

Support to regional thematic networks of Civil Society Organisations (CSOs); Regional networks promoting independent pluralistic media and freedom of expression; and EU Award for Roma Integration

EuropeAid/179703/DH/ACT/Multi

***Fostering the Culture of Participation in Regional Reconciliation
Dialogue***

District of Reconciliation

Grant Contract no. (CRIS) IPA IIII2024I460-910 - (OPSYS) PC-46494

ART FOR RECONCILIATION –

OPEN CALL FOR SOCIALLY ENGAGED PROJECTS

Financial Support to Third Parties Programme (FSTP)

Deadline for submission: 2nd September 2025, until 23:59 CET



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BACKGROUND

The Open Call for project proposals is launched under the Financial Support to Third Parties (FSTP) Programme, one of the key components of the project co-funded by the European Union, entitled *Fostering the Culture of Participation in Regional Reconciliation Dialogue – District of Reconciliation* (Grant Contract No.: (CRIS) IPAIII/2024/460-910; OPSYS: PC-46494) (hereinafter: the Project).

The Novi Sad – European Capital of Culture Foundation serves as the Project Coordinator, while the Local Democracy Agency Subotica is in charge of coordinating the FSTP Programme and managing the Open Call (hereinafter: the Call).

The overall indicative amount made available under The Call is **EUR 300,000**.

The FSTP programme is embedded within **Priority Area 2 – Reconciliation** of the EU Multi-Country Action Plan for the Western Balkans and Türkiye for 2024 (IPA III). It directly contributes to the following regional objective: *Supporting civil society networks working on reconciliation*.

The Project is implemented by a network of civil society organisations acting as project partners, including:

- **Novi Sad – European Capital of Culture Foundation** (Lead Applicant, Serbia),
- **Local Democracy Agency Subotica** (Serbia),
- **European Movement in Serbia** (Serbia),
- **Citizens' Forum Tuzla** (Bosnia and Herzegovina),
- **Youth Act Albania** (Albania),
- **Center for Intercultural Dialogue – CID** (North Macedonia),
- **Mladiinfo Montenegro** (Montenegro), and
- **OPENS – Youth Capital of Europe** (Serbia).

This civil society network aims to strengthen coalition-building and enhance the capacity of CSOs (Civil Society Organizations) to contribute to meaningful sector reforms. Through FSTP, the programme enables **grassroots organizations** across the region to participate in these efforts by supporting their **locally-rooted, artistic, and socially engaged initiatives**.

Under the Call, we invite eligible Civil Society Organisations acting in the field of art and culture from the Western Balkans to submit project proposals that promote **reconciliation, peacebuilding, intercultural dialogue, and active citizenship** through **participatory and socially engaged art**.





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At its core, the FSTP programme seeks to **mobilise local actors** and stimulate **regional cooperation** by supporting creative projects rooted in **ARTivism** – artistic practices that are participatory, socially conscious, and aimed at promoting **intergenerational dialogue and solidarity, shared narratives, and reconciliation process**.

1. OBJECTIVES OF THE CALL

The overall objective of the Call is to promote and foster reconciliation in the Western Balkan region, intercultural dialogue, and peacebuilding efforts, through socially engaged artistic productions. The Call aims to foster a culture of participation in reconciliation-related dialogues by supporting artistic actions that are participatory, interactive, critical, and reflective.

Specific objectives of the Call include:

- **Encouraging intergenerational and intercultural dialogue through activist and socially engaged art**
Artistic expression can act as a bridge between generations and cultures, fostering empathy and mutual understanding in societies marked by divide.
- **Enhancing community engagement and participation in reconciliation-related topics and creative processes**
The call promotes models of co-creation and direct involvement of local communities in artistic productions, transforming them from passive audiences into active participants.
- **Empowering civil society organizations across the region to contribute to regional cooperation through artistic and cultural practices**
By strengthening the capacities of grassroots actors, this objective aims to support long-term collaboration and solidarity among cultural and civic initiatives in the Western Balkans.
- **Stimulating new narratives and shared memories across historically divided communities**
Artistic practices can reframe collective memories, challenge dominant discourses, and open space for plural voices and alternative visions of the future.
- **Supporting mobility, cross-border collaboration, and the public visibility of civil society actors working in the field of socially engaged art throughout the Western Balkans**
Facilitating exchange and presentation opportunities increases the impact and reach of local initiatives, while encouraging transnational cooperation and trust-building through culture.



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2. TARGET GROUPS OF THE CALL

The Call targets a broad and inclusive range of groups, both as participants in the creation process and as active spectators. These include:

- **Youth, ethnic minority groups, intergenerational audiences**, with particular attention to those affected by conflict, migration, or social division;
- **Local communities** with history of interethnic tension or disrupted social cohesion, especially in areas lacking sustained peacebuilding efforts;
- **Marginalized and underrepresented groups**, including but not limited to those facing structural exclusion based on ethnicity, socioeconomic status, gender, disability, or geographic isolation;
- **Women**, both as cultural actors and as key stakeholders in reconciliation processes, with encouragement for women-led initiatives and perspectives;
- **Cultural workers, grassroots CSOs and artistic collectives**, especially those engaged in participatory, community-based or socially engaged artistic practices;
- **Citizens with limited access to cultural participation**, due to geographic, economic or institutional barriers;
- **Policymakers and decision-makers** at the local, national or regional level, particularly those influencing cultural, educational or reconciliation policies;
- **Media representatives, journalists and cultural commentators**, as multipliers and interpreters of reconciliation narratives in the public sphere;
- **Academic, artistic and professional audiences**, including researchers, educators and practitioners engaged in peacebuilding, cultural policy, and the arts.

Target groups should not only be passive beneficiaries but involved in the co-creation or interaction with the artistic process whenever possible.

3. THEMATIC PRIORITIES OF THE CALL

In a region where histories often divide, art can become a space where we rediscover what connects us. This sub-granting programme invites socially engaged artistic projects that illuminate shared experiences, foster mutual understanding, and celebrate the richness of cultural proximity in the Western Balkans. Rather than revisiting conflict through confrontation, we encourage projects that use artistic expression to foster peace building, empathy, revive forgotten solidarity, and advance the culture of everyday peaceful coexistence. Particular attention is on the actions that speak to the heart, with authentic sincere messages conveyed



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to the public and a genuine effort to understand another's perspective and bring people together across generations and borders.

Applicants are obligated to reflect on at least two of the following thematic priorities:

- **Legislation, peace agreements and regional reconciliation dialogue**
Reflecting on the role of legal frameworks, policies, and regional agreements in shaping justice, dialogue, and trust between people. Revisiting historical peace processes through artistic expression to spark dialogue on their meanings, outcomes, and unfulfilled promises.
- **The role of media and media literacy in reconciliation**
Critically engaging with media narratives and misinformation while empowering audiences to recognize and promote peaceful discourse.
- **Role of education in reconciliation and solidarity**
Examining how formal and informal education can become a tool for empathy, coexistence, and bridging ethnic divides.
- **Role of women in reconciliation**
Highlighting women's contributions to peacebuilding, healing, and community resilience across the Western Balkans.
- **Divided Past, Shared Future**
Exploring collective memories, everyday life across borders, and the potential of interwoven narratives to heal and connect communities in the Western Balkans.
- **Rituals, Traditions, and the Art of Coexistence**
Reinterpreting local customs, rituals, and folk heritage as bridges of understanding between cultures and communities.
- **Everyday Peacebuilding**
Highlighting the quiet, often invisible acts of good neighbourhood relations, care, and cooperation that sustain peace on a micro-level.
- **Reconciliation in public spaces**
Exploring how public spaces – streets, squares, parks – can become stages for connection, memory, and healing across communities. Reconciliation in public spaces involves creating environments that acknowledge and address past wrongs, fostering healing and understanding among different groups. This can manifest through memorials, public art, community events, and dialogue-based initiatives. The goal is to build trust, promote social cohesion, and work towards a more equitable and inclusive society.





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- **Reclaiming Joy**

Using humour, playfulness, and celebration – often rooted in the region’s unique comedic traditions – as ways of collective healing and rebuilding hope.

NOTE: *Proposals should also demonstrate sensitivity toward working in diverse communities, including those affected by conflict, marginalization, or social disadvantage.*

4. ART FORMS AND DISCIPLINES TO BE SUPPORTED BY THIS CALL

The core of this Call is to support **original, socially engaged artistic productions** that are participatory, community-rooted, and relevant for regional reconciliation dialogue. The proposed actions must be developed **in cooperation with and for local communities**, while also being conceptually and logistically designed as adaptable to move **and resonate with the objectives of the *Districts of Reconciliation Festivals* which will be organised across the Western Balkan region** (see the description in section: 4.3. Participation in District of Reconciliation Festivals).

Recommended art forms and disciplines:

- **Theatre productions**

Preferably post-dramatic, applied and participatory forms, including documentary theatre, community theatre, immersive or site-specific performances that educates and engage the local audience and reflect regional narratives.

- **Medium-length documentary and feature films**

Addressing personal or collective stories related to reconciliation, peacebuilding, remembrance, mutual understanding, and peaceful coexistence.

- **Art installations (indoor or public space)**

Especially mobile, site-specific works that invite audience interaction and create shared experiences in everyday environments.

- **Photo stories and visual narratives**

Co-created with community members to reflect shared experiences, local histories, and regional realities.

- **Dance (contemporary and urban dance)**

Community-rooted dance performances that utilize contemporary or urban dance styles to engage participants and audiences in collective expression, storytelling, and reflection. These projects should emphasize participation, co-creation, and movement-based dialogue, and may be developed through workshops, community choreographies, or site-specific performances that address local or regional reconciliation themes.

- **Interactive exhibitions (including multimedia formats)**

Exhibitions that are designed to actively engage the audience through participation,



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contribution, and interaction with the content and overall experience. These may, but do not have to, include multimedia elements such as sound, video, text, movement, or digital tools – used to create immersive environments that encourage dialogue and shared exploration.

- **Musical projects or performances**, including participatory, interactive or community-based approaches, where music becomes a medium of dialogue and collective expression.
- **Literary, poetry and spoken-word projects or performances**, designed as interactive, collective or socially engaged acts that involve community and inter-generational co-creation, live readings, audience participation or performative elements.
- **Interdisciplinary projects**, combining different artistic media and formats (e.g. performance, sound, visual, text, digital) while respecting the principles of participation, audience/community engagement, and artistic contribution to reconciliation and dialogue.

Each proposed artistic production must include a clear element of audience interactivity and community engagement.

These elements may include variety of forms of post-performance/screening talkbacks, co-creation processes, facilitated debate, interactive installations, presentations of personal testimonies, or any other artistic mechanism that fosters dialogue and connection with the audience.

Applicants must describe in the application form in detail how they plan to develop the process of education, engagement and interaction with the audience.

5. MANDATORY FOR ALL APPLICANTS

Please read carefully before applying. Applicants must carefully consider and adhere to the following mandatory requirements, which apply to all supported projects under the Call:

5.1. Partnerships

Each project proposal must be submitted by a **Lead Partner** in cooperation with **at least one partner organisation** from a different IPA III beneficiary country eligible under this Call (**Albania, Bosnia and Herzegovina, Montenegro, North Macedonia, Serbia**). Preference will be given to consortia involving partners from at least two different countries.

The purpose of the partnership is not only to fulfil administrative criteria, but to actively **promote intercultural collaboration, mutual learning, and long-term cooperation** between civil society and artistic actors from different contexts. Applicants are strongly encouraged to establish partnerships with a view to **sustainability beyond the duration of the sub-grant**, including shared ownership and collaborative engagement.



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Each consortium must consist of:

- **One Lead Partner** (applicant), who bears full legal and financial responsibility for the implementation of the project, and
At least one Partner, a registered non-governmental and non-profit organisation (NGO) from other eligible country.

It is important to note that, under this Call:

- **All payments will be executed directly by the Lead Partner.** No transfer of funds is allowed to partner organisations.
- The Lead Partner is responsible for contracting and directly paying **staff, artistic collaborators, service providers**, or any other individuals involved on behalf of the partner organisation.
- The Partner organisation is expected to actively contribute to the implementation and content of the project and must demonstrate the capacity to do so; however, it is **not a direct recipient of funds**.

Each Lead Partner may **submit only one application** and may appear as a Partner in **one additional proposal**. Each Partner organisation may appear **in only one application** under this Call.

5.2. Mandatory Local Premiere

Each awarded **Applicant is required to organize and publicly present a premiere (or first public exhibition/screening/performance) of their artistic project in their own local community** as part of their implementation plan and budget, in coordination with Local Democracy Agency Subotica.

Please note that the number of participants/performers involved in the **local premiere** does not have to match the number of participants expected to travel and perform at the **District of Reconciliation Festivals** (see section 5.3). While the local premiere may involve a broader ensemble or larger production team, participation in regional festivals is subject to logistical limitations (e.g., transport by minivan and accommodation for up to 8 people). Applicants are therefore encouraged to strategically adapt their artistic work for both local presentation and regional mobility.

In addition, each grant beneficiary is required to:



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- Invite the **Artistic Director** (who will be appointed by LDA Subotica at a later stage) to attend the local premiere/opening of the event;
- Cover the Artistic Director's **travel expenses, accommodation (up to two nights), and meals** during the visit;
- Ensure the **production of a full-length professional video recording** of the local premiere/opening of the event (capturing the entire performance/exhibition/concert etc.), suitable for documentation, evaluation, and potential promotional use;
- Provide **professional photography** of the premiere event and the audience/audience interaction.

These materials are essential for visibility, reporting, and regional dissemination, and must be included in the implementation plan and project budget.

5.3. Participation in District of Reconciliation Festivals

District of Reconciliation festivals are designed as a three-day set of public events/festivals organized in five partner countries (Serbia, Montenegro, Bosnia and Herzegovina, Albania and North Macedonia).

Each District will feature socially engaged art productions, including public debates and advocacy forums, addressing various challenges of reconciliation. The main programme components will be the projects proposals supported through the Call.

Furthermore, each District will feature different programme elements specially curated by the local organizers. These include advocacy initiatives, roundtable discussions, workshops, heritage walks, additional artistic events, intercultural gatherings, multicultural culinary experiences, and more, all designed to enrich the overall experience and foster greater community involvement and social cohesion.

Content of each District includes the following: interactive participative theatre performances, documentary movies followed by the debates, installation and action in public space, engaged interactive exhibition, photo exhibition, advocacy forums and public debates with regional participation of CSOs and public authorities, thematic workshops designed as the follow-up initiatives of other project activities, etc.

Following the local premiere, each awarded project must be available for potential participation in up to **five Districts of Reconciliation Festivals** in (year 2026. and 2027.), taking place across the:

- Kumanovo (North Macedonia)
- Tuzla (Bosnia and Herzegovina)



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- Tirana (Albania)
- Podgorica (Montenegro)
- Novi Sad (Serbia)

Participation in these festivals depends on the **curatorial selection** by the respective hosts. While it is not guaranteed that each project will be presented in all five locations, **applicants must plan and budget for artistic fees and other costs listed below for participation, in up to five District of Reconciliation festivals, while travel and accommodation/meal cost will be covered by the host.**

The **host/organizer of the festivals cover** the following costs for each invited production:

- Minivan Travel and accommodation/meals expenses for up to 8 participants
- Technical production (including sound, lighting, video projector, and venue)

However, the **Applicants are responsible for budgeting the following costs** for the purpose of participation in *District of Reconciliation* festivals:

- Artist fees/honoraria for all performances: local premiere and participation in up to 5 District of Reconciliation festivals
- Travel insurance and health insurance for all team members
- ATA carnet and customs-related costs (if applicable)
- Production materials, special constructions, and any unique technical elements
- Any production-specific transport or logistics will not be covered by the host.

5.4. Mobility of Artistic Productions

In the spirit of regional collaboration and touring, the applicants must bear in mind the need for regional **mobility of their project**. The design and execution of the action must ensure that:

- All sets, props, and equipment can **fit into a single van** transporting up to 8 people
- Scenic design, installation components, and technical requirements are **lightweight, flexible, modular and easily transferable** across different venues
- Technical setup time is **minimal**, and no large-scale or heavy equipment is required
- Applicants are encouraged to think **creatively and strategically** about how to ensure the **mobility, sustainability, and reusability** of their artistic work across different contexts and countries beyond the project implementation period.

NOTE: *Applicants are encouraged to adopt environmentally responsible approaches, ensuring that all materials and production methods minimize ecological impact. Particular attention should be paid to reducing waste, using sustainable resources, and designing modular, lightweight, and easily transportable works that can be reused across multiple settings.*



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6. ELIGIBILITY OF APPLICANTS

Applicants have to fulfil eligibility criteria with respect to their legal status, their operational background, their geographical location and their professional and financial background. At the same time, they must not be subject to any of the exclusion criteria. Last, but not least, the proposed partnership has to meet the respective requirements.

Only non-profit organisations governed by private law, established with the primary purpose of serving the general interest and without an industrial or commercial character, **are eligible** to apply under this Call. The following specific conditions apply:

- The applicant must be a **non-profit Civil Society Organisation (CSO)** or a representative network of CSOs **with proven experience in artistic production**, particularly within the disciplines and formats supported by this Call. The organisation must demonstrate the capacity to implement projects involving community engagement and cross-border cooperation.
- The applicant must be legally established in one of the IPA III Beneficiary countries: Albania, Bosnia and Herzegovina, Montenegro, North Macedonia, or Serbia.
- The applicant must be registered no later than December 2022. If the applicant is a network of CSOs, at least two member organisations must also be registered since at least December 2022.

Applicants have to possess relevant previous **professional experience** and must prove their **financial and administrative capacity** to manage the relevant project parts.

Applicants have to possess proper project management experience matching the scale of funding they are requesting in the present Call.

NOTE! Applications in which any of the Applicants fails to meet the eligibility criteria will not be further evaluated.

6.1. Grounds for exclusion

Any member of the partnership falling under any of the grounds for exclusion listed below may not participate in the partnership or be awarded subsidy.

These are:

- a) they are bankrupt or being wound up, are having their affairs administered by the courts, have entered into an arrangement with creditors, have suspended business activities, are the subject of proceedings concerning those matters, or are in any analogous situation arising from a similar procedure provided for in national legislation or regulations;
- b) they have been convicted of an offence concerning professional conduct by a judgment which has the force of *res judicata* (i.e., against which no appeal is possible);



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- c) they have been guilty of grave professional misconduct proven by any means which the managing/national authority can justify;
- d) they have not fulfilled obligations related to the payment of social security contributions or the payment of taxes in accordance with the legal provisions of the country in which they are established or with those of the country of the National Authorities or those of the country where the contract is to be performed;
- e) they have been the subject of a judgment which has the force of *res judicata* for fraud, corruption, involvement in a criminal organisation or any other illegal activity detrimental to the Communities' financial interests;
- f) they have been declared to be in serious breach of contract for failure to comply with their contractual obligations in connection to a procurement procedure or other grant award procedure financed from the Union budget;
- g) they are guilty of misrepresentation in supplying the information required by the managing/national authority as a condition of participation in the Call for Proposals or fail to supply this information;
- h) they have attempted to obtain confidential information from decision-making and management bodies or influence any stage of the assessment/project selection process of current or previous Calls for Proposals;
- i) they are currently subject to an administrative penalty due to one of the situations referred to in points (f) and (h).

Note! This Declaration of Honour - Annex 5 has to be submitted with the Application Form.

7. ELIGIBILITY OF PARTNERSHIPS

The project partners must fulfil the same eligibility criteria as applicant.

The members of the partnership are identified as follows:

- Lead partner (LP)
- Partners (PP)

Only **jointly prepared and implemented** projects will to be supported. These joint applications will be submitted by the lead partner on behalf of the members of the partnership.

The LP must have at least one project partner from another country listed above, preferably two partners from two different partner countries.

Role of the Partner Organisation



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The role of the partner is **not administrative**, but rather **substantive and artistic**. Partner organisations are expected to actively contribute to the **creative process**, bringing specific **artistic, cultural, or community-based expertise** into the project.

Their contribution may include (but is not limited to):

- Participation in the artistic conceptualisation and creation process;
- Involvement in community-based or participatory activities;
- Engagement in the performance, exhibition, or presentation of the work;
- Contribution to audience engagement strategies and local outreach.

All financial responsibilities and contractual obligations are held exclusively by the Lead Partner. **No funds will be transferred directly to partner organisations.** However, the Lead Partner is responsible for directly contracting and paying any individuals engaged by the partner organisation (e.g. artists, facilitators, experts, technical staff).

This form of partnership is intended to promote **regional artistic cooperation, mutual learning, and shared authorship**, while ensuring streamlined financial administration through a single responsible entity.

8. ELIGIBLE COUNTRIES, LOCATION(S)

All project proposal activities must take place in one or more IPA III beneficiary countries as listed here: Albania, Bosnia and Herzegovina, Montenegro, North Macedonia, Serbia.

Applicants must act in partnership with at least one partner organisation from another country listed above. (In case the action includes individual participants from Kosovo* and/or Croatia, their participation may be covered from the applicant's project budget).

9. PROJECT DURATION

The implementation period of each awarded project is structured into two main phases:

Phase 1 – Pre-production and Production

The pre-production and production phase of the proposed action must not exceed six (6) months. The local premiere (first public performance, exhibition, or screening) must take place no later than the end of May 2026.

Upon signing the grant agreement with the Granting Authority (Local Democracy Agency Subotica), each awarded project will receive an advance payment of 60% of the total grant amount.



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Following the successful completion of the production phase and the local premiere, grantees are required to submit an interim narrative and financial report, documenting all implemented activities and costs related to this phase.

The second instalment (20%) of the grant will be disbursed only after the approval of this interim report and financial justification of incurred expenses.

Phase 2 – Participation in District of Reconciliation Festivals

The final phase involves the participation of awarded projects in up to five District of Reconciliation festivals, taking place between 2026 and October 2027 across the Western Balkans.

The final balance payment (20%) will be disbursed after confirmed participation in at least one of the District of Reconciliation festivals and the submission of the final narrative and financial report for the entire project duration.

Applicants are expected to plan and budget accordingly, ensuring that necessary funds for festival participation and related activities are included within the project budget, even if those costs are to be reimbursed at a later stage.

10. PROJECT PROPOSAL BUDGET FRAME

Minimum project proposal amount is 10,000.00 EUR.

Maximum project proposal amount is 25,000.00 EUR.

Only eligible costs can be covered by a grant. The categories of costs that are eligible are defined in the **Eligibility of expenditure document**. The project budget is both a cost estimate and an overall ceiling for eligible costs. It is therefore in the applicants' interest to provide a realistic and cost-effective budget.

Applicants are not required to provide any co-financing. The entire budget of the proposed project can be covered by the grant (100% financing rate).

11. SUBMISSION OF THE APPLICATION AND SUPPORTING DOCUMENTS

The application process involves **both electronic** and **postal** submission.

A. **Electronic submission:**

Applicants must send the following documents by email to the following address:

Ldasubotica@aldaintranet.org and districtofreconciliation@gmail.com



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with the subject line:

District of Reconciliation FSTP Application – [Title of Project Proposal]

The following documents must be attached in email in **editable format** (e.g. Word, Excel) and **do not** need to be signed or stamped:

- Application Form (Annex 1)
- Budget Form (Annex 2)

B. Postal submission:

Documentation below must also be sent by regular post or courier to the following address:

Centar Lokalne Demokratije – LDA Subotica

Adress: Trg Cara Jovana Nenada 15

24000 Subotica

Republic of Serbia

This package sent by post must contain:

1. Printed copy of the Application Form - Annex 1 (signature not required)
2. Printed copy of the Budget Form - Annex 2 (signature not required)
3. Statutes of the Applicant and of the Partners
4. Registration documents of both the Applicant and Partners
5. Balance Sheets and Profit and loss Sheets for the previous two financial years of the Applicant
6. Declaration by the Applicant - Annex 3 (signed by the legally authorised representative of the Lead Applicant)
7. Partnership Statement duly filled and signed by the Partner(s) – Annex 4
8. Declaration of Honour - Annex 5 (signed by the legally authorised representative of the Lead Applicant)
9. Copy of specimen of signature of the legally authorised representative(s) of the Applicant.
10. Three CV-s:
 - CV of the Project Manager / Producer (from the Applicant)
 - CV of the Artist / Artistic Lead (from the Applicant)
 - Artistic CV of the representative from the Partner organization actively involved in the project creation and implementation



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Only applications submitted **both by email and by post** will be considered eligible.
Postal shipments must be **postmarked no later than the deadline indicated below**.

Deadline for submission: 2nd September 2025, until 23:59 CET.

Any application submitted after the deadline will not be taken into consideration.

11. INFORMATION SESSIONS AND Q&A SECTION

Two online Information sessions for the applicants will be held according to the following schedule:

Wednesday 6th August 2025 , 10.00 – 11.00 CET

Friday 15th August 2025, 10.00 – 11.00 CET

Any additional questions and/or requests for clarifications should be sent to:

Ldasubotica@aldaintranet.org

INDICATIVE TIMETABLE

	DATE	TIME
1. Online Information sessions	6 th August 15 th August	10.00-11.00 CET 10.00- 11.00 CET
2. Deadline for requesting any clarifications from the contracting authority	20 th August 2025	
3. Last date on which Q&A clarifications are issued by the contracting authority	25 th August 2025	-
4. Deadline for submission of applications	2 nd September 2025	23.59 CET



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5. Notification to lead applicants on the evaluation scores of the application	30 th September 2025	-
6. Notification of award	15 th October 2025	-
7. Contract signature	28 th October 2025	-

Available information and contacts related to the Call for Proposals

The complete Application package and all relevant information for the present Open Call are available on web site <http://www.lda-subotica.org/>

In the application period, Applicants may ask for information, guidance and clarification from the designated contact persons Silvija Patarcic, **via e-mail: LDASubotica@aldaintranet.org**.

Evaluation Grid

Evaluation Criteria	Sub-criteria	Max Points
1. Relevance	<ul style="list-style-type: none"> – Alignment with the objectives of the Call – Clear needs assessment – Relevance of the selected topic 	30
2. Methodology and Project Design	<ul style="list-style-type: none"> – Clarity and coherence of artistic approach and methods used – Participatory elements and audience/community engagement – Clarity of the activity design – Visibility and outreach strategy 	30
3. Professional Capacities	<ul style="list-style-type: none"> – Experience and qualifications of the applicant and artistic team – Complementarity and roles of project partners – Sustainability of the partnership 	15
4. Budget and Financial Capacities	<ul style="list-style-type: none"> – Assessment of the clarity, coherence, and realism of the proposed budget – Alignment of financial planning with the described activities – Cost-effectiveness and justification of expenditures. 	15



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	– Assessment of the applicant's financial capacity and ability to implement the project responsibly.	
5. Overall Impact	<ul style="list-style-type: none">– Potential for regional cooperation– Potential to foster reconciliation and dialogue– Innovation and creativity	10

