final Assessment

As a final step of the assessment process, RYCO's Selection Committee reviews the shortlist in light of the strategic criteria outlined below.

Strategic criteria of RYCO's Selection Committee	
<b>Likelihood of positive impact and multiplier effects</b>  <i>The Selection Committee appraises whether the project is likely to make a lasting positive impact for the target groups and looks at the project's prospects for multiplier effects.</i>	25
<b>Strategic relevance of the project for RYCO's portfolio</b>  <i>The Selection Committee ensures that the preliminary list consists of a compelling mix of different actors, themes and approaches that contribute to RYCO's key strategic goals.</i>	25
<b>TOTAL</b>	<b>50</b>

## 14. SUBMISSION OF THE SUPPORTING DOCUMENTS

The shortlisted applicants will be invited to submit the other supporting documents as listed in the "List of supporting documents". **The deadline for submission of the documents will be 5 working days from the day of notification.** The applicants who fail to submit the documents as requested will not be considered for funding by RYCO.

If at any point in the selection process, RYCO notices that the applicant does not fulfill the eligibility criteria as set by this CfP, the application will be rejected.



## 15. NOTICE OF RYCO's DECISION

After the submission of relevant documents, RYCO will notify all applicants of the final results in writing, as well as of the next steps to be undertaken, including the signing of the contractual document and specificities of the financial transfer to an indicated bank account.

**The final list of approved proposals will be published on RYCO's website once the selected applicants have been contracted.**

## 16. INDICATIVE TIMELINE<sup>10</sup>

Activity	Date	Time
Launching the Call for Project Proposals	15 April 2025	09:00
Info sessions	16 April - 30 April 2025	14:00
Deadline for requesting any clarifications from RYCO	10 May 2025	23:59
<b>Deadline for submission of the applications</b>	<b>15 May 2025</b>	<b>23:59</b>
Step 1: Administrative and Eligibility Check	19 May – 23 May 2025	23:59
Step 2: Assessment and Selection Process	26 May – 17 June 2025	23:59
Budget clearance & contracting	18 June – 26 June 2025	23:59
Step 3: Publishing Final List on RYCO website	27 June 2025	23:59

**Important: All applicants will be informed regarding the status of their application in STEP 1. In case they have any questions they should be addressed to the Contracting Authority not**

<sup>10</sup> The Contracting Authority/RYCO reserves the right to update the **Indicative Timeline** in case the decision-making process takes longer than initially envisaged.

**later than 5 days.**

Applicants who have not successfully passed Step 1, **can lodge a complaint** no later than 5 days from the date when the written notification announcing the result of an evaluation Step 1 is sent by the Selection Committee.

A Complaints Committee will check if the complaint is substantiated with relevant arguments in light of the provisions of the Guidelines for Grant Applicants and relevant domestic legislation.

The complaints will be answered within 5 (five) days from their receipt.

In order to be considered, a complaint must:

- be submitted by the Lead Applicant and not by partners or collaborators;
- be submitted in written to the following email address: [culturalfund@rycowb.org](mailto:culturalfund@rycowb.org) no later than 5 days from the date when the written notification announcing the result of an evaluation Step 1 is sent by the Selection Committee;
- be written in English;
- be addressed to the Complaints Committee;
- be signed and stamped (*if applicable*) by the legal representative of the Lead Applicant;
- clearly outline the nature of alleged infringement considered as being made by the Selection Committee and make clear references to the corresponding provisions of the Guidelines for Applicants with pertinent reasoning.

The complaint that does not follow the above-mentioned criteria will not be taken into consideration. The reply to the complaint represents the final decision regarding the application in question.

The Contracting Authority/RYCO reserves the right to update the Indicative Timeline in case the decision-making process takes longer than initially envisaged. All information will be available at the RYCO website: [www.rycowb.org](http://www.rycowb.org) or contact us at [culturalfund@rycowb.org](mailto:culturalfund@rycowb.org).

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## 17. PROJECT IMPLEMENTATION

Following the decision to award a grant, the grantee will be offered a contract. By submitting the full Application Form, the Lead Applicant agrees, if awarded the grant, to accept the contractual conditions of the grant contract. Prior to the signing of the contract, the applicant must submit two additional documents requested by RYCO in due time – Financial Identification Form and the Legal Entity Form (*if applicable*).

## 17.1 Reporting

During the project implementation, the grantee (Lead Applicant) is expected to regularly report on the project progress to RYCO as laid down in the contract. For means of monitoring and coaching.

The grantee will be required to submit a final narrative and financial report, no later than 15 days after the official project completion, using RYCO templates annexed to the grant contract.

## 18.2 Monitoring and Evaluation

Regular reporting will be mandatory and a crucial part of the project monitoring and evaluation. Grantees should perform their internal monitoring and evaluation process as described in their Application Form.

The grantee will also take part in RYCO's monitoring and evaluation processes as defined in the contract. The grantee will provide all available documentation regarding the project implementation to RYCO upon request. RYCO will also assess the follow-up and dissemination of the project results.

The grantee will also document all visibility activities (e.g. newspaper articles, TV appearances, campaigns, etc.) and be obliged to send information about visibility activities implemented throughout the project implementation to RYCO on a regular basis, including any communication products produced in the project: leaflets, posters, publications, photos, testimonials, etc.

The grantee might also be asked to be part of research projects that RYCO is implementing with its partners.

Grantees must use evaluation forms (for both participants and organizers) for their activities. Those forms will be provided by RYCO.

Participation in the activities organized within a project shall be recorded through participants and staff lists. These lists need to have the following info: name and surname of the participant, address/CP, email address, and signature (if it is a physical meeting) including the date, name, and venue of the activity, consent for pictures and videos, etc. Grantees will need to insert logos and a disclaimer in both participant and staff lists stating that participants allow and agree that these data can be used by the donor of the activity and RYCO.



## LIST OF DOCUMENTS

All the documents listed below are available on the RYCO website.

### 19.1 Documents for Application Stage

1. Informative Grant Application Form
2. Guidelines for Grant Applicants
3. List of Supporting Documents (only **PDF** format) refer to Annexes.

### 19.2 Documents for Later Stages

1. Financial Identification Form
2. Legal Entity