



Norwegian partner search in Cultural Cooperation projects in the EEA and Norway Grants 2014-2021

In order to get the best results from your search for partners for the EEA and Norway Grants, the Arts Council Norway recommends completing the following form. The text boxes that make up the form are based on feedback that we have received from Norwegian cultural players. Tailoring the information to the potential partner/potential partner type as opposed to sending a generic request, always yields the best results. The form can be used for partnership requests sent directly to identified, potential partners, as well as those sent to the Arts Council Norway eeagrants@kulturradet.no and Programme Operators. It can also be used for Norwegian entities seeking partners in the Beneficiary States.

Name of organisation	Sacher NGO
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Your organisation Describe the type of organisation and include a good description of your own areas of activity/fields (Visual arts, Performing arts, Interdisciplinary art, Music, Architecture, Library activities, Ethnic culture, Literature, Culture and art education, Museum and gallery activities).	The Sacher Civil Society's prominent goal is to nurture the Sacher family's intellectual heritage in Zeliezovce Slovakia, and to present the local historical aspects of their work. Their activities are performed in the Sacher House which also functions as a community space. It also aims at organizing cultural, folk art, tourism and social events, educational presentations, commemorations, and cultivating traditions. Sacher is also the main organizer of the National Folk Art Festival. The area: Active citizen, education, environment protect, culture heritage, education, equality of the society.
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Project idea

Provide a brief description of the project idea, what you want to achieve and how you plan to achieve it. Ideally the idea should give an idea of what is planned but be open enough for the partner to influence.

Idea:

Traditional crafts and trades in their traditional form have either completely disappeared or, when still existing, are promoted and displayed in a conservative and static way, usually in local festivals or ethnographic museum and exhibitions, and thus are not appealing for the young dynamic generations who are used to interactive and participatory learning and modern technologies. The visitors of related attractions and events are mostly families, and it is never easy to keep up the interest of children and teenagers as passive observers.

What to achieve:

1. We are planning to involve of different levels of stakeholders, including professionals in the field, craftsmen, elders and policy/ decision makers: all tools highlighted the importance of involving multiple levels of stakeholders in all phases of planning and implementation in order to reach a wider impact and attain good results;
2. Use of social media for communication: social media are popular among young people therefore their use is recommended to reach and engage the desired target group;
3. Learning by doing/ training on the job: when implementing training activities in the traditional crafts sector, it is important to include practical sessions and internships in order to provide more interesting training experiences for young people but also with a view of connecting young people to the job market by providing them with new marketable skills that are of interest for potential employers;
4. Importance of coordinating/cooperating with schools and educational institutes: linking the activities to the formal and non-formal education system is key to make sure that activities are sustainable and continue in the future, and also to ensure the quality and effectiveness of any capacity/skill development activity;
5. Youth can bring fresh and innovative ideas to the field of cultural heritage and traditions: it is important to consider the ideas that young people can offer to valorise the intangible cultural heritage. Youth ideas are innovative and will help regional and local authorities to engage young people more effectively. They can, for example, be involved in the co-design and co-creation of activities and events by public authorities;
6. Importance of having experts/ mentors that have a deep knowledge of the field: when dealing with the traditional craft sector, it is important to identify professionals and craftsmen that have a deep knowledge of the subject, as they are the ones that can involve young people with their enthusiasm and those that can best teach and transfer knowledge on the subject;



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7. Potential of linking traditional craft and tourism sectors: the tourism sector represents a major opportunity for the safeguarding of traditional crafts and trades, and it is important to encourage it in line with responsible and sustainable approaches.

How to achieve:

1. WP01 Activities: Involve the elders, retired craftsmen, Use as location a heritage place, potentially connected to the craft, Pay attention to safety, as insurances, medical support, etc., Invite the media
2. WP02 Activities: Involve decision makers/ relevant actors or local characters since the beginning. Try to create a mutual trust situation to guarantee the positive attitude of the citizens and the decision makers. Try to match existing policies with local needs, involving simultaneously youngsters and elders. Avoid political discussions. Media could be important in the process, also to involve relevant decision makers and characters.
3. WP03 Activities: Carefully creation process by the Mentor, who ensures quality and timely delivery. The process goes from research, to collection of materials, to design, production and installation, to end with the promotion and presentation of the exhibition. Involve schools and educational institutes. Youth of more than 18 years old proved to be more interested in the activity. Carefully plan the activity to match young students' programmes
4. WP04 Activities: (Traditional House renovation): Involve local representatives and decision makers throughout the process. Involve the local community and local craftsmanship in the project. Involve stakeholders, including young entrepreneurs and the tourism sector. Involve relevant experts in different disciplines Consider innovative inputs by young people during the planning process. Consider the context and the landscape where the building is.
5. WP05 Activities: Involve young people in the planning and implementation phase to increase the impact of the activity. Involve schools and educational institutes in the planning phase to foster synergies and make sure that the workshop is in line with school programmes and their timing. When possible, plan the workshop during festivals and public events to reach a higher number of young people and the wide public. Use social media to present and promote the workshop among the youth Involve young people to promote the workshop among their peers
6. WP06 Activities: Involve practicing professionals, craftsmen and entrepreneurs in the field. Include relevant stakeholders and decision makers since the beginning. Establish a link between the training course and the job market for participating students. Focus on practical workshops instead of solely theoretical lectures (learning by doing). Monitor the implementation of the training and offer individual mentorship. Undertake a final evaluation of the training course and get feedback from students



	<p>7. WP07 Activities: Involve the local producers, artisans, in the design phase. Build u a shared communication/marketing campaignSelect an official local</p> <p>The activities will be placed in Zelizovce, Sacher house (Traditional house), in Part and in the castle in middle of the Park.</p> <p>Open enough: We would like to find a donor partner firstly from Norway and Secondly from Liechtenstein. If it will be possible, we would like to our project with 2 international partners. We are multicultural region Slovak, Hungarian and Roma people living together. We can say, we are open enough to learn new think that can help us to do better and effective work. We eager to learn from the partner that can help us to achieve our project ideas. The project partner has to guy us in the project.</p>
<p>Relevance of potential partner:</p> <p>Based on your research show why you have identified this particular potential partner is relevant, for example does the organisational type match, similar or complementary experiences, etc.</p> <p>If you have not identified a specific potential partner, try to describe the type of organisation you are looking for. Try to be specific and to link it to your areas of activity, project idea and the role of the partner.</p>	<p>Relevance of potential partner:</p> <p>Our project is focusing on the craft, tradition, arts and culture heritage. Target group local ethnic group, vulnerable age groups as elder and youth. Those are the basic of the project. We would like to cooperate with partners who has experience with managing festival, workshop, exhibit ion, cooperative and can train us how to communicate with youth. We are going to apply for the EAA grant CTL02 https://www.eeagrants.sk/vyzvy/vyzva-pre-bilateralne-vztahy-na-vytvorenie-a-rozvoj-partnerstva-cltbf02-komponent-umenie-v-ramci-programu-kultura/</p> <p>Before to do it. We would like to present or project concept for the protentional partner. Firstly, we would like to visit donor partner in Norway to get to know each other and present our local team. For this we will need a short feedback from the protentional team/partners. If they will be interested in our project concept. We would like to apply for https://www.eeagrants.sk/vyzvy/vyzva-pre-bilateralne-vztahy-na-vytvorenie-a-rozvoj-partnerstva-cltbf02-komponent-umenie-v-ramci-programu-kultura/ small grant. The small grant is supporting the expansive of the first we can say kick of meeting.</p> <p>We would like to work culture heritage institution, NGO, local government, Non ptofit organisations. that they have experience in the areas:</p> <ol style="list-style-type: none"> 1. International project lead, R@D activities, 2. Work with you Z and X generation and people in need and how to influence the youth. 3. Education experience 4. How they are managing the culture/Artist/festivals exhibitions



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<p>Partner role: What role do you foresee the partner as having in the project? What value do you feel the partner can contribute to the project?</p>	<p>Donor partner role:</p> <p>The base line is that the donor partner will be the professional leadership of the project. Norway is a well-developed country and donor partner will have another view of the life/process/culture. It is that we need a other radical view of the thinks. It means not East European mindset.</p> <p>The value what we would like to bring in this project a good partnership. New thinking/behave that can be implemented in our NGO. The project partner should be self-confident. If we are going to do not a good job or the activities that will be implemented in the project concept are not affected the donor partner has to rise their hand and to say their opinion. The donor partner hast to be able to guy us during the project implementation phase.</p>
<p>Any other comments/ relevant information</p>	

