**Project proposal**

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| --- | --- |
| **Name of the project:** |   |
| **Name of the proposer:**  |  |
| **Address of the proposer:**  |  |
| **Internet address of the proposer:** |  |

**1. GENERAL INFORMATION ABOUT THE PROJECT PROPOSER**

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| **Information about the project proposer** |
| **Name of the organisation/association (if the applicant is a legal entity), name and surname of the submitter of the project proposal (if the applicant is a natural person):** |  |
| **Legal position of the submitter (if the applicant is a legal entity):** |  |
| **Residence (place and address):** |   |
| **Reg. Number (if the applicant is a legal entity):** |  |
| **Tax number (if the applicant is a legal entity):**  |  |

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| **Information about the person responsible for implementing the project** *(coordinator/project manager)* |
| **Name:** |  |
| **Surname:** |  |
| **Mobile phone:** |  |
| **Email address:** |  |

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| **Information about the authorised person of the project proposer** *(if the applicant is a legal person)* |
| **Name:** |  |
| **Surname:** |  |
| **Mobile phone:** |  |
| **Email address:** |  |

1. **PROJECT PROPOSER ORGANISATION CAPACITY**

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| **Staff engaged in the proposed project**  |
| **Ordinal number** | **Name and Surname** | **Description of tasks the person is going to perform within the project**  | **Qualifications of the proposed member of the team** |
| **1.** |  |  |  |
| **2.** |  |  |  |
|  |  |  |  |
|  |  |  |  |
| **….** |  |  |  |

1. **IDENTIFICATION OF PARTNER ORGANISATIONS IN THE PROJECT (if there are any)**

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| **Information about the partner** |
| **Name of the organisation/association:** |  |
| **Legal position:** |  |
| **Residence (place and address):**  |  |
| **Contact person:** |  |
| **Mobile number and email address:**  |  |  |
| **Short description of the partner organisation – activities and goals** *(up to 1000 characters).* |
|  |
| **Short description of the role of partner organisation in the project** *(up to 1000 characters).* |
|  |

* *Note: If there is more than one partner organisation in the project, copy the table and present each partner in a separate table*
1. **INFORMATION ABOUT THE SUBMITTED PROJECT**

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| **GENERAL INFORMATION ABOUT THE SUBMITTED PROJECT** |
| **Name of the project:** |  |
| **Indicate the programme arch, i.e. programme stream:** | Choose an item. |
| **Type of artistic expression:** | Choose an item. |
| **Type of event:** | Choose an item. |
| **Start of project implementation:**  |  |
| **End of the project:** |  |
| **Date of the highest visibility of the final event in accordance with the programme concept:** |  |
| **Is the project a continuation of the last year’s project?** |  |
| **Place of the implementation of project activities** *(name all microlocations):* |  |
| **Short description of the project***Name the main activities and goals of the project, target groups as well as expected results, sustainability (up to 2000 characters).* |
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| **Short description of the project in English** *Name the main activities and goals of the project, target groups as well as expected results, sustainability (up to 2000 characters).* |
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|  **Explain the relevance of the project for Novi Sad – European Capital of Culture for 2022 and the chosen programme arch** *(up to 2000 characters)*. |
|  |
| **Describe the methodology of work that is going to be applied during the implementation of the project** *(up to 2000 characters).* |
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| 1. **PROJECT GOALS**
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| **GOALS TO BE ACHIEVED BY IMPLEMENTING YOUR PROJECT** |
| **General goal of the project***General goal can be defined as intended physical, financial, institutional, social, ecological or some other developmental result expected to be reached through the project.* |
|  |
| **Specific goals***Specific goals to be achieved by project implementation. They are supposed to be real and relevant in terms of quality, quantity, duration, place and target group.* |
|  |

1. **PROJECT INDICATORS**

|  |  |  |  |
| --- | --- | --- | --- |
| **Ordinal number:** | **Name of the indicator** | **Unit value** | **Planned value** |
| **1.** |  |  |  |
| **2.** |  |  |  |
| **3.** |  |  |  |
| **4.** |  |  |  |
| **5.** |  |  |  |
| **6.** |  |  |  |
| **7.** |  |  |  |
| **8.** |  |  |  |
| **9.** |  |  |  |
| **10.** |  |  |  |

*Note:*

* *Indicators should be chosen exclusively from the list in this form.*
1. **INFORMATION ABOUT PROJECT ACTIVITIES**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Activity code** | **DATE OF THE ACTIVITY** | **PLACE OF THE ACTIVITY** | **TYPE OF THE ACTIVITY***(conference, workshop, concert…)* | **NUMBER OF PARTICIPANTS** |
| **START OF THE ACTIVITY** | **END OF THE ACTIVITY** |  |  |  |
| **A 1** |  |  |
| **Short description of the content of the activity** *(up to 1000 characters)* |
|  |
| **Expected results of the activities** *(up to 1000 characters)* |
|  |

*Note:*

* *If there is more than one activity in the project, copy the table and present each activity in a separate table*
* Change the activity code (A1, A2, A3) for each new activity
1. **INFORMATION ABOUT TARGET GROUPS which the effects of project implementation will affect**

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| **TARGET GROUP** |
| **Direct users (audience and project participants, description per group)***Direct users are people who directly participate in project activities, use project results and are kept a detailed record of (audience, lecturers, participants in events, training…).* |
| Estimated audience and project participants  | Expected number of people in the audience |  Men | Women |
| Youth (18-30) |  |  |  |
| Students |  |  |  |
| Artists |  |  |  |
| Children (define age) |  |  |  |
| Older people (60+) |  |  |  |
| Members of marginalised social groups (clearly define which groups) |  |  |  |
| General audience |  |  |  |
| Others (specify) |  |  |  |
| **TOTAL** |  |  |  |
|  |
| **Indirect users (estimated number, description per group)***Indirect users indirectly profit from the implemented activities (broader community that can indirectly profit from the project).(up to 500 characters)* |
|  |

1. **FINANCIAL PLAN OF THE PROJECT**

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| **FINANCIAL PLAN OF THE PROJECT** |
| **AMOUNT OF TOTAL PROJECT BUDGET:** |  |
| **AMOUNT OF THE PART OF THE PROJECT BUDGET FINANCED FROM OWN FUNDS:**  |  |
| **AMOUNT OF THE PART OF THE PROJECT BUDGET FINANCED FROM OTHER SOURCES OF FINANCE (OTHER PARTICIPANTS IN PROJECT FINANCING):** |  |

**STATEMENT OF ACCEPTING OBLIGATIONS OF USERS OF FUNDS**

As a representative of the project proposal applicant, under penalty, I declare that:

- in my role as a representative of a business subject, who submits an application to the Public Call, I agree that the ’Novi Sad 2021 – European Capital of Culture’ Foundation should evaluate the project application in accordance with the criteria set out in the Public Call. Based on that, it should decide whether to accept the application or not;

- all information stated in the project proposal are true and correct;

- there are no unsettled obligations by the application submitter to the ’Novi Sad 2021 – European Capital of Culture’ Foundation on the basis of the possible previous concluded contracts on co-financing of projects;

- that the visuals of the Novi Sad – European Capital of Culture for the year 2022 will be emphasised in the publications and other media during the implementation of the programme, i.e. project. I also declare that the project is an integral part of the official programme of the European Capital of Culture title year.

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| Full name of the organisation, lead partner, i.e. name and surname of the proposer (if the applicant is a natural person): |   |
| Name and surname of the legal representative (if the applicant is a legal entity): |   |
| Signature: |   |
| Date and place: |   |

**ANNEX**

**LIST OF INDICATORS TO BE USED IN ORDER FOR RESULTS OF THE PROJECT/ACTIVITIES WITHIN THE ’NOVI SAD 2021 – EUROPEAN CAPITAL OF CULTURE’** **PROJECT TO BE VALID**

In the annex of the project proposal form is a list of indicators from which you need to choose at least 5 representative ones, suitable for measuring the results of your project co-financed by the NS2021 ECoC **(use only the indicators listed in the table below).**

|  |  |  |  |
| --- | --- | --- | --- |
| **Ordinal number** | **Name of the indicator** | **Unit of measurement[[1]](#footnote-2)** | **Possible source of information/verification** |
|  | Implemented cultural events (an exhibition, theatre play, opera play, dance, performance, concert, film programme, installation, walk through heritage, promotion...) | **No.** | * Internal reports,

- Internal records and documentation, * Databases of users / participants,
* Links to posts on social media,

-Analytics of visits on social media,* Press clipping,
* Photographs and videos of events,
* Photographs of obtained equipment,

-Photographs of newly built / reconstructed buildings, * Photographs of spaces,
* Attendance lists of programme participants,
* Evaluation of programme participants,
* List of volunteers,
* List of participants,
* Signed memoranda of cooperation,

-Prepared material in electronic form (promo material - prepress), * Report on new products / services,

-Reports on approved projects per call,* Financial projections,
* Revenue reports.

\*for all set indicators, define the way in which they can be confirmed, as well as the way of verifying the implementation of the set indicator  |
|  | Direct participants of cultural events (creators, performers, organisers...) | **No.**  |
|  | Visitors of cultural events | **No.**  |
|  | Implemented educational and conference activities (school programmes, lectures, expert meeting, training, workshop, talks...) | **No.**  |
|  | Participants of educational activities  | **No.**  |
|  | Accessible programmes intended for people with disabilities as well (with translation to sign language, audio description, material in Braille, etc., provided)  | **No.**  |
|  | People with disabilities included in the programmes as audience/users | **No.**  |
|  | People with disabilities participating in the programmes as authors, performers, hosts. |  |
|  | National communities directly involved in the project | **No.**  |
|  | Romani included in the programmes as audience/users | **No.**  |
|  | Romani participating in the programmes as authors, performers, hosts.  | **No.**  |
|  | Women included in the programmes as creators, hosts or programme participants. | **No.**  |
|  | Youth and children actively included in the activities as hosts, creators or programme participants  | **No.**  |
|  | Youth and children included in the activities as audience (content recipients) | **No.**  |
|  | Number of programmes with citizens/amateurs included in their implementation  | **No.**  |
|  | Citizens (amateurs and professionals) included in the implementation of the programme/project | **No.**  |
|  | Activities and programmes that include volunteers | **No.**  |
|  | Volunteers included in the implementation of the activities | **No.** |
|  | Students included in the implementation of the activities | **No.**  |
|  | Older citizens included in the implementation of the activities | **No.**  |
|  | Older citizens included in the activities as audience (information recipients) | **No.**  |
|  | Programmes/projects that deal with the issues of the LGBT population | **No.**  |
|  | Programmes presenting art from the margins (art of the prisoners, mentally ill people, addicts) | **No.**  |
|  | Cultural content in different parts of the city outside the city centre, in peripheral places and throughout the so-called ‘Zone 021’ | **No.**  |
|  | Visiting artists (local and international) | **No.**  |
|  | Trained cultural operators | **No.**  |
|  | New cultural/tourist offer of products and services | **No.**  |
|  | Sold entrance tickets | **No.**  |
|  | Number of followers on social media (present separately each account connected to the project – Instagram, YouTube, Facebook, TikTok, Twitter)  | **No.**  |
|  | Engagement on social media (present separately each account connected to the project – Instagram, YouTube, Facebook, TikTok, Twitter)  | **No.**  |
|  | Reach on social media (present separately each account connected to the project – Instagram, YouTube, Facebook, TikTok, Twitter)  | **No.**  |
|  | Number of visitors to the website | **No.**  |
|  | Number of posts in media (all media)  | **No.**  |
|  | Number of advertisements (present separately each account connected to the project – online advertisements, printed advertisements, radio advertisements, TV advertisements)  | **No.**  |
|  | Number of faces in the outdoor campaign | **No.**  |
|  | New job positions opened as a result of the project  | **No.**  |
|  | Implemented mobility/exchange of artists/students/residents/lecturers | **No.**  |
|  | Achieved partnerships  | **No.**  |
|  | New partnerships (define the type)  | **No.**  |
|  | New or revitalized space for cultural production | **No.**  |
|  | Startup project in the field of creative industries and culture  | **No.**  |
|  | Tourists | **No.**  |
|  | Activities including intersectoral and international cooperation | **No.** |
|  | Newly established cooperation with the private sector | **No.** |
|  | Newly established cooperation of associations of citizens, non-governmental organizations, individuals  | **No.** |
|  | Newly established collaborations with creative districts and other ECoC cities | **No.**  |
|  | Newly established intersectoral cooperation (tourism, services, education, NGO) | **No.**  |
|  | Co-production of local, regional and European cultural operators | **No.**  |
|  | Annual increase in the number of visitors (%) of cultural programmes/activities | **%** |
|  | Acquired new knowledge and skills of artists/cultural workers/volunteers  | **descriptive** |
|  | Type and quantity of published material (educational/promotional material ...)  | **descriptive** |
|  | Innovative activities and approaches in presenting cultural content and heritage  | **descriptive** |
|  | New / innovative technologies applied in the presentation of content and heritage  | **descriptive** |
|  | International partnerships in the project | **No.** |
|  | Foreign artists and cultural experts involved in the implementation of the project  | **No.** |
|  | Percentage of project support from foreign funds | **%** |
|  | Artists involved in exchange, networking and mobility projects  | **No.** |
|  | Relevance of the topic from the point of view of EU cultural policies and EU topics  | **descriptive**  |

1. Numerical (quantitative) values for selected indicators are set in order to monitor progress of the set goals. [↑](#footnote-ref-2)