

# CREATING HIGH-QUALITY ARTS AND CULTURAL EVENTS FOR YOUTH AND CHILDREN



GUIDEBOOK

Iceland   
Liechtenstein  
Norway grants



Ministry of Culture  
Republic of Latvia



Norwegian Embassy

Compilation by Aija Lūse and Kristīne Bramberga  
Translation by Kristīne Bramberga  
Design and layout by Kaiva Dombrovska  
Editing by Baiba Tjarve un Ilona Kunda

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## INTRODUCTION

In a time when the quality of life is determined by a person's ability to be creative, critically minded, innovative and collaborative, the significance of acquiring competencies such as cultural awareness and artistic expression is increasing rapidly, as these competencies are developed at an early age and especially during the school years by introducing children and youth to a high-quality cultural offer. On November 7, 2019, an international conference took place at the Museum of the History of Riga and Navigation in order to discuss the cultural education programmes in Latvia and its partner countries and the importance of creating high-quality cultural products for children and youth. During the conference participants had the opportunity to hear presentations by cultural and educational experts from Latvia, Norway and Portugal and to learn about good practice examples on working with youth and children, as well as to find out how to create and adjust a high-quality cultural product to specific target groups and how to ensure suitability, sustainability and mobility of these products for children and youth.

In order to gather and document the experience and ideas expressed at the conference and to disseminate them among a wider audience of professionals, the Ministry of Culture of the Republic of Latvia in cooperation with the Latvian Academy of Culture and the Royal Norwegian Embassy in Riga decided to develop a bilingual guidebook summarizing the information of the conference, the best practice examples, as well as guidelines and recommendations for institutions and individuals that are planning to develop high-quality arts and cultural events for youth and children.

With the support of EEA Grants a new open call 'Support for the creation of professional art and cultural products for children and youth' will be launched in 2020 within the grant programme 'Local Development, Poverty Reduction and Cultural Cooperation'. The

EEA Grants represent the contributions of Iceland, Liechtenstein and Norway with the aim to build a green, competitive and inclusive Europe. The overall objectives of the EEA Grants are to contribute to the reduction of economic and social disparities within the EEA and to the strengthening of bilateral relations between the Donor States and the 15 Beneficiary States in Central and Southern Europe and the Baltic States.

## OVERVIEW OF THE CONFERENCE

### THE EXPERIENCE OF LATVIA AND NORWAY IN IMPLEMENTING THE CULTURAL SCHOOL BAG PROJECT

In 2018 the Ministry of Culture of the Republic of Latvia started implementing the ‘Latvian School Bag’ initiative, created and tested within the framework of the Latvian State Centenary Programme. Since the beginning, the initiative has been administered by the Latvian State Centenary office of the Ministry of Culture.

The ‘Latvian School Bag’ is the most ambitious project of the national Centenary Programme, as it embodies the conviction that the national identity and the sense of national belonging can be acquired through the appreciation and knowledge on the culture and arts of Latvia, simultaneously raising the benchmark of qualitative education in Latvia. It is important that the programme is comprehensive and accessible to all children and young people throughout Latvia, regardless of their socio-economic status.

The programme operates in all primary and secondary education institutions allowing more than 200,000 pupils to attend at least

one cultural event per semester, thus giving them the opportunity to get acquainted with the cultural values of Latvia in all its forms, including performing arts and music events, visual art, literature, dance, architecture, design and film and at the same time linking this experience with the educational work and the contents of the school curricula. The ‘Latvian School Bag’ is designed as an interdisciplinary programme in order to promote a sense of belonging to the state and national identity, to improve the quality of education, to raise cultural awareness and expression and to decrease social inequality.

Within the first year the project included more than 14,000 cultural events in its programme. It has received positive feedback and assessment not only from the children and their teachers, but also from the State Education Quality Service. As stated by the head of the ‘Latvian School Bag’ programme Aija Tūna during the conference, a successful cooperation between schools and cultural institutions plays an important role in the development of the programme and in enabling children and youth to think, evaluate, feel and reflect, as well as to recognize contexts, quotes, references and analogies with their lives and the world around them.

A similar initiative is also implemented in Norway – the ‘Cultural Schoolbag’ is a national commitment to ensure that all schoolchildren in Norway experience, get familiar with, and develop an understanding for professional arts and culture of all kinds. The programme has been in place since 2001 and has been extremely successful in its running. During her presentation June Breivik, the representative of Kulturtanken, an affiliated agency of the Ministry of Cultural Affairs in Norway, and the coordinator of the ‘Cultural Schoolbag’ in Norway shared the achievements of the agency including their close cooperation with the Ministry of Education and Research, their current work on the digitization of cultural experiences and their insight on how to attract the disconcerted part of children and youth. The agency has also set up

a digital platform for artists and cultural institutions to apply for the ‘Cultural Schoolbag’ programme.

Lill Jacobsen, the programme coordinator in the Buskerud region near Oslo, spoke about the influence and meaning of the ‘Cultural Schoolbag’ in the regions, for example, the programme offers artists to travel to regional schools, as well as the opportunity to organize trips for students themselves to go to cultural events and institutions.

## **BEST PRACTICE EXAMPLES IN NORWAY AND PORTUGAL**

Within the EEA Grants for cultural collaboration the Cultural Footprint initiative was launched in Portugal, which aims to encourage access to arts and culture for children and youth in different regions of Portugal, as well as to support cooperation between Portuguese artists and educational institutions. Fernando Chambel, the programme operator at the General Directorate for the Arts (DGArtes) shared the framework of the programme, which is unique in creating a cultural programme also for children under the age of three years.

Marte Grette, the curator for arts and education projects at the Art Center in Drammen, Norway shared with the audience the project ‘In Real Life’, which is a part of the ‘Cultural Schoolbag’ programme. The project deals with explaining contemporary art to children and youth, including work with artists and extensive methodological materials for the teachers to work with once the exhibition is taken to each school. The project is an opportunity for children in the regions to get acquainted with contemporary art and even get to meet the authors of the artworks.

Finally, Aaadne Sekresten introduced the Norwegian Network for Performing Arts – Scenekunstbruket – which comprises all the professional shows that take part in the ‘Cultural Schoolbag’ in Norway.

As pointed out by Aaadne, the artistic quality of these shows is the main factor for them to be included in the Network’s website. Each show is first assessed by a team of field experts including one teacher, while at least two people from the team of six have to see the show in person in order to evaluate whether the show meets all the criteria and could benefit and attract the target audience.

The second part of the conference was devoted to two discussion panels. Marte Grette, Aaadne Sekresten and Aija Tūna provided insight on the measuring of the quality of arts and cultural events, as well as on whether sustainability and mobility facilitate or interfere with the quality of the event. The second discussion panel called ‘What do we mean by audience development?’ was devoted to finding ways of successful communication with the programme’s target audience, which included examples from June Breivik, Lila Jakobsen and Fernando Chambel.

## **FOR MORE INFORMATION:**

<https://eeagrants.lv/2019/10/31/notiks-starptautiska-konference-par-kvalitativa-kulturas-piedavajuma-radisanu-bernu-un-jauniesu-auditorijai/>

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## CHECKLIST - HOW TO RECOGNIZE A HIGH-QUALITY CULTURAL EVENT FOR CHILDREN AND YOUTH?

### MOBILITY

Can your work be easily transported and adjusted to specific venues, such as regional culture centres and school halls?

### SUSTAINABILITY

How will you maintain relationship with your audience after the event?

### INTERACTIVITY

Does your audience have an opportunity to get involved in any of the stages of your cultural event's life cycle (creation, implementation, evaluation and reflection)?

### ADEQUACY

Is your cultural event topical and fit for the target audience?

### AVAILABILITY

Is your cultural event available to everyone?  
Is your target audience easily accessible?

### RELEVANCE

Is your work covering topical issues?  
Would it be an intellectual loss to the audience if the cultural event did not take place?

### EXPERIENCE

Have you defined the outcomes of your cultural event? What kind of experience will your audience gain from this?

### MEDIATOR

Have you thought about involving a professional mediator in your event, who could build a bridge between the audience and the cultural event (artist, actor, educational programme curator, etc.)?

### RESEARCH

Have you done research on your target audience? What is relevant to them? What do they expect from a cultural event?



# THE ATTRACTION LEVEL BREAKING DOWN THE BARRIERS





## THE ATTRACTION LEVEL BREAKING DOWN THE BARRIERS

# 01

The level of basic needs of the audience, which includes accessibility, conformity with the age group and general appeal of the cultural event as a whole.\*

\* Mermiri, Tina. (2009). *Beyond Experience: Culture, Consumer & Brand. The Transformation Economy*. London: Arts & Business.

### KNOW YOUR AUDIENCE AND DO THE PREP WORK

The cultural event should always be aimed at a specific audience. A cultural event that is suitable for everyone is actually not good for anyone. When creating an event for a certain target audience, you have to always keep in mind the specific age group – what is usually their

**'If you take into account the age, background and cultural experience of the children, you must consider digital games as cultural expression and as part of the cultural product proposal as well.'**

*June Breivik,  
Kulturtanken*

motivation for wanting to experience a cultural event, which themes are age appropriate, what are their interests and relevant topics they want to discuss, etc. In the case of a school audience, motivation is determined by the teacher, who serves as a mediator between the pupil and the cultural event.

You must get to know the local community – the content of any cultural event must be adapted to the local artistic awareness and mentality. In a broader sense, the content must be adapted to the cultural values (cultural environment) of the society, while constantly monitoring the change in values, which can significantly affect the habits of the audience.

**'All children should have access to high quality cultural content, regardless of their upbringing.'**

*June Breivik,  
Kulturtanken*

One of the most important points of reference in the preparation process is the cooperation with schools and teachers. It is important to find out the range of cultural events that are already available in a particular school, in the city and region, thus you can decide whether you want to complement or replace the existing cultural product proposal.

Ideally, the cultural event is planned according to the school curriculum of your target audience, as this would guarantee the audience background in the theme and their readiness for the cultural event. In that case, the pupils are able to attend the event with a specific task, knowing what they will see and what is expected of them.

### MAKE YOUR CULTURAL EVENT AVAILABLE FOR THE TARGET AUDIENCE

Schools and parents plan their field trips and trips to cultural venues in advance, so you must always be prepared to provide the most up-to-date offer and it must be updated regularly. The “last minute” offer rarely works for children and youth audiences.

When preparing a cultural product proposal, it is necessary to take into account the planning of the study process in schools, including school holidays and exam periods. The cultural product proposal should be suitable for schools in terms of timing, possibly even by offering a set of events at least a year in advance, so that schools can plan their visit to the cultural event in good time and can link the event to a subject discussed in the class.

In addition to events that require a face-to-face encounter with the audience, you should also consider offering digital cultural experiences. By communicating through digital media, it is also possible to reach the so-called indifferent part of the audience, as new technologies and social media are an integral part of the lives of children and youth and thus have become an invaluable tool for reaching your audience and maintaining regular communication with them.

## SUGGESTIONS ?

- ③ Create clear rules – provide as much information as possible before the actual event to prepare and trigger the interest of the audience.
- ③ Offer as diverse information as possible, preferably in a visual form, such as teasers, brochures, posters, etc.
- ③ If there is time and opportunity, it is worth testing your event on a focus group before offering it to a wider audience. It goes without saying, that the product should be tested on the intended audience at the location where it will take place.

## IDEAS ①

- ③ Create “waiting lists”! If a cultural event is requested, it should be possible for those who are interested to subscribe to a waiting list. This will make it possible to assess the demand and foresee the development and sustainability of your event in the coming working seasons, including booking artists and planning the turnover more realistically.
- ③ Embrace collaborations with other cultural institutions, which have the same target audience by planning and offering a joint cultural programme for schools. Thus you will not only be able to offer a more diverse and extensive cultural experience, but will also make it easier for the teachers to choose what to book for their field trips.



## THE ENGAGEMENT LEVEL CONNECTING WITH THE AUDIENCE 02

Within this level the emotional and creative needs of your audience are met and a strong bond is created that will impact their attitude towards cultural consumption in the future.\*

\* Pine, Joseph, James Gilmore. (1998). *The Experience Economy: Work is Theatre & Every Business a Stage*. Boston: Harvard Business School Press

### SELF-EXPRESSION AND CO-CREATION

A cultural event must unleash a child's creativity and imagination. In order to create an experience in the audience you don't necessarily need an excellent quality music or recognizable actors, as the child is not just a culture lover or enthusiast – a passive observer – he or she must sympathize and identify with the event.

If possible make a cultural event interactive by involving your audience into all stages of the event's life cycle – initiating, creating, implementing, evaluating or reflecting on your cultural event.

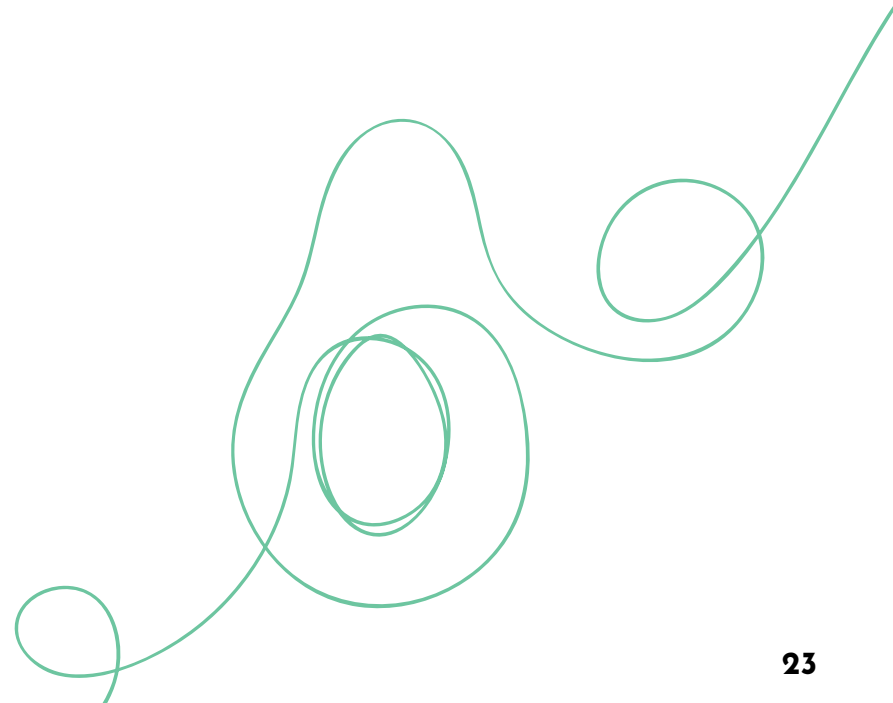
**'A skilled communicator is the key to an event's success, as he or she is usually good at sensing kids' mood and responding to everything they might ask.'**

Marta Grete,  
Drammen

### THE CHOICE OF AN EXPERIENCED EDUCATIONAL PROGRAMME LEADER

An artist, an educational programme curator or a teacher often plays the part of an intermediary between the audience and the work of art, but at the same time they are accessible, relatable, and inspiring, thus inviting children to reach the next level of comprehension together.

An empathetic and educated mediator is able to loosen up the audience, foster their creativity and maintain informal communication, thus creating a positive experience and the willingness to return. And vice versa, an uninterested and uninspiring mediator can stifle any interest forever.





## SUGGESTIONS

- 1 Engage your audience and give them tasks.
- 2 Give each participant the opportunity to show their individual abilities and knowledge during your event.
- 3 If it fits the concept, try incorporating play elements into your event, thus focusing the attention and encouraging informal atmosphere.

## IDEAS

- 1 'Try on the role of an artist' is an activity that not only could introduce the audience to the diversity of professions in culture, but also gives the audience the opportunity to get acquainted with the artists daily routine and an insight into their authentic work environment (museum, theatre, cinema, etc.).
- 2 Show your audience "the behind the scenes" of your cultural event - how is cinema made, how are theatre productions staged, what an artist's workshop looks like, how dancers train before performance, etc.

## THE COMPREHENSION LEVEL CREATING UNIQUE EXPERIENCES



## THE COMPREHENSION LEVEL CREATING UNIQUE EXPERIENCES

# 03

Cultural products should not provide academic knowledge, instead they invite and challenge audiences to give their own interpretation of what they're experiencing and what it means for them. Consequently the cultural product will stimulate a different reaction for every person, and so will encourage an authentic dialogue between its consumer and producer.\*

*\* Pine, Joseph, James Gilmore. (1998). The Experience Economy: Work is Theatre & Every Business a Stage. Boston: Harvard Business School Press*

### COLLABORATION WITH SCHOOLS

In the process of cooperating with schools and teachers, you should avoid duplicating the topics and tasks covered within the school curriculum, instead focus on complementing each other's work. A cultural event provides an authentic and unique experience that is not possible at school, for example, pupils do not go to a museum to work with worksheets or to a theatre to do colour by numbers – they can do all these things in class. A cultural event should reveal the diversity of culture and art in all its forms and expressions.

If you collaborate with schools and teachers in your creative process, don't do it superficially, instead think about how you can link the aim of your cultural event to a specific theme covered at school, thus helping it to become a natural part of the study process. In addition, while

communicating with teachers you can prepare them for the event as well, so they become more self-assured that this is something their pupils should attend.

### AUDIENCE DEVELOPMENT

As a cultural event producer you do not know what is happening in the heads of your audience before and after the event. It is therefore necessary to work with teachers to jointly prepare the audience for the cultural event and to assess the impact when it is over.

An unprepared audience will have the initial fear of the unknown before a cultural event. For this fear to be transformed into excitement, a teacher should prepare their students in the form of classwork, introductory presentation, etc. It is also recommended to dedicate a class for discussing impressions after the event in order to further the impact.

**'Riga Circus School is a place for self-development and for getting to know the art at same time. We want to teach children how to get to know themselves, their body as means of creative expression, to find motivation in cooperation rather than competition as art is not about competition, but about self-expression.'**

*Māra Pāvula,  
Head of the Riga Circus School*

There are many informal methods of identifying the expectations of your audience before the event and finding out their opinions after the show, such as workshops and discussions together with the artists. Such side events can give invaluable information for the audience on the event and what to expect and for the artist – some background information on their audience and their expectations.



Students are often more open-minded in regard to contemporary art and culture than their teachers, so in organizing side events for the audience development you must also take into account the background of the teachers. Such events as discussions, professional development courses and lectures are the most common means of providing in-depth

**'We don't want descriptive and didactic performances; we want art to be in the centre, but we also want the educator to be able to link this experience with the educational work and the contents of the school curricula.'**

*Aija Tūna,  
Head of the 'Latvian School Bag' programme*

knowledge on the topics and issues included in the cultural event. On-site meetings with teachers will allow a more accurate and convincing presentation of the aims of your cultural event.

## SUGGESTIONS

- ③ Let your audience truly experience a cultural event.
- ③ Avoid being didactic, instead let the audience take action and make room for their self-expression. There are no right or wrong answers in a cultural experience – every viewer feels and understands what they want.
- ③ Don't be afraid to set high artistic standards for your audience.
- ③ Embrace interdisciplinary projects – don't try to put your product in a box (specific field), because the experience comes first and the definition is only secondary.

## IDEAS

- ③ Arranging workshops and aftershow discussions can increase the audience's knowledge of art and culture as well as give them feedback on each individual experience.
- ③ A cultural event can also be an effective pedagogical tool – through positive experience a cultural event can deepen and broaden the knowledge of the audience on a specific theme they have studied at school.



## THE TRANSFORMATION LEVEL PERSONAL GROWTH

# 04

Meaningful interactions between the audience and a cultural event can move people in their entirety, inducing them to undergo a complete transformation in the way they lead their lives and think about and experience the world.\*

*\*Mermiri, Tina. (2009). Beyond Experience: Culture, Consumer & Brand. The Transformation Economy. London: Arts & Business.*

### SELF-DEVELOPMENT

A cultural event should become a personally meaningful experience for each involved individual, which can be achieved by getting to know your audience beforehand including their background and social reality. Because of the shift in the cultural paradigm, the audiences of cultural events have long since ceased to be just passive observers. Through their personal experiences, each member of the audience is an active participant of the cultural event. By encouraging change and development the event

**'Our aesthetic sense and soft skills are developed when we are exposed to different cultural expressions, and this helps to point out new perspectives. It cannot be taught by books.'**

*Lill Jacobsen,  
Coordinator for 'The Cultural Schoolbag'  
programme in Buskerud region, Norway*

becomes a platform for interaction and exchanging ideas, experiences and knowledge of both parties.

Participation in a cultural event can make space for creativity, however, it can also have a more significant effect on a more global scale such as positively influencing one's individual perceptions, habits and opinions about the world around them. An opportunity for the audience to express their thoughts is also an integral part of their cultural experience, therefore you should provide such an opportunity as well.

**'In theatre there is content and there is form. What confuses the audience is the latter, whereas the content has not changed over time - love, self-reflection, death, relationships with parents - these themes are timeless and are discussed as much today as 500 hundred years ago. Contemporary theatre has only changed the framework for these themes to be discussed.'**

*Elmars Senkovs  
Stage Director  
Head of the theatre company 'esArtE'*

### ADDRESSING IMPORTANT SOCIAL ISSUES

A cultural event ought not only to include the artistic and educational dimension, but in best case scenarios should also strengthen the audience's national identity and a sense of belonging by covering both local and global social and political issues, such as climate change, nature protection, racial and gender discrimination etc.

Each member of the audience adds their own symbolic, emotional and social value to a cultural event, so in return the event should offer a

spectrum of opportunities in order to reflect on important social issues. Teachers can lead discussions during class, however, a performance that through artistic means reveals the threats to the humanity posed by climate change provides the audience with a completely different set of emotions and experiences. An additional factor for creating a lasting impression on audience members is the aspect of an authority figure in the form of a well-known artist or actor or an experienced educational programme curator.

## SUGGESTIONS

- In the process of experiencing art, provide your audience with a toolbox of words and expressions to be used not only when speaking about art, but also when speaking about themselves and the society.

## IDEAS

- Embrace international cooperation projects and inviting foreign artists in your projects to elevate the general benchmark of expectations for a high-quality art for your audience.



## GUIDELINES FOR PREPARING PROJECTS FOR THE OPEN CALL WITHIN THE EEA GRANTS PROGRAMME 'SUPPORT FOR THE CREATION OF PROFESSIONAL ART AND CULTURAL PRODUCTS FOR CHILDREN AND YOUTH'

### Step 1: DEVELOPING THE PROJECT IDEA

- Be specific in formulating the general project idea.
- Define clear project goals and outcomes.

### Step 2: ESTABLISHING AND STRENGTHENING BILATERAL COOPERATION

In order to be eligible for the funding a project partner from a donor country is a mandatory condition!

- Try to be specific and accurate when seeking a partner! Present your project idea accurately and indicate at the outset what kind of involvement you expect from the donor partner and will they gain from this project in return.
- Your proposal should be attractive for the donor partner. All parties will be equally interested in cooperation if both the project implementer and the project partner are on equal grounds.

### Step 3: JOINTLY DISCUSSING THE BILATERAL COOPERATION MODEL - GOALS, TASKS AND RESPONSIBILITIES WITHIN THE PROJECT

- Plan an active involvement of the donor partner in the project implementation process.
- Agree on a clear cooperation model, including the role of the donor partner in the project activities and stick to this plan throughout the project implementation period.

### Step 4: JOINTLY DEVELOPING THE PROJECT

- Take enough time to get to know each other and develop a common strategy for your bilateral cooperation, which should lead to reciprocal exchange of experience and know-how.
- Keep in mind that the project development plan should be appealing to both the project applicant and the partner.
- When developing the project always keep the initial aim of the project in the back of your mind and create activities that would be appealing to your target group.

Your initial aim of the project should include a culture event or activity that would at least partially:

1. Address important social issues.
2. Be innovative.
3. Be interactive.
4. Be related to or part of the school curriculum (contribute to the goals of educational standards).
5. Be interdisciplinary.
6. Include interaction with the target audience, such as sharing opinions before and after the event.
7. Be replicable.
8. Be mobile.
9. Result in a performance to be demonstrated to an audience of children and youth.

- Think about the sustainability of your project by creating a cultural event that is able to live after the end of the project.
- Try to build a highly professional team with extensive and diverse experience and set a role for each member.
- Create a management and monitoring plan for the project and do not forget to identify the possible risks, as well as develop a risk management plan.



## Step 5. PREPARING THE PROJECT APPLICATION AND SUBMITTING IT TO THE MINISTRY OF CULTURE IN THE FIRST OR SECOND ROUND OF THE OPEN CALL

- When filling in the project application form, make sure that all the information is provided in a precise and purposeful manner and that all questions have accurate answers.
- A team of experts in the field of culture as well as partners from the donor countries are included in the process of project application evaluation, which means that the whole process from the project application submission to the approval of the highest rated projects might take up to 6 months.

## TERMINOLOGY

**OPEN CALL** – an open call implemented within the culture support area of the programme ‘Support for the creation of professional art and cultural products for children and youth’ will be announced in two rounds.

**BILATERAL COOPERATION** – cooperation between a cultural organization in Latvia and an organization from one of the donor countries is a mandatory precondition in order to be eligible for participation in the open call for project proposals.

**DONOR COUNTRIES** – Iceland, the Principality of Liechtenstein and the Kingdom of Norway.

**DONOR PROJECT PARTNER** – Any public or private entity established as a legal person in one of the Donor States and whose principal activity is in the cultural and creative sectors, as well as natural persons who are legal residents in Liechtenstein.

**EEA FINANCIAL MECHANISM** – the support mechanism of the EEA Grants programme, which is financed by the countries of the European Economic Area and the European Free Trade Association.

**CONTEMPORARY ART** – within this EEA Grants programme professional contemporary art is defined as a cultural or artistic product that discusses socially relevant issues, moral views and values, encourages cultural understanding, coexistence and critical thinking and cannot be considered as amateur art.

**LATVIAN SCHOOL BAG** – Latvia’s Centenary celebration initiative, which aims to provide an opportunity for all school-age children in Latvia to get acquainted with the cultural values of Latvia within the framework of the state education system, thus strengthening the sense of belonging and national identity.

**BENEFICIARY** – a project applicant, whose project proposal has been approved.

**ARTS COUNCIL NORWAY** – the national contact point for the EEA Grants in Norway, which provides support to Norwegian project partners at various stages of the project implementation. The Arts Council Norway co-operates with the Ministry of Culture of the Republic of Latvia, contributing to the development of the open call for project proposals, promoting partnerships, as well as disseminating relevant information in Norway.

**PROGRAMME ‘LOCAL DEVELOPMENT, POVERTY REDUCTION AND CULTURAL COOPERATION’** – a set of activities implemented with the support of the EEA Grants aiming to achieve specific results and

objectives set out in the Annex B to the Memorandum of Understanding.

**PROGRAMME OPERATOR** – the Ministry of Environmental Protection and Regional Development of the Republic of Latvia is the responsible entity for the implementation of the entire programme.

**PROGRAMME PARTNER** – the Ministry of Culture of the Republic of Latvia has undertaken the role of the programme partner and is responsible for the implementation of the programme within the culture support area.

**PROJECT APPLICANT** – any public or private entity established as a legal person in Latvia and whose principal activity is in the cultural and creative sectors.

**PROJECT APPLICATION** – a fully completed application form submitted by the project applicant in order to apply for the EEA Grants.

## USEFUL WEBSITES

The latest and most relevant information on the open call of the EEA Grant programme:  
<https://eeagrants.lv/en/local-development-and-culture/about-program/>

[www.eeagrants.lv](http://www.eeagrants.lv)

[www.eeagrants.org](http://www.eeagrants.org)

[www.facebook.com/EEANorwayGrantsLatvia/](https://www.facebook.com/EEANorwayGrantsLatvia/)

[www.facebook.com/EEANorwayGrants/](https://www.facebook.com/EEANorwayGrants/)

### LATVIA

[www.km.gov.lv](http://www.km.gov.lv)

[www.lv100.lv/programma/latvijas-skolas-soma/](http://www.lv100.lv/programma/latvijas-skolas-soma/)

<https://lv100.lv/jaunumi/latvijas-skolas-soma-foruma-materiali/>

### NORWAY

[www.kulturradet.no/english](http://www.kulturradet.no/english)

[www.kulturtanken.org/](http://www.kulturtanken.org/)

[www.scenekunstbruket.no/en](http://www.scenekunstbruket.no/en)

### PORTUGAL

[www.eeagrants.org/archive/2009-2014/programmes/PT09](http://www.eeagrants.org/archive/2009-2014/programmes/PT09)

[www.youtube.com/channel/UCMR2Ggz\\_-3hmnhtwZ4OCVxA/videos](https://www.youtube.com/channel/UCMR2Ggz_-3hmnhtwZ4OCVxA/videos)

### ICELAND

[www.en.rannis.is/funding/education/eea--norway-grants/nr/2626](http://www.en.rannis.is/funding/education/eea--norway-grants/nr/2626)

### LIECHTENSTEIN

[www.eeagrants.li/?page=2264&lan=en](http://www.eeagrants.li/?page=2264&lan=en)

## CONTACT INFORMATION

### MINISTRY OF CULTURE OF THE REPUBLIC OF LATVIA

pasts@km.gov.lv

### ZANDA SAULĪTE

Ministry of Culture of the Republic of Latvia  
Director of the EU Funds Department  
Zanda.Saulite@km.gov.lv

### JUSTĪNE JANSONE

Ministry of Culture of the Republic of Latvia  
Senior Officer of the Financial Instruments Development Division  
Justine.Jansone@km.gov.lv

### AIJA TŪNA

Ministry of Culture of the Republic of Latvia  
Head of Education and Youth Programme at  
the Latvian State Centenary Office  
Aija.Tuna@km.gov.lv

### ARTS COUNCIL NORWAY

eeagrants@kulturradet.no

### RAGNHILDUR ZOĒGA

The Icelandic Centre for Research Senior Advisor  
Ragnhildur.Zoega@rannis.is

### ARNO OEHRI

The Ministry of Culture of Liechtenstein  
EEA Grants Coordinator for the Area of Culture  
arnooehri@eeagrants.li