

**INSPIRING  
YOUNG PEOPLE  
ACROSS EUROPE  
TO READ**



# READ ON



**How one Creative Europe-funded project got teenagers across Europe excited about reading and writing**



## IDEAS YOU CAN ADAPT

**A guide for teachers, youth workers, festivals, creative writing tutors and anyone working with young people aged 12 to 19.**



Co-funded by the  
Creative Europe Programme  
of the European Union





# READ ON

**A practical guide of ideas  
to get young people  
reading and writing**

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READ ON is a four-year project bringing together seven organisations in six countries working in six languages, funded by the EU Creative Europe programme.

You can see the full scale of the READ ON project across Europe and the organisations involved in each country on page 26.

From June 2017 to November 2021, these organisations are working with young people aged 12-19 at public events, through their schools, youth groups and writing clubs or by themselves.

The READ ON project gets young people reading, writing, illustrating, creating graphic novels, interviewing authors, offering their own spin on their favourite book, and curating events at literature festivals, both in their own country and across Europe.

You can find more information, as well as get involved as a school, youth organisation or individual, at [www.readon.eu](http://www.readon.eu)



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## READ MORE: ENCOURAGING READING FOR PLEASURE

**Teenagers across Norway, Portugal, Italy and Ireland were challenged to read for pleasure regularly. We tracked what impact that had on their schooling over the course of the project. In Spain, FLIC Festival works with teachers and librarians to expand students' reading, and offer new genres to them.**



### How it works:

- The student chooses what they read. School cannot impose the reading choice.
- The selection can be anything: a comic, a manual, fiction of any kind, narrative non-fiction, poetry, a newspaper or magazine.
- Phones / tablets are not allowed: the reading is print-only, so it remains focused.
- Reading must be for at least 15 minutes, but ideally longer.
- The teacher / supervisor must also use the time to read for pleasure (in some cases, this may be harder to enforce than for the students!)

In Norway, Haugaland upper secondary vocational school started a reading project in 2014, where all their students start every day by reading books, magazines and comic books of their own choice. It is a huge success: the students enjoy it, and the reading for pleasure helped students develop their reading and learning abilities.

As a direct result of this work in one school group, other schools in the region of Haugaland and the nearby SILK festival are rolling out a reading program for their students in primary and secondary schools.

In Portugal, READ ON partner Agrupamento de Escolas Carlos Gargaté followed the same model as the Norwegian school, with 20 mins of reading for pleasure each day.

The pilot reading project was so successful and appreciated by students that it was adopted across other schools in Lisbon. From October 2019, schools across Portugal have daily reading for pleasure as part of the National Curriculum.

In northern Italy, the Festaletteratura in Mantova worked with schools, first in their immediate region of Lombardy then across Italy to encourage them to put reading for pleasure in their curriculum. The project was so well received that there are now schools all over Italy taking part in this project, with students across the country reading for pleasure every day. You can see more on this map:

[tinyurl.com/yacgbvww](https://tinyurl.com/yacgbvww)

# CREATIVE WRITING: EVERY YOUNG PERSON IS A WRITER

Young writers across Norway, Portugal, Spain, the UK and Ireland have been developing their talents as creative writers through a programme of workshops and courses. Led by professional writers, these activities are giving young writers both inspiration and practical skills.

## How to run creative writing workshops:

- Base yourself in public libraries, art galleries, theatres and other cultural centres as your venue.
- If you have to use a school, try a new space – a performance space, or the library perhaps.
- Run the groups regularly.
- Sessions typically last two hours.
- Include games and exercises to help trigger ideas, sharing and critiquing work amongst the group and quiet time for writing.
- Writing should be FUN: encourage play and trying out new things.
- Don't let the young writers get hung up on grammar and structure – that can come later.
- Encourage the young writers to write about any subject they like and in any form – from poetry to creative non-fiction to plays and fiction.
- Let those who want to share their work do so.

Parents and teachers have given evidence of how enriching creative writing can be for young people, including increasing confidence in public speaking as well as doing better in their studies.



Through the READ ON project, the UK partner expanded its programme of Spark Young Writers groups. It now has 12 groups of teens meeting monthly to write and share their work.

Work by young writers from Portugal, the UK, Norway and Ireland has featured in editions of the **Spark Young Writers magazine**, which is published on-line by the UK partner (with material being provided in English translation if required).

Across all the partners, much of the young writers' creative writing activity is linked to literature festivals, and work has been shared at these festivals. Some partners run summer writing groups, which can work well.

Young writers enjoy the opportunity to just write whatever they like and to have the direct support of professional writers. Parents and teachers have given evidence of how enriching creative writing can be for young people, including increasing confidence in public speaking as well as doing better in their studies. Professional writers also find the activities of value, helping them develop their professional practice as well providing useful and valuable work alongside their own writing. Much of this work will be sustained by the READ ON Partners beyond the project. The UK partner, for instance, has committed to continuing the young writers' groups into the future across its region as well as other creative writing activities for young writers.



# FAN FICTION LAB: WRITE YOUR OWN VERSION OF YOUR FAVOURITE STORY

Fan Fiction, loved by teens everywhere, is where readers are so caught up in an author's world that they write alternative fiction based on it. Readers of JK Rowling, Philip Pullman and Terry Pratchett in particular have created acres of fan fiction resulting in prequels, sequels and spin-offs which exist entirely independently from the original books.

Fan Fiction Lab as part of READ ON goes one step further. We wanted to get the authors of the original books involved, including as part of the discussions with the young writers.

It was vital that any authors involved in the READ ON Fan Fiction Lab *like* Fan Fiction – many writers do not, so this was the first thing we needed to establish.

### In addition, we asked that:

- The authors of the original books be part of the process, meeting with Fan Fiction writers and answering their questions.
- The authors of the original books undertake a European tour to as many partners as they could, to meet young fans.

### Some tips for writing fan fiction with your young writers:

- The books and their “world” must be familiar. Fantasy and sci-fi lend themselves well to this, but it can work equally well with more commercial fiction if you can write about the location / relationships / characters' lives.
- The young writers have complete choice over what to write and how to write it. If they want to turn it into poetry, or graphic novels, or a screenplay, great. Let them play with the ideas.
- Give the young writers plenty of time: this is a long-term project which is worth spreading out over a term or semester.
- Let them share their work if they want to. We set up an online portal on the READ ON website to upload Fan Fiction to.
- Give the young writers the opportunity to talk about the “worlds” they are writing in, amongst themselves and with the authors, if they can.





# BLURANDEVÙ: YOUNG PRESENTERS INTERVIEWING AUTHORS

**If we want young people to attend events and festivals, they should feel involved in the events on stage: and so, Blurandevù was born, a programme of young presenters and producers, initiated by the Festaletteratura in Mantova, Italy, and rolled out across Europe in all the festivals taking part in READ ON.**

We recruited teams of young people at the Italian, UK, Irish, Portuguese, Norwegian and Spanish festivals.

#### They needed to be:

- Young people with a passion for books.
- Keen to learn how to speak clearly and confidently on stage.
- Willing to do research and undertake training with Festival Managers and professional interviewers.
- Reliable, punctual and presentable: they are representing the festival on stage.



**What's vital is to teach the students that there is no set formula for interviewing on stage: instead, they must be well prepared, ready to ask their own questions, but also listen to the authors they're interviewing and adapt as the conversation continues.**



#### We found that:

##### Training is key

It is very important that young people receive training to prepare them for facing authors on the stage. The most effective method is an intensive workshop for between two and five days but weekly sessions in the run up to the festival also work. The workshops need to be run collaboratively with the Young Presenters so that they feel part of the festival team.

##### Choose the right workshop leader

Across Europe, a mix of workshop leaders was employed, including journalists, radio presenters, reviewers, teachers, and authors used to being interviewed themselves as well as chairing events.

What's vital is to teach the students that there is no set formula for interviewing on stage: instead, they must be well prepared, and ready with their own questions but also to listen to the authors they're interviewing and adapt as the conversation continues. Active listening on stage is key, as is being aware of the audience reaction and anticipating what the audience wants to hear about.

##### Encourage the Young Presenters to ask their questions – and get interviewees on board

It is important that the Young Presenters ask their own questions, not what they think is expected of them; this will often lead to more interesting discussions. The writer being interviewed by a young presenter should be happy to receive unexpected and surprising questions and be happy to open up in their conversation with their Young Presenter.



## YOUTHCAST: PODCASTS AND BROADCASTS

**Young readers and writers live online – but writing and reading doesn't have to mean words on a page. Increasingly our young people are writing for digital broadcast and are able to make online content with just the technology in their pockets.**

The READ ON project wanted to harness the potential for young people to use their phones and some freely available basic editing software.

### Get started:

- Ask them what they listen to.
- Get them to think about how their favourite podcast / interview / YouTube channel videos are structured. Ask them to create a plan of how they would do the same thing.
- Ask them to think of questions they would want to ask. How might the person answer?
- Ask them what they can already do with their phones / basic software. You'll be amazed (as will they!) at how much they already know.

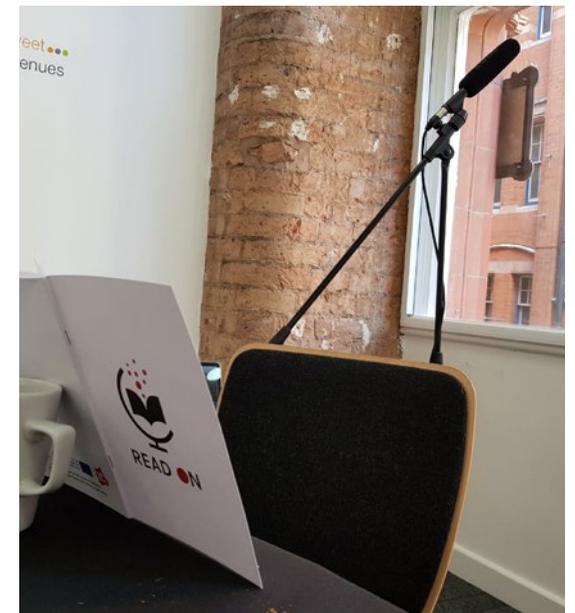
In Portugal and Norway, students in school created their own podcasts, in which they shared short stories they had written themselves. They were taught how to use multimedia tools with tablets and iPads, and were given training sessions with two professionals, who guided them in the production of material.

Portuguese students also had a chance to be in a radio broadcast studio whilst it was broadcasting, and subsequently interviewed the presenters and production team to find out as much about the industry as possible.

It was particularly interesting for the teachers accompanying them, as they were less familiar with the technology and software than the students – a nice role reversal which led to students teaching the teachers!

In the UK, Ireland and Spain, workshops run with small groups of young writers, working with podcasters and online content makers. The young writers learned how to perform their writing for broadcast, how to record, edit and share it online, and how to publicise it themselves.

All the content can be seen on the [READ ON website](#).



**The young writers learned how to perform their poetry for broadcast, how to record, edit and share it online, and how to publicise it themselves.**

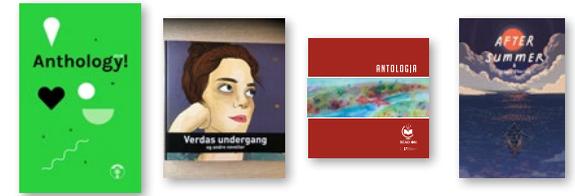


# ANTHOLOGIES: CREATING NEW WORK AND CELEBRATING EXISTING STORIES

Across Europe, these anthologies are used to allow individual young people and class groups to engage with wonderful pieces of writing chosen by themselves or other young people.

In order to engage young people with reading, try making your own anthology, with young people choosing their favourite writing, or commissioning new writing with the young people's prompts. By being involved in making the selection themselves, the young people can feel ownership of the content and will recommend the writing to others.

The Italy, UK, Ireland and Norway READ ON partners worked with their local schools and young people to create anthologies which were then shared across Europe.



## Things to try:

- Work with a group of young readers to select favourite pieces of writing from existing anthologies or collections of writing. Young people nominate their favourite books, extracts or poems to create a short list which is then voted on to come up with the final pieces for inclusion in the Anthology.
- Pick a theme to unify the selections.
- Ask Young Adult writers to run workshops to discover the young people's favourite writers, identify some scenarios that they would like to see: a love triangle or a story set near Central Park, for example. Use these ideas in the stories which are written.
- Invite the author to send in a draft of their story for feedback from the pupils.
- Invite the author to come back to the group once their story is finished. This visit could be used to launch the Anthology to a wider group of young people.
- Consider making the newly created Anthology into a printed book, to be distributed to all young people involved in commissioning works and in schools and libraries.
- Host an event with all the authors published in the Anthology, discussing the challenges of writing a short story to a commission from a group of young people. The authors could even be interviewed by young people – see page 10 for more information on how to do this.



◐◐ We found that the students take much more interest in the books, and were more likely to try reading something different if they'd met the writer.

## PASSPORTS: STORIES FROM NEW EUROPEANS

**Across Europe, the READ ON Project offered a chance for young people to hear stories from writers whose families had arrived in Europe. Through festival events and visits to schools, young people engaged with stories they might otherwise never had heard, and learned about lives very different from their own.**



The main aim of *Passports* is to provide exposure to other life experiences and cultures, to foster a greater understanding of other perspectives, and to see how literature might make this possible; either as a healing or a unifying experience.

We try to work with authors whose heritage is from outside Europe and in some cases with young people from similar backgrounds. *Passports* is about sharing experiences and breaking down any barriers that these differences might create.

Opportunities are given to young people to write about their own experiences of immigration; and for authors to speak about their experiences living in a new culture. Both young people and professional writers can work in a variety of genres: we've had workshops and events on poetry, prose and plays, amongst others.

The young people involved are asked to think about identity and cultural stereotypes and writers speak about how their heritage is absorbed into their writing.

### To host your own *Passports* event:

- Suggest the students read some of the writer's work beforehand.
- Ask for volunteer students to host the author, interview them, and discuss their own experiences and stories.
- Give students time and space to do their own writing on the themes raised during the visits – these vary from women's rights, gang culture, what it means to be rooted in a community, being a newly arrive refugee, to live with personal, family or national trauma, or to be without a country.
- Celebrate writing by giving students opportunities to perform and read their creative writing, if they wish.

Events of this nature have taken place at *Festivaletteratura* in Italy as well as at *Birmingham Literature Festival* in the UK, where writers take part in schools visits in the wider city during festival week.

In Norway, *SILK* festival and the nearby *Haugaland* high school teamed up to have authors appearing at the festival visit the school to run workshops and events with young people.

In Ireland, the annual *West Cork Literary Festival* hosts *Passports* events on discussion topics which affect recent immigrants and longstanding Irish citizens alike: talking about the culture and identity, and the notion of "Irishness" now.

In Spain, *FLIC* festival (run by *Tantàgora*) teamed up with *PEN Català* to bring stories of recent refugees to *Catalunya* to young people in the region.





# GRAPHIC NOVELS AND COMIC STRIPS: THINKING DIFFERENTLY ABOUT READING AND WRITING

Graphic novels and comic strips are an excellent way to engage reluctant readers, or those who don't enjoy pages of text. Graphic novels are also a great way to tempt new language speakers (for instance, recent immigrants) to reading in a new language.

The READ ON activity *My Life in Strips* focuses on graphic novels. Comic strips and graphic novels are created by young people in Ireland, Italy, Norway, Portugal and Spain.

### To get your young people involved, try to:

- Find graphic novels by local writers, or writing in your language. You could ask your young readers and writers to nominate their favourites.
- Make sure your local library / school library stocks graphic novels.
- Suggest that some of the options for your READ MORE [see page 4 for more information] time includes graphic novels and comics.

- Ask your young readers what they enjoy, and if they can talk to the group about it.
- Run a competition, asking your young writers to submit their own comic strips.

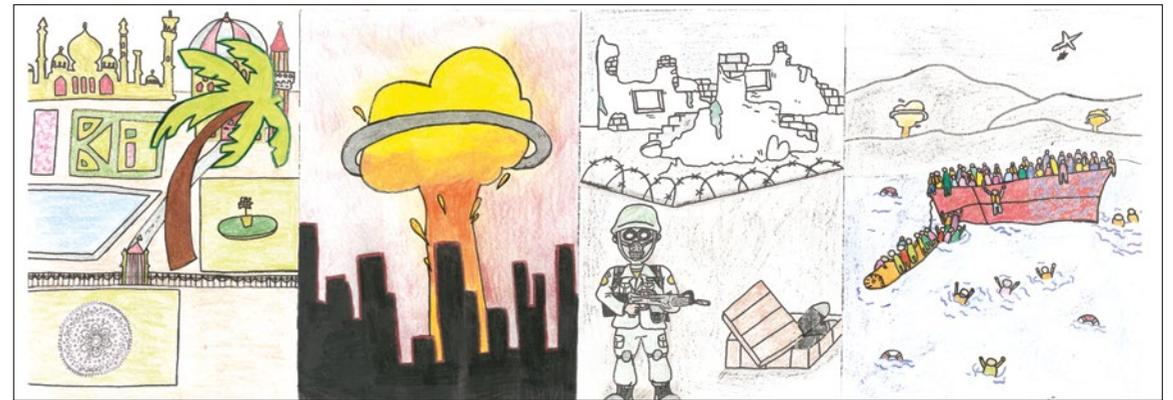
In Ireland, Spain and Italy, workshops run every year with writers and comic strip artists. The groups work towards creating their own graphic novels and comic strips based on the themes given to them by the project.

In Italy, an exhibition of the comic strips is displayed at the Festaletteratura every year. The finalists also take part in a festival event with published comic book writers.

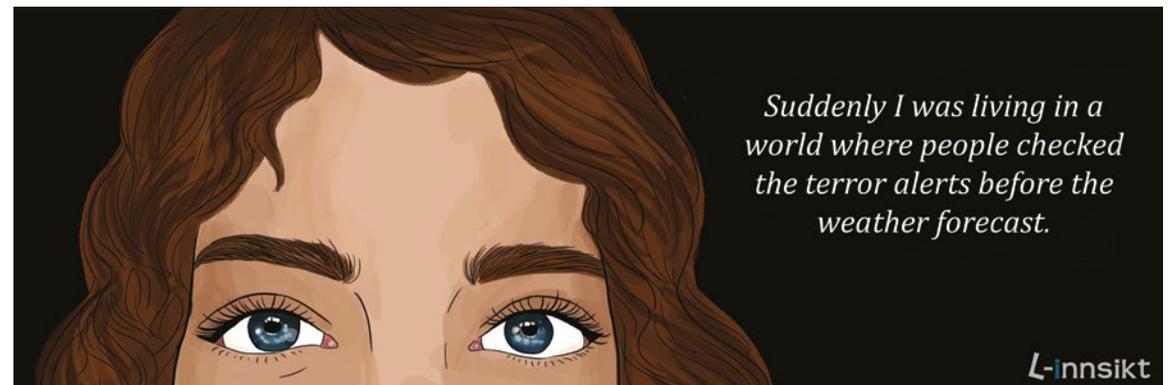
Each year the young people's work is submitted as comic strips to a European competition between partners. Each partner also creates a printed booklet of the work for each year and holds a launch of the publication in the school or at their festival. Artwork is also showcased at the other festivals in the READ ON Project across Europe.



Artist: Amy O' Sullivan, Writer: Theo O' Halloran



Artist: Siri Svendsen, Ida Ornes Havorsen, Eili Gabrielsen Vold



*Suddenly I was living in a world where people checked the terror alerts before the weather forecast.*

L-innsikt

Artist: Linn Isabel Eielsen



# ILLUSTRATION: LINKING WRITING WITH THE EUROPEAN ILLUSTRATION NETWORK



Reading and writing shouldn't be limited to traditional books



Reading and writing shouldn't be limited to traditional books: one of the READ ON partners, Tantàgora, who run the annual FLIC festival in Barcelona and Madrid, lead the way in ensuring that illustration was also part of the READ ON project from the start.

Tantàgora run the European Illustration Network through its FLIC festivals, for students in high school learning Arts and Design and Art School university students. It also extends further into young professionals working in these areas, and the network exists to promote the relationship between literature and illustration.

Over 500 students from 15 schools across Europe are part of the European Illustration Network, which means they can access an exclusive part of the FLIC festival of Design in the Museum of Design in Barcelona, when it takes place annually in November.

Each year, the students are invited to submit work on a specific theme for the FLIC Illustration Award. The work created must always be in response to a piece of text, and must be 3D, which creates its own challenges.

Since the start of the READ ON Project in 2017, students from schools in Norway, Portugal and Ireland have also been involved.

In Norway, the school in Haugaland organizes workshops for about a hundred of their art and design students every year. The students choose a piece of work to submit, which is then judged by a local jury and the shortlist sent to FLIC for the final evaluation. In its first year of being involved, two of the Norwegian students were among the winners and were sent to Barcelona during the FLIC festival together with their teacher in order to receive the prizes and to participate in some of the festival activities. This extraordinary opportunity allowed students to meet art and design professionals and learn more about the industry.

In Portugal, workshops have taken place annually for over 100 art students, bringing together several schools in the same region. Students worked to create items on the required theme, with the best sent to FLIC for final judging. In 2018, one Portuguese student was the winner of the Junior Category and in 2019, the Portuguese partner had two special mentions among the 10 finalists of the Junior contest.

Through the European Illustration Network, FLIC Festival has been able to identify young illustrators with talent and showcase their work both nationally and internationally. They're able to meet with other young designers and illustrators from across Europe, giving them access to new networks and peers. It also gives the students access to Design, Architecture and Illustration professionals, opening doors into careers that these young people might never have considered.





# REACHING YOUR AUDIENCE: GETTING YOUNG PEOPLE TO EVENTS

**There's no doubt that teenage audiences are interested in events – but equally, a standard book festival event or author interview isn't going to engage them in the way you'd want. It feels too formal, and too much like a school or university lecture.**

Through the READ ON project, we found that we reached a much wider audience and had far more teens involved if they were able to shape the event itself, and be part of what happened.

### Some ideas to try:

- Recruit a team of Young Producers who can work with an event/festival team to create their own events. Contact schools or existing groups of young people (like the UK Spark Young Writers groups) as well as open calls for teenagers to apply.
- Put ideas out on social media to gauge levels of interest and get feedback before the event is planned (especially Twitter polls and Instagram comments – both get good interaction).
- Make the event low or no cost to maximise attendance.

### **Make the event at a time which works for teens; ask them with a social media poll! Saturday afternoons work well in the UK.**

- Ask the Young Producers to work on marketing. Use their language and listen to where they get their news / recommendations / gig information. You want to publicise your events in those places, not expect young people to come to where you would usually advertise events.
- Think about changing how you do things. If teenagers tell you they're interested in music, how about doing an event about songwriting? If they want to know more about journalism, see if you can get a journalist to interview an author.
- When your event is set, make sure it's well publicised through social media. Instagram in particular is a very good medium. Get the author talking about it on their social media channels too.



### Some examples:

In Portugal, the school Agrupamento de Escolas Carlos Gargaté asked their students what they wanted. The students wanted a festival of their own: and so the Almada festival was born in May 2018. The students loved it so much and it was so well attended that it will return in years to come.

In Spain, focus groups were held in 3 locations with over 300 students in all to better understand their reading habits and attitudes to reading. The findings went on to inform events programmed at FLIC festival and other events across Spain.

In Ireland, the West Cork Music wanted to better understand the interests of young adults in relation to literary events. It undertook a survey asking students in local schools what they liked to read, who they were interested in seeing at the festival, and what might encourage them to attend. The results of the survey - the first time the organisation had sought feedback from this demographic - has informed programming and will continue to.

In the UK, the Spark Young Writers groups (which meet in person, monthly, across the West Midlands region) were taken online from January 2020 onwards, through writing prompts on **Instagram** then weekly writing prompts and short creative writing sessions on the **Spark website**, shared on social media. It allowed for young writers who can't normally attend to still participate and be part of the wider writing community.

# READ ON

## READ ON WEB: AN ONLINE SPACE FOR TEEN READERS AND WRITERS

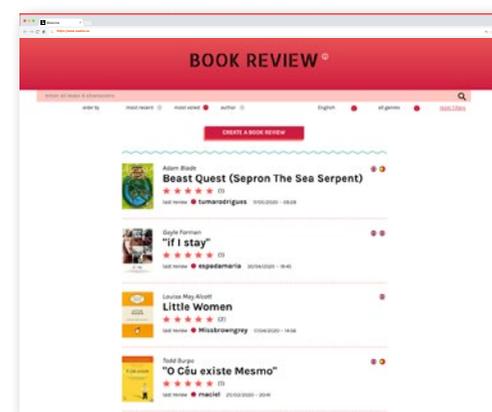
**Our target group of 12 to 19 year olds live online more than any generation ever has. Digital content, far from detracting from books and creative writing, can engage teenagers more, and we set out to focus their interest on our website [www.readon.eu](http://www.readon.eu).**

We wanted to create a website which was as much about the READ ON Project as it was for young readers and writers to share their work and talk to each other about books and writing.

The READ ON website has a Community section with five main areas for teens to get involved in:

- Book reviews by young people.
- Book advising: recommendations by authors on what next to read, based on what you've liked.
- Fan Fiction Lab: teenagers uploading their own creative writing based on an existing book [see page 8 for full info].
- Ask the Author: live Q&A sessions with writers
- Save My Story: writers turn to our network of young people to ask for help unravelling their works-in-progress.

With young people across Europe getting involved, and content in all six languages of the READ ON Project, READ ON Web is also the part of the project which can continue to thrive once the initial project activity ends in November 2021.



**We wanted to create a website which was as much about the READ ON Project as it was for young readers and writers to share their work and talk to each other about books and writing.**



**If you'd like to engage your young people online, try this:**

- Create a digital environment which is welcoming and safe for young people.
- Work to create meaningful online interactions between writers and young readers.
- Find ways to bring the conversation about books online.
- Make it easy for young people to find good reading tips from experts, such as librarians, book-sellers, journalists or writers, but also from their peers.
- Allow the young people to meet and chat to other young people and create their own network of book and writing enthusiasts.

## WHERE WE ARE

**IRELAND:** WEST CORK MUSIC,  
BANTRY, WEST CORK

**ITALY:** FESTIVALETTERATURA,  
MANTOVA, NORTHERN ITALY

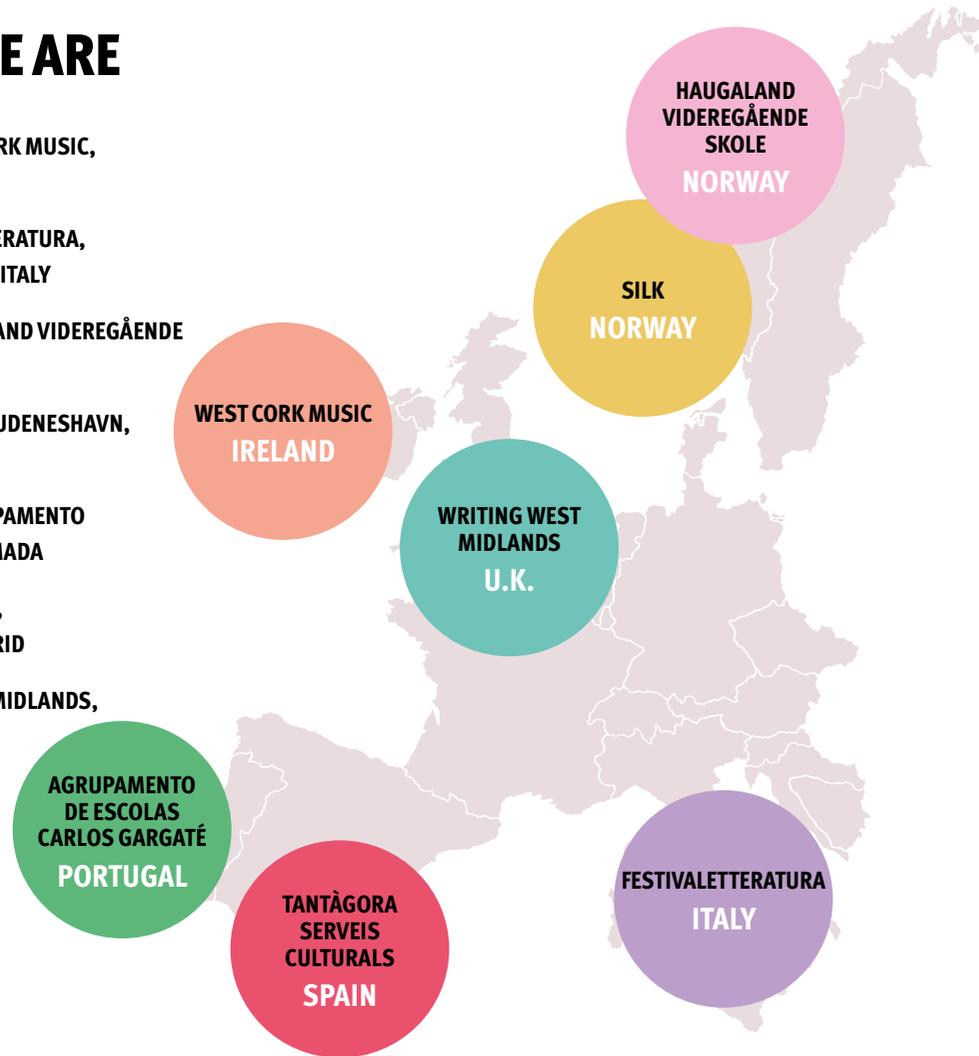
**NORWAY:** HAUGALAND VIDEREGÅENDE  
SKOLE, HAUGESUND

**NORWAY:** SILK, SKUDENESHAVN,  
WEST NORWAY

**PORTUGAL:** AGRUPAMENTO  
CARLOS GARGATÉ, ALMADA

**SPAIN:** TANTÀGORA,  
BARCELONA AND MADRID

**UK:** WRITING WEST MIDLANDS,  
BIRMINGHAM



## SOCIAL MEDIA

Follow what's happening across Europe by searching **#ReadOnEU** on Twitter, Facebook and Instagram. You can also follow each organisation individually:

**IRELAND:**  
 f @westcorkmusic  
 t @wcorklitfest  
 @ @westcorkliteraryfestival

**ITALY:**  
 f @Festivaletteratura  
 t @festletteratura  
 @ @Festivaletteratura  
 @readonproject

**NORWAY: HAUGALAND**  
 f @haugalandvg  
 t @haugalandvgs

**NORWAY: SILK**  
 f Silklitteratur

**PORTUGAL:**  
 f Read On Portugal  
 @ @readonportugal

**SPAIN:**  
 t f @ @tantagora and  
 @flicfestival

**UK:**  
 t f @ @writingwestmids

## WHO WE ARE

**IRELAND: WEST CORK MUSIC** was established in 1995. It is based in Bantry, Co. Cork and delivers 3 world class festivals each year in the south west of Ireland. These are the West Cork Chamber Music Festival, West Cork Literary Festival and Masters of Tradition. As well as delivering festivals and concerts, West Cork Music also provides educational activities both as part of festivals, retreats and through the music-in-schools programme, 'Tuning Up', in partnership with Cork County Council. [www.westcorkmusic.ie](http://www.westcorkmusic.ie)

**ITALY: FESTIVALETTERATURA** is one of Italy's most anticipated annual cultural events. Since its inception in 1997, this five-day festival of gatherings with authors, readings, performances and concerts has seen artists from all over the globe to come together in Mantova in Northern Italy. Festivaletteratura plays host to world-famous writers and poets, some of the most interesting voices from emerging literatures, essayists, artists and scientists. Festivaletteratura pays special attention to young people: many of the events, performances and workshops across the five days are especially devised for youngsters, or to be enjoyed by young and old alike. [www.festivaletteratura.it](http://www.festivaletteratura.it)

**NORWAY: SILK (SKUDENESHAVN INTERNATIONAL LITERATURE AND CULTURE FESTIVAL)** is Norway's greatest small-town literature festival. The festival's aim is to foster a passion for reading and literature, and in its short time it has grown to have over 5,000 visitors and 70 events annually, taking over the small fishing village of Skudeneshavn on Norway's west coast. In addition to the public festival, Norwegian and international authors also run workshops and speaker visits in primary, secondary and vocational schools in a programme of more than 80 annual events. [www.silkfestival.no](http://www.silkfestival.no)

**NORWAY: HAUGALAND VIDEREGÅENDE SKOLE** is a vocational school for students aged 16-19. Most students attend formal lessons for two years, before placements in business for another two years, in order to become fully qualified, skilled workers. Haugaland also educates apprentices one day a week whilst they are working in a professional setting, and delivers prison education in the Haugesund region. A main focus for Haugaland has long been improving literacy, knowing what impact this can have on students' future career and life options. This focus led Haugaland to take the initiative with the other partners to develop the READ ON Project. [www.haugaland.vgs.no](http://www.haugaland.vgs.no)

**PORTUGAL: AE CARLOS GARGATÉ (AECG)** is a School Cluster that offers kindergarten and all levels of schooling until the 9th grade, for children and students aged between 4 and 15, in Almada, 20km south of Lisbon. The Cluster of schools has, from the beginning, looked to working across Europe and has been the Portuguese partner on several European Educational Projects over the years. <http://aecg.pt/pt>

**SPAIN: TANTÀGORA**, which runs FLIC festival for children and young people amongst other events, was founded in 1993, and works across Catalunya, Spain and internationally. It works to promote oral and written literature, and mixes the written word with other art forms including illustration, music, visual arts, and theatre. [www.tantagora.net](http://www.tantagora.net)

**UK: WRITING WEST MIDLANDS** is the literature development agency for the West Midlands in the UK, and is an Arts Council England National Portfolio Organisation. It exists to support creative writers and creative writing. Alongside its work with adult writers, it provides opportunities for young writers to develop their interest in creative writing through its Spark Young Writers programme. It runs festivals and events, including the Birmingham Literature Festival and the annual National Writers' Conference. [www.writingwestmidlands.org](http://www.writingwestmidlands.org)

