

Report on the Symposium exploring links between Libraries, Creative Partnerships and creative reading

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1. Background and Symposium Programme

The Symposium was organised against a growing awareness that both public libraries and Creative Partnerships have a lot to offer each other, but that there seemed to be blocks to this particular partnership developing from understanding each other's agendas and language, to making effective contacts, to what we mean when we say 'creative reading'.

Mapping work done by The Reading Agency has revealed that, as of Spring 2004, only two library authorities have brokered projects with local Creative Partnerships and that there appear to be no concrete partnership projects being planned.

The Reading Agency and Creative Partnerships National are working together to build awareness and advocate for partnership and project development at a local, regional and national level. Part of this work is to identify the current barriers that both libraries and local Creative Partnerships are experiencing and to provide appropriate resources and support to assist in the brokering of partnerships and projects.

The Symposium brought together for the first time both Creative Partnership Directors and librarians, in a forum where they could network, begin to build a relationship, gain an understanding of what each has to offer and to open up the debate around creativity and creative reading.

The Exploring Links with Libraries Symposium was held on Monday 29 May 2004 at the ICA, London. Organised by The Reading Agency and Creative Partnerships and funded by the DCMS, the purpose of the Symposium was to:

- Create a networking opportunity for the public library sector and Creative Partnerships.
- Showcase libraries' creative reading work with young people.
- Discuss the main themes of a paper by Demos on 'creative reading and libraries'.
- Discuss common ground between Creative Partnerships and public libraries.

Exploring Links with Libraries Symposium Programme:

11.00am - Welcome, introductions

- Chair - Neil McClelland; Director of the National Literacy Trust and Trustee of The Reading Agency

11.05am - Reading, Writing and Libraries

- Malorie Blackman, author of *Noughts and Crosses*, *A.N.T.I.D.O.T.E.*, *Hacker* and *Pig-Heart Boy*. *Knife Edge* has just been published. Malorie is also winner of the Young Telegraph Award and WH Smith Mind Boggling Book Award.

11.25am - Creative Partnerships, the potential of linking with Libraries

- Pauline Tambling, Executive Director, Arts Council England
- Rob Elkington, Continuing Professional Development Coordinator, Creative Partnerships Birmingham

Public libraries and reading - the rapidly changing scene

- Miranda McKearney; Director, The Reading Agency

Q&A

11.45am - Showcase & Q&A Creative Partnerships and Libraries: Slough Libraries Graphix Project

- Patty Cohen; Creative Director, Creative Partnerships Slough
- Zoe Dickens; Principle Librarian - children and young people, Slough Library Service
- Liz Broekmann; Librarian - young people, Slough Library Service

12 noon - Creative Reading paper presentation & Q&A

- John Holden; Head of Development, DEMOS

12.20pm - Discussion groups looking at themes and challenges in paper

1.15pm - The Big Book Exchange, Post a Thought & Lunch

2.10pm - Showcases & Q&A: The Summer Reading Challenge

- Anne Sarrag, Children's Development, The Reading Agency
Young Cultural Creators
- Tricia Kings; Children's Reading Consultant
- Nicola Davies; author
YouthBOOX
- Bridget Taylor, YouthBOOX Project Worker, Richmond Library Service

3.00pm - Coffee Break

3.15pm - Action planning & networking

4pm - End

The Big Book Exchange: all Symposium delegates are invited to bring a book that they'd like to swap with a fellow delegate during the day.

Post a Reading Thought: You will also be able to share your thoughts on good reading material for young people on our share your thought board.

***Post a Reading Thought:** The Haunting of Alaizabel Cray, Chris Wooding, exciting, mysterious, great characters, really great read.*

2. The Symposium

"The Symposium provided information on another partner who does not presently have as high a profile as perhaps it should do." Mairie Gelling, Creative Partnerships

"I felt that the day was a good starting point, especially for colleagues who don't yet have an understanding of other areas/domains. It gave an opportunity to meet colleagues from Creative Partnership areas outside of the South West and the chance to hear how national policy areas are shaping the landscape in different sized services." Martin Thomas, SWMLAC

"It gave me an awareness of library initiatives relating to creativity that can be used to broker partnerships between libraries and Creative Partnerships." Nicky Morgan, EMLLAC

"I came away with a clearer understanding of how CP works and the mutual benefits of working together." M Twose, Cornwall Libraries

"Within our regional group we determined to actually do something with Creative Partnerships, so will be meeting to discuss a project proposal in the Summer." Peter Burns, Durham Libraries

59 delegates attended the Symposium from: Creative Partnerships (local and national); public library authorities; literacy organisations; Museums, Libraries & Archives Councils; Arts Council England; the press; DfES and DCMS. There is a full delegate list at the end of this report.

The Symposium provided delegates with the opportunity to hear from leading children's author Malorie Blackman, share reading recommendations and to feedback on how to progress the partnership between libraries and Creative Partnerships.

The Symposium was supported by Walker Books who provided free books for each delegate and by Random House Children's Books.

***Post a Reading Thought:** The Lost Boys Appreciation Society – Alan Gibbons – will make you cry*

3. The Presentations

a. The Reading Agency: Miranda McKearney, Director

The Reading Agency is the national development agency for public libraries' work with readers.

The Reading Agency is an independent charity with a mission to inspire a reading nation by working through libraries and their partners and we work alongside, but not in, local authority library services, aiming to be a catalyst, a force for change.

And change is what we're after today and long beyond by bringing together Creative Partnerships and public libraries. The potential of school and library partnerships to help young people harness the creative power of reading is huge, and by working together more we hope we can connect far more children to this creative power.

We also hope to change perceptions. Of libraries and of reading. Later on John Holden of Demos will be talking more about the creativity of reading. We're with him in believing it needs to feature much more strongly in people's map of the creative world. It has to be the most democratic, portable, flexible way of engaging with creativity and culture.

And I want to suggest that through their work with readers libraries are a key feature of the creative landscape in any community, and that they're doing hugely powerful work as the nation's biggest purveyor of reading. Libraries have the most breathtakingly huge reading audiences, and a fabulous community network of sites – there are 4200 UK library branches – which offer CP a way of sustaining creative work in the community.

Now, a reading interlude. Could you turn to your neighbour and share what you're reading at the moment? This is an exercise that's an absolute staple at library conferences – because it gets people talking and sharing remarkably fast, and reminds us of all the great things reading does – helps us learn about each other, about the world, communicate, feel sparky and creative.

By working together we can make sure **every** child grows up to be able to have that kind of conversation. We'd like every child's imagination to be zinging as they make their own meaning from the writer's words, peopling the writer's world with their own images and experiences, active players in the creative process. We want every child to be using reading as springboard for their own writing, and using writing as a way of sharing reading ideas and experiences with other people.

We'd like every child to be prepared to take risks in new reading; to connect with adults and other children in that wonderfully satisfying social experience of sharing your reading; to feel more confident in choosing books for themselves and to be weaving together reading and other art forms, exploring the links with drama, film, rapping, cartooning...

What a dream, to have schools and libraries sharing author visits; working together on poetry slams; bringing children together from different schools in teenage reading groups in the library; redesigning library spaces; putting children in charge of choosing the stock for the public library; joint staff training...

We have in the children's library sector, some of them here today, a powerful army of community experts in children's reading, whose address books are bulging with contact details for local writers, storytellers, cartoonists, performance poets... Who can offer space, and a mixture of IT/reading/community and social experiences. It'd be so exciting to connect all this in a sustained way to the work of schools.

Young people and reading

And it's important that we do this, not just because reading and sharing it helps young people feel good, and learn creatively. For young people enjoying reading and being comfortable around it is critical to their life chances. There's a growing bank of evidence, which backs up the importance of this pleasure principle and of reader confidence, and how that can affect people's life chances. One crucial bit is the recent research by the Organization for Economic Co-operation and Development. The 2002 Reading for Change study found that a love of reading is more important for children's educational success than their family's wealth or class. Children from deprived

backgrounds do better in tests than those from more affluent homes if they enjoyed reading books, newspapers and comics in their spare time.

One of the critical things about public libraries' work with readers is its emphasis on the sheer pleasure of it, on giving children the freedom to start from their own interests and enthusiasms. The library ethos offers reading in a special atmosphere of community trust and in a way that lets people get involved on their own terms – in a public library there's no need for readers to pass an exam, buy a book. This is a powerful basis for creating new routes back into reading for young people who have been alienated and disengaged.

Libraries have very different ways of encouraging children to expand their reading horizons, as you'll hear from the case studies today. We'll be talking about a national programme to inspire children to read in the long summer break, work linking the visual arts with reading, graphic novels workshops and a partnership between youth workers and libraries to draw socially excluded young people who have dropped entirely through the reading net back into productive contact with it. And there's so much more we could have told you if we had time – about Chatterbooks - a national network of children's reading groups supported by Orange (show pack), about the World Book Day online festival led by libraries and this year attracting 4 million hits on the day itself alone.

But over time we can link all this into the work of CP and we're really excited to have had recent DfES investment in some of this work to link it more closely to schools.

For those of you less familiar with libraries now is a good time to be starting to work with them. They're changing fast:

- There's a new government strategy, Framework for the Future, which emphasizes three key themes: reading/learning, digital citizenship and community engagement. The Reading Agency's work on Creative Partnerships is part of Museums, Libraries and Archives' action plan for this.
- There are new structures, new national and regional points of entry to the sometimes opaque and confusing world of libraries. On the reading front there's us at national level, and at regional level the relatively new agencies covering museums, libraries and archives. I know some of you have already made productive contact.
- There's the People's Network.
- There's a new emphasis on partnerships, a recognition of the importance of joined up local work.
- And new ways of measuring impact as you'll hear in the bit about the Summer Reading Challenge.

So libraries and reading have the potential to play a really big part in the work of Creative Partnerships and more generally in schools' focus on injecting creativity. There's still a long way to go – mapping shows very few connections between libraries and Creative Partnerships. We hope to come out of today with some first steps towards getting new partnerships off the ground.

I want to finish with two quotes. Firstly, the great man himself, Philip Pullman. He talks about his:

“sense of the greatest achievement of human culture, this democracy of reading. Reading: this activity where we encounter another mind in the privacy of our own, and where the two of us, the reader and the book, work together, play together, talk together, to come to the meaning.”

And with a quote from Libby Purves:

“ Reading is about far more than literacy, it involves hearts and souls.”

Post a Reading Thought: *Piggies, Nick Gifford, a vampire tale with a twist –fab!*

b. Arts Council England: Pauline Tambling, Executive Director

Reading and engagement with libraries are often a beginning of our relationship with the arts and culture. This is a welcome time for Creative Partnerships and Libraries to consider more collaboration. We will hear today about some excellent examples.

What is Creative Partnerships? See Creative Partnerships folder: new ways of learning, education should be like this.

Partnerships are important but they need to be worth the effort. Important that the sum of the partnership is more than the individual partners can achieve alone.

Important for partners to know each other: their strengths and weaknesses. Important that they know what partners can add uniquely to a collaboration.

So Creative Partnerships. What can be said?

Creative Partnerships is 2 years old – only. Much has been achieved. Much still to do.

Why Creative Partnerships? To bring schools, students and cultural sector together in the pursuit of creative learning.

Projects are about open-endedness, risk, and learning: not prescriptive. Sometimes the outcomes are unexpected.

Creative Partnerships has developed from past good work over many years.

Creative Partnerships has had more resources, more publicity, and more interest from decision makers.

What do we bring to a partnership?

- 16 up and running Creative Partnerships with 15-25 schools in each (disadvantaged) area
- 16 fantastic teams working as Creative Directors and their staff.
- A national team supporting the 16, and expanding by recruiting to 20 more Creative Partnerships over next 2 years.

To give some idea of scope: 375 participating schools, 1679 creative organisations, 128,571 student attendances at Creative Partnership projects, 2797 professional Continuing Professional Development opportunities for teachers; plus some excellent models of practice, research, evidence and data.

But if the Creative Partnerships experience is to go beyond the Creative Partnership areas we need to 'mainstream': our aim is to embrace 'cultural entitlement', making cultural and creative learning available not to 400 schools but the full 25,000.

Libraries with their networks, availability country wide and long history are ideal partners for Creative Partnerships.

Post a Reading Thought: Two Frogs – Chris Wormell – brilliant new Smarties winning picture book

c. Creative Partnerships Birmingham: Rob Elkington, CPD Co-ordinator

This is story about a new form of engagement with the libraries service in Birmingham

It started with a small project, which led to a strategic relationship, which will grow the capacity of the library to engage with children, young people and teachers.

Creative Partnerships Birmingham has developed a range of creative literacy projects since September 2002. It has:

- Worked with Birmingham Poet Laureate Roz Goddard.
- Involved Book Communications as a long term partner to a cluster of schools who have brought in poetry, rap, lyric work, puppetry Beowulf project and more.
- Enabled Punch Records to link the classics to contemporary music through 'Shakespeare to Eminem' and 'Aston to Africa' projects.
- Run story making between 6 and 15 year olds leading to the creation of the First Light supported animation film 'Elephant in the Playground'.
- Brought community stories to the Hippodrome stage with the BRB in the Safahr project.
- Engaged Sheldon Community Library as the base for the creation of 'Excuses', a book made by special schools and children in mainstream schools.

Central to the development of Creative Partnerships Birmingham - as much led by school needs to raise attainment in literacy - is the role of books, story making, speaking and listening, writing and the imagination.

However:

- we didn't want our links to the library to be just a part of our project work;
- you'll know that Birmingham has a fantastic central library as well as an active, dynamic community and school library network;
- we set about creating a strategic relationship with the library and particularly the archives section, to grow the library's capacity to engage in creative literacy work.

It's a partnership that has taken two years to grow, wasn't obvious when Creative Partnerships started in Birmingham in April 2002 but points to the unique role that the Creative Partnerships' offices can play in partnership development.

The project started small with the Centre for the Child lending us books for a project at Artsfest. Conversations followed on the potential for joint working such as a project with photographer Vanley Burke.

Both sides began to realise:

- the library is a major cultural institution with extraordinary resources which teachers don't connect to;
- Creative Partnerships can bring about and resource active engagement of schools in these resources.

This realisation led to a partnerships Continuing Professional Development programme, which is now extending across the region.

- Aim: to connect teachers to the resources and potential of the library as a source for black history and culturally diverse materials.
- Over three days a group of teachers explored both Birmingham Museum and Art Gallery and the Library Black History collections.
- From this they created an original, photographic resource for Y1-Y6 and special school pupils bringing into the classroom hidden archives. It also teamed up archivists with teachers in school.
- But we had limited capacity to go any further, so the next step was to create a CP funded post in the archives to develop this type of Continuing Professional Development projects with teachers and to project manage others (such as the Vanley Burke project).

This person will:

- support Creative Partnership and non-Creative Partnership schools in the city and region;
- develop creative literacy using Birmingham's multiple library sites;
- begin in April;
- represent a powerful strategic opportunity to start another journey.

This also looks forward to the future of Birmingham's library service:

- The post will give the service access to the learning emerging from the Creative Partnerships programme in a direct and incremental way.
- Creative Partnerships are already involved with the new Eastside developments - which we hope will give us a new Richard Rogers designed Central Library and Urban park. As part of this we've brought together young people from local secondary schools as a youth 'think tank' for the development process.
- They presented at a recent national consultation event about their aspirations for the park and the library - giving a direct voice to young people's continuing commitment to the library of the 21st Century.

Post a Reading Thought: XY A Toolkit for Life, Matt Whyman – what every boy needs to know!

4. Public Libraries' Creative Reading Work - showcase projects:

"The presentations on Young Cultural Creators and YouthBOOX was useful as both showed a creative way of using library resources not just for reference or reading for pleasure." Mairie Gelling, Creative Partnerships.

a. The Summer Reading Challenge

The Summer Reading Challenge is one of libraries' major recent success stories. Now six years old, it is the UK's biggest annual promotion of children's reading. The challenge combines the work of individual libraries into a major national initiative. 88% of UK library authorities participated last summer, involving over 600,000 children aged 4-12. Since it was introduced in 1999 libraries have seen a surge in new members, with over 30,000 children joining last year alone.

The challenge takes a different theme each year, and 2004 will be the Reading Rollercoaster. This is not a competition, but a personal challenge offering reading inspiration and incentives to encourage children into libraries and the enjoyment of reading.

New research done during the 2003 challenge found that the challenge boosts children's reading confidence, skills and enjoyment:

- **Creativity/inspiration/enjoyment:** 96% of participants enjoyed reading the books, 98% liked choosing books for themselves, 95% want to read lots more books and 96% wanted to do the challenge next year. 45% read a book they wouldn't have wanted to before. 65% will tell their friends to read a book they've enjoyed. 92% of the books were new to challenge children. 68% said they liked to write or draw or play games about a book.
- A full copy of the research is available at http://www.readingagency.org.uk/html/research_downloads.cfm

Contact: Anne Sarrag, The Reading Agency. Tel: 01273 203977: email:

anne.sarrag@readingagency.org.uk **Website/s:** www.readingrollercoaster.org.uk (open access site running from June 2004); www.readingagency.org.uk for project, research and case study.

b. Young Cultural Creators

"A greater depth to the school curriculum, new links with the library and museum service, a day out – and fabulous work!" Teacher, London

"A particularly imaginative way to link libraries, schools and art galleries to encourage and extend the range of creative work produced by children." Librarian, London

"Write down the story but don't stop because if you stop you lose what's in your head, it's your imagination, just letting it flow through your hand and just keep writing" Two 11 year olds taking part in the project

Young Cultural Creators is a major visual literacy project for young people which:

- explores original works of art, artefacts, documents, and places of interest, in conjunction with the work of children's writers and illustrators;
- inspires young people's creativity in reading, writing and illustration.

This is achieved through:

- the collaboration of libraries, museums, archives, galleries, publishers and authors, working with children, their schools and their families;
- a programme of workshops with authors in museums, archives and galleries, and in local libraries, where young people develop their own creative work, and get to know and enjoy all that these venues have to offer.

The programme can deliver on a range of learning activities and curriculum subjects. Planning with each school draws out how the project can best support that school's curriculum work – eg. 18th century, reading and writing/National Literacy Strategy.

Young Cultural Creators has been running in London since 2000 and is part of the cross-domain programme run by ALM London (Archives, Libraries and Museums, London).

Young Cultural Creators, Cornwall, formed part of the Cultural Diversity Festival run by SWMLAC (South West Museums, Libraries and Archives Council) in Autumn 2003. SWMLAC is also planning a Young Cultural Creators programme with Torbay libraries and museums for Autumn 2004.

Contact: Tricia Kings, YCC Project Manager for ALM London. Tel: 01736 332228; email: tk113@hotmail.com **Website:** www.youngculturalcreators.com

c. YouthBOOX

Run by The Reading Agency and The National Youth Agency, the YouthBOOX programme has been running for four years and has worked in twenty local authorities. YouthBOOX aims to create new approaches to reading for socially excluded 12–16 year olds through partnership working and by starting with young people's interests to hook them into reading.

YouthBOOX creates partnerships between youth workers and school/public librarians. Youth workers bring skills in reaching and working with socially excluded young people; librarians bring a knowledge of books, how to involve readers and excellent links with writers, cartoonists and storytellers. YouthBOOX programmes have included video making, cartooning, library makeovers, creating a magazine, cartoon workshops, photo-stories using a digital camera, lyric and rap writing, quizzes, theatre trips, cookery, visits to see authors/poets, picture book sessions, book buying and library makeovers.

The YouthBOOX approach shows that an appetite for reading can be created where before there were only barriers. It helps reluctant readers discover that reading can be fun, empowering and very relevant to their lives. YouthBOOX shows that a reading for pleasure approach, which engages with young people on their own terms, is a powerful tool for moving young people on in terms of their own creativity, learning and involvement with society.

Contact/s: YouthBOOX Richmond: Bridget Taylor, Project Worker, Richmond Library Service. Tel: 020 8940 0590; email: bridget.taylor@richmond.gov.uk; YouthBOOX National: Ruth Harrison, The Reading Agency. Tel: 020 8297 5058; email: ruth.harrison@readingagency.org.uk **Website:** www.readingagency.org.uk project information and reports

d. Graphix Workshop, Slough

The Graphix Project was a partnership between Creative Partnerships Slough, Slough Public Library Service, the Education Library Service and Maidenhead Comix Shop.

Both public library and school based, it aimed to stimulate young people's creativity through the medium of graphic novels. The project offered three strands for engagement: with an author and illustrator to produce graphic novels; establishing book groups in each school; an open access four day Graphix Workshop in Slough Library.

The main objective of the Graphix Workshop - apart from having some holiday fun – was to create materials that could be used to promote the library and reading to young people. There were two aspects to this: to create posters to advertise the graphic novel collection; to create a leaflet which outlines the services the library provides for young people.

The young people benefited from each of the three strands of the project, including working with the authors and artists involved. It has established a framework for longer-term work with young people in both public and school libraries and is acting as the basis for further joint projects. The teachers particularly appreciated the cross-curricular nature of the project and its motivational effect, especially on those pupils who were not talented in Art or English. Both teachers and students remarked on new skills in planning their work and improvements in their drawing as well as the benefit from group working. From the viewpoint of Creative Partnerships one of the most beneficial aspects of the project was that it not only afforded young people the opportunity for creativity but also contributed directly to the core curriculum, improving literacy and especially writing.

Contacts: Liz Broekmann/Zoe Dickens, Children's and Young People, Slough Library. Tel: 01753 787524; email: liz.broekmann@slough.gov.uk/zoe.dickens@slough.gov.uk; Patty Cohen, Director,

Post a Reading Thought: Literacy through Creativity – ed. Prue Goodwin, David Fulton Publishers

5. Creative Reading and Young People, Demos, John Holden

“Background to the Demos report was useful as it will provide evidence of the unique role of reading and libraries in supporting creativity.” Nicky Morgan, EMLLAC.

Context

Creative Partnerships initiates projects between schools and the creative and cultural sectors. To date, most of the cultural sector partners involved have been from a broad range of arts organisations and practitioners. Libraries have rarely been a part of a Creative Partnership. Where a library has been involved (in Slough) the evidence suggests that a rich engagement has taken place of benefit to all concerned – the young people involved in the project, the school, and the library itself.

Reading can be perceived as an individual and passive act, with the reader as a mere recipient of the written text. Similarly, libraries can be viewed as relatively quiet repositories of information and entertainment.

The purpose of this project is to examine and articulate reading as a creative act, to assess the role of libraries in the context of creative reading, and to suggest ways in which libraries and Creative Partnerships can work together.

The Creativity of Reading

The project will examine the ways in which reading is a creative act:

- The interaction of reader and text, and how readers experience texts in very different ways by applying their own experiences and imaginations.
- How reading links to other artforms – film, drama, music, rap, illustration.
- How reading encourages horizontal and vertical connectivity (i.e. from one sphere of interest to another, and more deeply within a sphere of interest).
- How the process of reading might correlate with the characteristics of creative learning, through changes in cognition, knowledge, attitudes and motivations.

How Libraries can Support Creative Reading

Libraries have a number of characteristic features, which enable them to play a vitally important role in creative reading. They are public, trusted spaces where learning takes place in a self-directed, non-assessed manner. Readers can extend their range at their own pace and in their own style.

The project will look at current practice and comment on the role that libraries currently play, and the roles they might play in the future. This will involve examining:

- how libraries encourage readers’ freedom to pursue their own reading paths, and learning;
- library services’ links with writers, illustrators, storytellers, cartoonists, performance poets etc.;
- the models, which libraries are using to link creative reading with music/lyrics/ rap/ poetry/rhyming dictionaries/photography;
- programmes which encourage reading (Summer Reading Challenge/ Chatterbooks national reading groups network/ Young Cultural Creators/ Carnegie medal);
- new approaches to creating multi-media reading experiences by linking to other art forms/ community providers;
- the growing body of experience about reading that has succeeded in involving hard to reach young people.

Libraries: what they offer CP schools

The project will triangulate creative reading with the direction of libraries as expressed in the DCMS' new Framework for Libraries and with the aims of Creative Partnerships, with a view to expressing how the involvement of libraries in Creative Partnerships can help achieve Creative Partnership's own objectives and those of wider public policy.

This part of the project will look at library resources, the potential of library staff to play a greater role (and the benefits to library staff themselves), the sustainability of projects, and the effects which library involvement in Creative Partnerships might have on schools and young people.

The project will:

1. *Improve* an understanding of creative reading, what it is, and why it is important.
2. *Bring about* an understanding of the value of libraries in creative reading.
3. *Strengthen* the relationships between libraries and Creative Partnerships – and by extension schools and young people – through a clear articulations of the benefits of partnership.

"My definition of a school: 'a library with classrooms around it'. School libraries MUST be part of the creative process!"

6. Creative Partnerships: facts and background information

Introduction

Creative Partnerships is a government-funded programme that aims to give schoolchildren in areas throughout England the opportunity to develop creativity in learning, and participate in cultural activities.

Its vision is based on developing long-term partnerships between schools and cultural and creative organisations. These include writers and literacy organisations - as well as architects, theatre and dance companies, historic buildings, musicians and musical organisations, museums/galleries, website designers, and many other creative individuals and companies across the public, voluntary and private sectors.

Background

Creative Partnerships was designed and funded as a Pilot Programme from 1 April 2002 through to 31 March 2004. The pilot has a budget of £40 million and covers schools in 16 areas.

First phase Creative Partnership areas:

• Barnsley, Doncaster & Rotherham • Birmingham • Bristol • Cornwall • Durham & Sunderland • London East • London South • Kent • Hull • Manchester & Salford • Merseyside • Norfolk • Nottingham • Slough • Tees Valley • The Black Country.

Roll out

In the most recent Comprehensive Spending Round in July 2002, the Rt. Hon Gordon Brown MP, Chancellor of the Exchequer, announced that Creative Partnerships would be given the financial investment to continue beyond the original 'pilot programme' date of 2004. DCMS has committed £70 million to continue to support the existing 16 Creative Partnerships and to develop 20 new Creative Partnerships over the next two years. CP will roll out to nine new sites in Phase 2 and a further eleven in Phase 3.

In addition DfES is committing £2 million in 2003-4 and £2.5 million in 2004-05. Their contribution in 2005-06 has yet to be determined.

Schools can choose to work with cultural and creative organisations outside their immediate area – so creative organisations and individuals located outside Creative Partnership areas can still get involved.

Where are the new areas?

Region	Phase 2	Phase 3
East	Basildon	Tendring & Haven Gateway, Thurrock
East Midlands	Derby	Ashfield, Bolsover & Mansfield Leicester
London	Waltham Forest, Haringey & Enfield	Brent, Ealing, Hammersmith & Fulham
North East	North & South Tyneside	Northumberland
North West	Cumbria	East Lancashire
South East	Southampton & Isle of Wight	Hastings & East Sussex
South West	Plymouth	Forest of Dean
West Midlands	Coventry	Stoke-on-Trent
Yorkshire	Bradford	Sheffield

NB - by Phase 3 each Government Office region will have 4 Creative Partnerships, making a total of 36 Creative Partnerships.

How were the new areas chosen?

The following criteria was used to select areas for Creative Partnerships Roll Out in Phases 2 and 3:

- Areas in receipt of Neighbourhood Renewal Funds (NRFs);
- The 10% most deprived wards in England.

Some regions have also used factors in addition to the criteria above to assist them in maximising local/regional opportunities.

Arts Council Regional Offices, in consultation with appropriate regional bodies including Local Education Authorities, Local Authorities, Government Offices, Regional Development Agencies, local cultural and creative organisations, Regional Cultural Consortia etc, made site recommendations to the Department for Culture Media and Sport and the Department for Education. The Secretary of State for Culture, Media and Sport and The Secretary of State for Education and Skills then made their decisions based on the recommendations from the Regions.

Why were these areas chosen?

Expansion has been planned around the following basic aims:

- to concentrate first on developing new partnerships within the 88 NRF areas and 10% most deprived English wards;
- to ensure even national coverage of the programme, creating an equal number of partnerships in each of the nine Government Office regions in the initial phases, with the potential to 'top-up' in areas of greatest deprivation in the final phase of expansion.

How it works

Each of the 16 initial Creative Partnerships areas has a Creative Director, based locally. The Creative Directors are each supported by an Advisory Group and work with a Programme Co-ordinator and an Administrator. The Programme Co-ordinator is responsible for liaising with the Creative Partnerships schools and the participating cultural and creative organisations.

In each area, a mix of primary, secondary, special and specialist schools have been selected to take part.

What's happening now?

The Creative Directors for each area are currently planning programmes for this school year and next. These are outlined in a Delivery Plan for each area.

The first Creative Partnerships projects ran in the academic year 2002-3. Each Creative Director is responsible for a budget of £750,000 in the current financial year. Some of this goes to schools and some goes to the partner organisations. At this stage a substantial number of projects are already underway.

Creative Partnerships represents a new and innovative way of working for schools and creative and cultural organisations. Because of this, the plans are being kept deliberately flexible. There's a strong commitment to evaluation – with programmes being refined on the basis of experience, as the scheme progresses.

Creative Partnerships recognises the importance of responsiveness to local need. The way the partnerships are set up and administered vary considerably from region to region. Different areas also place emphasis on different aspects – for example, some are keen to encourage links between different schools or with the higher education sector or with business and industry.

But the basic principles are common to all areas:

- *The development of children and young people is at the heart of the programme.*
- Creative Partnerships has a strong emphasis on sustainable relationships – it isn't about one-off projects.
- Creative Partnerships gives schools and creative and cultural organisations the chance to work closely together to develop programmes that really fit the schools' needs.
- Creative Partnerships aims to develop creativity in all areas of learning. It's not just about arts-based projects. Science, Geography and History projects are all within its scope.

Creative Partnerships to date: the numbers

To date (from May 2002 – March 2004), **1,948** Creative Partnerships projects have started. Taking part were:

- **381** schools,
- **1,838** creative organisations,
- **10,242** teacher attendances* and
- **150,238** pupil attendances* at projects

* - NB where an individual attended two projects, they have been counted twice.

This included:

- **448** visits to arts / cultural centres
- **4,475,009** hours of pupils' time
- **407** of the projects involved more than 200 participants.

*During this **3,086** professional development opportunities were offered to teachers through Creative Partnerships.*

Frequently asked questions

Why is providing creative opportunities for young people so important?

Increasing creativity in learning is being considered across the world as societies struggle to come to terms with the ever-accelerating speed of change. There is already really good work going on in schools. By encouraging creativity in the curriculum you will be building on the internationally-renowned record of work in and with schools that has taken place in this country over the last 30 years.

In addition, research has shown that creative opportunities can re-engage children at risk and boost self-confidence. Another reason for providing creative opportunities is the increasing importance of creative industries, the fastest growing sector of the economy.

What are the benefits of Creative Partnerships type activity to schoolchildren?

Benefits for school children will include having opportunities to work with creative practitioners to learn about and develop new skills in creative activities such as fashion design, television and radio, writing, internet style, choreography, directing or producing videos and plays. The creative

teaching and learning programmes will provide opportunities for pupils and young people to develop their objective, critical and analytical skills within a creative and cultural environment as well as having fun in the process.

What are the learning outcomes for pupils participating in creative activities?

By taking part in exciting activities, which are structured differently from their mainstream lessons, pupils will gain a different perspective on subjects, and their knowledge and understanding will increase. As well as supporting formal learning, taking part in creative activities will help increase pupils' confidence and motivation. This is particularly significant for disaffected young people who may feel they are a failure at school.

7. Delegates and presenters - lists

Exploring Links with Libraries: Delegates

Arts Council England	Abigail Campbell
Arts Council England	Jane Stubbs
Arts Council England	Hilary Davidson
Booktrust	Chris Meade
Bristol City Council	Andrea Roberts
CILIP	Laura Swaffield
CILIP	Judith Howells
Cornwall County Council	Maureen Twose
Creative Partnerships Hub	Shelagh Wright
Creative Partnerships Hub	Amanda Stone
Creative Partnerships Hub	Deepa Patel
Creative Partnerships Hub	Kate Kwafo-Akoto
Creative Partnerships Cornwall	Katherine Minns
Creative Partnerships Durham and Sunderland	Anna Summerford
Creative Partnerships Hull	Sam Parker
Creative Partnerships Hub	Becky Swain
Creative Partnerships London South	Jane Hendrie
Creative Partnerships Merseyside	Mairie Gelling
Creative Partnerships Norfolk	Sarah Roby
Creative Partnerships Nottingham	Hugh James
DCMS	Keith Gibbins
DCMS	David Fitzgerald
DCMS	Dempster Marples
DCMS	Helen Bell
DfES	Ruth Simpson
DfES	Carol Chaffer
DfES	Ruth Nicholls
Durham County Council	Peter Burns
EMMLAC	Nicky Morgan
Essex County Council	Margaret Keeling
Gateshead MBC	William McNaught
Hull County Council	Jessica Leaghley
Hull County Council	Cathryn Bull
Isle of White Libraries	Ruth Buckingham
Kent County Council	Sharon V Sperling
Kent Libraries	Sheila Golden
London Borough of Lambeth	Anita Lewis
London Borough of Hackney	Anita Kane
London Borough of Lewisham	Alan Morrison
London Borough of Newham	Rajid Ali
Manchester City Council	Debra Conroy
MLA	Jonathan Douglas

National Centre for Language and Literature	Prue Goodwin
National Literacy Trust	Amelia Foster
National Literacy Trust	Grace Bowman
NEMLAC	Amelia Joicey
Newcastle upon Tyne City Council	Janice Hall
Norfolk County Council	Dorne Fraser
Paul Hamlyn Foundation	Susan Blishen
QCA	Sue Horner
Random House Children's Books	Melissa Ormiston
School Library Association	Alec Williams
Sunderland County Council	Ann Scott
Salford Libraries	Pamela Manley
SWMLAC	Martin Thomas
The Guardian	Julia Eccleshare
Walsall City Council	Paul Thompson
York Libraries	Julia Davies

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Exploring Links with Libraries: Presenters

Arts Council England	Pauline Tambling
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Author	Malorie Blackman
Children's Reading Consultant	Tricia Kings
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DEMOS	John Holden
London Borough of Richmond	Bridget Taylor
National Literacy Trust	Neil McClelland
Slough Library Service	Zoe Dickens
Slough Library Service	Liz Broekmann
The Reading Agency	Miranda McKearney

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