ART of
LIBRARIES
TOOLKIT

Making arts part of the everyday
for children, young people
and families

WELCOME to the ART OF LIBRARIES TOOLKIT

The toolkit marks the culmination of Art of Libraries, a three year pilot project to re-imagine libraries as a first place for creativity, discovery and play for children, families and young people

The pilot was led by Create Gloucestershire with Gloucestershire Libraries, with investment from Esmée Fairbairn Foundation and support from Real Ideas and The Barnwood Trust.

During these uncertain times, libraries play a vital and tangible role in the local cultural, social and economic recovery. As trusted spaces in the community, libraries are needed more than ever; helping children and young people reconnect in a safe, local space, supporting their physical and mental wellbeing and engaging those individuals and communities who are most isolated or disadvantaged.

This toolkit is designed to inspire anyone working with libraries whether as a librarian, artist, arts company or library user. It shares our learning about how to incubate creative and innovative approaches and partnerships.

Create Gloucestershire with Gloucestershire Libraries & Registration have developed this digital toolkit. It is available through Gloucestershire Libraries and the Create Gloucestershire website.

THE TOOLKIT IS HERE TO

Encourage more arts in libraries

Inspire you by sharing good practice

Share what we have learned in Art of Libraries to help you do it too

CONTENTS

The toolkit is divided into 4 parts.
You can click on each <u>part</u> to jump to the relevant section

PART 1-THE CASE FOR CREATIVITY

Why ARTISTS LOVE LIBRARIES

Find out more about the libraries Culture and Creativity Offer,which shows how libraries work with cultural providers to spark curiosity, imagination and fun.

Library spaces are unique spaces to test new ideas or ways of working

Libraries attract more diverse audiences that traditionally are not found in theatres or galleries

Libraries have strong relationships with community groups, schools and other groups who meet regularly in their local library. This can be a great way for artists to meet people who make things happen in a community and respond to local need

Libraries are a great host and landing place for great art, with a freedom, flexibility and a welcome that is getting harder to achieve in the school system or in arts and cultural venues

The libraries reach across rural and town conurbations, small and large settings and different communities

Library spaces are flexible with many having moveable spaces such as shelving units on wheels. E.g. Plink and Boo transformed the library space into a circus ring and Dursley Library became a cardboard city

Using each other's skills and experience, library staff and artists can work together to understand and co-produce creative experiences in the most accessible and inspiring way

Libraries have the potential to support and nurture young emerging and underrepresented artists/companies, providing opportunities for young people to see themselves reflected and valued in community spaces

Below are some examples of artist networks in the South West

Arts Council England - South West

Arts in Oxfordshire

Arts in Wiltshire

Literature Works

Real Ideas

Theatre Bristol

Visual Arts South West

Below are some examples of artist networks in Gloucestershire

Create Gloucestershire

Canopy Creative Network – Forest of Dean

Jolt

Facebook Create Gloucestershire Network

Facebook Gloucester Culture Matters

Culture Matson

Tewkesbury Creatives

Facebook: Cam & Dursley Creatives

HOW can LIBRARIES and ARTISTS WORK together?

A good partnership is about creating more value together than you can apart – for each other, and for the people or community you are working with. Different partners will come with their own unique skills and experiences, and the value is understanding each other and learning and growing together

IF YOU WORK IN A LIBRARY

Alongside personal recommendations, or artists who may come to you with an idea or project, there are many ways you can make contact with the diverse, creative network in Gloucestershire, and the wider region.

Find out from Create Gloucestershire, Arts Council South West or the local authority if there is a local creative network in your community which brings together other people interested in making their area a more creative place to live, work and play. Create Gloucestershire co-creates several Place Based Cultural Groups.

You can also use the artist call out template to promote your idea, project or job opportunity, and share this with the artist networks here in Gloucestershire and the wider region.

Keep your ears to the ground for creative projects that are happening and go and see as much as you can. This is a great way to get ideas and inspiration.

A good starting point is to sign up to the Create Glos newsletter, and find out about everyone in the network.

Following individual artists, organisations, festivals and artist networks on social media gives you a current insight into what is happening on the ground and is an easy way to get in touch.

IF YOU ARE AN ARTIST

Every library is different so you need to be proactive and find out about your local library - what groups are not active, or currently not using the services on offer? Do groups and individual users have a say in what's happening and what interests them? Which groups regularly use the library and which don't? Where are the gaps?

Do your research – what resources, activities or events are coming up that you could link into. For instance most libraries take part in the annual Summer Reading Challenge.

Talk to library staff, volunteers and users to see where you might have shared interests or where you might bring something new that they don't yet have - ideas, links to new groups, access to materials and resources.

Find out who is the library team leader. Many staff cover more than one library, so can connect you up with the most appropriate library, staff member or group.

Each of the 5 Arts Council England areas has a Relationship Manager for Libraries. For more information, contact via ACE customer services.

Libraries offer a safe, more intimate place for artists to test new ideas and research with user groups or new audiences, such as their weekly Baby, Bounce & Rhyme sessions

Libraries have the contacts and the spaces, including closed space for rehearsals, which can help artists with in kind support for funding applications

Arts and creative activity support other library agendas and formal/informal learning opportunities e.g. improve literacy, wellbeing, social isolation, celebrate local diversity

Libraries are seeing a shift in culture in how theatre companies want to collaborate – with more emphasis on commissioning and building longer term partnerships with individual libraries and communities. E.g. Strike A Light, GL4 and Can't Sit Still, brought 9 circus performances for young families to libraries for the first time, complemented with the town library programming a day of circus themed events.

Libraries are increasingly involved in local cultural planning groups with residents and others who want to embed art and culture in their neighbourhoods. This provides a great connectivity and network for artists

Many libraries are Arts Award Supporters and in some cases, registered centres, and interested in working with artists to develop an Arts Award offer through weekly sessions, artist in residence programmes and after school clubs.

There are cutting edge opportunities to collaborate with the new Innovation Labs in 2 Glos libraries, with scope to connect and create new projects around the digital and innovation offer

WHAT ARTISTS SAY ABOUT WORKING IN LIBRARIES

"We loved working in libraries and found that our show flourished when on tour. We became more relaxed as we adapted to each venue and the audiences seemed really engaged and happy to have us there."

– Lizzy Stephens, Hammerpuzzle Theatre Company

"I love working in libraries because it's such a great platform and setting for bringing art to different communities who wouldn't necessarily go to a theatre in a city many miles away."

– Adam Blake, Adventure Storywalks

"It was great using Tewkesbury Library as a rehearsal space and I think this could work for us in the future."

– Jenny Wicks - Jenny Wren Productions

"The conversation after the showing was great for allowing the librarians to get to know us as people, and we felt it also helped them talk about the show to their customers and feel excited about it. To my mind, this was a success because of the commissioning partnership with Art of Libraries."

– Catherine Boot, Artistic Director, Can't Sit Still

WHAT MAKES a GOOD HOST?

Ensuring a smooth running event in a library is all about communication with the incoming company, their performers, with your staff and with the audience

The more preparation you do prior to an event, the better the outcome on the day. The most important thing is to provide clear information where you can and to manage expectations. If you can't, talk to the company and work out a solution that works for you both.

Problems usually only arise when the company turns up on the day assuming something will be in place and it's not. Life happens!

1. Use the <u>checklist in templates</u> to ensure you are prepared for the event and the company know what to expect. Take note of actions you agreed and who's going to undertake them

2. Encourage other library staff to feel part of the upcoming event and feel confident in communicating or answering any questions that might arise from customers. Seeing the show, or a rehearsal in advance is a fantastic way of getting the rest of your team on board and excited about the event. Many companies now share content (videos, photos, reviews) digitally which makes this easy to organise

3. Offering rehearsal space in advance of the performance or a site visit will really help you and the company build a relationship and become familiar with the space.

4. Check with the company what they need. If your library only has one space, which needs to function for other things too, just let them know. They are used to being flexible

5. Companies often work extremely long and physically tiring days when they tour - a warm welcome, a cup of tea and some cake go a long way!

6. Saying thank you on the day and through a follow up email may seem small but is always appreciated.

TOP TIPS to GENERATE INTEREST in your EVENT

1. Include everyone Look at your library and the people who don't use it. Who is missing and doesn't have a say in what is happening on their doorstep? Make a specific plan to engage and build links with these individuals or the organisations that represent them to ensure your planned activity reaches everyone.

2. Target your audience Make sure you target the most appropriate group(s) for specific events or activities. Who is the performance/ event aimed at? Families with small children, school groups, women's groups? Think of interesting ways to engage the age group – as a participant or audience member. Look at current trends and interests.

3. Contact local schools and organise for a flier to be sent home in school bags. Follow up by talking in a school assembly, adding a feature in the school newsletter or offering a free workshop. The library's LSE (Library Services for Education) team also have great connections with home schoolers and schools.

4. Spread the word Find out who your local community champions are and get in touch with them to ask them to share too. They could be local arts and community organisations, school PTA's, home education groups, childminders or groups who currently use the library.

5. Share on social media Use targeted group pages that match with your intended audience. For example most libraries and town/city councils have social media platforms and events calendars. There are also family focused or local neighbourhood. Facebook pages that have a wide reach. Use both the new family focused library facebook page,@HushHushaol and the libraries' Facebook group 'ReadMakeShare' to promote family or children's/young people's events.

6. Not everyone is online Design eye catching posters and ask your volunteers and group leaders to get permission to put up in local shops, community notice boards, churches, doctors waiting rooms and around local schools.

7. Create a buzz What other wrap around activities can you do leading up to the activity or event? Theme your weekly activities, or add competitions, hand out teaser info on bookmarks or create displays in prominent places in the library. Dress up in theme on the day!

8. Talk! Don't forget the power of conversation. Hand out leaflets but also talk to people in your library, with groups or at the school gates about what's coming up in the library.

TOP TIPS for #SOCIAL MEDIA

Social media is a fantastic way to create a buzz about an activity, "need to know" news, or celebration of success. It's also a good place to remind customers about weekly sessions, as a way to recruit volunteers, reach new audiences and promote events in ways many customers prefer

Keep posts fresh and relevant – ensure you have someone/ team rota who can input, respond and monitor. Add production photos, quotes about the performance, countdown number of days to go

Build your followers by following back if relevant and following "influencers" nationally and locally

Tag people or companies in your posts to alert them to your message by adding@before their name. Ask them to #share or #RT (retweet) particularly if you are promoting their book or performance

Use hashtags – these are recognised on Twitter, Facebook, Pinterest and Instagram. They can be made up or campaign ones e.g. #LibrariesWeek #GetOnlineWeek or #ArtofLibraries

Use photo video or GIF to attract attention – visual images are more eye catching and "thumb stopping"

Schedule posts where possible. This is useful over weekends for planned campaigns

Interact and engage with followers – retweet items which will be of interest to your followers. You can add your local links to these: Get a gimmick! Check out Orkney Library or our #Bookblends and #BookFaceFriday for inspiration

Use what you have – book spine poems, book titles into song titles etc – all show the quirky side of library life

Social media enquiries should be responded to in the same way you would reply to written comments. Use auto responses where possible

Stay positive - you may have negative comments but take these offline where possible

Get recommended! Glos Libraries Pinterest page has over 212,905 followers after it was recommended on another site so we have a worldwide following!

Use social media analytics to show reach/engagement/best times to tweet etc and to check your most successful posts

Keep it local – find local groups and pages on Facebook by putting your area in the search

Follow the trend – don't be afraid to segway your event into national trends, local stories or common themes

Keep it fun and informal – showing the human side of libraries encourages people to interact and visit you!

KEEP in TOUCH with LIBRARIES in GLOUCESTERSHIRE

Social channels

- Facebook (@GloucestershireLibraries)

We also have a range of targeted Facebook groups for different audience groups including families – found via our main account. Keep a look out for new developments in this area.

- Twitter (@Gloslibs)
- Pinterest (Gloucestershire Libraries)
- Instagram (@gloucestershire_libraries)
- YouTube @Libraries Gloucestershire

Library App

Search Gloucestershire Libraries in your phone app store and register your account using your library membership PIN

- Libraries web pages
- Libraries home page

Get in touch

Do you have an idea for a larger project, touring show or something entirely new?

Get in touch with the libraries development team who have a wider overview across libraries countywide by emailing: libraries.development@ gloucestershire.gov.uk

Library Website

The website has lots of information on all library services including activities for families.

Events can be promoted here as well as adding videos and creative resources to download to support an event.

- Gloucestershire Libraries

Library eNewsletter

You can also sign up from the library webpages and catalogue to receive monthly updates

Library Catalogue

Known as Spydus – now has an events page and facility to book events. Click here to view. Event trailers can also be featured on the catalogue banner.

HOW to ENGAGE with YOUNG PEOPLE

The Children and Young People's Promise is one of four universal offers for all public libraries. Throughout their "library journey", children and young people are promised:

- An exciting accessible environment which makes reading for pleasure irresistible
- Imaginative digital opportunities and cultural experiences, building their skills, knowledge and creativity
- A range of inclusive and diverse books and other information resources to support their literacy, learning, health and well-being
- A wide range of literacy and cultural experiences including reading and book-based activities
- Active involvement in decisions about service developments and are offered opportunities to volunteer
- Support through library services and activities to improve their health and wellbeing

More info here: http://www.librariesconnected.org.uk/universal-offers/childrens-promise

Top tips from young people:

Don't make assumptions about their interests

Create opportunities for young people to express their concerns and perspectives on issues

Ask young people how you can support them to make things happen

Communicate their way and talk to them as you would talk to an adult

Provide food – pizzas always work well

Assure them of the value of their contribution

Provide incentives for engagement such as theatre or cinema vouchers, or the project they are planning

Involve young people in all stages from planning, managing and evaluating a project

Young people want to see things happen and see them happen fast, even if it is only small steps

Be open to ideas even if it involves opening the library outside of normal working hours

Offer free space for groups – gaming opportunities, monthly youth group meetings, youth forum

Provide transport in rural areas

For young people Wi-Fi is a hook. If it is too slow, then they will go elsewhere!

CREATIVE WAYS to EVALUATE

Capturing feedback within activities or after a performance is mutually beneficial for the library and for the artists or theatre company. Reviewing how things went is useful for improving customer experiences to build audiences and future funding applications

Some things to think about:

- What information will be useful to collect? Evaluation is only good if it is purposeful so make sure any evaluation forms or data collection is focused on what you need to know

- Make sure there are plenty of staff around during and at the end to help collect any feedback

- Make it fun, interactive and part of the activity – the artist might be able to come up with some different ideas

- Give an incentive to complete the evaluation e.g. biscuits, drinks, free bookmark

- Don't be scared to ask both children and adults

- Do the company have their own evaluation form? Plan how you will manage collecting the information that both you and the company need without bombarding audiences

- Don't assume the person can read or write – offer to help fill in information with them or use visual ways to get feedback instead

- Try using WWW/EBI - 'what went well/even better if' to help prompt conversations between the library staff and company

SOME EXAMPLES WE TRIED IN LIBRARIES:

1. Fill in individual comment slips or postcards... I think, I love, 'It would be even better if'

2. Use free on-line surveys e.g. Survey Monkey on a library tablet - suitable for smaller groups

3. Film or voice record some thoughts on the library tablet

4. Lay out a large roll of paper on the floor for children to add comments, mark make and draw – suitable for larger groups

5. Ask children to add stickers to questions or statements on large pieces of paper on the wall or floor

6. Make laminated versions of the above, using white board pens or post it notes which you can use again and again!
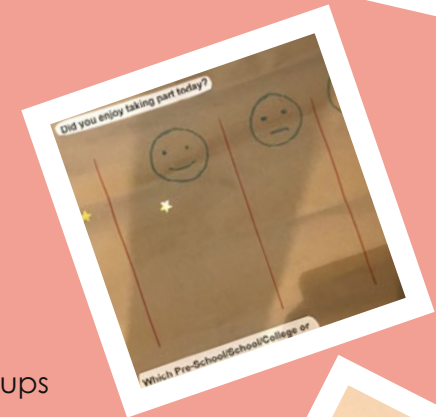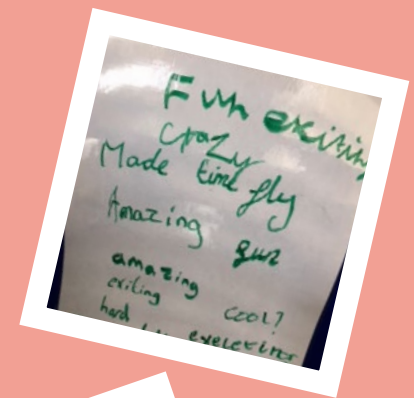
PART 2-WHY GO DIGITAL?

During the pandemic with libraries, closed, we've seen a shift to digital rather than in person activities in libraries. This chapter records some of our learning and experiences so far, and things to consider when planning such as choosing your online delivery options and safeguarding.

WHICH online PLATFORM?

We have experimented with a range of different digital platforms and ways to access content.

All platforms have strengths and weaknesses that need to be taken into account when planning an activity. Consider what will work best for the type of event you are planning and consider the needs of the artist or audience.

Have a look at the **Creative Activities Online Delivery toolkit** commissioned by St Helen's Library Service, which examines the pros and cons of different digital platforms.

Examples of online activity

1. Pre-recorded. A pre-recording of a theatre show can have time limited access or be available long-term on the library website or social media channels. E.g. Jonny Fluffy Punk's family show was only available for a week. In contrast, Gloucestershire Libraries Discover at Home digital Arts Award Creative Challenges are permanently available.

2. Live event. Including livestreaming, via an online platform with a basic level of audience interaction such as chat or a Q&A session. E.g. A cartoon artist's drawing workshop, with Q&A breaks could be run on zoom, YouTube or Facebook Live.

3. Live participatory event. Via an online platform such as zoom or webex with direct 2 way interaction between the host and a small group. E.g. Artist, Rizpah Amandsun hosted online writing workshops with children building their ideas live.

4. Collaborative project. Use a mixture of tools to host creative content such as podcasts, social media groups, or designated webpages to collate information to be shared. E.g. People of all ages across Gloucestershire were invited to send their words inspired by lockdown in whatever format as part of Gloucestershire 'Life in Lockdown' project and shared on the library's website.

5. Blended. Bringing the physical together with online elements. E.g. Brave Bold Drama sent out code cracking missions to the school for the participants to decipher. They had to find the password to view pre-recorded content which then led to live online creative sessions with the company.

CASE STUDIES from GLOS LIBRARIES

Can't Sit Still creates new, devised performances and projects spanning theatre, circus and live music.

Activity type

Can't Sit Still created Play-Along Plink and Boo as a digital & physical circus-theatre experience.

Delivery

Pre-recorded show, including an activity pack with printable pages for the ticket and a video on how to help make simple props from items around the house and even a den to help you interact with the show.

Sign up

Families signed up on the booking system hosted on the events page of the library catalogue - 'Spydus', which released a free online link to the 45 min show hosted on YouTube, available for 72 hours.

Feedback

Some families watched it twice! Feedback forms were also sent out online. In total 60 families signed up – with 80 views.

'It felt absolutely magical! My one year old was totally enchanted and mesmerised… having an event in the calendar to look forward to."

"the digital elements allow(ed) it to be accessible to deaf viewers."

Find more about the show here: and watch the vlogs to find out more about how Can't Sit Still created their digital performance here
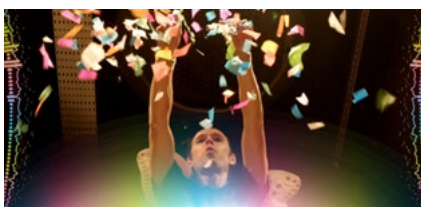
Jonny Fluffy Punk is a stand up poet, musician and lo-fi theatre maker.

Activity type

A 1 hour pre-recorded show called 'The End of the Pier Show'. It included poetry, puppetry, story and song.

Delivery

The show was made available on YouTube for 1 week.

Sign up

Instead of sign-ups in advance, the link was published on a given date on the Spydus events page. The date was widely publicised on social media and on library bookmarks. Jonny's own event online trailer had many views; a bonus of strong visual content for the library's growing Instagram account.

Feedback

The show had over 700 views during the release week.

"Our whole family loved the show (not just the kids). Quirky, fun and creative! Perfect way to beat the lockdown boredom this half term."

For more on Jonny's reflections and his personal journey of adapting the show to a digital format as a performer, take a look at his blog on the Create Gloucestershire website.
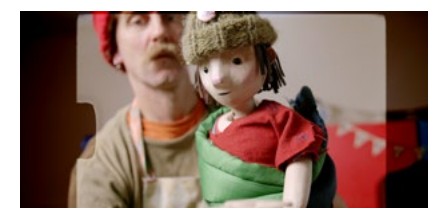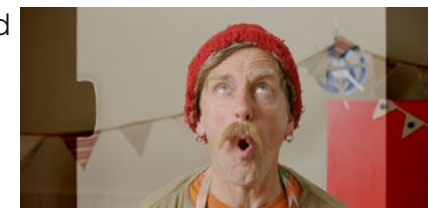
CASE STUDIES (CONT)

Brave Bold Drama is an award winning theatre community company, dismantling barriers that prevent people from accessing the arts.

Activity type

A bespoke version of an existing 'blended' activity from Brave Bold Drama's online offer for families known as 'The Company of International Artists' (CIA) – with children as secret agents. This commission focused on Cirencester library and area, with inspiration from artefacts in the Corinium Museum.

Delivery

Library staff offered direct encouragement to children and delivered the physical activity packs to the school. Postcards in the packs revealed secret codes to access pre-recorded online content. Finally, families signed up for an online session with the artists fun activities and a directed art project. The actual artwork will be displayed at the school but families also sent in images of to be displayed in an online gallery on the CIA website.

Sign up

Established contacts between a local primary school and Cirencester library identified children and classes to benefit most, rather than promoting to the general public. All customer details went directly through Brave Bold Drama's existing systems and online platforms.

Feedback

"The packs went *down a storm and the reaction to all the art activities was quite remarkable. Children described the workshop as 'wicked' and particularly loved doing the gargoyle drawings!"*

— *Lisa Saunders - Library staff*

Rizpah Amadasun is an emerging Afrocentric artist and performance poet from Gloucester.

Activity type

A live creative writing workshop called 'Gloucestershire Legends' with a fictitious Gloucestershire legend, painted by Rizpah for each session. Children shared their ideas on legends and warriors to write a story, which was then brought alive and 'their' story recounted back by Rizpah in character.

Delivery

The event was hosted on Webex, an online platform used in-house by Gloucestershire County Council to test its potential and suitability for larger group activities.

Sign up

Library staff contacted young families and staff with young children also took part. Families were sent a direct email in order to sign up and give permission. The email included an artist profile, an event outline, safeguarding info and what they needed to participate e.g. access to wi-fi and a few simple props. Participants were sent a second email with the link, password and a user guide with tips and FAQs. After this initial test with a small invited group, a larger open event was organised using the library catalogue to sign up and promotional techniques used for the pre-recorded events.

Feedback

"I absolutely loved it!" "Me, too!" – spontaneous reaction at the end of the session.

HOW to ORGANISE a DIGITAL EVENT

So why do you want to put on a digital event?

As an alternative because the physical event isn't possible? As a complement to a physical event or a blend of the two? As a regular online event to reach a wider audience? As an activity that can only be achieved online? Or one that gives more flexibility outside of library hours?

Important areas to consider:

1. Choose Your Event Type

The key factor is whether your event will be live, interactive or pre-recorded. Live events can be interactive and more immediate yet may have a viewer limit depending on the art form or technology limits. Consider breakout rooms to manage groups. Pre-recorded events can have unlimited views and options include being available for a time limited period or to remain indefinitely on-line as a library resource. For all events, establish which online platform is required and whether it is supported by your local authority or organisation.

2. Working with the Artists

What level of experience do you expect from the artist? Maybe you will be able to develop and learn new skills together? Factor in a test session with a selected audience – creatively and technically - a digital 'rehearsal'. Be clear about timescale and if the activity is pre-recorded – agree whether the performance is only shown for a limited period or available indefinitely.

3. Building Staff Skills

Staff may have different levels of confidence in using technology. Extra training may be needed especially to host a project on the day. Involve relevant staff from the start so they can develop the skills they need.

4. Reaching Your Audience

How does the activity reflect the Library Universal Offers? Digital events can help reach audiences that don't normally engage with core library services. They also lend themselves to online trailers and promotion but having physical library buildings is an added bonus! Use posters, displays and reservation slips as well as word of mouth.

5. Linking to the Library

Consider how to make a physical connection back to your local library – maybe displaying any creative results back in the children's library area. Some events can still relate to a physical space such as filming a pre-recorded event in the library itself.

For other digital event details – take a look at our tips on event listing and bookings as well as our safeguarding section

TOP TIPS for ONLINE EVENT LISTING and BOOKINGS

Organisations use a range of online booking systems e.g. Eventbrite. Gloucestershire Libraries are starting to use the events page on the new library catalogue – Spydus. From here events can be advertised alongside books and other resources. This can include setting a maximum capacity, links to pre-recorded events, booking confirmations and feedback forms.

1. If you plan to take bookings for an event, check what system works best and if there is a cost.

2. Make the title of your event as clear and descriptive as possible.

3. Check your organisation's policy on data protection laws. It's good practise not to store any contact information outside of the system you're already using.

4. Are you taking bookings offline too? Their contact data must also be stored in line with your organisation's policy.

5. Is there a capacity limit on your event? Make sure you set this on the event listing on the booking system and add a waiting list.

6. Include a range of text, images, videos and documents (like activity sheets) on the event listing if the the system offers that option. Try not to include any links that would take a customer outside the booking system.

7. Include event category and tags to help customers find and understand your event e.g. 'Children and Families' or 'Book Group'.

8. Include a link for people to give feedback after the event. Use free software such as Google Forms to set up a questionnaire and manage responses.

9. If the event has separate sessions, should participants sign up for each one or can you offer the option to sign up for the series?

10. Have you shared the event booking link in different ways? With Spydus the event can go on the catalogue or library website page with the link attached to images and video. Use social media and offline options too, such as posters and book slips.

11. Ensure the booking confirmation email contains everything required such as the event video link, instructions on how to access the event, a feedback form, directions to any supporting materials and social media accounts. Make customers aware that event details should not be shared.

12. Lastly, an email reminder the day before is always helpful.

PART 3- GETTING FUNDING

FROM FINDING FUNDING, COMING UP WITH IDEAS TO HOW TO CHOOSE AN ARTIST OR THEATRE COMPANY

Understanding funding

Where to look

Who you can apply to

Increase your chances of success

Building your case

UNDERSTANDING FUNDING

Funding can come from:

- A public funding body (for example National Lottery, Arts Council England or city, town or parish council)

- A trust or foundation - a private charity which gives away funding, usually named after the individual whose money was left in trust (for example The Summerfield Trust make grants using money invested from Ronald Summerfield's antiques fortune!)

- A bank, business or organisation (for example the Rotary club or Tesco Community Grants)

Different funders will have different objectives and types of project they will fund.

They may be focused on arts activity, children and young people, education, tackling social isolation or disadvantage for example.

Make sure your application emphasises the relevant aspect of your project and that your project is similar to other activities they have funded in the past.

Funders give money to projects they think will make a positive change so think about:

1. Who is your project for?

For example: A project for families where English is not their first language

2. What is the need?

For example: These families may be isolated in the community and not accessing services and support

3. How can your project help?

For example: The project will provide accessible storytimes using the bi-lingual library resources, activities for families to meet one another and information about local services

What would these three things be for your project?

UNDERSTANDING FUNDING

Funders are interested in supporting positive change, social outcomes or impact within communities. When you apply to or talk to a potential funder, think about what you would want to know if you were giving money away

Show them:

- How the project will be well managed
- What the money will be spent on with a clear, detailed budget
- That you will build networks, partners and experience to engage the people you say you will
- What the need for your project is and how your project can meet that need and bring about positive change
- How your project will support people and build on their potential, and work together to meet that need?

Working with partner organisations such as community groups, arts companies, local support organisations can help secure funding

Think about who you could work with to:

- Reach people who are not currently accessing your library (for example the youth support service if your project is for teenagers)
- Access funding that libraries cannot apply for (for example working with an arts charity who could apply for trusts that only fund charities)
- Bring in resources you need for the project (for example a business start up organisation who could offer advice and workshops to participants)
- Increase the profile and reach of your project (look for local and national anniversaries, themed months or days, local festivals or annual events, for example a local LGBTQ+ or music festival)

In return the library could offer space, an audience, community knowledge, marketing channels, activities and/or staff support

Library support can help partner organisations to leverage funding. The best partnerships are where you both want the same activity to happen. By working together you'll have more resources and create wider impact. Have a look at the Building your Case page to find out what makes libraries special – for further guidance.

- Who might be interested in working with the people you want to work with?
- Who might want to make similar activities
- How can we ensure it is what people want?

WHERE TO LOOK

Where to look for funding locally:

- Sign up to the <u>Gloucestershire VCS Alliance Funding Bulletin</u>

- Sign up to the mailing list for <u>Create Gloucestershire</u> and check the <u>Opportunities</u> and <u>News</u> pages and follow them on social media

- Search for library projects online and through your national library networks and look for the funders' logos to see who funds them

- <u>Gloucestershire Rural Community Council</u> (GRCC) have local funding advisers and host events where you can meet funders. They also have a database of trusts you can search. Email <u>info@grcc.org.uk</u> or call 01452 528491 to book an advice meeting or to sign up to their mailing list

- Check the city/ town and county council's funding pages for updates

WHO you CAN APPLY to:

Funders will have eligibility criteria where they specify what type of organisations they give grants to. Many will only fund registered charities but others will fund individuals, community groups or local authorities

As a library it is worth having a conversation with some funders to see if you can apply if you're clear that it is for community benefit and not duplicating your statutory requirements.

You can also work in partnership with an organisation that is eligible to apply and offer in kind and/or cash support to help leverage the funding.

Other organisations, such as local development trusts (e.g. Gloucester Gateway Trust) and social housing providers (e.g. Two Rivers Housing Association and Bromford), don't have open funding programmes but do have a remit to support activity in a specific area.

Research which organisations are local to your library and talk to them about the activity you want to do and how they might be able to support it.

Libraries are eligible to apply	Arts Council England Awards for All (National Lottery) Local Councillors discretionary funds Tesco Community Grants BFI Audience Fund One Stop Carriers for Causes Grants Approaching local businesses for donations of materials
Libraries may be able to apply- have a conversation with them about your project	Gloucestershire Community Foundation The Barnwood Trust Gloucestershire Funders Rotary Club The Honourable Company of Gloucestershire The Lions Club Renishaw Charities Committee Police and Crime Commissioner's Fund The Ashley Family Foundation Active Gloucestershire Cotswold District Council Community Projects Fund Monmouthshire Building Society Charitable Foundation
Libraries would have to work in partnership with a community group or charity who could apply	Gloucestershire County Council: Growing Our Communities Fund and Thriving Communities Fund The Summerfield Trust Greggs Local Community Projects Fund Asda Foundation Morrisons Foundation Waitrose Community Matters The Saintbury Trust Your Gloucester Small Grants Cooperative Bank Donation Fund The Postcode Community Trust The WH Smith Trust - Community Grants Concertina - Music Grants for Older People

NB. this is not a comprehensive list but includes organisations who fund community based activity that is similar to the kind of projects libraries are likely to deliver and where the application process is not overly complex.

INCREASE your CHANCES of SUCCESS

People give money to people. Invite potential funders or organisations who may be able to support you to see your events in action and build relationships. Talk to everyone you can about your project - you never know who might be able to access funding

Be clear about the **WHY** of your project as well as the **WHAT**. Start with why your project is needed, how it makes positive change and who for, before getting into the detail e.g. "this project develops literacy skills and builds confidence for isolated young people" BEFORE "we will run five, two-hour long workshops on Tuesday evenings".

Think about what makes your project sustainable from the start. Where will the activity take people and partners? How will it ripple out? How will the change *stay* changed? How will libraries take responsibility beyond the initial activity or funding?

Give your funding application or letter to someone who knows nothing about your project to read through - do they understand it? where did they need more convincing or explanation?

EXAMPLES OF PROJECTS

Gloucester Library worked with Gloucester Culture Trust, Gloucester Gateway Trust, ACP, Gloucester Carnival and Create Gloucestershire to secure funding for carnival workshops linked to the Summer Reading Challenge

Matson Library created a community garden with donations of materials and seeds from local businesses

Coleford Library worked with SOUNDWORK to get funding from Coleford Town Council to work with local puppet makers

Coleford Library developed an artist-in-residence model, offering space and training in the Innovation Lab in exchange for the artists delivering workshops

Several libraries have hosted performances from theatre companies, offering space, marketing and other in kind support for the companies' Arts Council applications

Moreton in Marsh Library worked with a group of young people to apply to Barnwood Trust's Small Sparks grants for games and activities

Dursley Library has been successful in funding from the Royal Society of Chemistry to deliver an arts and science project around the periodic table in local schools

BUILDING your CASE - FUNDRAISING for CREATIVE PROJECTS

What is special about libraries in Gloucestershire?

2.5 million footfall per annum

9262 children joined up for Space Chase - Summer Reading Challenge 2019

Arts Award and Duke of Edinburgh Supporter

13,147 subscribers to library newsletter

31 council run libraries and **8** community run venues spanning the whole of Gloucestershire

Social media – significant presence
Twitter **2,486**
Facebook **4,336**
Instagram **1,426**
Pinterest **212, 905**

Innovation Labs in Coleford, Gloucester and more coming soon!

LIBRARIES CAN PROVIDE:

User statistics by postcode to identify the number of customers from areas of deprivation, by age, by library etc

Population statistics for an area showing the population breakdown by age, ethnicity, disability etc

Book loan statistics by subject e.g. Reading Well

Activity & group attendance statistics e.g. Baby Bounce & Rhyme, Summer Reading Challenge, library clubs, job fairs etc

Footfall by library & time of day (open 6 days a week, and some evenings)

Computer use in libraries

Wifi logins - IT enquiries

Home library service – wider reach in more rural areas

Business enquiry statistics plus Ask Us statistics

Language & Learning Disability Drop In centres and credit unions - in some libraries

Business support & advice – Growth Hub referrals

Accessible rehearsal & meeting spaces

Maker spaces with latest software equipment e.g. 3D scanners, digital sewing machines, graphics tablets

Flexible performance space, ready made audiences and access to diverse local communites, marketing platforms, cross county network of venues

PART 4- TEMPLATES & CHECKLISTS

TEMPLATES & CHECKLISTS

The checklists and templates as part of the toolkit do not constitute legal or other professional advice, and should be used in conjunction with your own company policies and guidelines.

BASIC Access

PARTNERSHIPS

ARTIST Call OUT

LIVE HOSTING

DIGITAL HOSTING

CONTRACTS

SAFEGUARDING

ARTIST Call OUT

THINGS TO THINK ABOUT IN RECRUITING AN ARTIST OR COMPANY FOR A FUNDED COMMISSION OR PROJECT OVER £500.

Headline

Interested in testing out creative ideas in xxx to engage new families?
(or an alternative heading)

Intro sentence

X Library is looking for an artist or company to...

More about the project

- Scope: About the library and proposed project,
- Who: Age group or potential group/partners
- When: add dates, how many days?
- Where: info about the library, context and area
- Expectations: half days or full days, planning and design time, evaluation, purchase or loan of equipment or materials
- More about the offer: is it about testing something new?
- What support is available from library staff or project partners?
- Fee: if inclusive of VAT and if travel and materials are additional?

What are you interested in finding out?

Make reference to what you said in the funding application if helpful

What you want ?

- We are looking for a creative practitioner to deliver a xxx
- We want to work with someone with an artistic specialism or interest e.g. dance
- Interest in working in xxx. (whatever the subject area is) e.g. Black History Month
- Be able to create an exciting programme of activities appropriate for xxx
- Have experience of working with xxx e.g. early years children or animation
- Have experience of planning and delivering activities for xxx
- Have an understanding of health and safety practices and working in libraries
- Have an interest of working with specific communities e.g. newly arrived refugee children
- Have an up to date enhanced DBS check and Public Liability Insurance up to 5 million or as necessary
- Be able to work within a budget and support any monitoring and evaluation of the project

ARTIST Call OUT (continued)

Add in your own equal opportunites statement

Working in the arts should not be a privilege. Diversity is not optional. Collectively we need to create a sector that is relevant to more people and better placed to realise its creative ambitions, drawing on talent from all our communities.

For more guidance and to be part of this ongoing conversation, have a look at:

Arts Inc UK: diversity and inclusion in the arts

Inclusion and Relevant investment principles, Arts Council England

Background to the project

- Info on funders or partners

e.g. Art of Libraries is an exciting three year pilot led by Create Gloucestershire in partnership with Gloucestershire Libraries and Registration to explore if libraries can be new places of "arts every day" for children, families and young people

Interested?

Please send a CV/artist statement or recent examples of your work and a proposal (one side of A4). And consider adding in different ways that artists may apply e.g. audio or video recording.

Include:

- What excites you about the project and working in libraries?
- Your experience of working creatively with children and young people (or user group)
- Your availability for the activity/project
- Confirmation of your employment status and if you are registered as self-employed, if you have the right to work in the UK and whether you hold/are willing to buy suitable insurance
- Confirmation you have or willing to organise a current Enhanced DBS check
- If shortlisted, your availability to attend an informal interview on xxx

Timescale

Deadline for proposals: by DATE to: EMAIL

Interviews will take place on DATE at VENUE

Please send your application by email to:

Questions?

If you would like an informal chat please call or email xxxxxx

CONTRACT CHECKLIST

THINGS TO INCLUDE WHEN CONFIRMING THE SERVICES OF A FREELANCE ARTIST OR COMPANY

Name of Project/Event	
Name of artist or company	
Contact details	
Phone:	
Email:	
Address:	
Time(s)	
Location	
Participant details Ages?	
Number of participants What is the minimum or maximum?	
Set up on the day How much prep time? What support is needed?	
Materials or equipment Who will provide? Costs? Insurance?	
Access Requirements See separate checklist for more info	
Other information (as required) **Risk Assessment form** **DBS Certificate** **Public Liability Insurance**	
Policy/Procedure Guidelines e.g. safeguarding, health & safety, data management and protection expectations	
Fee Does this include VAT, travel, expenses, materials?	
Payment schedule Invoice reqs e.g. vat info, suppliers set up info	
Cancellation policy	

BASIC Access CHECKLIST

Asking people in advance whether they have any access needs is ideal and then individual requirements can be noted and implemented. These checks are useful to carry out prior to delivering an event to ensure that basic access requirements for all have been considered.

Item	Adjustment Consideration	✓
Physical access	**Physical adjustments to premises (e.g., buildings, fittings) and / or environment (re-arranging spaces to be used).**	
	Is a ramp required?	
	Is there an intercom/bell that can be used to summon assistance?	
	Do glazed doors have clear contrasting safety marking on them?	
	Are doors wide enough to allow for wheelchair access?	
	Is there suitable parking near to the venue?	
	Are parking areas, entrances, floor coverings, escape routes level?	
	Is there level access to toilets, washing facilities, counters, desks, phones, lifts?	
	Are easy access/adapted toilet facilities available?	
	Are entrances/exits clear of rubbish, obstructions and clutter?	
	Are all areas well lit?	
	Is any signage used large, clear, appropriately placed and using contrasting colours?	
	Are a range of seating options available? (e.g. chairs with/without arms, with spaces for wheelchair users)	
	Are light switches, sockets accessible?	
	Are audio and visual fire alarms in place?	
	Have event/workshop delivery methods been assessed to ensure access (e.g. visual and audio presentations, delivery suitable for audience - consideration of 'jargon', interpreters/note takers/personal support if required)?	
Psychological Access	**Adjustments which may remove/reduce anxiety in attending an event**	
	Are all areas well ventilated?	
	Has consideration been given to how people will be welcomed into the space?	
	Is the space easy to find?	
	Is the room big enough for the number of people expected, without feeling cramped or claustrophobic?	
	Are there any internal or external features that may be perceived as a barrier? E.g. lots of doors to go through? Difficult to find? A building hosted by someone else (have they been briefed? Will they be able to signpost someone well enough?)	

PARTNERSHIPS CHECKLIST

This checklist can help in the set up of any new partnership or cross-sector projects. Below are some key areas to use as discussion prompts to help you get started.

Context

- ☐ Who are the partners and what is the purpose of working together?
- ☐ What is the project and who is involved in the delivery?
- ☐ What is the timescale of the project?

Relationships

- ☐ What are the principles and expectations of your partnership?

Partnership roles and responsibilities

- ☐ Discuss roles within the partnership and expectations of each other around delivery, data collection, reporting, evaluation, marketing, risk assessment, contracting etc. Who is leading on what?
- ☐ How is accountability to particpants/funders or stakeholders going to be managed?
- ☐ Who will manage the artist or company, or is involved or will make decisions on a day to day basis or at a more strategic level?

Monitoring

- ☐ Agree how each partner might contribute to any progress reports, including financial or evaluation reporting as appropriate.

Marketing

- ☐ Agree a public statement about the partnership.
- ☐ Check what funding acknowledgments are needed in terms of any marketing materials, websites, through social media or printed materials.

Financial arrangements

- ☐ Clarify funding details.
- ☐ Confirm the project budget, the breakdown and what funding has been sought.
- ☐ Agree who leads on payments and claims.
- ☐ Who is responsible for overseeing the full budget and can organise contracting, payments etc?

Notes

Intellectual Property

☐ Who owns the intellectual property of the project and any credit for the work generated in the project and through the partnership?

Notes

POLICIES & PROCEDURES

What do partners expect each other to have and whose policy will be used for the project? e.g. if there is a safeguarding incident what are the standards you expect of each other?

Health and safety

☐ Check who is responsible for health and safety and organise a risk assessment with involvement from all partners.

Data protection

☐ Agree what your data sharing protocols are, in terms of collecting personal data from participants/audience members. Will this be shared or jointly owned?

Equality, Diversity and Inclusion

☐ Do you have a written equality, diversity and inclusion policy to remove barriers to ensure equal opportunity and access for staff, contractors, volunteers and beneficiaries and also to prevent bullying and harassment?

Safeguarding

☐ Do you have a Safeguarding Policy and procedures in place to keep children, young people and vulnerable adults safe?

Other

☐ What other polices and procedures are important for this project? e.g. lone working, drugs and alcohol policy etc.

Notes

LIVE HOSTING CHECKLIST

TITLE OF SHOW:
DATE AND TIME:
DURATION:
AUDIENCE/TICKET CAPACITY:

CONTACT DETAILS:
ORGANISER:
COMPANY/ARTIST:

Pre-planning and communication

- ☐ Who are the key contacts?
- ☐ Share info about the event with all staff, and produce a briefing sheet.
- ☐ Agree ticket costs (if any) and booking systems. Who is managing the income/float? Agree payment and cancellation terms.
- ☐ Who is responsible for marketing and publicity material? e.g. design, print, distribution, online presence?
- ☐ What pre activities or displays can you set up prior to the event?
- ☐ Is there an opportunity to see the show, or a rehearsal in advance?
- ☐ Agree when technical info or publicity by the company will be available.
- ☐ Arrange a call with the company beforehand to check final details.

Permissions

- ☐ Will the company use live or recorded music? Check if a licence is required
- ☐ Is a temporary event notice needed?
- ☐ Has the company got their own public liability insurance?
- ☐ Do you or the company intend to take any photos or film the show? If so, agree a joint library and company image/video consent permissions form to hand out at the beginning of the event.
- ☐ Is a data sharing agreement required?

Space for the event

- ☐ How much room do the company need to perform?
- ☐ Is there a set or equipment? Does it fit?
- ☐ Agree audience numbers and where they will sit.
- ☐ Any bangs/noises/surprises that the staff need to know about?
- ☐ Are there any aspects of the show that are unacceptable in a library e.g naked flame, smoke, risky content?
- ☐ How much space can you make by moving shelving, etc?
- ☐ Can you offer rehearsal space in advance?
- ☐ What other activities are planned in the library at the same time?
- ☐ What kind of flooring is needed?
- ☐ Do you know the dimensions of the space, including height?
- ☐ What lighting is in the space? Is it low hanging? Moveable?
- ☐ Can you provide 'black out' facilities if the company bring lighting?
- ☐ Go through Basic Access checklist.

Notes

Dressing room and hospitality

- ☐ What space is available for a dressing room or warm up space?
- ☐ Do you have a spare lanyard, or key?
- ☐ Can you provide drinks facilities and light refreshments?
- ☐ Who will be there to meet and welcome the company on arrival?
- ☐ Is there a private toilet and mirror the company can use?

Access and set up/pack up

- ☐ What time do the company need to arrive and how long to set up?
- ☐ Who is going to open up/direct them to the right place?
- ☐ Do they have an out of hours/emergency contact in case of delays?
- ☐ What's the best place to unload set/equipment?
- ☐ How long will it take to pack up/leave after the show?
- ☐ What type of vehicle are the company bringing? Can a parking space be reserved?
- ☐ What signage or barriers are needed to keep the space clear?
- ☐ Who can help turn the performance space back into a library?

Audiences

- ☐ Where will the audience wait for the show to begin?
- ☐ Who is going to greet and direct audiences as they arrive?
- ☐ How will you check tickets on the door? Do you need a float?
- ☐ What extra signage is needed?
- ☐ What seating is needed?
- ☐ Is the library open for other visitors? Are you closing other areas?
- ☐ Is the space/performance accessible for audiences with additional needs? i.e. space for wheelchair users? Is there a waiting area available? Buggy park?
- ☐ Agree a clear procedure with the company for when to let the audience in/start the show or any late comers.
- ☐ Does it need an introduction? Who?
- ☐ Are there flyers for future library events to give out at the end?

Health and Safety

- ☐ Who is the company's key contact for health and safety issues or emergencies?
- ☐ Ask for a copy of the company's risk assessment and public liabilty insurance.
- ☐ Share a copy of the library's risk assessment or template and relevant insurance policies.
- ☐ Do you need to put any additional control measures in place?
- ☐ Risk assess any additional activity which the library is responsible for.
- ☐ Provide a staff briefing form to ensure control measures are in place.

Evaluation and follow up

- ☐ What info will be useful to collect?
- ☐ Do the company have their own evaluation form or process?
- ☐ Do you need a joint evaluation?
- ☐ Who will manage the evaluation on the day and collate it?
- ☐ Agree whose data it is and who is the data controller?
- ☐ Arrange a follow up conversation and review what worked well, even better if...

Notes

DIGITAL HOSTING CHECKLIST

(Use with the <u>live hosting checklist</u>)

TITLE OF SHOW: **CONTACT DETAILS:**
DATE AND TIME: **ORGANISER:**
DURATION: **COMPANY/ARTIST:**
AUDIENCE/TICKET CAPACITY:

Pre-planning and communication

- ☐ Who are the key contacts for the library or event?
- ☐ Who is responsible for marketing and publicity material? Will the artist be producing an online trailer or photos to use for social media?
- ☐ Agree the most suitable on-line platform and ensure everyone is familiar with its use.
- ☐ Arrange a test online event with library staff, artist and invited audience.
- ☐ Agree which staff member is confident to co-host a digital event. People may need upskilling to participate.
- ☐ Do physical materials need to be distributed before the event for families to join in at home?
- ☐ Will any creative work created at home be shared wider? E.g. in the library, social media channels?
- ☐ For pre-recorded shows, agree a length of recording and agree with artist how long content is available online, including a 'release' date.
- ☐ Check any leaders, co-hosts have good internet connection and suitable devices.
- ☐ Agree whether bookings are to be taken for a pre-recorded event or whether the link will be available for all.
- ☐ Agree payment and cancellation terms.
- ☐ Has the online event been publicised to all library staff – ensuring they can promote to customers?

Space for the event

- ☐ Is a space needed in a library to rehearse or film the final performance or event?
- ☐ Are any library resources or props needed within an online event or filming?

Access and setup/back up

- ☐ Is the equipment required for accessing the event accessible to all?
- ☐ Is live captioning or a transcript for the event for D/deaf or hearing impaired customers?
- ☐ Has the host access to participant contact numbers in case of a delay or issues with connecting?
- ☐ Will supporting library staff be at home or in the library during the live session? Do they have access to the right equipment in an appropriate space away from other staff or customers?
- ☐ Do the artists need access to the virtual space before the session starts?

Notes

Audiences

- ☐ Agree a maximum number of attendees for an interactive event.
- ☐ How will invites and links to events be sent out securely?
- ☐ Who will approve attendees into the online event, is there is a waiting room?
- ☐ Who will greet the audience and/or introduce the event? What experience do you want to create? Think of how an audience would normally meet or be hosted in a physical space?
- ☐ Who will host the event to manage audience access such as mute/cameras/chat feature particularly for safeguarding? Do all hosts have good WIFI connections?
- ☐ Are there contact details available for audiences unable to access the event on the day or with technical issues?
- ☐ Will you be sending out follow up materials such as activity sheets and do you have permission to do this?
- ☐ Will the session involve a live Q&A?
- ☐ Will the session be recorded for future audiences or evaluation? Do you have permission from attendees?
- ☐ Has the link to any pre-recorded session been checked after uploading to ensure it is working on the first screening?
- ☐ Have you checked any feedback from audiences on social media or other avenues during the run of performances?

Health and Safety

- ☐ Each event/new platform should be risk assessed for safeguarding concerns.
- ☐ Risk assessment and public liability insurance is still applicable especially if an artist is using the physical library space or resources to create the online event.
- ☐ Check performers, library staff and participants are aware of safeguarding guidelines – see separate safeguarding checklist.

Evaluation and follow up

- ☐ What different ways can you gather feedback e.g. using chat function, emoji's, verbally, sending on-line survey?
- ☐ Who will manage the digital feedback and collate it?
- ☐ How will you reflect on the learning from a test session before a larger open event?
- ☐ Arrange a follow up evaluation session with all the partners.

Permissions

- ☐ Is live or recorded music being used? Check if a licence is required.
- ☐ Has the company got their own public liability insurance?
- ☐ Do you or the company intend to record the show? If so, agree a joint library and company image/video consent permissions form to sign before online links are distributed.
- ☐ Have you checked that any reading selection from books have permission from the publishers to be used in this way? Guidelines were relaxed during lockdown for online storytimes but may change.

Notes

SAFEGUARDING CHECKLIST

Online events that include interaction between the artist and participants need to take into account a number of safeguarding guidelines. Library staff will need to make sure all participants, performers, hosts and staff are aware of them. The guidance can be added to the automatic replies sent out on the booking system or sent individually if necessary.

Here is a sample letter to families highlighting some suggested safety guidelines. These may differ slightly depending on the online platform chosen and the actual event.

GETTING ONLINE FOR YOUR SESSION

You will be sent a link and a password to the event closer to the time. It can be used on any device (including a smartphone) from a web browser. There is also a free app as an alternative if you do have access issues or if you wish to use it anyway. This link will only be sent to known attendees so please don't share it with anyone else.

When you activate the link you should login using ONLY the first name of your child. This will be visible on the screen and may not be able to be changed later. You then move to the 'waiting room'. Only those registered will be admitted to the event. On the day you will also have an email address to contact us if you have any problems with access.

SAFETY GUIDELINES

As with any online events, especially for younger children, please follow our safety guidelines:

- An adult must remain in the room and be visible to the host at all times.
- Cameras should be turned on so hosts can identify everyone taking part.
- Please ensure there is nothing in your background that is personal or identifiable.
- If possible, please log in with the first name of your child only.
- Chat and comments will be between the host and participants only. The chat function between participants will be switched off.
- Please make sure clothing, behaviour and language is appropriate. Please be considerate to others. Any unsafe or inappropriate behaviour may require you to be removed.
- Please don't record or screenshot the session.
- If you feel uncomfortable for any reason during the session you can chat privately to one of the hosts or contact the email/phone number that you will be given.

I agree to all the guidelines listed above and am happy to take part in the creative workshop on that basis.

Name of adult who will be present at the workshop:

Name and ages of children taking part:

Contact email address (please print very clearly):

Contact telephone number:

Signature:

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The ideas in the toolkit came from the collective minds of everyone involved in Art of Libraries

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