



# Diagnosis and analysis of best practices with youth in the literary sector

by PEN Català



A catalogue of best practices  
to engage young audiences  
in cultural and literary  
organisations





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


**Generalitat  
de Catalunya**Ajuntament  
de Barcelona

Servei de  
Desenvolupament  
Empresarial



# Presentation

## Introduction

[PEN Català](#) is an association of writers which, since 1922, works in the whole linguistic territory of the Catalan Countries and at international level for the **advocacy of freedom of expression**, the **linguistic rights** of peoples and the exchange of literature through **translation**.



Alireza Darwish. 2005

## European context

PEN Català leads the European project [Engage! Young Producers](#). This project seeks to promote the participation of young underrepresented groups in literary-cultural life as a way to empower them and foster critical thinking and a better understanding of multicultural realities. Engage! is co-founded by the European Union and brings together 4 organisations: [Det Fria Ordets Hus](#) (SW), [Krakowskie Biuro Festiwalowe](#) (PL), PEN Català (SP) and [National Centre for Writing](#) (UK) and collaborates with international networks: [PEN International](#), [International Cities of Refuge Network](#) (ICORN) and [UNESCO Creative Cities Network](#).

The project has a duration of 30 months, and includes educational and training activities, youth and professional exchange programmes, and activities to research and design new methodologies of audience development.

One of the activities of the project is the design of a new methodology for European literary organisations who promote participation of young audiences. In the framework of the design of this new methodology, Engage! commissioned a review to diagnose the starting point for European literary organisations in relation to **audience development and the literary and cultural participation of people in the age range of 15 to 17 years**, and to analyse a catalogue of best practices cases for further modeling.

## Review

The review seeks to focus on **diagnosing the current situation**, based on the state of the issue within and outside the sector (strengths and weaknesses of the literary organisations), but above all gathering the voices of the youth (their habits in relation to cultural and literary participation).

We relied, on one hand, on reference literature concerning the subject, and on the other, on calling study groups according to interest profile (libraries, public administration, teaching, secondary school teachers, booksellers, teenagers, and private literary and cultural entities).

As a preliminary step to establish usable models and working methodologies for the whole sector, a call was made at the European level in order to **collect best practices cases in libraries, reading rooms, theatres, festivals**, etc. In total more than 80 best practices cases were collected. Of these, 24 were selected for further analysis.



Engage partners meeting. 2018

## Impact at the European Level

The **literary sector is underrepresented in studies and catalogues of best practices related to audience**, when it is probably one of the sectors presenting the greatest difficulties for interacting with youth publics.

The review will serve to make a diagnosis of the starting point in the European literary cultural field, and will make the analysis of best practices available to the organisations that work in this field. The review will also help the organisations to collect, in a systematic way, those cases of best practices, and to share them with the aim of improving the design of their own activities, which will allow them to reach an audience they do not currently have. In addition, **the sector will benefit from the experience of other European organisations** also included in the framework of the review.

The work of diagnosis and the creation of a catalogue of best practices in the development of young audiences in the literary field will serve as a point of departure for the development of a practical guide for the development of young audiences in the literary field. The guide will help to build a toolkit for literary organisations interested in developing youth audiences.

The guide will be published in digital form in Catalan, English, Polish and Swedish. The guide and the catalogue of best practice cases will be part of the digital platform of Engage!





# Table of contents

<b>A. Introduction of methodology</b>	8
<b>B. Analysis of best practices</b>	10
Study cases:	
1. Debat a bat	12
2. Escritura en vivo	14
3. Festival Dos Eidos	16
4. First Literary Dates	18
5. FLIC	22
6. Foment de lectura en llengua catalana per a joves lectors	24
7. Grectubers	26
8. iN RESiDENCE. Artists at the schools of Barcelona	28
9. Kultur Crew	30
10. Literapolisbcn	32
11. Mandarache	36
12. Moving Cinema	40
13. Protagonista jove	42
14. Scomodo	44
15. Taller de lectura jove	48
16. The Hip-Hop Shakespeare Company	50
17. The Orwell Youth Prize	52
18. The Poetry Project	54
19. Tomorrow is Never a New Day	56
20. Versembrant	58
21. Write the Game	60
22. Writing and Solidarity	62
23. Young Ambassadors	64
24. Young Muslim Writers Awards	66
<b>C. Profile of youth and adolescents</b>	68



# A. Introduction to methodology

## European Project Engage!

To contextualise this report, the review carried out is linked to the development of the European project Engage!, headed by the PEN Català.

In order to identify the cases to be analysed, an intensive **benchmarking of projects on the European level** has been done, in order to map out best practices for projects linked to young audiences and literature.

In parallel, during the first semester of 2018, an **international call** was made through the Engage! website, in order to locate and propose actions at a European level that coincided with the project profile we were looking for.

From May to September 2018, **contact was made with all of the identified projects**, in order to make available the additional information and resources that would allow them to assess their suitability for inclusion in the collection of best practices, so that the final selection responded to criteria of sociocultural and territorial balance [urban, metropolitan, and rural zones, on one hand; and countries, on the other], and among cultural and artistic sectors and types of governance [public and private].

## Commission

The literary and publishing sector experience the new habits of cultural consumption more intensely and critically than other cultural and artistic sectors, especially in regards to the way in which **young generations relate to literature**.

For this reason, **Engage! aims to optimise how the various agents who intervene in the sector's chain of value address this issue**, prioritising models of co-creation and co-participation of young readers and users. Engage! proposes an approach to a modelling process for how to manage all kinds of strategies and actions that are exemplary and referential for the whole sector.

This report is the result of the review carried out, which seeks to focus on the **diagnosis of the current situation**, based on in-depth analysis of best practice cases in the literary field in a broad sense (libraries, reading rooms, writing workshops, festivals, theatre, journalism, literary criticism, etc.).

At all times the voices of young audiences were taken into account, paying special attention to aspects such as:

- The strengths and weaknesses of the literary organisations in terms of attracting youth audiences.
- Reading and general cultural habits of youth audiences.

All of this work continues to be a preliminary step in **establishing models and working methodologies** that the whole sector can use.





## B. Analysis of best practices



# 1. DeBAT a BAT, llegir i llegir-se

A universe where art, literature and philosophy come together

[engagenow.eu/case-studies/debat-a-bat/](https://engagenow.eu/case-studies/debat-a-bat/)

**LOCATION:** SPAIN, BARCELONA

**WEBSITE:** [WWW.DIBA.CAT/ES/WEB/BIBLIOTEQUES/](http://WWW.DIBA.CAT/ES/WEB/BIBLIOTEQUES/)

**YEAR THE PROJECT BEGAN:** 2017

**ORGANIZER:** SERVEIS DE BIBLIOTEQUES DE LA  
DIPUTACIÓ DE BARCELONA

**ARTS AND CULTURE SECTORS:**

- LITERATURE: WRITING
- LITERATURE: READING
- LITERATURE: COMPREHENSION
- LITERATURE: ORAL EXPRESSION
- PAINTING

**AGE TARGETS:**

- YOUTH AND TEENAGERS (12-16 YEARS OLDS)

**GENDER TARGETS:** ALL

**SOCIODEMOGRAPHIC TARGETS:**

- URBAN
- METROPOLITAN

**AIMS:**

- EMPOWERMENT

## Description

The DeBAT a BAT project is a new resource that the Library Services of the Barcelona Provincial Council is making available to the libraries of Barcelona, in order to facilitate work with youth, ages 12 to 16, through illustrated albums. A universe where art, literature and philosophy come together.

DeBAT a BAT presents a new format of activity which, through illustrated albums, art, literature, and philosophy combine in three kits of materials called BATS, where books and other objects can be examined and explored in a participatory way, in small groups of youth from 12 to 16 years old. The materials worked with so far are:

- “El que dius i no dius” (2 February 2017). What you say and don’t say.
- “Allò que no es veu” (20 April 2017). What is unseen.
- “La Lluita” (30 November 2017). The fight.
- “Somni o desig” (15 March 2018). Dream or desire.
- “Després del després” (17 May 2018). After the afterwards.
- “Ídem x ídem” (17 October 2018). Idem x idem.

Through different themes and books the youth can debate ideas of identity, solitude, desires and dreams, etc., in a participatory and entertaining way.

## Main goal of the project

The goal of the project is to develop the enterprising spirit, participation, and critical thought of young people, promoting a community practice oriented towards exploring new strategies, tools, and methods for youth audiences.

## Role of young audiences

The role of young audiences is to take part in this new resource where through colours, forms, smells and other very creative resources, they will experience and see the world that surrounds them in a different way provoking different reactions to their lives.



## Aim of the project

The aim of the project is to develop the entrepreneurial spirit, participation, and critical thinking of young people by promoting a community of practice oriented towards exploring new strategies, tools and methods for young audiences.

## Why is it “a case of good practice”?

This is a case of good practice because all the libraries in Barcelona collaborate to share the new resource of illustrated albums for young audiences in contact with art, literature and philosophy.





## 2. Escritura en vivo

Live literary improvisation making use of technology, where authors and readers meet in the same space and time

[engagenow.eu/case-studies/escritura-en-vivo/](http://engagenow.eu/case-studies/escritura-en-vivo/)

**LOCATION:** SPAIN, BARCELONA

**WEBSITE:** [ESCRITURAENVIVO.ORG](http://ESCRITURAENVIVO.ORG)

**YEAR THE PROJECT BEGAN:** 2014

**ORGANIZER:** [ASOCIACIÓN ESCRITURA EN VIVO](http://ASOCIACIÓN ESCRITURA EN VIVO)

### ARTS AND CULTURE SECTORS:

- LITERATURE: WRITING
- LITERATURE: READING
- LITERATURE: COMPREHENSION
- LITERATURE: ORAL EXPRESSION
- MUSIC
- PAINTING
- PERFORMING ARTS
- AUDIOVISUAL

### AGE TARGETS:

- YOUTH AND TEENAGERS (IN GERNERAL)
- ADULTS (OVER 18 YEAR OLDS)

### GENDER TARGETS: ALL

### SOCIODEMOGRAPHIC TARGETS:

- URBAN
- METROPOLITAN

### AIMS:

- CREATIVE SKILLS
- LITERACY

### Description

Escritura en vivo [Live Writing] is a project based on live literary improvisation, making use of technology and allowing authors and readers to meet in the same space and time.

The “Escritura en vivo” project consists of two innovative literary events that promote the theatrical text: the writing jam and the writing slam.

The writing jam is based on a space where live writing and music come together, resulting in a live creation in which the public can also participate. Thus, it creates a symbiosis between authors and audience.

This innovative format comes from Argentina, where the writer Adrián Haidukowski invited different writers to improvise in front of their readers, with only a laptop computer and music from a DJ. At all times the public can read what the author is writing, since the computer is connected to a projector. From Argentina the writing jam has spread to Mexico, Venezuela, Colombia, finally arriving in Spain.

The Barcelona jam was based on collective writing, encouraging audience participation through different types of literary dynamics, with the combination of audio-visual tools and new technologies. It was a continual, interdisciplinary creative exploration, in dialogue with the fields of live painting, dance, theatre, etc.

The writing slam is an improvised writing contest that was started in Barcelona in 2014 at Club Cronopolis with great success and high participation. The participants improvise stories; passing through different rounds, they prove their literary and creative capacity. In a participatory manner, the

audience and the jury decide the contest winner in function of the most creative work. This is a literary challenge in that each slam presents different tests for the authors, such as creating texts in teams of two, adding live subtitles to a video, etc.

### Main goal of the project

- To encourage reading and writing in an innovative way, adapted to the habits of youth and teenagers. To promote creative writing.
- To encourage live reading.
- To spread the practice of live writing

### Role of young audiences

The role of the youth is to take part in the live writing with their participation in different events: the jam and slam as formats for the creation of innovative texts.

### Aim of the project

The aim of the project is to develop the entrepreneurial spirit, participation, and critical thinking of young people by promoting a community of practice oriented towards exploring new strategies, tools and methods for young audiences.

### Why is it “a case of good practice”?

Live writing is considered a case of best practice because it promotes writing in an innovative, live way, through a format that is also innovative, with participatory events where the audience can co-create in real time with the author, and in an interdisciplinary way where music, theatre, and text come together.





# 3. Festival Dos Eidos

## 3 day festival of scenic poetry, music and culture

[engagenow.eu/case-studies/festival-dos-eidos](https://engagenow.eu/case-studies/festival-dos-eidos)

**LOCATION:** SPAIN, LUGO

**WEBSITE:** [UXIONOVONEYRA.COM/ES/FESTIVAL/](https://uxionovoneyra.com/es/festival/)

**YEAR THE PROJECT BEGAN:** 2014

**DURATION OF THE PROJECT:** < 1 MONTH

**ORGANIZER:** [FUNDACIÓN UXÍO NOVONEYRA](https://fundacionuxio.com/)

### ARTS AND CULTURE SECTORS:

- LITERATURE: WRITING
- LITERATURE: READING
- LITERATURE: COMPREHENSION
- LITERATURE: ORAL EXPRESSION
- MUSIC
- PERFORMING ARTS

### AGE TARGETS:

- YOUTH AND TEENAGERS (IN GERNERAL)
- ADULTS (OVER 18 YEAR OLDS)

### GENDER TARGETS:

### SOCIODEMOGRAPHIC TARGETS:

- RURAL

### AIMS:

- EDUCATION
- EMPOWERMENT
- GENDER
- INTERGENERATIONAL

## Description

The 'Eidos Festival' is a festival of scenic poetry, music and culture. This festival has been celebrated every year since 2015 and is a 3 day cultural programme of different artistic expressions relating to literature: recitals, concerts, performing arts and the body, exhibitions and tours in the countryside of the Courel region in Galicia, Spain.

In 2018, the fourth Festival Dos Eidos ran from 22-26 August hosting 70 activities in which 100 artists participated with musical and theatre performances as well as dance and poetry recitals. The programme also included guided visits to the Uxío Novoneyra Foundation - located in the birthplace of the poet -, to the Rubial and to the ironworks of Seoane, and to a workshop about the traditional uses of native plants. There were also lectures by Jorge Linheira and Germán Labrador on literature and gastronomy.

In 2017 Festival dos Eidos received the EFFE prize - Europe for Festivals, Festivals for Europe -, awarded the by the European Association of Festivals from the European Commission. This award distinguishes festivities that represent the best practices related to cultural creation in social and environmental settings.

## Main goal of the project

The main goal of the project is to bring visitors to the Courel region and to generate awareness of the creative talents from this area. In the same way that there is a James Joyce of Dublin, a Manuel Machado of Castile, there is Uxío Novoneyra of Courel, the well-known poet and Spanish writer.

## Role of young audiences

The role of young audiences is to participate in the event allowing them to visit poets in the region, a dance company teaches them how to dance poetry, other professionals demonstrate technological advances through a video project and other artists hold exhibitions in their homes in the woods and in the village of Courel.

All the festival's activities, with the exception of the concerts, include a module-presentation of audience creation that introduces both poetic recitals and routes interpreted by cultural and natural heritage relating to the literature (house-museum, protected forest, BICs, etc.) and the gastroculture tastings. In the concerts the musical programming is designed in such a way as to prioritising emerging artists of different styles so that the festival is inclusive. Finally, they schedule presentations of the artist's work, research and publications, and hold non-regulated training workshops in areas related to the management of cultural projects and events.

Festival Dos Eidos is a registered entity as a provider of voluntary services in the Xunta de Galicia that receives minimum funding for three people of €150 funding per person. Other people are volunteers from the board of trustees and its network. In addition to this, previous staff and collaborators and public volunteers are interested in contributing to the festival. The roles of youngsters in the festival is: customer service and supporting the festival's production office, artistic interventions (young artist's programmes), and active engagement in programming events.

## Aim of the project

The festival aims for the general public to discover to the power of the rural area of Courel surrounded by music, theatre performances, dance, and poetry recitals.



## Why is it “a case of good practice”?

The festival is a case of good practice because it is a festival of poetry, music and culture in a rural and isolated area of Spain in Galicia, Courel which is centred around the poet and writer Novoneyra. The festival has been awarded the European quality label [EFFE](https://www.effe-europe.com/) and it is also a member of the LITFEST network of cultural festivals in isolated areas. The initiative [LIFEFEST](https://www.lifefest.com/) is committed to permanent teaching for lifelong learning through literature – a project in which the Uxío Novoneyra Foundation shares a vision - and works with the organisation Fondazione Alfonso Gatto (Salerno, Italy), the poetry festival St. Clementin Litfest (St Clementin, France) and the NGO Catching Lives! (Canterbury, United Kingdom). The proposal is developed with the support of the European Commission through the ERASMUS + Programme and emphasises the educational dimension of these festivals, which is why the programme is committed to practical training linked to literature.



# 4. First Literary Dates

## Blind dates with books for high school and secondary students

[engagenow.eu/case-studies/first-literary-dates/](https://engagenow.eu/case-studies/first-literary-dates/)

**LOCATION:** SPAIN, SANT ADRIÀ DEL BESÒS

**WEBSITE:** [WIXSITE.COM/FIRSTLITERARYDATES](https://WIXSITE.COM/FIRSTLITERARYDATES)

**YEAR THE PROJECT BEGAN:** 2016

**DURATION OF THE PROJECT:** 6-12 MONTHS

**ORGANIZER:** [IES MANUEL VÁZQUEZ MONTALBÁN](#)

### ARTS AND CULTURE SECTORS:

- LITERATURE: READING
- LITERATURE: COMPREHENSION
- LITERATURE: ORAL EXPRESSION
- GASTRONOMY
- AUDIOVISUAL
- PAINTING

### AGE TARGETS:

- YOUTH AND TEENAGERS (IN GERNERAL)

### GENDER TARGETS:

ALL

### SOCIODEMOGRAPHIC TARGETS:

- METROPOLITAN

### AIMS:

- EDUCATION
- SOCIAL INTEGRATION

## Description

High school and secondary education students take part in a blind date, but instead of looking for their better half, as in the Spanish TV show named First Dates, the aim is to share their own reading experience with another student that has read the same book.

First Literary Dates replicates the model of a Spanish TV show named [First Dates](#) shown on Canal Cuatro by the TV production company Mediaset. It consists of two people meeting in a restaurant for dinner; the encounter is filmed for television. The couple, without having known each other before, can find common ground. At the end of the dinner, the two people must indicate whether they would like a second opportunity to meet again. The original TV show version lasts approximately 60 minutes.

It all started one night when a teacher of language and literature, from Instituto Manuel Vázquez Montalbán, from Sant Adrià del Besòs (Barcelona) was watching TV. She was very tired and to disconnect she watched the TV show First Dates. All of a sudden, she realised that in the couple's conversation many topics came up but they never spoke about any books. Then, she thought about what these encounters would be like while talking about literature. From this idea, the teacher started the project First Literary Dates where the central element is a book. Students that participate in First Literary Dates, take part in a blind date, but instead of looking for their better half, the aim is to share their own reading experience with another student that has read the same book. Therefore, they meet together to talk about the one thing they had in common before meeting each other: literature.

The project has two phases and takes place in Instituto Manuel Vázquez Montalbán, in Sant Adrià del Besòs in Barcelona. The school is located in a socially disadvantaged area, and due to the characteristics of their environment, students do not usually have a very high cultural capital.

In the first phase, 17-18-year-old students are asked to organise, through teamwork, various literary menus: Asian, vegetarian, high-calorie, haute cuisine, romantic menus, kids food, delicatessen foods, Italian and so on.

## Role of young audiences

Youngsters are the focal point of the whole event; they participate in the project as volunteers outside of school hours. In the first year of the programme, 70 students from the same school participated, from the moment they choose the book through to the final video edit. They not only read, but they also perform a scene that allows them to practice oral expression. Some of the students revealed that at the beginning they were lazy, and at first they got a little stick when reading the chosen book, but once they started, they enjoyed reading the book. Others, chose the book according to the themes they like, for instance related to sports and more specifically to football, in order for the reading to be less boring and more interesting to them.

Overall, students expressed that they enjoyed participating in the event. They also explained that reading is much more enjoyable in this form and not when it is an obligation.

Some of the students revealed that they participated because they liked the TV show and wanted to experience a

date related to literature. Others said that for them the most difficult part was not reading the book, but getting in front of a camera and expressing their thoughts about the book they had read. Students learned both the competence of reading and oral expression while enjoying themselves.

The final stage of the project consists of editing all the recordings. This is the moment they include photos and fragments of conversations and images from the dates. It is an excellent example of introducing digital creativity into the world of reading, encompassing books and new technology. Young people feel they have control over the project and the space they use to carry it out. Young people decide and become active actors in the reading process.

One of the great achievements of the project has been to give prominence to student readers. Normally, students who read are quieter among students in their class and they do not tend to be leaders. With this initiative, their voice is heard. Young readers feel integral to the project and feel recognised which gives them prestige and security in themselves. They acquire reading competence and students lose their fear and overcome complexes.

The project establishes links between students from different courses. High school students who have been in charge of supervising and resolving doubts about the reading process are assigned to the participants. They are responsible for tutoring the others and recommend and share their knowledge of different books. In future programmes the project will be carried out with students from another school, with the collaboration of Institut del Teatre, arts and theatre students will interact with the students of Instituto Manuel Vázquez Montalbán, from Sant Adrià del Besòs in Barcelona.



## 4. First Literary Dates

## Main goal of the project

Following the TV show, which most of the students are familiar with, students learn that books can generate conversation.

## Aim of the project

The project is committed to making reading a social and shared act. The project aims to promote reading and broaden literary and cultural references for secondary and high school students in an informal setting, just as in the First Dates TV show, in order to share their thoughts and discuss their readings.



## Why is it “a case of good practice”?

This is a case of good practice because it allows students to approach reading in an original and creative way as an informal learning activity. Not only is it about reading but it is also about developing a plan that goes beyond reading where students can share their reading experience. It is an excellent example of compatible interpretation. Reading is public and shared, not only with the other students in the classroom but through the video that is recorded later, meaning the project can go viral. The First Literary Dates initiative allows students from different ages to get to know each other, chat about the same book, and expand on the range of topics that come up in their conversations, with literature being the hook.





# 5. FLIC

## Festival of literary creation

[engagenow.eu/case-studies/flic](https://engagenow.eu/case-studies/flic)

**LOCATION:** SPAIN, BARCELONA

**WEBSITE:** [FLICFESTIVAL.COM/](https://FLICFESTIVAL.COM/)

**YEAR THE PROJECT BEGAN:** 2010

**ORGANIZER:** [TANTÀGORA](#)

### ARTS AND CULTURE SECTORS:

- LITERATURE: WRITING
- LITERATURE: READING
- LITERATURE: COMPREHENSION
- LITERATURE: ORAL EXPRESSION
- PAINTING
- MUSIC
- PERFORMING ARTS

### AGE TARGETS:

- YOUTH AND TEENAGERS (12-16 YEARS OLDS)

### GENDER TARGETS:

### SOCIODEMOGRAPHIC TARGETS:

- URBAN
- METROPOLITAN

### AIMS:

- CREATIVE SKILLS
- INTERGENERATIONAL
- LITERACY

## Description

FLIC is a festival of literary creation that invites the audience to enjoy literature and the arts. The festival talks about powerful international initiatives across literary art and places particular interest on encouraging literary action in unusual spaces and in bringing this closer to audiences at risk of social exclusion. It is held in several cities with a traveling nature, and has a family programme, a programme for schools and for young creators and hosts a professional meeting.

The FLIC festival is initially addressed to family audiences and also is beginning to work with teenagers and adults. It seeks to reach families through different literary creation experiences. Through interdisciplinary methodology, combining artistic disciplines such as music, plastic arts, theatre, and dance, it is able to promote written, oral, and popular literature.

FLIC is aware of the social and economic vulnerability of many families in the territory and decided to promote the campaign “Sense fills sense cultura” (No children no culture), with which they invite businesses, organisations, and people to facilitate access of these families to the festival.

FLIC believes that it is necessary to renew the collective commitment to offer its best creative capacity to promote, with constancy and rigor, the personal, social, and cultural development of new generations.

## Role of young audiences

Youth audiences have a key role in this festival, keeping in mind that children’s literature and art are the main protagonists of the festival.

## Main goal of the project

The goal of the festival is to promote the relation among the different arts through innovative and experimental formats, taking literature as its structural axis.

- To encourage interdisciplinary creation in the arts.
- To encourage literary taste.
- To gain the participation of different agents (children, youth, mediators, teachers, booksellers, librarians, writers, artists, etc.) implicated in literary action.



© Tristan Perez-Martin

## Aim of the project

The festival’s objective is to promote the relationship between the different arts based on innovative and experimental formats, thus encouraging interdisciplinary creation and the promotion of literary taste, with the participation of all the agents involved.



© Alejandra Colls

## Why is it “a case of good practice”?

For more than 7 years they have organised a festival about literature and the arts, focused on a youth public. More concretely, they offer family programmes, a programme for schools, and collaboration with young creators. Recently, FLIC has been recognised with the European seal of quality, the EFFE LABEL 2017-2018, which the EFA awards to festivals that stand out for their artistic quality and that have a significant impact at the local, national, and international level.

The Tantàgora association has worked in children’s and youth literature for more than 25 years, through different lines of work. One of those is FLIC, the literature festival for all ages, directed to both family and professional audiences. It also works with schools to redefine the role of literature and the local library. Tantàgora has an education space for literary mediators and a laboratory of digital narratives. Thus, it works directly with youth but also with mediating professionals, from teachers and librarians to booksellers and artists, all focused on joy of reading.



# 6. Foment de lectura en llengua catalana per a joves lectors

## Promotion of reading in Catalan for young readers

[engagenow.eu/case-studies/foment-de-lectura-en-llengua-catalana-per-a-joves-lectors/](https://engagenow.eu/case-studies/foment-de-lectura-en-llengua-catalana-per-a-joves-lectors/)

**LOCATION:** SPAIN, BARCELONA

**WEBSITE:** [ESCRITORS.CAT](https://escriptors.cat)

**YEAR THE PROJECT BEGAN:** 1997

**ORGANIZER:** [ASSOCIACIÓ D'ESCRITORS EN LLENGUA CATALANA \(AELC\)](#)

**OTHER ORGANIZATIONS INVOLVED:** [CASAL DELS INFANTS DEL RAVAL](#)

### ARTS AND CULTURE SECTORS:

- LITERATURE: READING
- LITERATURE: COMPREHENSION
- LITERATURE: ORAL EXPRESSION

### AGE TARGETS:

- PRIMARY SCHOOL CHILDREN (6-14 YEARS OLD)
- YOUNGSTERS AND ADOLESCENTS (IN GENERAL)
- ADULTS (MORE THAN 18 YEARS OLD)

**GENDER TARGETS:** ALL

### SOCIODEMOGRAPHIC TARGETS:

- URBAN

### AIMS:

- CREATIVE SKILLS
- INTERGENERATIONAL
- LITERACY

## Description

The project is based on small groups of young people, some of them new arrivals, in which the reading of books is shared with writers, in a space where they have the opportunity to speak, listen, and share, which allows them to gain linguistic abilities and value reading.

A book is like a window, like a home, like a refuge. To promote reading in Catalan among groups where even having a book at home is difficult. Books are not the first need, before buying shoes, paying the electric bill, or purchasing basic goods. For this reason we wished to collaborate in the encouraging reading in Catalan for the children, young readers, and women of the Casal d'Infants in the Raval neighbourhood. This project has a couple of branches, one addressed to children and youth and another to women. The idea is that different writers choose one of these groups working with children, youth, and women who are living in particularly difficult situations and get involved for a quarter term. Some of the participants have been: Miriam Cano, Jaume Copons, Liliana Fortuny, Maica Duaigües, Montserrat Espallargas, Lluís Farré, Montserrat Morera, Ivone Puig, Maria Sevilla i Conxita Tarruell.

As for children and youth, the writer will bring a couple of storybooks to read during each visit, whether their own or

others', but stories that have changed their life in some way. Stories that have become friends. In addition to reading them, they leave a copy for the centre, and gift a copy to each child who has chosen it.

As the writers get to know each child, they will also select books that might particularly interest him or her, to bring along on the next visit. At the end of the program, each child can count on having a small personal library of between five or six books, among those that the author has chosen for the whole group and those selected in a personalized way for each child. We know from experience that books can only be a refuge as far as they seem to be our friends. We help children and youth, then, to find the books that can accompany them on this stage of their life.

As for the women, mothers of the children and youth who use the Casal d'Infants in the Raval, we also seek to encourage reading among the group, to create an exchange between the authors and the women. So, the authors explain the need for and benefits of reading, and tell traditional Catalan stories as a way of bringing Catalan culture and traditions nearer to this group of women, most of them originating from Pakistan and some from sub-Saharan Africa. It should also be said that the authors who participate in the project take, in principle, one or two instructional sessions beforehand from a specialist in encouraging reading in the school environment.

## Main goal of the project

- To encourage reading in Catalan and strengthen the emotional link between readers, authors, and books.
- Get young audiences interested in books and reading.
- Encourage social integration.

## Role of young audiences

The role of the young participants is to participate in these meetings, at the same time improving their reading and linguistic ability through the exchange of readings and talks in small groups of children ages 6 to 16. The pilot test of the 2017 year was very positive and it is anticipated that the sessions will take place throughout the current school year for the smallest children and the experience will happen on a trimestral basis for the youth aged 12 to 16.



© AELC

## Aim of the project

- Literacy
- Social Integration
- Education

## Why is it “a case of good practice”?

This project is considered a best practice case because it is a informal way for children with little access to reading in Catalan to have spaces available where they can converse with writers and other children in the same newcomer situation as them, and improve their linguistic abilities.



# 7. Grectubers

## A digital space for booktubers

[engagenow.eu/case-studies/grectubers](https://engagenow.eu/case-studies/grectubers)

**LOCATION:** SPAIN, BARCELONA  
**WEBSITE:** [WWW.YOUTUBE.COM/T?LIST](https://www.youtube.com/t?list)  
**YEAR THE PROJECT BEGAN:** 2014  
**ORGANIZER:** [GREC FESTIVAL DE BARCELONA](#)

**ARTS AND CULTURE SECTORS:**

- LITERATURE: READING
- LITERATURE: COMPREHENSION
- LITERATURE: ORAL EXPRESSION
- LITERATURE: ORAL EXPRESSION
- MUSIC
- THEATRE ARTS
- AUDIOVISUAL

**AGE TARGETS:**

- YOUNGSTERS AND ADOLESCENTS (IN GENERAL)

**GENDER TARGETS:** ALL

**SOCIODEMOGRAPHIC TARGETS:**

- URBAN
- METROPOLITAN

**AIMS:**

- CREATIVE SKILLS
- LITERACY
- EMPOWERMENT

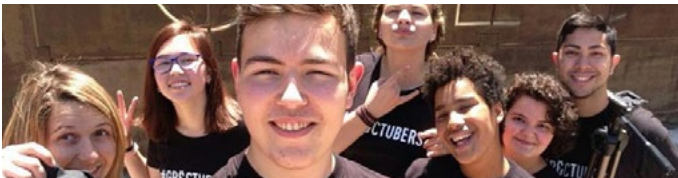
### Description

The Grec Festival of Barcelona has created a digital space for the booktubers of the Libraries of Barcelona to recommend the plays on the festival programme. These young people become Grectubers, with access to essays and interviews, and make personal recommendations.

The youngest people, it seems, are the principal protagonists of this communicative revolution called booktubers. They naturally incorporate YouTube in their daily lives and demonstrate a surprising ability for acting in front of the camera.

If we keep in mind that visual manifestations, whether photographic or videographic, attract many young people and generate more viral reactions than a written document, it is no surprise that the phenomenon of the booktubers / Grectubers has emerged vigorously and gains followers every day.

If booktubers promote the habit of reading (they share their passion for books from home by recording creative, original videos of around 5 minutes), the Grectubers, with extreme skill and inventiveness, explore theatrical plays and help others to discover them. They have the pleasure of explaining, in just a few minutes, their experience in relation to one of the festival plays. They also, however, show a complete control of the medium, such that they are responsible for editing, setting to music, and spreading their creations on social media.



### Main goal of the project

- To widen the social base of the Grec Festival, with a clear focus on the youngest audiences.
- To encourage the participate of young people in theatre recommendations.
- To encourage the opinions and expressive ability of young people towards the festival production.

### Role of young audiences

The youth are invited to see a play at the Grec Festival. From there, their task consists in analysing the show and recommending it through a short video on their YouTube channel.

The video is unscripted, and the Grectubers express themselves as they wish. Some might speak about the plot, others might interview actors, etc.

### Why is it “a case of good practice”?

The project is considered a best practices case because it is a valuable tool, a recommendation of a festival play, which reaches young audiences in video format through YouTube, where young people can listen to recommendations of other youth about books related to a specific festival show.





# 8. iN RESiDENCE. Artists at the schools of Barcelona

iN RESiDENCE brings contemporary art to state secondary schools.

[engagenow.eu/case-studies/in-residence-art-ists-at-the-schools-of-barcelona/](https://engagenow.eu/case-studies/in-residence-art-ists-at-the-schools-of-barcelona/)

**LOCATION:** SPAIN, BARCELONA

**WEBSITE:** [WWW.ENRESIDENCIA.ORG/EN](http://WWW.ENRESIDENCIA.ORG/EN)

**YEAR THE PROJECT BEGAN:** 2009

**DURATION OF THE PROJECT:** 11 MONTHS

**ORGANIZERS:** [BARCELONA INSTITUTE OF CULTURE,](#)  
[BARCELONA EDUCATION CONSORTIUM](#)

**COLLABORATORS:** [A BAO AO QU](#)

**ARTS AND CULTURE SECTORS:**

- LITERATURE: WRITING
- MUSIC
- PAINTING
- PERFORMING ARTS

**AGE TARGETS:**

- YOUNGSTERS AND ADOLESCENTS  
(12-16 YEARS OLD)

**GENDER TARGETS:** ALL

**SOCIODEMOGRAPHIC TARGETS:**

- URBAN

**AIMS:**

- EDUCATION

## Description

Since 2009, the Barcelona Institute of Culture (ICUB) and the Barcelona Education Consortium (CEB) have promoted Artists iN RESiDENCE at the schools of Barcelona, a pioneering programme in our country aimed to bring contemporary art to state secondary schools through direct continuous contact between artists and pupils. The artists are invited to create a piece of art together with a group of ESO compulsory secondary education pupils. Over the academic year, as part of the school timetable, these pupils take part in the conception and creation of the work.

Artists play the role of the author at school, creating their own works, whilst students participate on the creation process through discussion and direct contact with the work and the artist. Thought and analysis are also very important aspects of the learning process, and blogs are created in order to channel and share their activities.

The success of this experience for the artists and the teachers and pupils, has consolidated the programme as a key initiative in the city for establishing links between contemporary art and teenagers, and has generated new forms and contexts for creativity.

## Main goal of the project

The main goal is to promote cultural equality through the participation of teenagers in real artistic creation processes, encouraging cultural active citizenship and implementing the right to participate in the cultural life of the city. In the same way, iN RESiDENCE tries to contribute to educative transformation, providing new learning methodologies and maximizing the dimension of secondary schools as centres of cultural production.

## Role of young audiences

iN RESiDENCE assigns pupils an active role to play as subjects in the creative process. In their dialogue with the artists and teachers they should take part actively in all processes. The residence enables them to discover creativity as part of an open process, to play roles different from those they are used to, and to take part in all the stages in the of a creative process, from initial idea to final presentation.

## Aim of the project

The project pursues a three-fold objective through this direct contact between art and education:

- To encourage pupils to discover their own processes of contemporary creation through constant contact and discussion with an artist, and to think about art through their own personal experience.
- To promote and generate situations and contexts to stimulate artistic innovation and creativity.
- To help to transform schools into places that actively encourage culture, art and thought, centres that host creativity and spaces for artistic experimentation and innovation.
- To promote a change of the model of relations between the cultural system and the educational system, passing from a framework based on instrumental and consuming model to a new framework of relations, based on horizontality, on long term perspectives and on the social, cultural and educative transformation.



## Why is it “a case of good practice”?

Over ten editions, iN RESiDENCE has been an example of networking, building bridges between cultural facilities, educational centres, and creators. The programme has put in value the cultural dimension of the educational centres and the educative dimension of cultural facilities, inducing connections and alliances for a long term.

iN RESiDENCE is promoting a cultural active citizenship, providing subjectivity to all the partners involved with the artistic processes (teachers, creators, teenagers, mediators). The young people who participate take an active and leading role throughout the process.

In addition to this, looking at the development of new competencies, iN RESiDENCE enables its participants to develop different dimensions and aspects of themselves and to learn about the cultural system thanks to the connections that are established during the project.



# 9. Kultur Krew

## A network to teach children skills to become cultural organisers.

[engagenow.eu/case-studies/kultur-crew](https://engagenow.eu/case-studies/kultur-crew)

**LOCATION:** DENMARK, COPENHAGEN

**WEBSITE:** [KULTURCREW.DK/](https://kulturcrew.dk/)

**YEAR THE PROJECT BEGAN:** 2010

**DURATION OF THE PROJECT:** > 24 MONTHS

**ORGANIZERS:** [LEVENDE MUSIK I SKOLEN](#) AND [TEATER CENTRUM IN DENMARK](#)

### ARTS AND CULTURE SECTORS:

- MUSIC
- PERFORMING ARTS

### AGE TARGETS:

- YOUNGSTERS AND ADOLESCENTS (IN GENERAL)

### GENDER TARGETS:

### SOCIODEMOGRAPHIC TARGETS:

- URBAN

### AIMS:

- EMPOWERMENT

## Description

Kultur Crew is a unique opportunity for school children to develop skills and responsibilities that will allow them to become organisers of cultural events. Students take part in a day seminar with other Kultur Crew from the local area and they became part of a national network.

The concept behind Kultur Crew is to encourage youngsters. They start in the crew by working together with the teachers and then they have a two-hour meeting with the Kultur Crew. They work on the following: how to be a team, how to collaborate, understand different roles and how to support each other, how to develop different skills and how to be an ambassador for culture in the school. Teachers are in charge and are facilitators for the Kultur Crew.

Kultur Crew takes place in primary schools. Different partners are also engaged, the type of partner depends on the way the project works across the municipalities, for example, It could be the local Music school, a local Theatre or a learning or cultural consultant.

Kultur Crew works on skills for presentations, how to be a good host, technical skills for helping the artist to prepare the room where the performance take place, communicating the experience through pictures, video and text. In some Kultur Crews they also work as curators.

## Main goal of the project

The main goal of the project is that the experience of taking part in Kultur Crew will positively contribute to the professional development of youngsters in the cultural sector and as human beings.



## Role of young audiences

Young audiences are responsible for preparing and running cultural events in the school. Usually 8-12 students are responsible, with the collaboration of the contact teacher in the same school with the aim of preparing a theatre play, a concert, a dance show, etc.

## Aim of the project

The aim of the project is that young audiences learn to be responsible for the following tasks: Hosting artists: the students contact the artist, welcome them to the school and introduce them on the stage. Public Relations: the students advertise the event around the school. Technicians: during the event students are responsible for the lighting and other technical aspects of the set-up. Organisation: students are allowed to participate in the administrative tasks as well as the evaluation that takes place after the event.

## Evaluation

Once a year the national organisations that are part of the concept (Teatercentrum & Live Music in Schools, LMS) invites the municipality partners to an evaluation meeting to share their experiences and develop the Kultur Crew concept.

## Why is it “a case of good practice”?

This project is a case of good practice because it gives children the opportunity to become an organiser of cultural events, allowing them, within their school, to be responsible for different tasks such as: PR, light technicians, hosts, etc.



# 10. Literapolisbcn

## An app to encourage reading while knowing the city of Barcelona

[engagenow.eu/case-studies/literapolis](https://engagenow.eu/case-studies/literapolis)

**LOCATION:** SPAIN, BARCELONA

**WEBSITE:** [AJUNTAMENT.BARCELONA.CAT/CIUTATDELALITERATURA/EN/PROJECTS/LITERAPOLISBCN](https://ajuntament.barcelona.cat/ciutatdelaliteratura/en/projects/literapolisbcn)

**YEAR THE PROJECT BEGAN:** 2017

**DURATION OF THE PROJECT:** > 24 MONTHS

**ORGANIZER:** [BARCELONA CITY OF LITERATURE - AJUNTAMENT DE BARCELONA](#)

**ARTS AND CULTURE SECTORS:**

- LITERATURE: READING
- LITERATURE: COMPREHENSION
- VIDEO GAMES/APP

**AGE TARGETS:**

- YOUTH AND TEENAGERS (14-18 YEARS OLDS)

**GENDER TARGETS:** ALL

**SOCIODEMOGRAPHIC TARGETS:**

- URBAN

**AIMS:**

- EDUCATION
- LITERACY

### Description

“Literapolisbcn” is a free mobile phone application (available on iOS and Android) available in Catalan, Spanish and English, which aims to encourage reading whilst inviting youngsters (aged 14-18) to get to know the city of Barcelona a little bit more.

Literapolisbcn is a literary treasure hunt where each participant must locate different geographical points in the city of Barcelona where the action in a book takes place. Once the location is found they are given a test. If the test is passed, the player wins information with which they can continue playing. The application includes several novels and each novel has its own route: One route is used to get to know the book and its author, the other one to answer questions about the book once it has been read, and the last route serves to decipher riddles about the book and the city. Once the treasure hunt is complete, players win a whole range of awards. Each route contains ten tests. There are three types of tests: question-answer, take a picture and upload it to Instagram, and write a short piece of text. For each contest, the game generates a reward for the player that can be an illustration, a photo or a video, which is stored on the mobile phone and play continues. For each completed route, the game generates a prize: 2 for 1 tickets or discounts to use cultural facilities or entry into institutions that are related to the storyline of the novel. Every now and again the game awards VIP awards to the best players in each novel.

Literapolisbcn is a free application for mobile phones (iOS and Android) available in Catalan, Spanish and English, which aims to encourage reading while inviting young people and teenagers to get to know the city of Barcelona a bit better. It is a literary contest where each participant must locate different

real-life geographical sites where the action of a book unfolds, in the city of Barcelona. The project is directed from the office of the UNESCO Barcelona City of Literature, at the City Hall's Culture Institute, and depends on the collaboration of authors, editors, literary agents, libraries, and the Barcelona Education Consortium.

The player downloads the mobile app literapolisbcn directly from app stores (available for iOS and Android). It is recommended that the user activate the GPS, keep the battery well charged, and use headphones. Once downloaded, the user selects one of the various novels that the application shows listed. Each novel has at least two itineraries: one to answer questions about the reading once the book has been read (pedagogic), and another to decipher puzzles and brain teasers related to the novel and the city (immersive). The first route can only be played with the book on hand, because the ISBN number will need to be entered. Each route consists in completing a list of ten geo-tagged challenges: it is only when the player arrives at the exact point marked on the map that the challenge corresponding to that point is activated.

### Play mechanism:

1. Choose the novel
2. Read the instructions
3. Choose one of two itineraries
4. Find the locations on the map one must visit
5. Read an introduction to the novel before beginning
6. Begin to complete the list of challenges

### Prizes and rewards:

- For each answered challenge, the game generates a reward (illustration, photo, or gif) for the player, who stores it in the phone and continues playing.

- For each completed itinerary (about 10 stops), the game generates a prize: 2 for 1 tickets or special discounts for cultural institutions.
- Every so often, the game generates some VIP awards among the best players who have participated during that period: tickets to special events, guided visits or night-time entry, comedy classes...

### Each route contains about ten challenges. There are four types of challenges:

1. Respond to a multiple-choice question with three answer options.
2. Take and share a photograph on Instagram with the hashtag #literapolisbcn to earn the maximum amount of points. We should keep in mind that the social network warns that its recommended user age is from 14 years.
3. Use your own words to answer a question. This mechanism is principally designed to facilitate teacher evaluation of students.
4. Trivia: Answer all of the questions again, as fast as possible.

Currently the application is capable of operating in three languages (Catalan, Spanish, and English).

The repertoire of languages could be increased as desired at any time. The relation with users is limited to automatic communication via the application, using text messages. In the case of the VIP prize winners, they receive a personalized email with the instructions to claim their prize. On a few occasions an announcement has been made among users in order to carry out one of the app's literary itineraries.



# 10. Literapolisbcn

Books currently available in the app:

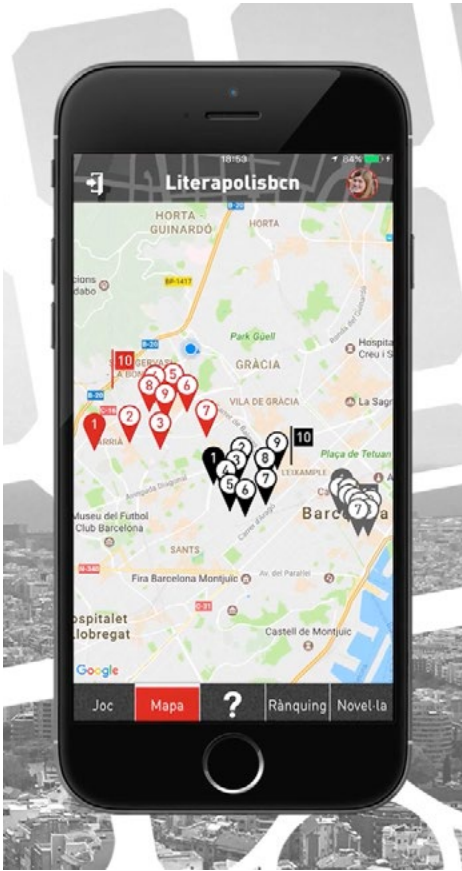
TITLE	AUTHOR	NEIGHBOURHOOD
ELS DIES QUE ENS SEPAREN	Laia Soler	Dreta de l'Eixample
LA MERLA BLAVA	Maria Carme Roca	Born
UNA DE ZOMBIS	Patricia Martín	Raval
EL MUSSOL I LA FORÇA	Pau Joan Hernández	Eixample and Sagrada Família
MARINA	Carlos Ruiz Zafón	Sarrià
ÚLTIMAS TARDES CON TERESA	Juan Marsé	Carmel
L'ANY DE LA PLAGA	Marc Pastor	Nou Barris / Vall d'Hebron
SERENA	Dolors Garcia Cornellà	Gòtic
WENDY	Andreu Martín	Putxet
HOT DOGS	Care Santos	Passeig de Gràcia / Rambla
SIN NOTICIAS DE GURB	Eduardo Mendoza	Raval / Gótico
TATUAJE	Manuel Vázquez Montalbán	Gràcia
MIRALL TRENCAT	Mercè Rodoreda	Sant Gervasi

## Aim of the project

Goals of the project:

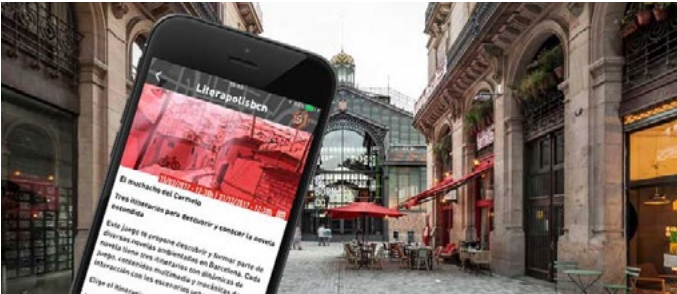
- To encourage reading among young people and help them know the city of Barcelona better.
- To have a positive experience related to reading.
- To know at least one novel related to the city of Barcelona.
- To discover and identify characteristic elements of the city.
- To start managing digital applications.
- To work in a cooperative and collaborative way.

This project aims to equip the city of Barcelona with a tool for relating literature with the city and, more specifically, to reach out to a young audience from 14-18 years old who usually do not read very often. It also encourages youngsters to enjoy reading through different experiences and participating in an activity that allows them to discover the stories that are hidden in the streets of Barcelona.



## Main goal of the project

Following the TV show, which most of the students are familiar with, students learn that books can generate conversation.



## Role of young audiences

Youngsters become players of the game. They must not only read a book in order to play the game, but they also become closer to literature in an interactive way.

The role of the youth audiences is to approach literature in an interactive way, through the technological media that they use. “Literapolisbcn. Juguemos a novelar la ciudad” [Literapolisbcn: Play the city as a novel] is the name of one of the programmes offered by the Barcelona Education Consortium, among teaching centres, during the 2018-2019 academic year, and responds to the synergetic relationship between the ICUB and CEB institutions. The goal is to involve teaching personnel in the project, in some of these areas: Catalan language and literature, Spanish language and literature, social sciences, visual and plastic arts, culture and values, digital, personal, and social. The experience of this pilot plan involves, in turns, 450 students at 12 of the city’s teaching centres, to be carried out during school hours.

## Evaluation

The app is relatively new in terms of evaluating its impact using statistical values. However, through pilot experiences carried out with students of teaching centres in the city, evidence has been obtained of an impact on learning and the development of students' skills, such as motivation, attention and attitude, and such as the development of key skills like sense of initiative, capacity for learning to learn, digital competency, and other essential capacities for students such as teamwork and creativity.CEB institutions. The goal is to involve teaching personnel in the project, in some of these areas: Catalan language and literature, Spanish language and literature, social sciences, visual and plastic arts, culture and values, digital, personal, and social. The experience of this pilot plan involves, in turns, 450 students at 12 of the city’s teaching centres, to be carried out during school hours.

## Why is it “a case of good practice”?

The project is focused on young people, but also on booksellers, librarians, and teachers. It is an excellent initiative for promoting reading and even a new way of relating to literature, a fun but rigorous tool. It gives an experience of research outside of the scholastic realm. The itineraries conclude in a library, encouraging the youth to enter and borrow a book. The combination of telephone and books might seem risky at first glance, but has been shown in practice to have effective results.

The objectives achieved while learning skills are:

- Collaborative work
- Reading comprehension
- Connecting literature to daily life
- Discovering hidden corners of the city



# 11. Mandarache. Premio Jóvenes Lectores de Cartagena

## International literary awards for narrative

[engagenow.eu/case-studies/mandarache-premio-jovenes-lectores-de-cartagena/](http://engagenow.eu/case-studies/mandarache-premio-jovenes-lectores-de-cartagena/)

**LOCATION:** SPAIN, CARTAGENA

**WEBSITE:** [PREMIOMANDARACHE.CARTAGENA.ES](http://PREMIOMANDARACHE.CARTAGENA.ES)

**YEAR THE PROJECT BEGAN:** 2005

**DURATION OF THE PROJECT:** > 24 MONTHS

**ORGANIZER:** GRUPO PROMOTOR PREMIO

**MANDARACHE**

**COLLABORATORS:** AYUNTAMIENTO DE CARTAGENA,

**BIBLIOTECAS MUNICIPALES DE CARTAGENA, IMPLICA2**

### ARTS AND CULTURE SECTORS:

- LITERATURE: WRITING
- LITERATURE: READING
- LITERATURE: COMPREHENSION
- LITERATURE: ORAL EXPRESSION
- PERFORMING ARTS

### AGE TARGETS:

- YOUNGSTERS AND ADOLESCENTS (15-18 YEARS OLDS)
- ADULTS (OVER 18 YEARS OLD) (15-30)

**GENDER TARGETS:** ALL

### SOCIODEMOGRAPHIC TARGETS:

- URBAN

### AIMS:

- EDUCATION
- EMPOWERMENT
- LITERACY

## Description

The project consists of two international literary awards for narrative: the Hache Award for Youth Literature and the Mandarache Award for Young Readers. The Mandarache programme also includes meetings with writers, presentations, book signings, reading clubs, literary gatherings, poetic recitals, and performances.

Mandarache refers to a readership-training project promoted by the Ayuntamiento de Cartagena (Murcia) and Grupo Promotor. The Mandarache programme also includes meetings with writers, presentations, book signings, reading clubs, literary gatherings, poetic recitals, and performances. Mandarache currently has 60 promoters and more than 5,000 young people registered. The Hache Award is made up of 360 reading committees (6 members in each one), 2,160 young people between 12 and 14-years-old and the Mandarache Award is made up of 500 reading committees (6 members in each one) and 3,000 young people aged 15-30. The project revolves around the two literary prizes mentioned above and the Mandarache +30, a network of reading clubs for people over 30-years-old and the Mandarache Notebook, a writing workshop for 15 youngsters to be trained in creative literature. The project was awarded the 2014 National Prize

for the Promotion of Reading and the “Los Mejores” of La Verdad Prize in 2017.

The first pilot programme saw 700 students from six different secondary schools participate. The surprising success of the event has been key to the project. The citizen assembly that leads the project is named Grupo Promotor ([https://premiomandarache.cartagena.es/grupo\\_promotor.asp](https://premiomandarache.cartagena.es/grupo_promotor.asp)), an assembly of more than 60 educators (mostly teachers and librarians) that make every decision on the project and select the book finalists and authors every year. Grupo Promotor is a group of citizens that engage with the aims of Mandarache as volunteers. Most of them are in Grupo Promotor representing their institutions (schools, libraries and associations).

Everybody in Cartagena, politicians, journalists and experts naturally looks to them and respects their work and their position. An average of 30 to 50 titles are valued by Grupo Promotor taking into account that they must be books published in one of the official languages of the Spanish state and recently published. There are three finalists for each award (6 total) and the idea is to recognise a range of varied reading experiences. Throughout each programme Mandarache discovered that, although they tend to target young readers into a homogenous group of readers, the tastes of young readers are very diverse. Also, Mandarache works with youth literature that is not explicitly for young people, books that have not necessarily been written for young people or talk about their world. Authors like Rosa Montero, Almudena Grandes, Gustavo Martín Garzo, Rosa Regàs, Eduardo Mendoza and Javier Cercas have come through the project. Knowing that in Cartagena each year there are more than 5,000 young adults reading, debating, analysing and working on their books, is an amazing experience for them and an honour.

### OTHER ACTIVITIES:

- **Mandarache Notebook:** is a writing workshop for 15 youngsters selected every year, but it is also much more. Youngsters are trained in creative literature, educated as excellent readers, and empowered in readership in order to develop their linguistic skills and complex thinking. It is inspiring to witness how the Mandarache Notebook programme can have an impact on young readers thoughts. Through this workshop, it is easy to see how young people change; how they grow up; and how through improving their reading and writing skills these 15 youngsters participating in the programme become more intelligent, aware and critical. Every Mandarache Notebook programme embraces an active attitude. At the end of the workshop youngster begin to organise themselves and start taking their own actions as a group: publishing fanzines and giving performances without any tutoring, giving young people independence in reading and writing.

- **Contests:** The Mandarache Award organises four contests every year in order to foster young people as active readers: literary criticism, micro-stories, video-quotes and illustration.





# 11. Mandarache.

## Premio Jóvenes Lectores de Cartagena

### Main goal of the project

The aim of the project is to encourage reading habits in young people as well as improve the reading skills of the people of Cartagena.

### Aim of the project

Mandarache wants to encourage literature to be a tool to enhance critical thinking, where reading becomes a tool for social progress and the improvement of coexistence. The main objective of meeting with the winners is to share reading experiences and to transform these to be on a collective level, in this way Mandarache can help young people to improve their ability to participate actively in cultural life, with literature challenging us and making us grow as human being.



### Role of young audiences

The jury of both prizes is composed of the young people themselves who through reading committees analyse the books presented. This is the key factor of the project.

How it works? In autumn while young people apply to become part of the jury the city council provides the books to them free of charge. Then, in winter all the authors who have been selected as finalists come to Cartagena to present their books at a meeting where they meet with thousands of readers. Throughout April, readers vote through the web for the winners. Finally, the winners of both prizes come back in May to Cartagena to receive their award.

The Mandarache prize encourages young people to participate actively at every level of the project. They are considered not only as receivers but also as agents or actors. Young readers have the opportunity to interact with the winners of the prize by asking questions about the process of literary creation.

The main activity in the programme is the meeting with the finalists. In the Mandarache programme writers and young readers get to maintain a genuine dialogue. It works like this: first, a member of Grupo Promotor introduces briefly the book and the author; then, the writer thanks and greets the audience; and after this, the audience begins to ask questions (1.30 hours). This is the “Mandarache way” that has proven to work very well. They realised that giving young people an active role is fundamental, because young people learn from their peers and from each other.

More information about [these meetings](#).



### Why is it “a case of good practice”?

The Mandarache/Hache awards place young people at the centre of the project. Youngsters' opinions and voices are heard and are decisive in the final decision of who is awarded the prize. The project understands perfectly that to reach a young audience they need to create new channels of communication to give them more visibility and they use social networks masterfully to achieve this. They reinvent a literary project, in this case, a literary award, from a young person's perspective, giving them the leading role entirely. That is the way young people develop new skills, become more curious about the world of books, feel autonomous, take control of their own activities, and feel that the project belongs to them. The project incorporates young people into the decision-making meaning that young people feel that they have authority and responsibility in a big event, therefore empowering them. Youngsters become agents of change instead of targets to be changed. The result has been very successful: since 2005, 40,000 youngsters have registered.

Leevolucionar

M H C L O

premiomandarache.es





# 12. Moving Cinema

## Linking artistic creation and education through filmmaking, cinema and VoD

[engagenow.eu/case-studies/moving-cinema](http://engagenow.eu/case-studies/moving-cinema)

**LOCATION:** SPAIN, BARCELONA

**WEBSITE:** [MOVINGCINEMA.EU/](http://MOVINGCINEMA.EU/)

**YEAR THE PROJECT BEGAN:** 2014

**DURATION OF THE PROJECT:** 9 MONTHS

**ORGANIZERS:** [A BAO AO QU](#)

**COLLABORATORS:** [MENO AVILYS](#), [OS FILHOS DE LUMIÈRE](#), [CENTRE FOR THE MOVING IMAGE](#), [LA CINÉMATÈQUE FRANÇAISE](#), [BFI- BRITISH FILM INSTITUTE](#), [KIJUFU](#)

### ARTS AND CULTURE SECTORS:

- LITERATURE: WRITING
- MUSIC
- PAINTING
- PERFORMING ARTS

### AGE TARGETS:

- YOUNGSTERS AND ADOLESCENTS (12-16 YEARS OLD)

### GENDER TARGETS:

### SOCIODEMOGRAPHIC TARGETS:

- URBAN

### AIMS:

- EDUCATION

## Description

A Bao A Qu (Barcelona) is a non-profit organisation dedicated to developing projects that link artistic creation with education. A group of filmmakers, photographers, artists, and creators move around schools; others collaborate with museums and prestigious cultural institutions in the city of Barcelona. They also train cultural managers. Among their projects, Moving Cinema stands out specifically as an applied research project that has been developed in several European cities simultaneously: Meno Avilys (Lithuania), Os Filhos de Lumière (Portugal), Centre for the Moving Image (Scotland), La Cinémathèque française (France), British Film Institute (UK) and Kijufi (Germany).

The project consists of several activities such as screenings and dialogues, young programmers, and filmmaking using mobile devices and discovering films on VoD platforms. The project develops several action points within each of these areas, which are subsequently analysed to define working models and their related processes. Moving Cinema also creates an essential network of festivals, cinemas, screening spaces, schools, institutions, teachers and filmmakers that work together for film education for young people.

## Main goal of the project

To create methodologies, strategies and tools for children and young people to appreciate European films and become active spectators. To develop an exchange and joint analysis of experiences to co-produce and disseminate resources to stimulate young people's interest in European auteur cinema and improve young people's access to European films.

## Role of young audiences

The Video on Demand platforms allow access to a wide variety of films from all eras, allowing young people to share films with their family and friends.

Relating the viewing of films with the practice of mobile devices and tablets enables young people to develop a broad reflection on the film. They analyse the script, the style and the cinematographic choices of the filmmaker, and ask themselves about the cinematographic decisions of the directors.

Through their projects they create a link to cinema, to see that their analysis and their interpretations are valid and feel closer to the films.

## Aim of the project

- Analyse the outcome of the experiences generated in each country that participates in the project.
- Share and exchange ideas that rise from the project to co-produce and disseminate a methodology that facilitates and stimulates young people's interest in European cinema.
- Improve young people's access to European films through strategies that influence present and future viewing habits.



## Why is it “a case of good practice”?

- The use of the Video on Demand Platforms generates respect and understanding of copyright laws.
- The project promotes access to European cinema for teenagers.
- The project has developed a new way of approaching young people.
- With this project, young people establish an excellent link with the cinema they see and the movies they program.
- The works that are being produced in the project are being published on a blog called “We are moving cinema.” In this way, they feel that their work is public, valued and visible.
- Working using mobile phones means cinema becomes a part of their life. The mobile phone is an attractive and an everyday tool available to everyone.
- The resources of the project are being published on the website <http://movingcinema.eu> with the intention of being used for all organisations, institutions and people interested in the transmission of cinema.





# 13. Premi de Literatura Protagonista Jove

Stimulates reading among boys and girls in the Catalan territories

[engagenow.eu/case-studies/premi-de-literatura-protagonista-jove/](https://engagenow.eu/case-studies/premi-de-literatura-protagonista-jove/)

**LOCATION:** SPAIN, BARCELONA

**WEBSITE:** [WWW.CLIJCAT.CAT/EN/PROTAGONISTA-JOVE-INSCRIPCIO-I-BASES](http://WWW.CLIJCAT.CAT/EN/PROTAGONISTA-JOVE-INSCRIPCIO-I-BASES)

**YEAR THE PROJECT BEGAN:** 1997

**ORGANIZER:** CLIJCAT

## ARTS AND CULTURE SECTORS:

- LITERATURE: READING
- LITERATURE: COMPREHENSION
- LITERATURE: ORAL EXPRESSION
- LITERATURE: WRITING

## AGE TARGETS:

- YOUNGSTERS AND ADOLESCENTS (13-16 YEAR OLDS)

## GENDER TARGETS: ALL

## SOCIODEMOGRAPHIC TARGETS:

- URBAN
- METROPOLITAN

## AIMS:

- CREATIVE SKILLS
- EMPOWERMENT
- LITERACY

## Description

The literary prize Young Protagonist aims to stimulate reading among boys and girls in the Catalan territories: Balearic islands, Catalonia and Valencian Country. Four books in Catalan must be read; the youth will be readers, will defend the best book, and act as the prize jury.

The prize gives the opportunity for centres and libraries to organise the youth into two age groups:

- Youth between 13-14 years.
- Youth between 15-16 years.

Each participant reads four books chosen by a commission of experts corresponding to their age group. They set up debates and cast votes in order to choose the best book.

They rank each book on a point system:

- 4 for the most highly appreciated
- 3 for the second
- 2 for the third
- 1 for the fourth

The same point value cannot be given to more than one book.

The ClijCAT website is where all of the votes are taken into account. The voting is collective, compiling the votes that the different juries award to each book. The centres that participate in the prize receive a diploma to accredit them as members of the jury, and participate in a drawing for sets of 50 books given by the publishing houses of the books with the most votes. Likewise, the winning works receive a distinction. The verdict of the next edition of the prize will be made public on May 30, 2019.

## Main goal of the project

- Enable young audiences to become interested in books.
- Encourage reading in Catalan.
- Practice active pedagogy among the education community towards the literary field.

## Role of young audiences

The young participants' role is twofold:

- To read the four books that were selected, corresponding to their age group for the prize.
- To be part of the jury in their centre, so they can introduce and defend the book they voted for to their fellow members.

Among them all they must decide on and nominate the book they consider the best. This prize seeks to give a voice to young people, giving them the opportunity to act as a jury, expressing and debating opinions on different readings and learning what it means to be part of a prize jury, through an activity that goes beyond a school or library.

## Why is it “a case of good practice”?

This project is considered a best practice case because it brings youth closer to reading, through a prize process. It has Catalan young people participating in the whole process, both as readers in the initial debates and as a functional jury to choose the best book for recognition.



# 14. Scomodo

## A free monthly magazine made by more than 400 students

[engagenow.eu/case-studies/scomodo/](https://engagenow.eu/case-studies/scomodo/)

**LOCATION:** ITALY, ROME

**WEBSITE:** [WWW.LEGGISCOMODO.ORG](http://WWW.LEGGISCOMODO.ORG)

**YEAR THE PROJECT BEGAN:** 2016

**DURATION OF THE PROJECT:** > 24 MONTHS

**ORGANIZER:** [SCOMODO](#)

### ARTS AND CULTURE SECTORS:

- LITERATURE: WRITING
- LITERATURE: READING
- LITERATURE: COMPREHENSION
- LITERATURE: ORAL EXPRESSION

### AGE TARGETS:

- YOUTH AND TEENAGERS (IN GERNERAL)

### GENDER TARGETS:

### SOCIODEMOGRAPHIC TARGETS:

- URBAN

### AIMS:

- EMPOWERMENT

## Description

Scomodo is a free monthly magazine put together by young people. To be more precise, there are 400 high school and university students involved in its creation. It is the most read student newspaper in Italy. Scomodo is a printed magazine which is free of charge and does not contain advertising. The project involves more than 35,000 people and around 7,500 weekly copies are printed and distributed in schools and universities as well as cultural organisations. Its contents offer an alternative culture model, free of political and economic interests. The founder of Scomodo is a 19-year-old student from Rome who is part of the student movement. In 2016, when he was 17-years-old, together with two other peers, he founded the project Scomodo, meaning 'uncomfortable' in Italian.

Scomodo was founded in response to the superficiality of modern journalism in Rome. The magazine focus in on the quality of the content of the articles, promoting critical, reasoned, paused, compact, and independent information. It aims to change the way in which the information is presented, that is to say, the magazine has returned to print to detail content that is valued and allows for the reading of educational articles in a more relaxed manner.

The magazine is not intended to be digital. Scomodo was founded in 2016, a period during which online information was gaining the upper hand compared to printed media in terms of dissemination. At the same time, however, fake news and the so-called "post-truth" phenomena were erupting. More importantly the magazine founders realised that online articles were extremely superficial, especially for the younger generation that spends an excessive amount of time on the Internet, rarely reading anything longer than a few lines.

In order to provide more in-depth details of the facts in their articles, they chose to embrace the print media. This decision was not taken for nostalgic or reactionary motives, but rather was the result of very careful and coherent analysis. Scomodo believes that, as long as a teenager actually picks up and reads even half an article in a real newspaper or magazine, something meaningful is occurring. The act of physically holding and having direct eye contact with the printed page restores value to what they are reading, and is therefore still the only reliable method of concentrating on written content rather than on the alerts and notifications that continually interrupt the reading of an online article.

The magazine is completely free of charge and for this reason, over time, the young participants have searched for different sources of financial support. In 2017 Scomodo launched an online crowdfunding campaign on Ulule, in order to finance the first edition of "[Presente](#)", the special summer edition. Thanks to this campaign they managed to raise €26,500 euros, thus subsidising the large print run of the special edition.

In December 2017, an online subscription service in support of the project was created, requesting a minimum contribution of €6 a month. Currently they are working on transforming this means of funding into a concrete support network for Scomodo, which will not be confined only to individual subscribers, but will also involve schools, universities, bookshops and important cultural centres in Rome and throughout Italy.

Participants of Scomodo state that 'Presente' is a publishing experiment in the form of an annual publication that focuses on what the young generation considers to be the greatest issues of their time. The edition of 'Presente 2018' was divided

into three publications where editors and young artists worked together to make it possible. They consider this work a very important step in Scomodo's evolution and an opportunity to ask themselves about their own life in which they are the leaders.

In addition to the magazine, six "Notti Scomode" ('uncomfortable nights') have been organised from 2016 to the now. Notti Scomode, is a series of unique, stand-alone events in Rome. From the first night on October 8th 2016 at the Machiavelli high school in San Lorenzo, and across the following five events over 20,000 people took part. Through 'Notti Scomodi', young people from Rome make use of cultural spaces and spaces for artistic expression, consisting of a series of cultural events that take place in abandoned areas of the city of Rome. Through this, they turn abandoned spaces into places of cultural activity. Younger participants know that their participation contributes to the production of the magazine. The result is the connection between the cultural phenomenon and the mass phenomenon; meaning that culture is no longer elitist, but a necessary good in everybody's lives, enabled by a concrete and palpable meaning.



## Main goal of the project

The project responds to the need to visualise social and cultural alternatives that enrich the city of Rome that are often silenced.



# 14. Scomodo

## Role of young audiences

The teenagers involved are aware that their work in Scomodo holds two different purposes. Not only do they participate in the development of a magazine but they also claim their right to enjoy the free cultural activity. For the magazine they carry out all the different necessary elements: they discuss and exchange ideas, hold editorial meetings, choose the topics to be addressed, perform tasks associated with the assembly of the magazine and analyse the current cultural situation.

Scomodo is a youth initiative to critically rethink the cultural activities of their city. A key achievement is the number of people involved in the project and the reach of the magazine. Even though they are youngsters from different social realities in the city of Rome, they believe in the importance of information and culture in the development of their society.

Scomodo is a great example of teamwork. Due to the numerous areas in which Scomodo operates, youngsters are split into many working groups. From managing social media to physically delivering the magazine, every individual takes part in groups of two or three.

Regarding the editorial management, every month they create three editorial teams, one to oversee each section of the magazine: current affairs, culture and then the “Plus” section, which goes more in-depth into issues dealing with mass culture. There is, in fact, a fourth and a fifth editorial team, or rather one which oversees the “Focus”, the cover story that every month examines in-depth a “hot topic”, and

the other that covers the column “Mostri” (“Monstrosities”), highlighting and reporting on Rome’s abandoned spaces. Even though they divide themselves into many smaller and larger groups, participants are nevertheless a united “family”, as each of them tends to operate simultaneously on different areas of the project.

Group meetings are the most important moment for Scomodo in terms of decision-making and operational procedures, particularly in relation to the magazine. Beyond the actual structure created by the writer of an article, the magazine’s content is decided on during the meetings, involving long and often heated discussions. Their aim, from both the editorial and socio-cultural point of view, is to allay any concerns and resolve any issues without having to take sides, therefore avoiding the need for those involved to vote on issues individually.

## Aim of the project

Scomodo is a revolutionary youth project published as a paper-only magazine, an unusual reality in the 21st century. Usually, when thinking about youngster initiatives, we assume they would make use of technology, but in this case Scomodo decided not to resort to the use of technology. This format is paradoxical to the almost unlimited information youngsters are facing everyday through their phones and laptops via the Internet, creating a substantial amount of empty information. For this reason, Scomodo wants to maintain the experience of reading a magazine in print where you hold the contents, improving the quality of information provided through the articles and the independent information presented to the public.



## Why is it “a case of good practice”?

Scomodo is a revolutionary publishing reality, a reformulation of the mode of interaction between culture and youngsters. In fact, it has rebuilt the bridge between mass culture and sociocultural paradigms where young people are empowered through absolute control over the project. The success of the printed magazine is particularly significant when we consider that we live in an era of reading on screen. The traditional mass-media often offers topics that do not interest young people and where the way of telling the news does not work if we consider how young people engage with this information. The news agenda presented by the media daily is done in such a way that it does not engage with young people. This has resulted in an increasingly marked distance between young people and the media. The information is not transmitted with them in mind, nor is the informative language used in the press able to engage their interest.





# 15. Taller de lectura jove

The first reading group for young adults in Menorca

[engagenow.eu/case-studies/taller-de-lectura-jove-ateneu-de-mao/](https://engagenow.eu/case-studies/taller-de-lectura-jove-ateneu-de-mao/)

LOCATION: SPAIN, MAÓ

WEBSITE: [WWW.ATENEUMAO.ORG/CATEGORIA/TALLER-DE-LECTURA-PER-A-JOVES/](http://WWW.ATENEUMAO.ORG/CATEGORIA/TALLER-DE-LECTURA-PER-A-JOVES/)

YEAR THE PROJECT BEGAN: 2009

ORGANIZER: [ATENEU DE MAÓ](#)

ARTS AND CULTURE SECTORS:

- LITERATURE: READING
- LITERATURE: COMPREHENSION
- LITERATURE: ORAL EXPRESSION

AGE TARGETS:

- YOUNGSTERS AND ADOLESCENTS

(14-17 YEAR OLDS)

GENDER TARGETS: ALL

SOCIODEMOGRAPHIC TARGETS:

- URBAN

AIMS:

- LITERACY

## Description

The young reading workshop of the Ateneu de Maó was created in the 2009-2010 academic year and was the first reading group for young adults in Menorca. The group meets at 7pm on Fridays every month. The recommended age is between 14-17 years old. Participants are invited to participate in other literary acts within Ateneu de Maó, such as women's day or the day of the book. At present, narrative, particularly novels, is the focus, with the criterion being quality and interest in the subject. Often they are works that have been chosen together and where there has usually been a cinematographic adaptation.

Normally the choice of book to read is made in a collective way, according to the young people's interest in the topic.

The group of boys and girls that constitutes the youth reading workshop at the Maó Ateneu meets on a monthly basis, one Friday a month at 7 in the evening.

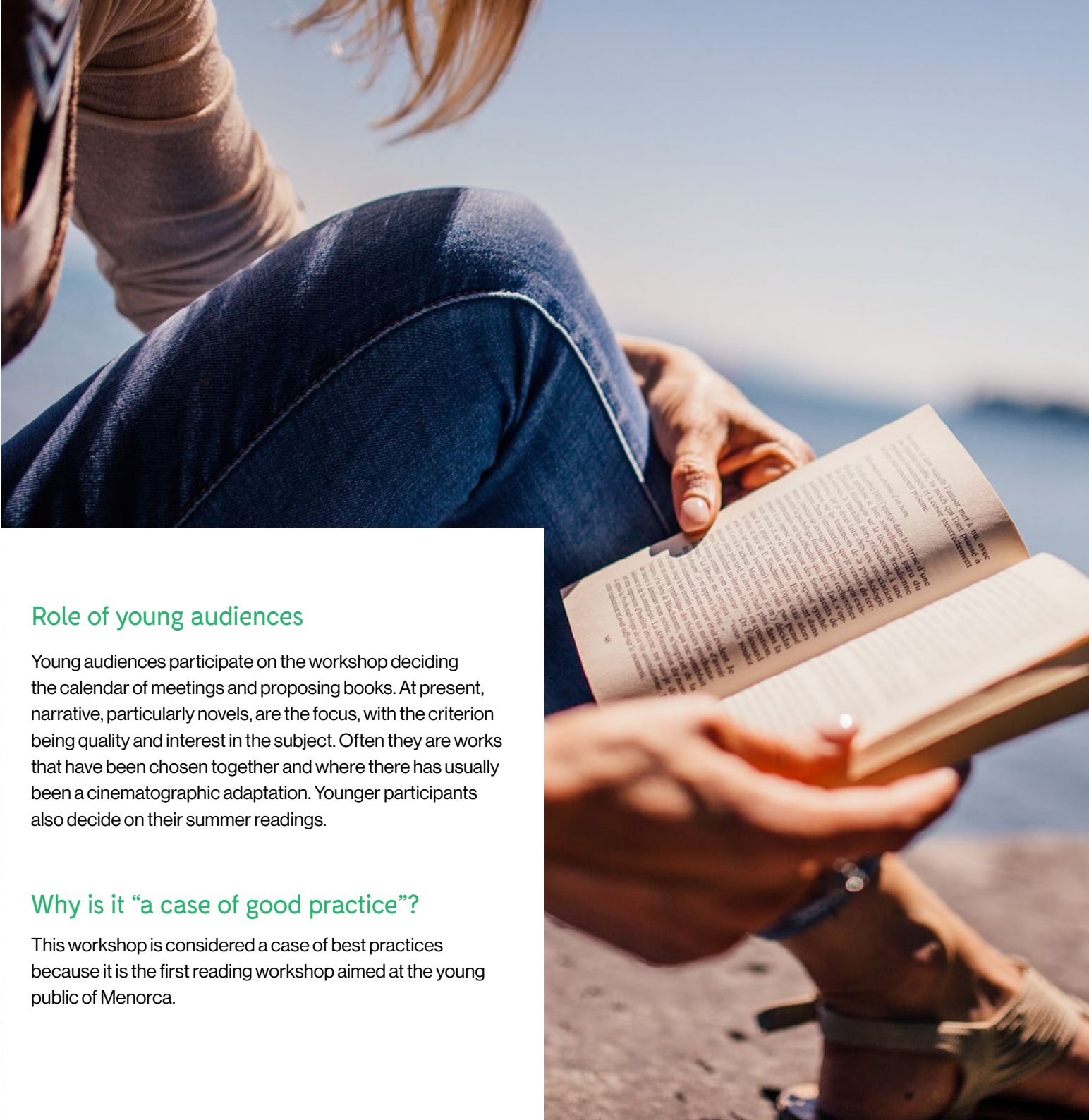
At the beginning of the academic year a meeting is held to establish the functioning of the workshop, keeping in mind the calendar and the books proposed by the participants. This first meeting is also useful to comment on the reading the participants have done during the summer.

## Main goal of the project

- Consolidate, share and broaden the joy of reading.
- To encourage reading.

## Aim of the project

The aim is to offer space and time for all those interested in consolidating, extending and sharing their taste for literature.



## Role of young audiences

Young audiences participate on the workshop deciding the calendar of meetings and proposing books. At present, narrative, particularly novels, are the focus, with the criterion being quality and interest in the subject. Often they are works that have been chosen together and where there has usually been a cinematographic adaptation. Younger participants also decide on their summer readings.

## Why is it “a case of good practice”?

This workshop is considered a case of best practices because it is the first reading workshop aimed at the young public of Menorca.



# 16. The Hip-Hop Shakespeare Company

## Musical theater that brings together Shakespeare and hip-hop artists

[engagenow.eu/case-studies/the-hip-hop-shakespeare-company/](http://engagenow.eu/case-studies/the-hip-hop-shakespeare-company/)

**LOCATION:** SPAIN, MAÓ

**WEBSITE:** [WWW.HIPHOPSHAKESPEARE.COM](http://WWW.HIPHOPSHAKESPEARE.COM)

**YEAR THE PROJECT BEGAN:** 2009

**ORGANIZER:** [THE HIP-HOP SHAKESPEARE COMPANY LIMITED](#)

### ARTS AND CULTURE SECTORS:

- LITERATURE: WRITING
- LITERATURE: READING
- LITERATURE: COMPREHENSION
- LITERATURE: ORAL EXPRESSION
- MUSIC

### AGE TARGETS:

- YOUNGSTERS AND ADOLESCENTS (IN GENERAL)

### GENDER TARGETS: ALL

### SOCIODEMOGRAPHIC TARGETS:

- URBAN

### AIMS:

- CREATIVE SKILLS
- EMPOWERMENT



### Description

The Hip-Hop Shakespeare Company is a musical theatre production company that explores the social, cultural and linguistic parallels between the works of William Shakespeare and that of modern day hip-hop artists. The company was founded by Akala, a MOBO award-winning hip-hop artist, writer, poet, and educator, with the support of one of the most respected Shakespearean actors alive today, Sir Ian McKellen. The project uses hip-hop to engage young people with subjects such as African culture and history, human rights, racism, and history – including the history of hip-hop and the legacy of slavery. The project offers workshops and educational programmes to youngsters and aims to show a different vision of the arts. The project is very successful, with a growing international projection. Due to popular demand, they have created the Peer Leaders programme that includes young artists such as actors, rappers, singers and poets, and creatives such as producers and designers from around the world.

They have also established the Artist Associates programme, a collective of established international artists who mentor and perform alongside Peer Leaders in their productions around the world. In 2009, they received a London 2012 Olympic 'Inspire Mark.'

### Main goal of the project

The main goal of the project is to explore the parallels between the works of William Shakespeare and our present day hip-hop artists.

### Role of young audiences

- Youngsters become artists keen to use Shakespeare's lyrical language and his verses' natural rhythms to create new hip hop pieces.
- Youngsters use Shakespeare's original poems to create songs with a modern twist.
- Their talent is shared on stage with the established artist.

### Aim of the project

The project revolves around three activities:

- Workshops: The workshops allow young people to explore and develop new creative abilities. The idea is to explore Shakespeare's work through the existing connection between words and rhythm, music and literature.
- Live events: The company produces interactive live music events and theatre productions where young talent share the stage with established artists, poets, and actors. Live performances serve to present the results of the workshops.
- Theatre productions: The company's philosophy is to boost emerging talent.

This is the main reason why the company has been involved with theatres, the media, and established artists, to produce traveling shows to promote hip-hop and expand their music around the world.

### Why is it “a case of good practice”?

Youngsters learn Shakespeare by doing Shakespeare. Shakespeare and hip-hop stretch and shape the usage of the English language, using imagery and especially rhythm to tell the story powerfully. In this sense, two disciplines (literature and music) are united in the same project. The first discipline (literature), youngsters are not as engaged with, whereas the second discipline (music), youngsters tend to be more connected with. The combination of the two disciplines is therefore very productive.



# 17. The Orwell Youth Prize

Annual programme for 12–18 year olds culminating in a writing prize

[engagenow.eu/case-studies/the-orwell-youth-prize](https://engagenow.eu/case-studies/the-orwell-youth-prize)

**LOCATION:** UNITED KINGDOM

**WEBSITE:** [WWW.ORWELLFOUNDATION.COM/THE-ORWELL-YOUTH-PRIZE/](http://WWW.ORWELLFOUNDATION.COM/THE-ORWELL-YOUTH-PRIZE/)

**YEAR THE PROJECT BEGAN:** 2015

**DURATION:** > 12 MONTHS

**ORGANIZER:** [THE ORWELL FOUNDATION](http://WWW.ORWELLFOUNDATION.COM/)

## ARTS AND CULTURE SECTORS:

- LITERATURE: WRITING
- LITERATURE: READING
- LITERATURE: COMPREHENSION
- LITERATURE: ORAL EXPRESSION

## AGE TARGETS:

- YOUNGSTERS AND ADOLESCENTS (12-18 YEARS OLD)

## GENDER TARGETS: ALL

## SOCIODEMOGRAPHIC TARGETS:

- URBAN
- METROPOLITAN
- RURAL

## AIMS:

- EDUCATION
- EMPOWERMENT
- SOCIAL INTEGRATION

## Description

More than just a prize, the Orwell Youth Prize takes young people on a journey, progressing from debate-provoking workshops, to hearing from writers about tools for effective communication, receiving individual feedback to building a community of young writers. Students from all backgrounds have the opportunity to discover and develop their talents and abilities beyond the curriculum: and for those who want to change the world the Orwell Youth Prize offers a platform where their voice, through their writing, can influence power.

The Orwell Youth Prize nurtures the voices and aspirations of young people by encouraging their critical thinking skills and improving their confidence in writing. Through increasing young people's interest in current affairs and social issues the Prize works towards widening their participation in higher education. It especially focuses on youngsters who are educationally disadvantaged outside of London.

## Main goal of the project

The main goal of the Orwell Youth Prize is to inspire a new generation of politically engaged young writers.



## Role of young audiences

The Orwell Youth Prize engages and supports young audiences. The prize offers young audiences opportunities for direct interaction through school workshops and regional events with widening participation programmes at universities in the UK. It also provides open access opportunities for entrants to the prize to receive feedback on their writing and entries. Furthermore, the prize develops resources for both teachers and young people around politics, literature and critical thinking. Young writers are at the core of the Orwell Youth Prize's work.

The role of young audiences on the online platform is to share their work and receive feedback, as well as to provide resources to support teachers in bringing the writings of Orwell and issues raised in the workshops back into the classroom. The Orwell Youth Prize wants to celebrate the best examples of writing, for both group and individual work..

## Aim of the project

The project is based on Orwell wanting 'to make political writing into an art'. This prize wants to give young writers from all over the country, whatever their background and whatever their ability, the opportunity to do the same.

## Why is it “a case of good practice”?

This is a case of good practice because it brings a rigorous integrity, 21 years of experience in running a successful adult writing prize, and a wide network of writers and journalists that every year are eager to lead workshops and act as mentors and judges. The Orwell Youth Prize has reached 10,000 young people in 200 schools over the first five years. Furthermore, the prize complements the national curriculum – specifically GCSEs and A Levels in English, Politics, History and Creative Writing and the EPQ and citizenship programmes – however the prize is open to all young writers regardless of the subjects they study. story, and setting. Literature classes challenge their thinking and bolster their confidence to become even more skilled in the use of their language.





# 18. The Poetry Project

## Open poetry workshop for Persian-speaking young refugees

[engagenow.eu/case-studies/the-poetry-project](https://engagenow.eu/case-studies/the-poetry-project)

**LOCATION:** GERMANY, BERLIN

**WEBSITE:** [THEPOETRYPROJECT.DE](https://the-poetry-project.de)

**YEAR THE PROJECT BEGAN:** 2015

**DURATION:** > 24 MONTHS

**ORGANIZER:** [THE ORWELL FOUNDATION](#)

### ARTS AND CULTURE SECTORS:

- LITERATURE: WRITING
- LITERATURE: READING
- LITERATURE: COMPREHENSION
- LITERATURE: ORAL EXPRESSION

### AGE TARGETS:

- YOUNGSTERS AND ADOLESCENTS (IN GENERAL)

### GENDER TARGETS:

### SOCIODEMOGRAPHIC TARGETS:

- URBAN

### AIMS:

- SOCIAL INTEGRATION

### Description

The Poetry Project is an open poetry workshop for Persian-speaking youths from refugee accommodation in Berlin. Through poetry, they write their stories and try to overcome the memories of the war and the loss of relatives.

Since December 2015 young poets and their mentors have been meeting on a regular basis to write their poems in workshops. The participation of Afghan politicians and well-known translators has helped demonstrate the symbolism of the Persian language. The poems the young poets write are about themes such as: why they have come to Germany, what they are expecting from this new country, and what they miss the most from their place of birth.

In these workshops the young poets write for about 30 minutes and after that, each of them presents their work and finally, with the mentor's help, they discuss the different intentions behind the passages and modify phrases and words. These open poetry workshops for Persian youths are a magical moment for youngster to share their stories and express what they felt during their journey from their home to Germany.

Nine months since the project began, the first group of poets publish their work in the [Berling Anthology](#) and read them to the public at the 18th Berlin International Literature Festival. The enthusiastic response from the public encouraged the young poets to continue writing poetry.

### Main goal of the project

The primary goal is to create an active connection between the welcome classes and the regular school classes and between neighbourhood residents and refugees who recently moved to German cities.

### Role of young audiences

Young refugee poets meet with their mentors frequently. Mentors ask them about how they arrived in the country, how the journey went, what they expect from Germany and who were they missing. Then, the young poets put this into a poem, and the mentor helps them with the final composition. The project serves to integrate these young people into German society. The young poets now attend school, and despite missing their country a lot, they have started a new life in Germany. A documentary is planned based on this first group of young poets, and the idea is to screen it in schools around the country. The film is in currently in production. In addition to this, The Digital Box (whose content is password protected) is a part of the Poetry Project that has been adapted for school use and other integration initiatives which has been successfully utilised. The concept of the project can be easily implemented using the teaching materials provided and is available in four languages: German, English, Persian, and Arabic.



### Aim of the project

Through these personal writings, where some distance is allowed through the art form of poetry, German citizens and newcomers will become more intimately acquainted. They will come to know one another's respective backgrounds. The most significant benefit for everyone is the empathy that will inevitably result.



© Rottkay

### Why is it “a case of good practice”?

This is a project designed and organised exclusively for young refugees arriving in the country with a clear aim: they want to hear their voices. This declaration appeals directly to young people and makes them the main actors of the whole project. The project grants young people the authority and responsibility to develop their literary abilities while poetry becomes a tool to release tensions and alleviate the suffering of war. The Poetry Project is now starting 70 new writing groups across all of Germany, a clear indication that the project is of interest to young refugees.

# 19. Tomorrow is Never a New Day

Empowering young people from deprived areas to make their voices heard through literature, music and art

[engagenow.eu/case-studies/tomorrow-is-never-a-new-day/](https://engagenow.eu/case-studies/tomorrow-is-never-a-new-day/)

- LOCATION: DENMARK, SLANGERUP
- WEBSITE: [WWW.MIEFREY.DK/TOMORROW-IS-NEVER-A-NEW-DAY/](http://WWW.MIEFREY.DK/TOMORROW-IS-NEVER-A-NEW-DAY/)
- YEAR THE PROJECT BEGAN: 2016
- DURATION: 12-24 MONTHS
- ORGANIZER: [ORDSKÆLV](#)

ARTS AND CULTURE SECTORS:

- LITERATURE: WRITING
- LITERATURE: READING
- MUSIC
- PAINTING

AGE TARGETS:

- YOUNGSTERS AND ADOLESCENTS (IN GENERAL)
- ADULTS (OVER 18 YEARS OLDS)

GENDER TARGETS: ALL

SOCIODEMOGRAPHIC TARGETS:

- URBAN
- METROPOLITAN
- RURAL

AIMS:

- EDUCATION
- EMPOWERMENT
- LITERACY
- SOCIAL INTEGRATION

## Description

Tomorrow Is Never a New Day is a writing workshop project by Ordsckælv, a Danish production house focused on empowering young people to make their voices heard through literature, music and art. Young authors write about their personal experiences of growing up in poverty in the Nordic countries, often considered to be the most even and fair societies in the world. This project was Ordsckælv's first project on a Nordic scale, having previously operated within Denmark only, involving 24 young authors from across the Nordic countries: Denmark, Norway, Sweden, Finland, Greenland, Iceland and the Faroe Islands. The project was supported by the Nordic Council of Ministers and Nordbuk and culminated in the publication of the Tomorrow is Never a New Day book, in Helsinki, Finland in November 2016. Ordsckælv arranged writing workshops in each country, for a duration of three months. The young writers worked one-on-one with an experienced mentor, dedicated to empowering the young writers and helping them form and shape their stories to create an engaging text of a high literary standard. The authors were also presented with selected texts (differing on a national level) during their workshops, reading everything from folk tales to poetry for inspiration, and welcomed visiting writers active today.



## Main goal of the project

The main goal of the project is to spark young audience interest and a love for the written word.

## Role of young audiences

During July 2016, all participating young authors, project leaders and selected mentors, joined for a week-long workshop at the Biskops Arnö writing school in Sweden, to finish and polish their texts. The young authors met again in Helsinki for the book launch. Ordsckælv's workshop model, and the close relationship with the personal mentor, is aimed at equipping the young writers with writing tools and tricks, and knowledge of the text production process - from the first creative spark to the polished, edited and printed text.

## Aim of the project

The Ordsckælv experience should empower the participating authors - the aim is not only to print their captivating personal stories, but the writing process. The authors are the ultimate authority in Ordsckælv's model - project leaders and mentors are the support system and cheering squad. It's all about the authors: their stories, their passions and dreams. This emphasis fosters a close, focused and joyful atmosphere and community for participants, authors and mentors alike.

## Why is it “a case of good practice”?

Its success can be measured by the fact that many of Ordsckælv's former authors have since returned to other Ordsckælv projects to share their knowledge as mentors or project leaders. Another important part of Tomorrow is Never a New Day, apart from Ordsckælv's mission to empower young creative people and enable them to present their creations to the public, is to provide young writers with a network of like-minded people. Having grown up in poverty, many or most of the young authors have not had the same opportunities as their more well-off peers. For some, the trip to Biskops Arnö is their first trip abroad. During the week in Biskops Arnö, many of the young writers voice the same thought: that having met a group of writers, they no longer feel alone and isolated with their experience. And that they feel empowered by the community. This focus on community and empowerment is at the heart of Ordsckælv and one of the reasons for its success. The young writers leave the workshop with their finished product, but the community and atmosphere lives on, with them.





# 20. Versebrant

## A traveling school of rap workshops

[engagenow.eu/case-studies/versebrant](https://engagenow.eu/case-studies/versebrant)

**LOCATION:** SPAIN, BARCELONA, SABADELL AND REUS

**WEBSITE:** [WWW.VERSEBRANT.CAT](http://WWW.VERSEBRANT.CAT)

**YEAR THE PROJECT BEGAN:** 2017

**DURATION:**

- < 1 MONTH: ONE OR TWO WEEKS OF INTENSIVE TRAINING SESSIONS.
- 1-3 MONTHS: WHEN THE SAME PROJECT IS DEVELOPED IN PARALLEL IN DIFFERENT EDUCATIONAL CENTRES.

**ORGANIZER:** [VERSEBRANT](#)

**ARTS AND CULTURE SECTORS:**

- LITERATURE: WRITING,
- LITERATURE: READING
- LITERATURE: COMPREHENSION
- LITERATURE: ORAL EXPRESSION
- MUSIC
- PAINTING
- PERFORMING ARTS
- AUDIOVISUAL

**AGE TARGETS:**

- PRIMARY SCHOOL CHILDREN,
- YOUNGSTER & ADOLESCENTS,
- ADULTS

**GENDER TARGETS:** ALL

**SOCIODEMOGRAPHIC TARGETS:**

- URBAN
- METROPOLITAN
- RURAL

**AIMS:**

- CREATIVE SKILLS
- EMPOWERMENT
- SOCIAL INTEGRATION

### Description

Versebrant is a traveling school based on the concept of popular education. The school travels around educational centres that request the teaching of rap workshops. The Versebrant workshops aim to motivate young people to express themselves while adapting the raps to different subjects taught during the school year.

Versebrant is based in Barcelona, Sabadell and Reus, as such their reach is throughout the whole region of Catalonia, with each of the three bases reaching out to the respective zones.

Additional information on the [Versebrant dossier](#).

### Main goal of the project

The goal of Versebrant is to awaken personal motivation through rhyme, musical production, and urban art, always around sensitive topics such as racism and xenophobia. During the creative process, the aim is to empower the young people in their capacities. This means co-operation and cohesion are encouraged at all times.

### Role of young audiences

The workshops follow a very participatory structure. First of all, students learn the basic concepts of rap music such as rhyme, arrangement, instrumentation, literary resources, and rhythm. Following this comes the practical part: individual or group writing, the creative process, and fitting verses into music. And finally, they structure the song itself and make a group recording.

### Aim of the project

- Transform art into a positive exercise to generate trust, respect, and tolerance towards others and facilitate the integration and co-existence of young people.
- Enhance written, musical and visual creativity through attractive and contemporary disciplines such as urban art, rap, and hip-hop.
- To achieve a critical reflection on different types of discrimination and help youngsters deal with these through rap music.
- Empower young people in their abilities.

### Why is it “a case of good practice”?

The project has proven to be an excellent resource for promoting the expression of individuality, the celebration of diversity and to overcome the fear of being yourself at an early age. Rap becomes a language of expression with which young people identify themselves. It is a different and very compelling narrative used to explain what they feel and what they are concerned about. Every pupil believes that they have something valuable to say. They also see it as a project that is close to them and allows them to talk about issues that matter to them and that worry them in a very natural way.



# 21. Write the Game

## Summer school of computer game scenarios

[engagenow.eu/case-studies/write-the-game](https://engagenow.eu/case-studies/write-the-game)

**LOCATION:** POLAND, KRAKÓW

**WEBSITE:** [VILLA.ORG.PL/VILLA/EN/PROGRAM/WRITE-THE-GAME](https://villa.org.pl/villa/en/program/write-the-game)

**YEAR THE PROJECT BEGAN:** 2017

**DURATION:** <1 MONTH

**ORGANIZER:** [VILLA DECIUS ASSOCIATION](#)

### ARTS AND CULTURE SECTORS:

- LITERATURE: WRITING
- LITERATURE: READING
- LITERATURE: COMPREHENSION
- LITERATURE: ORAL EXPRESSION

### AGE TARGETS:

- ADULTS (OVER 18 YEARS OLDS)

### GENDER TARGETS: ALL

### SOCIODEMOGRAPHIC TARGETS:

- URBAN
- METROPOLITAN
- RURAL

### AIMS:

- EDUCATION
- EMPOWERMENT
- SOCIAL INTEGRATION

## Description

The project consists of a summer school of computer game scenarios aimed at 14 young artists who have been selected. Also, there are lectures and screenwriting workshops, and they carry out their own work on the creation of the Quest.

Recruitment of young people is conducted with the support of the project partners, and participants are selected on the basis of an online application form including motivation and script samples. A reserve list of participants is created, so that the number of people attending the summer school is maintained at the planned level. Participants are chosen by the scriptwriting mentors, representatives of the applicant and the project partners.

The generated material in the form of created Quests designed by the participants is used by them for their portfolios. The programme has been really useful for generating the screenplay of a videogame as one group of participants continues their work on the Quest created during the Summer School and plans to create a full videogame screenplay based on it.

For this year (2018) another programme is organised and there are plans to continue with the project in the coming years.

## Main goal of the project

The project aims to develop Polish cultural and creative sectors and stimulate their innovation by networking and combining the potential of the representatives of Polish creative industries.

## Role of young audiences

In order to broaden its literary offer, the Association, by launching the Write the Game project, enables creators to acquire knowledge in the field of writing video game scenarios and gives them competences that enable them to function more effectively in a business environment. Young people take part in inspirational lectures, scriptwriting workshops, carry out their own work through the creation of a Quest, have individual meetings with mentors and go on study visits to the most interesting Krakow game studios. Therefore, youngsters are both users (the project is designed for them) and designers (the project is created with their participation and implementation).

## Aim of the project

The project aims to bring together creative industries from various fields, initiating the collaboration of their educational knowledge resources and competences related to the effective functioning of writers in the business environment of the gaming industry.

## Evaluation

Each year a comprehensive evaluation is conducted by an independent expert among the participants, experts, and Project Partners via a prepared questionnaire and summarised in an evaluation report. It covers all parts of the project, including an assessment of the achievement of objectives and goals, and an evaluation of training quality standards and activities. A mixture of quantitative and qualitative methodology is used.

## Why is it “a case of good practice”?

The novelty of the game design offered to the creative sector through the project and the close cooperation with the young artists, which starts at the application writing stage, develops the competences of all the representatives of the creative sectors participating in the project: culture managers from non-governmental organisations, young creators, scriptwriters from the best Polish games studios and scientists from the best Polish universities. Project collaboration contributes to the development of the ecosystem of creative industries that so far have rarely worked with each other.





# 22. Writing and Solidarity

## — A Dialogue of Generations

### Inviting writers to literary classes

[engagenow.eu/case-studies/writing-and-solidarity](https://engagenow.eu/case-studies/writing-and-solidarity)

**LOCATION:** HUNGARY, BUDAPEST

**WEBSITE:** [SZEPIROKTARSASAGA.HU/IRAS\\_ES\\_SZOLIDARITAS](https://szepiroktarsasaga.hu/iras_es_szolidaritas)

**YEAR THE PROJECT BEGAN:** 2016

**DURATION:** 3-6 MONTHS

**ORGANIZER:** [SZÉPÍRÓK TÁRSASÁGA – HUNGARIAN SOCIETY OF WRITERS, CRITICS, AND LITERARY](#)

[TRANSLATORS](#)

#### ARTS AND CULTURE SECTORS:

- LITERATURE: WRITING,
- LITERATURE: READING
- LITERATURE: COMPREHENSION
- LITERATURE: ORAL EXPRESSION

#### AGE TARGETS:

- YOUNGSTERS AND ADOLESCENTS (IN GENERAL)

**GENDER TARGETS:** ALL

#### SOCIODEMOGRAPHIC TARGETS:

- URBAN
- METROPOLITAN
- RURAL

#### AIMS:

- EDUCATION
- EMPOWERMENT
- GENDER
- INTERGENERATIONAL
- LITERACY
- SOCIAL INTEGRATION

### Description

“Writing and Solidarity - A Dialogue of Generations” is a programme for secondary schools (for students who tend to have very little knowledge about modern Hungarian society) that invites writers to literary classes.

This project focused on the tradition of solidarity in Hungarian literary heritage and connected it with contemporary social tensions. Beside addressing the general audience of Hungarian literature, it aimed to reach secondary school students who tend to have very little knowledge about contemporary Hungarian society. The campaign provided students with means to recognise and reflect upon social inequalities.

The project was based on video interviews with well-known contemporary writers who told about an exemplary text of their choice by a Hungarian classic that demonstrated the writers' solidarity with marginalised individuals and groups. Teachers and students were invited to discuss the texts and videos in literature classes, and write similar texts themselves. The original texts, the videos and the texts written by students were featured on the project website. Teachers' work was assisted by a methodology manual written for the project. The best of students' work earned prizes (ebook readers loaded with contemporary novels).

### Main goal of the project

For the general audience, the campaign pushes issues concerning the social responsibility of artists and writers into focus. The project also aims to build a bridge between the elite cultural discourse and the everyday experience of young people through encouraging their creativity. Supported by print, electronic and online media, the campaign combines traditional teaching methods with new media tools to reach and affect the two target groups (teachers and students).

### Role of young audiences

Teachers and students are invited to discuss the texts and videos in the literature classes, and write similar paragraphs themselves. The teachers' work is accompanied by a methodology manual written for the project. Original documents, videos and books written by students are then featured on the project website. The best of the students' work receives a prize (ebook readers loaded with contemporary novels).

### Aim of the project

For the general audience, the campaign pushes issues concerning the social responsibility of artists and writers into focus. The project also aims to build a bridge between the elite cultural discourse and the everyday experience of young people through encouraging their creativity. Supported by print, electronic and online media, the campaign combines traditional teaching methods with new media tools to reach and affect the two target groups (teachers and students).



© Paweł Mazur

### Why is it “a case of good practice”?

The benefits of teaching literature to the younger generation these days are powerful. From a linguistic perspective, studying literature affords students the opportunity to understand, analyse and evaluate their own language. Structures and trends in punctuation and in the way we speak have evolved through the ages and being aware of these developments can help youngsters to better understand language in its current context. Creativity flows when they can mix particular structures and styles with their own writing to lend authenticity to character, story, and setting. Literature classes challenge their thinking and bolster their confidence to become even more skilled in the use of their language.

# 23. Young Ambassadors

Students become ambassadors for a year in Norwich

[engagenow.eu/case-studies/young-ambassadors](https://engagenow.eu/case-studies/young-ambassadors)



©Thom Law Photography

## Description

Young Ambassadors is a global programme aimed at young people in love with literature and books in general. Students are selected from local schools and they become ambassadors for a year. Young ambassadors play a crucial role in promoting Norwich as a UNESCO City of Literature.

The young people on the programme take part in a range of activities, which include judging the youth writing competition, attending events, writing blogs for the website, completing their Bronze Arts Award and interviewing visiting writers. The programme also asks young people to promote creative writing and the projects in their schools. The recruitment of young people is done through their teachers, attending school assemblies and speaking in their creative writing clubs. The programme also promotes the project through social media channels. Young people have to complete an application explaining why they want to be an ambassador.

## Main goal of the project

The National Centre for Writing's mission is to put literature at the heart of contemporary culture. Through pioneering collaborative projects, they explore the artistic and social power of creative writing and literary translation.

## Role of young audiences

As young ambassadors, these young people have the opportunity to interview writers and artists, take part in workshops, find out how to manage a festival or an event and work behind the scenes. They also get passes to festivals and city cultural events and give presentations to the public. They are also assigned a mentor who guides them throughout this time. By being part of the project the young participants feel that they develop their writing activity.

## Aim of the project

The National Centre for Writing aims to be a new space where established and emerging writers are supported and nurtured, where the best in world literature is made readily available to audiences and readers, and benefits local communities through innovative education programmes.

## Evaluation

They ask the young people to write a blog about their experience and collect regular informal feedback during the programme. The National Centre for Writing regularly sees their young ambassadors returning to work on other projects and tries to keep in touch with all the young people they work with.

## Why is it “a case of good practice”?

Young Ambassadors play a crucial role in promoting Norwich as a UNESCO City of Literature. They also get the opportunity to find out first-hand how a cultural organisation is managed.



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# 24. Young Muslim Writers Awards

Writing workshops to submit short stories and poetry for an annual writing competition

[engagenow.eu/case-studies/young-muslim-writers-awards/](https://engagenow.eu/case-studies/young-muslim-writers-awards/)

**LOCATION:** UNITED KINGDOM, NOTTINGHAM

**WEBSITE:** [MUSLIMHANDS.ORG.UK/OUR-WORK/UK-PROJECTS](https://muslimhands.org.uk/our-work/uk-projects)

**YEAR THE PROJECT BEGAN:** 2006

**DURATION:** > 24 MONTHS

**ORGANIZER:** [MUSLIM HANDS UK](https://muslimhands.org.uk)

## ARTS AND CULTURE SECTORS:

- LITERATURE: WRITING
- LITERATURE: READING
- LITERATURE: COMPREHENSION
- LITERATURE: ORAL EXPRESSION

## AGE TARGETS:

- PRIMARY SCHOOL CHILDREN (5-13 YEARS OLDS)
- YOUNGSTERS AND ADOLESCENTS (14-16 YEARS OLDS)

**GENDER TARGETS:** ALL

## SOCIODEMOGRAPHIC TARGETS:

- URBAN
- METROPOLITAN
- RURAL

## AIMS:

- EDUCATION
- EMPOWERMENT
- LITERACY
- SOCIAL INTEGRATION

## Description

Young Muslim Writers Awards is a UK youth development programme. Writing workshops are delivered all over the country and children from 5 to 16 years old are invited to submit short stories and poetry for an annual writing competition.

Young Muslim writers that are awarded are for the first time able to attend a literature festival with more than 2000 cultural events and activities and 200 literary guests from more than 120 different countries. At this literature festival young winners are invited to speak and express what inspired them to be creative.

In 2017 the ceremony was presented in association with the Yusuf Islam Foundation, an educational organisation working for community development and philanthropy. Also, the ceremony is broadcast on the Islam Channel who is the official partner of the competition since the beginning of the Young Muslim Writers Awards in 2006.

## Main goal of the project

The main goal of the project is to raise the standard of child literacy and creative writing so that young people can be empowered and become confident communicators to help build a vibrant society.

## Role of young audiences

The role of young audiences is to participate in a competition assessed by over eighty judges who are authors and personalities in the media and the arts, including award-winning authors Louis de Bernières, Elizabeth Liard and Tim Bowler. The award ceremony has attracted high-profile support from different personalities in the UK, for example the medal-winning long distance runner Mo Farah.

## Aim of the project

This youth development programme wants to help youngster to improve their writing and communication skills. The programme also helps young people to take part in new experiences, for instance, attending a Literature Festival for their first time.



## Why is it “a case of good practice”?

This is a case of good practice because the writing competition gives young Muslims the opportunity to express themselves by submitting a short story or a poem and, if they are chosen as a winner they receive an award that represents the raising of child literacy.





## C. Profile of youth and adolescents

### Generation Z

Although assigning the group of young people ages 15-17 to the concept of Generation Z might seem too reductionist and generalist, the fact is, according to the bibliography consulted and analysed, as well as contacts and conversations with representatives of this profile, the most notable characteristics of this population segment can be easily extrapolated to various environments based on a series of shared features.

- Generation Z is the first completely **global generation**, shaped by the 21st century, connected through digital devices and committed to social networks. Their cultural references are directly related to technological questions. This includes wireless technology, mp3 players, LCD and plasma screens.
- They are **early adopters** because what previous generations considered new technology, they have more than absorbed; they were born with all kinds of devices and habits.
- They advocate a **makers' culture**, a DIY culture, and are used to resolving problems and needs in a personalized way.

Access to the cloud has given them the tools necessary to find a way of building their own world. These young people want their work life to be related to their passions and hobbies. They have the perception that their generation is better than any other.

- They are the kings of **channel surfing**. Generation Z has, on average, an application or landing page use time of less than eight seconds. If they are interested, they might stay longer, but you won't have their whole attention because they have four more screens to watch.
- Generation Z prefers **privacy**. They have learned the risks and disadvantages of sharing all of their information on the web. They spend more than three hours a day in front of their digital devices on activities unrelated to work or school.

### Millennials vs Generation Z

- It is the widely accepted convention to say that millennials are those young people born between 1975 and 1995 (from 20 to 40 years old). Generation Z, then, corresponds to youth and teens born between 1995 and 2015 (from 0 to 20 years old).
- Millennials began the **multi-screen trend**. Generally we see them controlling two screens, with the most common combination being computer-smartphone. Generation Z

reinforces and broadens this concept even further, hence they are comfortable simultaneously using more devices and applications at the same time.

- Millennials communicate best with text; generation Z's point of reference, on the other hand, is the image and audio-visual language. Millennials are more given to creating and editing content; generation Z prioritizes sharing it.
- In contrast with millennials, generation Z is more **realist**, aware of the world they have been given to live in. They fight to have their own voice and personal and professional wellbeing, while millennials want to be kept in mind and to stand out professionally.
- Generation Z is eminently **self-taught**. They learn through video tutorials they consult on YouTube with their mobile phones. They read off-line vs. reading on a screen.
- Generation Z is made up of mature, self-sufficient, and **creative young people**. Most of them want a job that impacts the world, some of them do some type of volunteer work, and they are especially concerned about the impact of human behaviour on the planet.



