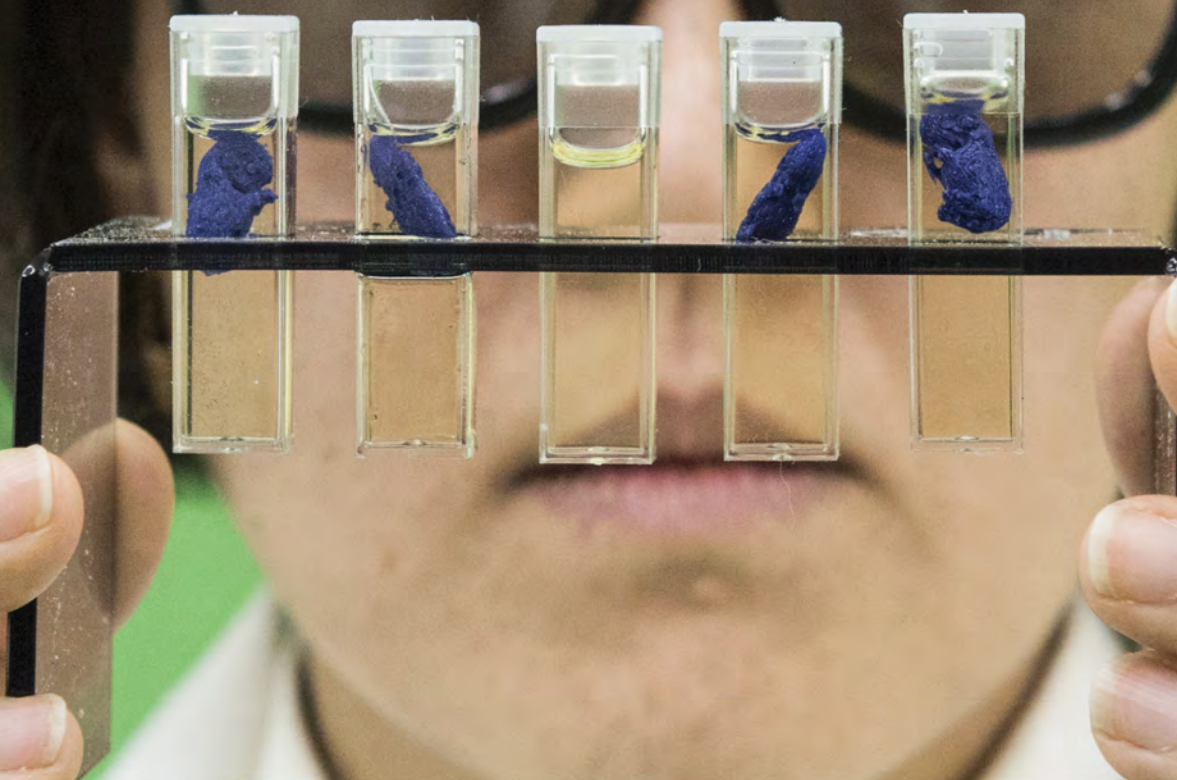




FACT



Networked Narrative EVALUATION REPORT

DECEMBER 2017
BY DAWN CAMERON



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ENGLAND**

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Executive summary

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Project partners have been patient and helpful throughout, submitting to often lengthy interviews and surveys. I'm indebted to the individual young people who agreed to be interviewed and to all of the others who either responded to surveys and / or were happy for me to observe workshops and other sessions.

Finally, I am grateful to the commissioned artists, Hwa Young Jung / Re-Dock and Mark Titchner for their considered contributions to this evaluation.¹

What was Networked Narrative?

Funded through investment from Arts Council England's Strategic Touring Programme, Networked Narrative sought to test an innovative model to commission artists to make new digital artworks to be exhibited in the public realm. In particular, the project aimed to tour digital artwork in spaces which are not usually considered to be venues for the exhibition of digital arts. In the event, two contrasting art proposals were commissioned: the first by Re-Dock² – an artists collective and the second by Mark Titchner³.

The model was inherently collaborative and was developed in consultation with public sector partners in three localities characterised by low arts engagement: Burnley, Wigan and Hull. Networked Narrative specifically sought non – arts venues (libraries in particular) as partner venues.

A key strand of the project was a modular programme of continued professional development (CPD) opportunities for project staff, which aimed to equip them with the skills and confidence to commission artwork; effectively advocate for high quality arts interventions in public settings; creatively utilise a range of digital tools to support young people in making digital art; and develop effective marketing and publicity materials.

Partner staff became members of a Steering Group, which met over the duration of the programme.



Mark Titchner being interviewed by a panel of young people, 2016. CFCCA, Manchester

Young people were recruited in each of the three locations and were invited to volunteer to be part of the selection and interview panels for the two art commissions. The first commission primarily took place in 2015 and the second in 2016. Once commissioned, each artist developed and delivered a programme of workshops that both equipped young people with the skills necessary to support the making of the commissioned artworks and gave young people an insight into the commissioning, making and planning processes which combine to create new artworks.

Commissioning digital arts in the age of austerity The project took place during a period of austerity, under a government which committed and - following a General Election which took place during the project's lifetime - recommitted to a policy of public sector cuts.

¹ Photo credits (front cover): Re-Dock, *FutureGen Fox Embryos*, 2016 from *Northern Powerhouse 2065*. Image © Stephen King

² <http://re-dock.org/about>

³ <http://marktitchner.com>

Given that public sector partners were at the heart of the Networked Narrative model, this presented some significant challenges. This was particularly the case in respect of libraries some of which were closing, reducing hours or considering volunteer-led services. In Wigan, where delivery was spearheaded by the Youth Service, cuts and restructures meant that within a few months of the project beginning two of the key youth workers who had led on the project were made redundant.

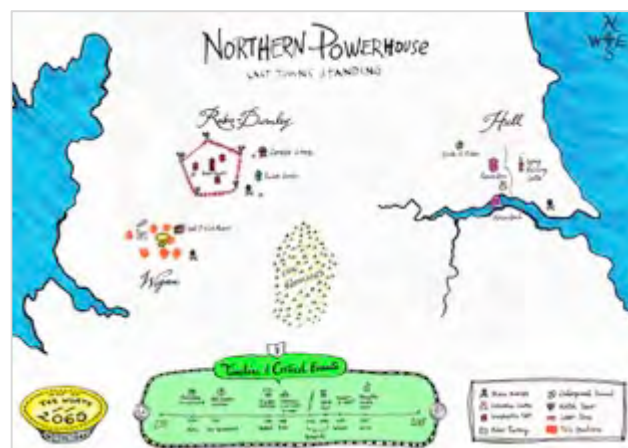
In addition, each of the locations had either recently reconfigured arts and cultural services or were considering handing over responsibility for arts and culture from the local authority to arms-length trusts.

Though the project was able to overcome these challenges, this meant that some of the assumptions upon which the project had been conceived had to be revisited and altered.



Re-Dock, *Emoji-gloves*, 2016 from *Northern Powerhouse 2065*. Image © Stephen King

What was commissioned? Over the course of the project, two artistic proposals were commissioned, each of which toured to the three locations. The first commission also travelled to nine library venues across the North. It is worth noting also that each localised iteration of the commission was informed by its specific location. For example, the first commission incorporated a text adventure game with three distinctive stories, each set in a post apocalyptic world and relating to each of the touring localities. Similarly, responses to the enquiry at the heart of the second commission were each exhibited in the locations where the responses had originated.



Re-Dock, Map of *Northern Powerhouse: Last Towns Standing*. Image © H.J Young

The first by Re-Dock - an artist collective based in the North West – was an online digital art commission that used text adventure game conventions to enable young people to imagine and create their towns / cities 50 years hence. Young people participated in a range of technical and creative workshops that enabled them to make a text adventure game called *Northern Powerhouse: Last Towns Standing*⁴. The game went live in 2016 and to date more than 60,000 people have accessed and played it.

To accompany the game, a touring exhibition called *Northern Powerhouse 2065*⁵ visited libraries & community spaces across the North of England, showcasing objects from the game known as “artefakes”.

The second commission was awarded to London-based artist and Turner Prize nominee, Mark Titchner. Mark worked with groups of young people across the three locations, posing the question, “What is it that you want more than anything else?” Young people’s responses to the questions were exhibited in public spaces in each of the locations. Like Hwa Young Jung (of Re-Dock), Mark delivered a series of workshops in each of the locations, unpicking what public space is and what it means, as well as focusing in on sessions that equipped young people with creative making skills.

⁴ http://textadventuretime.co.uk/LTS_Main.html

⁵ [http://www.textadventuretime.co.uk/exhibition/"artefakes/](http://www.textadventuretime.co.uk/exhibition/)

How did artists respond to the Networked Narrative process? Both artists bought into the values and principles at the heart of the Networked Narrative process. At its most fundamental, they consented to participating in a selection process which meant that young people's preferences would dictate who was awarded the commission. However, the process was not without its challenges. Artists make art and quite understandably they want to be recognised for the work that they make. They are, after all, responsible for the creative, artistic and philosophical decisions that are made in the commission of the work. Clients (in this case, FACT) buy into an understanding that work will be attributed to the artist.

Co-production, however, brings into this understanding an extra consideration: where do young people sit and to what extent do their views and feelings inform the completed work? Both artists spoke eloquently and at length about this and it is to their immense credit that whilst both acknowledged that co-production was a tricky and contested term, throughout the lifetime of the project they remained committed to thinking about how, when and whether it could be operationalised in the realisation of the commissioned artworks.

How did young people respond?

Overwhelmingly, young people who were direct participants in Networked Narrative reported that they had found the experience enriching, interesting and creative. The majority, however, were involved in only one of the commissions, with three young people taking part in both commissions. This is unsurprising. There is a lot going on for young people (exams, choices that [at least at the time] feel life-changing, sexuality, identity and sexual expression to name but a few of the issues which pre occupy young people's minds).

The young people that I had the opportunity to talk to at length seemed to derive personal, social and artistic benefits from the project. I formed the impression that young people were most drawn to activities that involved making,

though I also observed young people becoming very engaged in a session led by a writer.

Though the commissions were very different from each other, they each provided a vehicle through which young people were enabled to have their voices heard in the world.



Mina Lawton with the artwork *Mina* by Mark Titchner, 2017. Flag. Hull Central Library. Image © Simon Webb

What does Networked Narrative tell us about strategic touring? In some ways, Networked Narrative feels like quite an unusual take on strategic touring. The first commission, for example, though incorporating a tour of physical objects – “artefakes” – associated with the text adventure game, was primarily experienced online by gamers. In that sense, its geographical tour is limited only by Internet connectivity.

The second commission involved young people across three locations responding to one central enquiry. Responses were exhibited in

public spaces in each of the three locations (thus Hull exhibited the responses of young people participating in Hull etc.), as well as responses touring to Wigan & Burnley.

Whilst the touring aspect of the project was central, the process for developing and making the toured materials felt to me to be at least as important. It felt a little as if the tour was a vehicle through which project partners would develop a network of colleagues who would be able to advocate for the arts in the public realm and who would have acquired some skills necessary to cascade the work.



Mark Titchner with Sarfraz Mahmood in the *Exploring Your Town* workshop, 2016.

Like 53% of strategic touring partnerships (Evaluation of Arts Council England Strategic Touring Programme, Annabel Jackson Associates, October 2015⁶), it feels clear that the work demanded much more time than had been originally envisaged.

What does Networked Narrative tell us about co-production? The programme was designed to be delivered through a process of co-production. The term, co-production, can be seen as describing a spectrum of approaches and delivery methods which disrupt traditional ideas of who is taught, who teaches and how decisions are made in the realisation of work. Depending on the

particular groups engaged in a piece of work, individuals may take more or less control of project processes or artistic outcomes.

In the case of *Networked Narrative*, FACT's team and the commissioned artists took a pragmatic approach to co-production. This was necessary because of the wide range of young people who were recruited to the programme and was also a response to their wants and needs; clearly the experience and interests of a 25 year old are likely to be different from those of a 10 year old.

One of the artists – Hwa Young Jung - spoke about the necessity to enable young people to shape work whilst at the same time providing them with 'invisible support'. The second commissioned artist – Mark Titchner – discussed a tiered approach to delivery of workshops which takes into account the differing needs and interests of young people. In short, the project seemed to demonstrate that co-production cannot be operationalised using a 'one size fits all' approach.

Interestingly – given the varying levels of co-production apparent in commission of the artworks - when asked what they appreciated most about *Networked Narrative*, partner organisations and young people frequently cited the extent to which young people's thoughts, feelings and preferences had been taken into account throughout the process. There was a sense that the project had been 'done with' young people rather than 'done to'. In a sense, the pragmatic approach to co-production was a key strength.



Ryan Robinson with the artwork *Ryan* by Mark Titchner, 2017. Wigan Grand Arcade

⁶ http://www.artscouncil.org.uk/sites/default/files/download-file/ST_Evaluation_Report_final_small.pdf

Asked what was the best part of the project a representative of a partner organisation responded,

The enthusiasm and commitment of the young people involved in the project. Art is safe in their hands and the future for the creative arts is healthy.



Bethan Griffiths with the artwork *Bethan* by Mark Titchner, 2017. Wigan Grand Arcade and APCOA car park building. Image © Simon Webb

Sustaining and applying the learning

Networked Narrative tested a particular approach to touring original digital artworks, which were made in and influenced by contrasting geographical locations across the North of England. The central focus on continuing professional development opportunities for partner staff was intended to provide non-arts professionals with the skills and knowledge to apply their learning to both this and future projects.

It is likely that some of the longer-term outcomes of Networked Narrative will be revealed over time as opportunities for applying learning become apparent. However, even at this early stage, some legacy activity has begun to emerge. Specific details of sustained activity inspired by Networked Narrative is discussed in Section 8 of the Evaluation Report and includes:

- Continued relationships and collaborations amongst project partners;
- Acquisitions of artworks made through the Networked Narrative process;
- Continued accessibility of *Northern Powerhouse: Last Towns Standing* both on and offline.

1. Context and background

1.1 Networked Narrative and strategic touring

Networked Narrative was funded through Arts Council England's Strategic Touring programme fund. Though there have recently been a few changes in emphasis, the Strategic Touring programme aims broadly to fund:

...touring work, focusing especially on areas where people have low engagement with the arts and those that rely on touring for much of their arts provision. It also seeks to extend the reach of high-quality work by broadening the range of venues presenting it, as well as forging stronger relationships between audiences, promoters, venues, artists and producers. (Arts Council England).

After five years of operation, the Strategic Touring programme was subject to external evaluation and in October 2015 Annabel Jackson Associates published a final evaluation report of the Programme. Amongst its findings were:

- That Strategic Touring demonstrated high additionality, funding work, which would not otherwise have happened. 72% of the partnerships funded were newly formed.
- 55% of programmes were targeted at the bottom third of areas of low arts engagement.
- 55% of Strategic Touring programmes targeted children, young people or families. The programme did not perform as well in respect of reaching minority ethnic groups.
- 53% of partners surveyed felt that strategic touring had demanded more work than had originally been anticipated.
- Audience attendance for completed projects was 27% lower than forecast.

As will become apparent, Networked Narrative was in some ways typical of programmes funded through Strategic Touring: it sought to engage young people in areas of very low arts

engagement and the cross - location partnership was newly formed. Two of the touring locations were not particularly ethnically diverse and the other location (Burnley) primarily attracted white children and young people despite the fact that the borough has a substantial South Asian population.



Young people and partners Go See Trip to Hull, 2014. Image © Networked Narrative

1.2 What did Networked Narrative seek to do and achieve?

Originally, Networked Narrative was scheduled to run from January 2014 to December 2016. However, following discussions within FACT and other partners and young people the project was extended to October 2017 since this was felt to represent a more realistic time frame in which to achieve an ambitious programme informed by principles of co-production and collaboration.

The project sought to tour digital artwork created with and for young people in collaboration with artists selected by young people themselves. Collaboration sat at the heart of the project and it was planned that it would be operationalised through an entity called *FACTLab*, which would become a skilled commissioning body made up of young people. It was envisaged that the touring artwork would attract young audiences which might not otherwise be engaged with the creative arts. The project delivery structure focused around FACT as the artistic lead and key partners, each located in the touring localities: Hull Culture and Leisure

Ltd (the arm's length company which is responsible for libraries services), Artlink in Hull, Wigan's Inspiring Healthy Lifestyles (previously known as Wigan Leisure and Culture Trust) and Lancashire County Council.



Young people and partners Go See Trip to Wigan, 2014. Image © Networked Narrative

Specifically, the project sought to deliver the following objectives as cited in the original Arts Council England application:

- Establish strategic partnerships between a Producer (FACT) and Promoters in areas of low arts engagement (programme partners, wider touring venues)
- Develop a model for community consultation as a form of audience engagement activity, enabling local people to have their say about what they would like to see in their area
- Work across a range of non-arts venues to reach a broad and diverse audience
- Create a high quality touring artwork created with young people, and for young people as audiences, developing this audience sector through an innovative model
- Place young people at the heart of the programme, ensuring their voices are heard and they are able to direct and shape outcomes
- Create a legacy by ensuring the capacity is developed for future programmes of work through robust evaluation and recommendations for future working
- Develop skills and knowledge among non-arts professionals and local arts organisations
- Develop digital resources across the sites for future digital arts touring and production

- Create a network of partners for future working
- Introduce a wider network of non-arts venues to touring digital work

Key components: Networked Narrative was originally developed around two key components: *FACTLab* and the Networked Narrative commission, both of which had touring elements designed to reach 15 venues across the touring locations.

To summarise: *FACTLab* was intended to include an online commission across 13 venues, a trans local touring live event, 42 workshops and a training and mentoring package of up to 12 workshops. Though this – the first – commission was to exist in the digital realm, it was also expected to tour to 10 regional libraries and youth hubs.

In addition, *FACTLab* would facilitate a number of professional development opportunities for staff working within partner organisations so that they would be better able to support the *FACTLab* processes and would acquire digital skills to support future work in the digital arts and broader commissioning of new artworks. Beneficiaries of CPD opportunities were to include library staff, local authority staff, arts facilitators, arts engagement staff and youth workers.

Proposed CPD content included: interpreting and discussing artworks with your audiences; project managing a touring project; understanding of networks and producers in the visual arts and where to find information; current digital practice and tools used for engagement and art production; and social media marketing.



Young people and partners CPD Marketing & Communications workshop, 2014. The Bluecoat, Liverpool. Image © Networked Narrative

Networked Narrative was expected to be a touring physical commission, including 36 workshops across five venues, public programmes, including up to 40 events or public workshops across three venues.

The commission would create a new work for young audiences with a renowned digital artist that would tour each partner venue. Using a broad partnership engagement strategy, FACT sought to recruit a group of young people to act as a steering group for the commission.



Burnley Library, 2014. Image © Networked Narrative

The role of libraries in Networked Narrative

Libraries were key partners in the development of Networked Narrative and were expected to be touring venues for the commissions. Libraries development was at a heart of the project, ensuring that staff members were able to benefit from training in art and digital technology, which would provide them with sustainable skills in working with technology and young people.

At the time of writing the application, Wigan Central Library attracted in excess of 6000 people each week and its Youth Hub alone attracted 300 young people weekly. Special events for young people were known to attract upwards of 200 young people.

Hull Central Library attracted 9600 people each week and its Youth Hub attracted 360 young people weekly. Special events for young people tended to attract in the region of 70 young people per event.

Burnley Central Library attracted 4585 people per week. Visitors to its young people's space - The Crib - had not been counted separately.

1.3 What values underpin FACT's approach to effective engagement and how have these informed Networked Narrative?

Networked Narrative is a FACT production and as such it adheres to the organisation's principles around engagement and participation. Central to these is a commitment to creating opportunities for beneficiaries to be centrally engaged in determining and making creative output.

FACT's engagement philosophy centres around building social capital and skills through the creation of high quality artistic work. The organisation is particularly interested in and committed to partnership and collaboration as creative processes for making new work.

Though engagement and participation projects differ, they share some common characteristics:

- They focus on creative digital technologies which might include – but are not limited to – film, animation, photography and sound;
- They aim to empower participants by working with high standard artists;
- Sessions are delivered in a comfortable and safe environment;
- They aim to develop digital skills and confidence and to unlock participants' creativity;
- They aim to open up the art world and creative processes to participants;
- They produce high quality, creative arts and digital technology projects.

In respect of Networked Narrative, FACT drew on the learning from some work, which it had previously developed in Burnley and on its successful experiences of developing community commissioning models. In addition, the project benefited from considerable planning and consultations with prospective partners across the three localities.

On the basis of my conversations with FACT staff (in the course of this and other evaluations), it feels clear that the twin imperatives of collaboration and making high

quality art are carefully considered, balanced and recalibrated over the course of FACT engagement programmes. The organisation is ambitious and it seeks to stretch its participants; to engage the best artists who are able to make work collaboratively; and to work with individuals, groups and / or in localities that have been marginalised.



Young people and Mark Titchner on a walking tour of Burnley, as part of the *Exploring your town* workshop, 2016. Empire Theatre, Burnley. Image © Networked Narrative

1.4 The localities In line with the Strategic Touring programme's aim to bring high quality art to areas of low engagement, FACT selected the three localities on the basis of their low levels of cultural engagement. However, consideration was also given to the availability of infrastructure to support increased engagement over the course of the project. Hence, partnerships were created over the development period with what were felt to be robust organisations and local authority services, which would be able to support and contribute to the project activities over its lifetime.

Burnley

- 12.6% of Burnley's population identifies as being of minority ethnic background, the majority – 11% – as Asian / Asian British (Lancashire.gov.uk⁷)
- Burnley is the most deprived area in the Lancashire (63.7% of Burnley households are deprived in at least one of four possible dimensions of the Index of Multiple Deprivation (Lancashire.gov.uk)
- Attainment at Key Stage 4 is lower than the England average with 47.2% of pupils attaining at least 5 A* - C including English and Maths compared to an England average of 53.8%. Attainment is similar amongst White British, Pakistani and Bangladeshi pupils. Notably, 100% of Indian pupils attained at least 5 GCSEs at A* - C including English and Maths.

Burnley was an area where FACT had previously delivered a programme of work with young people; its experience of that programme was that there was high demand for digital art focused work amongst young people.

Wigan

- A population of approx. 321,000 (2014). Since 2001, the population of Wigan Borough has increased by 6.5%. However, most of this increase has taken place in the 65+ age group that has increased by about a third. The under 65 population has remained fairly stable with an increase of only 2%. Therefore, it is likely that the main reason for the population increase is the increasing life expectancy within the Borough. Net migration and changes in the birth rate have only had a minor effect (Wigan Council statistics⁸).

- According to the Wigan Borough Clinical Commissioning Group, in 2016 60.1% of the borough's households had at least one indicator of deprivation.

⁷ <http://www.lancashire.gov.uk/lancashire-insight/deprivation/indices-of-deprivation-2015.aspx>

⁸ <https://www.wigan.gov.uk/Council/Data-Statistics/Borough-Story/Population-estimates.aspx>



Young people and Re-Dock & associate artists on a walking tour of Burnley, as part of the Balloon Mapping workshop, 2015. Image © Re-Dock

- Wigan's population is not ethnically diverse. 97.3% of the population identifies as white and the largest minority ethnic group is Asian / Asian British which accounts for only 1.1% of the borough's population.

In Wigan, there was a feeling that though cultural resources had depleted, Wigan Leisure and Culture Trust (the arm's length company with strategic and operational responsibility for arts and culture) had a record for engaging young people in creative digital technologies. The town was also tied into the Greater Manchester Arts Vision, which set out the arts aspirations for the Greater Manchester area.

Hull

- The population of Hull in mid 2016 was 260,240, an increase of 1,245 from 2015 (Kingston upon Hull Data Observatory).
- Of 326 local authorities, Hull ranks as the third most deprived under the Index of Multiple Deprivation (ibid).
- 31.7% of children under 16 live in poverty compared to 20.1% nationally (ibid).
- 41% of Hull residents have attained a post 16 Level 3 qualification at age 19 compared to 57% in England as a whole (Hull.gov.uk)
- 89.67% of Hull's population is white British. The largest minority ethnic groups are Other white and Asian British at 4.4% and 2.5% respectively (Hullpublichealth.org).

Hull was felt to benefit from strong links to young people through its library service. The

service had developed a strong reputation for developing successful creative projects for young people and consultation demonstrated strong demand for creative digital technology programmes. At the time that FACT submitted its application for Strategic Touring support Hull had just been shortlisted as UK City of Culture 2017.

1.5 A note on methodology I was appointed as evaluator at the beginning of the Networked Narrative process in 2014. This meant I was able to observe and to walk alongside partners, key staff and artists as Networked Narrative was transformed from a set of proposals and aspirations to a fully operational programme of work. The purpose of the evaluation was agreed at the outset. At its most basic, the evaluation was designed to assess the extent to which the project's original aims were met (see section 1.2 above).

This was to be achieved through a process of:

- **Collation of data, both quantitative and qualitative:** Surveys were designed which enabled partner staff and young people to rate their experiences of workshops delivered through the Networked Narrative process. Evaluation exercises took place periodically throughout the project's lifetime, often at Partnership Meetings. These served as temperature checks to gain insights into how partners and others were responding to the project over time.

- **Observation of project processes:** The project proceeded on the basis of a number of assumptions about how the partnership would be developed and sustained over time. Along with the commitment to co-production and to producing high quality art, partnership processes were at the heart of the Networked Narrative process. The evaluation methodology attempted to observe and comment on the effectiveness of the partnership and the challenges associated with sustaining a partnership across geographically disparate locations.

- **A series of ongoing conversations with key project actors** helped to plot the project's

changing narrative and the ways in which notions of co-production, quality in participatory art and young people taking the lead were operationalised in the context of strategic touring. Much of Section Two of this report focuses in on key issues and talking points, which arose from these conversations.



Young people and Mark Titchner on a walking tour of Hull, as part of the *Exploring your town* workshop, 2016. Image © Networked Narrative

- **Collation of monitoring data:** Networked Narrative sought to deliver to a range of tangible outputs over its lifetime. Project staff amassed a vast amount of monitoring data against these targets. These are referred to throughout this report and the data in its entirety is appended. As its name suggests, Networked Narrative sought to create a coherent and cohesive story – or a set of interlinked stories – whose actions took place and whose characters were located in three settings. For this reason, elements of story have been incorporated into the format of the evaluation report. Section Two in particular sets out to tell the changing story of the

project chronologically as it developed in the three locations. The story draws on interviews, conversations and observations but also includes outcomes of surveys and quantitative data where these help to illustrate key points.

- **Partners' initial expectations:** At the commencement of the Networked Narrative process, partners were invited to specify their aspirations for the project using a Logic Model process. The process helped to support evaluation insofar as – among other things - it set out what partners' initial expectations were, what their vision was for Networked Narrative and what they hoped would be the outcomes.

This report:

- Summarises the quantitative data relating to Networked Narrative, setting out the impact of the project on a range of individuals and groups;

- Discusses the outcomes of ongoing surveys of young people, staff and partners who attended workshops and CPD sessions over the course of the project;

- Sets out partners' initial expectations of the project and the extent to which these were achieved over the project's lifetime;

- Includes summaries of conversations with artists commissioned to make work as part of the Networked Narrative process;

- Includes summaries of conversations with key staff and with young people directly involved with Networked Narrative;

- Discusses the extent to which project objectives were achieved, summarises learning and suggests ways in which that learning can be brought to bear on future project development and delivery.

2. Networked Narrative in numbers

Who was affected by and engaged with Networked Narrative and how?

Networked Narrative's reach extended across Liverpool, Burnley, Wigan and Hull. In addition, some activity – steering group meetings,

exhibitions, go see trips and the like, took place in St Helens, Manchester, Leeds and London.

The breadth and level of engagement is summarised in the following table. A detailed overview of numbers engaged can be found in the Evaluation Report, Appendix B, C & E.

Activity	Number	Notes
Libraries on <i>Northern Powerhouse 2065</i> exhibition circuit	9	Libraries across Burnley, Wigan and Hull exhibited objects / "artefakes" related to <i>Northern Powerhouse: Last Towns Standing</i> , which also exhibited at FACT, Leeds Central Library and St Helens Library.
CPD (continued professional development) sessions for partner organisations	12	Sessions were delivered between July 2014 & May 2015 designed to support partner staff in acquiring a range of skills, including marketing & communications; branding & identity; commissioning artworks; working effectively with artists in non-arts settings; & effective engagement with young people. Average attendance per session was 13 staff.
Workshops delivered for young people by Re-Dock & associate artists in respect of <i>Northern Powerhouse: Last Towns Standing</i>	20	Workshops were delivered by Re-Dock and specialist artists, and covered topics such as: DIY cartography, world making, balloon mapping, creative writing and making "artefakes".
Workshops delivered for young people by Mark Titchner	21	Mark Titchner delivered workshops in each of the three locations that supported young people in acquiring artistic and technical skills involved in designing and making public artworks. Workshops for the public programme included artist talks & 'live' mural painting.
Young people actively engaged in working on the two commissions: <i>Northern Powerhouse: Last Towns Standing</i> and <i>I or What I want more than anything else</i>	27	The largest number of young people taking part was in Burnley, where 12 took part in at least one of the commissions. Eight took part in Hull and 7 in Wigan. Across all locations, there were more female than male participants. More than two thirds of participants (19) were female and in Hull, 7 of the 8 young people taking part were girls. The average age of young people taking part was 15. Three young people (1 male & 2 females) worked on both commissions spanning three years.
Exhibition sites for <i>What I want more than anything else</i>	36	In Hull, the exhibition of public artworks focused in and around the Hull Central Library. In Wigan & Burnley, sites were more dispersed (27 sites in Wigan & 8 in Burnley).
Events, steering group meetings and summits	107	Considerable time and resource was expended on supporting and sustaining the partnership over the duration of the project. For example, the central steering group and its local satellites met a total of 28 times.
<i>What I want more than anything else</i> competition entrants	175	An open Text Art competition held in each of the three locations ran in parallel and attracted 175 entrants.

Activity	Number	Notes
Young people engaged with working on the two commissions: <i>Northern Powerhouse: Last Towns Standing</i> and <i>I or What I want more than anything else</i>	1740	Live young people audiences (excludes artwork and online engagement). The largest number of young people taking part was in Burnley, where 26 took part in the mural painting at Burnley College. The artist talks were very popular in each of the locations, attracting 96 in Hull, 90 in Burnley and 28 in Wigan.
Numbers playing the online text adventure game <i>Northern Powerhouse: Last Towns Standing</i> This comment encapsulates the views of many who commented on the game: <i>...seriously impressed with the writing abilities of some of the young people involved – and the different styles works in a way, to let each character tell their story, with an authentic voice. I was also really impressed by how you managed to form a coherent world from a collaborative process – and link the locations together. The in-game universe created was a solid and atmospheric one.</i>	2926	Almost 3000 individuals have played the game. 32 players completed an online survey about the game. Outcomes can be summarised as follows: - 13 respondents (41%) were aged 15 and under - All but one of the respondents providing the first half of their postcodes were resident in the North of England - Asked to rate the game on a scale of 1 – 5, 23 (77%) scored 4 or above - 22 (73%) would recommend the game to a friend - 21 (70%) would play the game again - Asked what they liked best about the game, respondents most frequently mentioned the alternative endings and world making aspects. - Asked how the game could be improved, respondents frequently suggested greater complexity.
Unique page views of the Networked Narrative (NN) pages on the FACT website	5539	In addition to the page views, the NN blog posts had 1768 unique page views. The most read blogs were – in descending order – 'What do you want more than anything else?', Mark Titchner to produce new public artwork with young people and 'Re-coding the library's image problem'.
Online audience for <i>Northern Powerhouse: Last Towns Standing</i>	61,953	The three months with the highest number of visits were all in 2017: June (5878 visits), May (4418) and March (4310).
Estimated audience numbers for <i>Northern Powerhouse: Last Towns Standing</i> libraries tour	71,013	The largest audiences were in Leeds and Hull, accounting for 62% of total audience visits.
Estimated audience numbers for <i>What I want more than anything else</i> in Hull	1.2 Million	Potential exposure per month of people engaging with the 11 new artworks exhibited in & around Hull Central Library.
Estimated audience numbers for <i>What I want more than anything else</i> in Wigan & Leigh	490,000	Potential exposure per month of people engaging with the 41 new artworks exhibited in & around Wigan and Leigh.
Estimated audience numbers for <i>What I want more than anything else</i> in Burnley	120,000	Potential exposure per month of people engaging with the 29 new artworks exhibited in & around Burnley.

3. Northern Powerhouse: Last Towns Standing

After beginning the project, it became clear that the operational model for the first commission – *FACTLab* – needed to be revisited in order to meet the needs of the cohort. The age range and levels of experience of young people taking part across the three locations differed hugely and it became clear that – particularly for younger and less experienced participants – some of the expectations associated with co-production could take away from their enjoyment of and engagement with the work.

That said, the underlying principles of *FACTLab* remained evident in the operating model of Networked Narrative. Specifically, young people – whatever their age or experience – were given opportunities to shape programme content; young people took an active role in selecting commissioned artists; and artist – delivered workshops included opportunities for young people to acquire knowledge about how arts projects proceed from planning to realisation.

Designed and delivered by Re-Dock, a collective of artists based in the North West (of which this commission was led by Hwa Young Jung), *Northern Powerhouse: Last Towns Standing* was the first of the Networked Narrative commissions. The online digital art commission took the form of a text adventure game. These were particularly popular in the 1980s and 1990s and are interactive stories, which allow players to influence outcomes and the environments in which actions take place.

Though designed to be an online commission, *Northern Powerhouse* had a physical iteration through its accompanying exhibition of “artefakes”, which showcased objects from the game in the three touring locations and then went on to tour to other libraries across the North of England. The process of making the game was also crucially important; young people were taken through a set of workshops, which enabled them to understand the key elements of a text adventure game. The

workshops also helped young people to acquire skills around story making, cartography and world making.

3.1 Origin Story

The austerity agenda: In an article by Larry Elliott and Patrick Wintour in June 2010 succinctly entitled *Pain now, more pain later* in the austerity plan, *The Guardian* predicted the likely outcomes of George Osborne – the then Chancellor’s – £40bn package of tax increases, welfare cuts and spending restraint. They were less than optimistic about the future of public services and felt the impact of cuts would be particularly felt by vulnerable people.

Networked Narrative was conceived as the austerity agenda had become firmly established and the project became operational not long before a newly elected Conservative government reaffirmed its commitment to public sector cuts in 2015. This was bound to have an impact on Networked Narrative given that its operational structure was heavily reliant on partnerships with public sector entities.

Just as Networked Narrative hit the ground and local authorities responded to the first wave of austerity measures whilst dreading and anticipating a second round, the impact of cuts was having notable impacts. Spending on public services was reducing rapidly; the Department for Communities and Local Government which funds libraries amongst other services was (and remains) amongst the hardest hit. This despite the fact that local authorities retain a statutory duty to provide ‘comprehensive and efficient’ library services (*Huffington Post*, 7 June 2017). Libraries had already shut across England and growing numbers of those that remained were operated by volunteers.

Cuts to bus services operators’ grant and a reduction in subsidised services have resulted in the loss of bus services. For young people,

disruption to and cessation of bus services can have a serious impact on their ability to travel; anecdotal evidence suggests that alterations to bus services in East Lancashire have hit people in outlying areas hard making it more difficult for some to access the town centre.

As well as libraries, Networked Narrative's operating model was contingent – particularly in Wigan – ongoing support and engagement from the local authority youth services. However, research by UNISON based on data provided through a Freedom of Information request from 168 local authorities showed that youth services lost at least £60m of funding between 2012 and 2014 and that more than 2000 jobs had been lost in that period (The Damage, UNISON, 2014). Within Networked Narrative's first year of operation, things were looking very difficult for the youth service in Wigan.

In short, the partnerships that were at the heart of Networked Narrative were in a state of flux. Staff who had been assumed to be lynchpins in localities became increasingly uncertain about their own futures and those of the services for which they worked. Things did not necessarily improve with time. By 2016, Lancashire County Council was considering further swingeing cuts to library services across the county – a proposal to shut 40 of the county's 74 libraries was on the table.

Interviewed by the Burnley Express (15 April 2016), County Councillor Marcus Johnstone explained,

As a county council, we are having to make savings of well over £500 million in total and it is down to these savings that libraries will close. It isn't something we want to do, but the money simply isn't there to keep them open.

What were partners' initial expectations? In the spring and early summer of 2014, I visited the three locations and talked to partners about their initial expectations and experiences of the project: what they felt that Networked Narrative would bring to their existing engagement

work with young people and what they felt that they might gain from being involved.

Aspirations for young people: Amongst all the partners I spoke to, the notion of giving young people a voice was of paramount importance. Youth workers I spoke to in Wigan, however, cautioned that,

It's difficult to engage young people when there's a lack of clarity about the future of the Youth Service.

Despite this, they remained cautiously optimistic that the arts could be used as a means of introducing young people to cultural experiences, which might heighten their aspirations. By way of postscript, this was to be the final time that I would talk to these particular youth workers. They were right to be concerned about the future of the Youth Service; shortly after I spoke to them their posts were made redundant.

Library staff whom I spoke to in Burnley wanted more engagement with young people. They told me that East Lancashire has low levels of arts engagement and that their aspiration was to make every library an arts venue. The Crib – a dedicated space for young people in the Central Library – opened in 2010 as part of the Cultural Youth Offer. The problem was, however, that they had space but not programming; capital equipment but no investment in staff infrastructure to deliver interventions. They hoped that Networked Narrative would contribute to the development of a vibrant programme. The staff I spoke to were not to know then that by 2017 The Crib would no longer function as a space for young people.

Staff I spoke to in Hull saw Networked Narrative as a vehicle through which to empower young people and to enable them to use libraries as a base for community arts. They felt that engagement with the project could raise aspirations. They particularly wanted to develop physical spaces for social – not digital – networking. It was the view of the staff I spoke to that creativity needs face-to-face interaction.

At the point at which I spoke to staff in Hull, the city was in the running for UK City of Culture. Shortly afterwards, it would be shortlisted and shortly after that it would be selected and the city would begin to feel very different.

Views of the partnership: As its name suggests, the Strategic Touring fund requires a partnership approach which includes, at a minimum, active engagement from touring venues. The perceived health of the partnership therefore felt like an important factor in determining the likely success of the project.



Young people and partners CPD Marketing & Communication workshop, 2014. The Bluecoat, Liverpool. Image © Networked Narrative

On the basis of my early interviews, partners were very satisfied with this aspect of the project. Staff in Wigan described the partnership as excellent and made particular mention of the marketing and communication workshop, which had taken place in Liverpool as part of a programme of CPD.

It was helpful to hear others' experiences; there was the freedom to be open which is not available in a corporate environment... communications were good and inclusive.

Colleagues in Hull particularly appreciated the opportunity to network with others in different locations. Further down the line, opportunities for travel felt more jeopardised as travel embargos took hold.

Engaging young people: When I spoke to them back in 2014, young people met weekly at Burnley's Central Library but attendance was variable. Young people had competing priorities: exams, university applications and jobs. Boys in particular were more difficult to recruit and retain.

By way of contrast, in Hull the Central Library teenage space was busy. According to the library staff I spoke to, the space was used predominantly by young men who used it for gaming with cards and as a social space. Hull Library Services had had a recent significant success working in a neighbourhood with young people to develop a space as a means of counter acting anti-social behaviour. Young people had got involved in purchasing books (crafts, biographies and cookery books were particularly popular) and gained a strong sense of achievement and ownership.

The concern which Hull staff had was that the lexicon of - and the creative ideas behind - Networked Narrative were difficult to understand for adults and that made it difficult to communicate the project to young people. As a result, take up felt slow.

Experiences of engaging young people in creative arts programmes: Despite the fact that localities were selected on the basis of their low arts engagement levels, all of the partners had experienced some successes with engaging young people in creative arts interventions. In Wigan, youth workers had developed a cross art form programme in response to the 2011 riots: *Riots, Rights and Responsibilities*⁹. The programme of work enabled young people to work with an artist and supported dialogue and debate between young people, elected members and communities.

Library staff in Hull had been involved in a range of collaborative work with artists targeted at a range of audiences. Examples included the Arts Council England *Try Reading* project and the Children's Book Award. They had also worked with poets in residence and had commissioned an artist to produce library tickets. A project called *I remember* commissioned a photo journalist to explore women's experience of conflict using imagery, text, sound installation and readings by women of their own work.

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<http://www.inspiringhealthylifestyles.org/?locid=0csnew031&Lang=EN&htm=>

On the basis of their prior work with young people, staff in Burnley were able to identify what they felt were critical factors which could determine the success of interventions with young people. It was particularly effective, they felt, to recruit friendship groups made up of individuals who shared similar interests. Getting artists to involve young people in the creative process was also felt to be particularly effective. However, they cautioned against assuming that young people would be particularly proficient with digital technologies, pointing out that 40% of people in social housing do not have access to a computer.

Defining the project vision: Partners' initial expectations

At the commencement of the Networked Narrative process, partners were invited to specify their aspirations for the project using a Logic Model process. A Logic Model enables project developers to specify a project's inputs and anticipated outputs. The outcomes of aspects of the Logic Model process can contribute to evaluation because they help to specify a starting point for activity.

In respect of Networked Narrative, partner aspirations were many and varied and can be summarised as follows:

What principles should the project exemplify? What should its values be? How should it feel as a partner / young person / audience member etc.?

Placing young people at the centre

Openness
Coordinated
Inclusive

Part of a bigger thing

Experimental
Intriguing
Energised

Different and exciting

Responsive
Confidence building
Challenging

Who's the project for? Who's involved in delivery? Who is it going to impact on?

Artists (local)

Families and friends

It might affect different people differently

Arts and the wider sector

Local authorities

FACT

Libraries

People with influence (e.g. MPs)

Local businesses

Young people

Staff

Communities

Employment – improved economy

Volunteers

In what ways will people's lives be different as a result of engaging with the project?

Work placements / apprenticeships

Pride in the community

Knowledge of art & commissioning

Digital skills

Employment

New skills, opportunities and networks

Raised aspirations

Friendships

More art in areas of low engagement

Raise profile of libraries

Current users of library services: In 2014 at the outset of the project, libraries were felt to be important sites for delivery of Networked Narrative. This was particularly the case in Hull and Burnley. I asked staff in those locations who the current users of library services were. In Burnley, there had been a move towards co location of services; libraries were spaces to renew bus passes and to access other local authority services. Libraries' IT facilities were also being increasingly used by job seekers who needed to prove that they were actively seeking work in order to satisfy eligibility criteria for benefits.

Staff in Burnley libraries mentioned that the central library was located close to a young person's hostel and that its residents used the space. Other than that, the space was used by families with pre-schoolers, older people, disabled young people and lots of children over the summer holiday. A key use of the space was as a digital gateway amongst people for whom the library provided the only reliable access to the internet: job seekers and benefits applicants in the main. Some people continued to use the library as a space for social interaction. Some came to read the papers.

Library staff in Hull differentiated between users of Central Library and Branch Library services. In the former, the space was used by white males aged between 24 and 35; they were predominantly single and the majority were out of work. The library was busiest between 1030 and 1500. The reference library was used for IT and job search. Though children used the space, the library tended to lose them after Year 7 (aged 11-12), though where direct support and interaction was possible contact might be sustained for longer.

In Hull's branch libraries, users were mainly women aged 55 – 60 who were more likely to borrow books. Children and families also used branch libraries. New migrants tended to use libraries for Internet access and ESOL (English for Speakers of Other Languages).

What would a successful Networked Narrative look like? For staff in Burnley, success could be measured in terms of the artworks produced and the efficacy of the processes used to make the work. We'll have three artworks, appreciated not just by us but the wider art world. Young people will have enjoyed [it] and will have remained involved.

In addition, library staff and young people would acquire enhanced digital skills.

Staff in Wigan, were also pre-occupied with the successful production of the project's first commission. Success would be demonstrated through the involvement of more young people and evidence that young people had acquired new skills and had new experiences. Young people would have enhanced cultural capital.

What if it all went wrong? I asked staff to consider risks, which might jeopardise the project's success. Partners' responses across all three locations were similar. The most frequently cited concern was the recruitment of young people; in particular partners discussed the difficulties that young people might face in sustaining their involvement over a prolonged period. Some partners found it difficult to accurately describe the first commission and what it would require of young people. They were concerned that attendance might be low, unsustained or sporadic.

Given the changes in the external environment, it is perhaps unsurprising that some partners were concerned about whether their services would have sufficient internal capacity to recruit and support young people. Along the same lines, one partner organisation expressed the concern that other agendas might take precedence. One partner also discussed the possible risks of recruiting a diverse age range of young people - the concern being that this might potentially give rise to safeguarding issues.

A further risk identified by partners was that commissioned artists might not be committed

to the process of co-production and that work might not be of a sufficiently high quality.

Partners noted the ambition and complexity of the project and a number discussed the importance of strong, clear communications.

3.2 Preparing the ground: introducing key concepts to libraries and other partner staff

A key aim of Networked Narrative was to support partners' staff in acquiring the skills to commission artists to make new work for non arts settings, working with libraries in particular. To this end, the project developed a series of CPD (continued professional development) opportunities for staff under the overall heading of *Making Sense of Art, Young People and Libraries*.

Delivered over three themed sessions, the events also provided opportunities for staff from across the touring locations to meet and to begin to develop a sense of joint endeavor. The sessions were arranged sequentially starting with the basics (for example, defining what digital art is and discussing how it can be delivered in library settings) and moving on to how to commission artists and to creatively promote activity before finally examining how best to work with young people as programmers in co-production settings and the logistics of delivering the work (safeguarding considerations, social media marketing and promotion, setting up spaces etc.).

The CPD programme self-evaluation was completed by a total of 120 staff from across the three partner localities (some staff attended more than one session).

Of those completing self-evaluations:

- 40 attended Session One
- 47 attended Session Two
- 33 attended Session Three

Though levels of satisfaction varied from session to session, on average 82% of attendees overall stated that their knowledge levels had been enhanced against the session

outcomes. 8% felt that their knowledge had not been enhanced and 10% felt that there was no change in their level of knowledge.

The following comments are typical of those made by CPD attendees:

Very informative and good use of shared practice / methods and examples. Very good with a friendly approach and pitched at the right level.

An engaging insight into the process and ways of commissioning with enjoyable interactive elements.

3.3 How do you make digital art in a place where there's poor digital infrastructure?

Once the project was underway, I visited hosting venues again. By this time, Re-Dock had been engaged and partners had been introduced to what text adventure games are and to their potential for enabling young people to create, plot and populate new digital worlds. Partners had been invited to participate in a programme of professional development (see section 2.1.2 above) and participating young people had begun to engage in workshops, which supported their engagement with the first commission.

In April 2015 – just prior to the May general election – I visited Burnley Central Library again. Staff told me that it felt impossible to make plans; the future was uncertain and it felt very much as if Library Services were in a period of stasis exacerbated by pre-election purdah which meant that it was impossible to plan beyond early May. I was told that earlier pledges about retaining library services might not be honoured. Consequently, the meeting felt much more circumspect and provisional than our previous conversations had been.

There was talk of a restructure of library services but the outcomes would only be known at the end of the year. The staff I spoke to told me that there might be an increase in the use of volunteers to deliver library services, a

reduction of stock and / or fewer staff. Only time would tell.



CPD session *Teenagers, Digital Art & Libraries* by Re-Dock (Neil Winterburn), 2015. The Crib, Burnley Central Library Image © Networked Narrative

They also told me that – much as they had looked forward to opportunities for CPD offered by engagement in Networked Narrative – there were inherent problems with putting into the skills and knowledge they had acquired in Burnley. Specifically and ironically, given the fact that the first commission was designed to be online – the IT facilities within the library service did not exist to support the planned CPD. Wi-Fi within the library was poor and the local authority made it impossible to access Dropbox, which was the online storage solution that Networked Narrative used.

Some of the software for the first commission has to go through IT services. If it's downloaded it doesn't necessarily stay on the PC. It has to be downloaded for every session.

Notwithstanding these issues, Burnley partners had managed to engage with a group of young people who were committed to engaging with the project despite some uncertainty about their service's own future. Staff told me that young people enjoyed the opportunities to visit other locations and the development of a project blog was proving a popular way of keeping young people engaged. Feelings were generally very positive about Re-Dock; artists were felt to be encouraging and positive and managed to engage with young people across what turned out to be quite a wide age range.

Looking at how young people in Burnley received the workshops associated with the Re-Dock commission, staff's assessment of their feelings about the programme are vindicated.

6 young people attended the *World Creation* workshop; all were very positive about the session. Asked what was best about the workshop, young people mentioned both skills acquired and broader social gains. The following comment is typical,

Variety of activities – creativity – use of different media – creating new contacts.

Young people seemed very appreciative of the opportunities the workshops offered to acquire skills which would later be used in making and populating new worlds that would form the basis of their text adventure game,

How maps are more of a reference guide for the reader and can come in all different shapes and packages.

I knew what a map looked like. I didn't know how to read a map.

3.4 How does it feel to be an artist in the co-production process?

I first spoke to Hwa Young Jung – one of the artists of the Re-Dock collective – in August 2015 in Manchester. I was interested to learn from her how it had felt to be part of a co-production model: what impact does the model have on the creative process? She explained to me that the collective had responded to a call out. The collective had done a fair amount of work in libraries and they chose a text adventure game as their response to the brief because it felt as if the form fitted the function: the project was based in libraries and text adventure games have as their focus reading, writing, storytelling and story making. Hwa Young explained that,

We wanted it to be grounded and solid.

In pitching for the work, Re-Dock bought into the idea of co-production. However, the collective understood that the process might be challenging when working with three groups of disparately geographically located young people whose ages potentially ranged from 13 to 25. Hwa Young explained to me that ideas for the game needed to be generated by young people, but the support (which was essential to

the process and provided by Re-Dock) had to appear invisible.



Re-Dock's Balloon Mapping workshop with young people from Burnley, 2015. Burnley Library. Image © Liz Weworia

Also, there were considerations about the potential for online abuse directed at the young people who made the game. Online feedback – being anonymised – can be harsh and the collective was compelled to think about how to protect young people from – or support them in responding to – the worst, most unkind and least considerate feedback. It wasn't that there was an expectation that this would necessarily happen but experience demonstrated that non-traditional gamers sometimes struggled in a robust, anonymised gaming world populated by keyboard warriors. It was Hwa Young's view that there is not enough critical thinking about technology. She told me that she was horrified at how ignorant people are about their own privacy and online identity. It felt very much to me that for Hwa Young, young people's safety was a key consideration in delivering a successful and enjoyable commission.

She had other ambitions for the project. Though aware that young people often take away unexpected things from a project, Hwa Young wanted the game's popularity to be evidenced. She wanted a lot of people to play it. She also wanted players to leave positive comments and she wanted a very good, compelling story. Ideally – she told me – she would like to make a hard copy book from the story.

Committed as she was to the co-production process, Hwa Young identified some issues which she felt could make it difficult to fully operationalise a co-produced project,

I have an underlying artistic vision – it's difficult because there are so many voices contributing. It all needs to result in one coherent vision.

Neil Winterburn (another artist part of Re-Dock) also worked with Hwa Young on the delivery of *Northern Powerhouse: Last Towns Standing*. For Neil, the project felt like a bit of a step into the unknown – a step which he welcomed and which presented creative opportunities for him,

Narrative's not been a huge part of my practice – it's not how I experience the world. Hwa Young is very interested in narrative so it was very nice to have the freedom to come up with a creative framework that I'm not precious about.

Neil is committed to – and very knowledgeable about – co-production strategy and practice. He feels that it is a positive process and that it increases the chances that young people will enjoy being engaged in creative practice. However, it is not without its challenges. For Neil, one of these was the differing levels of knowledge and experience amongst the participating groups of young people. Age range, too, was a challenge,

The young people in Hull are already engaged in culture and arts. The kids in Wigan are younger and less engaged in this sort of project. The levels of interest and experience vary and that's an issue. We'll do the same activities but we'll have to take a differentiated approach for the younger ones: more guided and shorter challenges. Young people who are more engaged can be involved as co-producers.

By inference, it felt that younger children were more likely to respond to a more traditional instructional approach.

For Neil, there were a number of creative enquiries at the heart of the Networked Narrative process and he was interested in exploring these. In a sense, they test the hypothesis – FACT's hypothesis – that co-production is the ideal foundation for successful engagement and participation

work. Neil framed what he felt were the key enquiries as follows:

We want to be able to argue that working with young people results in better quality commissions. Does the framework work? Can they use it to inform their commissioning? How do we find a way to share the framework as a process?

3.5 Where and what is The North?

Networked Narrative was focused around three northern urban locations: one city (Hull) and two towns (Burnley and Wigan). Though they are all geographically located in the North of England, in many ways they could not be more different. In respect of *Northern Powerhouse*, the commission had commenced on an understanding that the young people participating would have an understanding (or a set of understandings) about how The North might be conceptualised. Hwa Young learned early on in the process that,

They didn't necessarily have a sense of what The North is.

They did, however, know how they felt about where they lived. Hwa Young talked to me about how she felt their feelings about their localities manifested themselves in the stories they were constructing.

In Hull, the young people involved had more experience of engaging with the creative arts; amongst the group there was a young person whose mother is an artist. They also benefited from living in or close to a city, which according to Hwa Young, felt as if it was beginning to feel the benefits of its forthcoming UK City of Culture status. She detected that this impacted on the stories that they made.

Asked to imagine the city 50 years hence, the young people in Hull were less pre-occupied than others about issues of climate change. Their developing stories indicated optimism; they were interested in prosperity and in bio engineering and advanced robotics in particular. Though aspects of their story building revealed concerns about widening

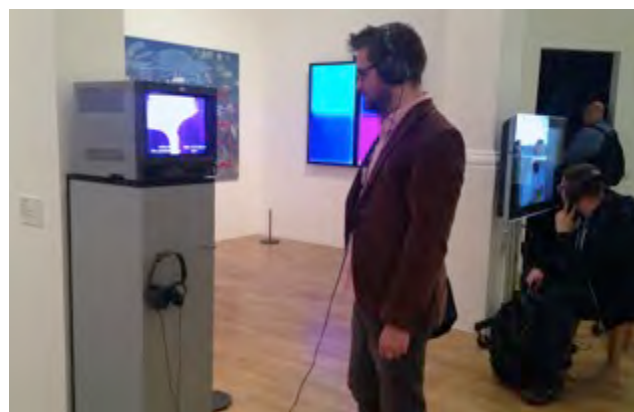
gaps between rich and poor, there was an overwhelming feeling that things would get better. Their stores were outward looking – towards Europe.

Young people in Burnley developed outline stories, which focused around the pervasiveness of surveillance. They renamed the town, Robo Burnley. Hwa Young explained,

They seem to see themselves as a satellite of Manchester. There's a need to hide away. They seem to feel that they're not important as a town.

In Wigan too, the developing stories betrayed a sense of trepidation. The story was developing around a World War III scenario where there had been a nuclear explosion. There was a strong preoccupation with weaponry. Residents of the town had to wear masks in order to go out.

For partner organisations the idea of a political or geographical North raised its own questions – many of them logistical. The locations were geographically distant from each other and travel times were often lengthy. Added to this, a couple of partner representatives brought up the issue of possible travel embargos or certainly limitations on travel.



Young people and partners Go See Trip to London: The Whitechapel, 2016.
Image © Networked Narrative

At a steering group meeting in Leeds in June 2015, one partner representative mentioned ruefully that if the project had taken place before 2010 it would have been easier though possibly less necessary. Resources were more plentiful back then and local authorities would

perhaps have been more able to commit staff and time.

3.6 Ends and means I checked in with Hwa Young a few days after the final evaluation meeting for Networked Narrative in October 2017. Over 20 of us had gathered in a small room in The Everyman in Liverpool. As always, Debbie had laid on a huge spread and it felt good to meet up with people from across the three localities – staff and young people and artists. As I left, I asked Hwa Young how she'd feel about having a proper talk and so we set a time for what turned out to be a lengthy Skype conversation. I asked her how she'd felt about the evaluation meeting.



Re-Dock, *FutureGen Fox Embryos*, 2015. Image © Stephen King

It made me think about how much has changed – the political landscape, the way people think about engagement. The way I think about it has changed. It's made me reflect on how Networked Narrative worked compared to the new projects I'm working on.

She asked about how engagement can or should be measured. She was at pains to state that she is an admirer of Mark Titchner's work and of his Networked Narrative commission in particular, but she wondered on what basis it was possible to assert that 1.4 million people had engaged with a piece of public art (this number had been cited at the evaluation meeting that can be found in Appendix E). Was it a matter of counting the number of people who might potentially have seen it? It didn't feel like a rhetorical question so I felt I should attempt an answer. The number – I said – was accurate in that it counted the number of people who would have encountered the work.

Some people might have stopped and read a banner in detail; others will have noticed it and walked by; some may have taken a picture and posted it so that its impact would have cascaded.

As it happened, there was a tragic serendipity to the hanging of the Hull banner. The banner on Hull Central Library, whose slogan concerned world peace, had been hung on the day of a terrorist incident at Westminster Bridge. It captured the zeitgeist. The library's Twitter feed was alive with retweets and comments. I mentioned to Hwa Young that her commission was unlikely to have that big, immediate splash – not least because it required that those engaging with it sought the game out in order to play it. It necessitated an investment of time on the part of the player.

Hwa Young told me that in her practice, the means are as important as the ends. The process of developing and delivering workshops, of talking with and learning about the young people, were what made the work what it turned out to be.

That's how I work... in the socially engaged art world there are different thoughts about how to value artwork and I work in that co - creative method and the workshops were so integral to the final piece but at the same time it's not very visual... The empowering young people bit can feel like box ticking but I think with socially engaged work it's often linked to those kind of educational outputs so the artwork gets lost or you don't think about it because it's a social output you're looking for. Sometimes I think its diverted into behaviour control so you use art to control problem people or you use it to tackle gun crime or whatever. But community centres do that already. I want the artwork to be assessed as an artwork - not a community project. There's a lack of critical thought by art critics.

Art as a cure – all: Hwa Young's scepticism about judging participatory artwork primarily by the extent to which it contributes instrumentally to political and social imperatives seems in some ways to sit well with FACT's unambiguous commitment to quality in its engagement and

participatory work. She talked to me at length about how the quality of her and other social engaged artists' work might be assessed. She wondered whether art critics from outside participatory practice might be asked to judge the work or whether social scientists might have a role in assessing the quality of processes as well as outputs.

I want to know what the art world thinks because it's not in art spaces. I'm not saying it should be. If it was in an art space how would the curator present it?

I asked her what she thought socially engaged work could do: what it is for and what it is not for. I asked her what benefits she thought might accrue from engagement in the creative arts. She told me that she felt it is dangerous to pretend that art can cure every social ill,

...because [it means] you don't have to solve the systemic problems like inequality. You can't do that with a six-month project – it's bonkers. So, what's the value of it? If you're only looking at it in terms of numbers it's so tied into social morals. It was trying to teach them to be creative producers, which is why I structured it in the way I did though it was aimed ultimately at making the game. I brought in so many artists to show that this is a profession and you can make a living out of it.

A lot of the learning happens when you're doing an activity but really, you're talking and you learn about what their lives are like and you get to know them. And you need to establish trust and that takes a long time. They're not going to tell you how they feel when you first meet them and that's true for adults as well. It takes time for you to be influenced by them and for them to be influenced by you. It's always a two way street. The project shifted midway through from the content that was coming up from discussions and debriefing artists to see how they felt about the locations and the kids.

So, for Hwa Young the work is – at least partly - about opening up possibilities that young people might not previously have considered. She is aware, however, that the work takes time and that impacts might not be apparent and attributable for some time. She points out also

that working with adolescents has its inherent challenges. Their worlds are changing rapidly. They have competing priorities and demands on their time. A lot is expected of them by their peers, their teachers, parents – everyone. If they engage in the arts outside school, it is generally through choice and reflects a pre-existing interest in creativity. The challenge is to engage with young people who might not have an immediate affinity with the arts.

It has its rewards, though, and for Hwa Young many of these are about developing processes and making art, which invites young people to question the status quo,

It gives them an opening to make them realise that they don't have to stay there. That's what I wanted: to get the idea that you don't have to do what your parents did. I wanted them to imagine a different future. Reading can be escapism but it also opens your mind to different possibilities. You never know when you're going to hit someone. I don't know at what point your thinking changes – when people realise, 'I don't have to put up with this'.

That's where art is at its best: when it's just broadening your horizons in a fundamental way. But you maybe realise that but won't actualise it for a year or five years. I guess it's that process of just not shoving someone through the door but taking them to where the door is. It takes time – educators do it but how long does it take them?

Money and time: Re-Dock delivered a great deal within the framework of a modest (in financial terms) commission. It felt to me that its key currency was a commitment to quality amongst the Re-Dock collective and its visiting artists. Hwa Young told me that over the course of the commission, nine visiting artists contributed to the work. Many were friends and close associates and it seemed like it was sometimes a matter of Hwa Young telling them what was available financially and asking them if they could work to that.

Time, too, was an issue. The geographical spread of the locations presented logistical challenges and when I asked Hwa Young if there was anything she would change with the

benefit of hindsight, her response felt a little dispiriting but true and heartfelt,

All the things I would've done differently are out of my control. The partners weren't all on board. That's all part of the work – you deal with whatever is going on. I wish I had more time with the kids, but it was a voluntary thing for them and they're busy too. I knew what I wanted to do and how to do it but doing it is difficult because I rely on so many people – I had nine artists working with me. I was shielding them from a lot of admin so there was only me with the overall picture. Part of my practice is meeting with the artists I've commissioned so they understood the overall picture but could concentrate on their bit.



Re-Dock, Northern Powerhouse 2065, 2016. Burnley Library. Image © Simon Webb

The time was so tight across the three places – they're really far away and hard to get to and you need to build up relationships with the partners because you can't be everywhere all the time and it seemed like not everyone was on the same page. For library staff, it's not all they're doing. If I could've changed something I would've had more money.

It felt very clear to me that Re-Dock's commission cost a great deal more than the financial value of the commission. If that was the case, then the work was subsidised by the artists themselves. The national evaluation of Strategic Touring confirms that for 53% of organisations, the work demanded exceeded what was expected (Annabel Jackson Associates, October 2015). There are perhaps conversations to be had about whether it is fair to expect artists to routinely contribute more to subsidised arts programmes than they are paid for.

4. What is it that you want more than anything else?

4.1 The selection process

The selection process for an artist for Networked Narrative's second (public art) commission took place on a Saturday afternoon at Manchester's Centre for Chinese Contemporary Art (CFCCA).

Three pre-selected artists had been given a small research and development budget and travel expenses to scope the locations with a view to developing proposals for a new public artwork that would engage communities of young people in Hull, Burnley and Wigan. Informed by their research and creative practice, each artist developed a pitch.

And this was why a group of nine young people together with representatives of partner organisations across the three locations and the Networked Narrative Create Producer, artist Hwa Young Jung, Ana Botella (FACT Head of Programmes) and myself found ourselves at Manchester's CFCCA (Centre for Chinese Contemporary Art) on a Saturday afternoon in February 2016.

Artists were invited to pitch for 45 minutes and the choice of artist rested with young people. I imagined being one of the artists and wondered how intimidating it must feel.

In the event, Mark Titchner was selected by young people. I took notes of his pitch and of the conversations, which led to his selection. What was remarkable was the maturity, good humour and preparedness to compromise with which the young people approached the task. I remember mentioning to someone that adult commissioners could learn a great deal from their approach.

What was also notable about all of the artists' pitches was the efforts they had each made to ensure that their processes and artistic

outcomes were knowable and comprehensible to young people.

Mark Titchner's proposal: Mark is an artist who works with a wide range of materials and techniques including sculpture, video, music and sound, performance, murals and large-scale print. He proposed artworks that used text and language to illustrate how the world is currently and how young people might want it to be. He proposed using murals, bookmarks and other ephemera to reiterate and disperse messages across localities in the public realm.

At the heart of his enquiry was the question:

What is it that you want more than anything else?

By enabling young people to respond to this question, the voice of ordinary residents would be heard and seen in a locality. It was not advertising and not marketing but at first glance it might be mistaken for that.

What the towns and the young people would get would be an advertising campaign without a product. Mark explained that it would be centred around, '*I want this*' rather than '*You need this*'.

Mark proposed starting the process with a series of workshops. In the first, Mark would be a tourist in young people's spaces and would be guided by them in identifying spaces of personal interest in their localities. In the second workshop, the commission's central enquiry would be interrogated in more detail and the third and final workshops would be about making and doing.

He anticipated some challenges: there were the inevitable issues of planning and permissions, which accompany art in the public realm; people would need to help with production; and there would need to be a clear conceptual framework,

but he was looking forward to learning how the young people would interpret the framework.

For Mark, levels of involvement from young people would be determined by them. They could be involved as much or as little as they wanted to be. However, for the principle of engagement to work it would be necessary for young people to say what they want.



Young people and Mark Titchner on a walking tour of Burnley, as part of the *Exploring your town* workshop, 2016. Image © Networked Narrative

How did the adults present respond to Mark Titchner's proposal? Adults liked the fact that at the heart of Mark's proposal was a critical enquiry about what public space is for and who owns it. They also liked the fact that there were no pre-conceived notions about what precisely the artistic outcomes would be and that young people would have a voice in shaping the completed work.

How did the young people present respond to Mark Titchner's proposal? Young people said that they liked Mark's relaxed, flexible and laid back approach. They felt that he seemed open to opinions. They felt like the work, which emerged would definitely have their stamp on it since it would be based on their words and thoughts. They liked the way that the work subverted ideas about advertising and the thought that there would be an array of products bearing their words which people might encounter in lots of unexpected places. It felt – one said – like propaganda. Which – in this context – was a good thing.

4.2 Embarking on the process

Not another statue on a plinth: As with the first Networked Narrative commission, the processes which led ultimately to the realisation of an artwork were felt to be very important. The artist was expected both to make the work and to take participating young people through a process of exploration, learning and making. This process was to be repeated in each of the three locations.

I met up with Mark Titchner early on in the process – when he'd started work in Hull and Burnley but had not yet started work in Wigan. We met in the railway station hotel on a hot July afternoon after Mark had delivered a workshop with a small group of girls at Artlink in Hull.

I asked him why he'd pitched for the work,

A lot of my work is in or around the public realm so wherever there's a slightly unusual way of approaching that so it's not necessarily going to be a typical statue on a plinth is interesting and I'm also interested in how the voice of the individual exists in the public realm.

I like the idea of whatever that internal thought process is that they [young people] have got going on and then just blowing it up as big as possible.

What we as adults think of as the public realm is often either prohibited to young people or can feel unwelcoming or otherwise inaccessible. For Mark,

Some of the main places they're not allowed to go are places like museums and libraries and galleries and it's that not knowing how to behave. And they don't have many financial resources. They've got to be in and at home.

Young people and the public realm: But despite – or perhaps because of – these constraints, Mark feels that young people can be particularly insightful. His role was partly to harvest their insights through the commission's central enquiry in such a way that passers-by – wandering through a space slightly distractedly perhaps – might notice something awry,

We all drift through this place that we share so dropping stuff into that space gets people to

stop and notice and think, 'Oh, that shouldn't be there' and to notice the space they're in. Because things are so sewn up by corporate interests and every high street has the same shops, it gets very difficult for people to think that it's all right to be themselves.

He talked about a rise in the reporting of mental health issues amongst young people and his view that this has its roots in uncertainty about who they are and where they fit in the world. He talked about social class and expectations and about how – working with a group in Canada – *there was this visible force field where they just said, 'That's not for me – I don't go there.'* He tells me it's difficult to convince people that they are allowed to go into spaces. Once they enter spaces, he tells me, they have every right to say that they don't like them.

He talked about young people's relationship to the spaces they inhabit and mentioned that he was surprised to learn that some of the young people engaged in Networked Narrative in Hull didn't live there; they'd travelled in from outlying villages. Mark relies on using young people as guides to the geographical spaces he works in,

Going to a town where you don't live and being expected to understand how it works is madness so I always feel like I need help from the people who live there... you're reliant on what they're into and that's fine so you get a specific view of it but at least it's a real one and a lived one. It's better than a view, which is based on looking on Wikipedia.

What is said and what is left unsaid: By the time we met, young people in Hull and Burnley had begun to consider responses to the question, What is it I want most in the world? Thus far, responses had been quite similar.

What I try and do with the words is to use simple language but it's almost like what you're not saying is most important. It's setting up a structure and guiding them. It's about desire and it's about something which makes you think about personal wealth or your family or your community and they're all things that are universal. They're ways of measuring ourselves.

One of the things I was thinking about was how in self-improvement programmes and those sort of things, what you're supposed to do first of all is kind of make a statement about what you want to achieve and I was interested in that. I spend most of my time not focusing and if you're able to say what it is that you want – turn an unconscious thought or desire into words – then you've got a chance of making it happen. So, having it out in the city it's like a weird mirror.

I asked him if he'd tried answering the question himself,

I wouldn't know...I want to sleep. I don't want to infect what comes out and also, I would want something much more boring than the young people. They're much more idealistic. One of the people in the groups said they wanted to exterminate the entire human race for environmental reasons.

This felt to me like an interesting and unexpected take on things.

How is co-production operationalised in the public realm? Like Hwa Young, Mark Titchner had his own views about the ways in which co-production can be realised. For him – as for Hwa Young – it is not entirely unproblematic and certainly not uncomplicated.

The proposition is complicated as an idea of working with young people: them choosing the artist and then producing public art is really difficult. It's a great theory but... on a practical level you've got no sites. Normally, you'd start with the sites. You've got a bunch of young people and you don't know who they are, how old they are, what level they're working at.

By the time he'd begun working in Hull and Burnley and had observed the contrast – in age, experience and expectations of the young people – it felt clear that though the broad content of workshops would be the same across each location, delivery would need to be tweaked if young people were to feel engaged with the process.

I gave short presentations about public art in Burnley... Here, because they're much younger, it's difficult for them to understand. I don't want

the first experience of working with an artist to feel boring so here it's more focused on hands on stuff and playing with the text and showing them that the material that comes from their minds can be used in lots of ways.

Permissions, logistics and the boring bits: As an artist working in the public realm, Mark is very aware that much of the work is about logistics and permissions and technical considerations. Within a co-production model, young people could arguably be involved in those aspects of the work. However, Mark doubted that it would sustain young people's interest,

It's not like here in Hull I could've gone 'Let's look at sites and next week we'll do a session about ringing the council to ask for permissions.' It's not going to happen. They wouldn't come again. Public art is often about logistics and boring bits.

He went on to express what feels like a central dilemma at the heart of a co-production, process driven approach.

It either is a community work or it is a piece of my artwork which uses this material. My understanding is that in terms of what was commissioned, they wanted me to make an artwork through working with these young people. The level of involvement and commitment and interest that they put into that shapes what I do. I think here particularly [in Hull] I could do something which is quite arch conceptually and just blow up one of the banners that the kids have made so it's 50ft high and people would go 'What the hell is that? It looks like a kid's made it.' But I don't know if that's the right thing to do.

In Burnley, we did some good sound work and that may be something that we get something really good out of. I feel like I need to work out that balance and that'll be to do with sites.

Public reactions to public art: He talked about some of the considerations he brings to the process; about how people who may not be accustomed to seeing contemporary public art might react. It wasn't a matter, he told me, of simply making something provocative. And, of course, since the work is inspired by young

people's contributions, there were considerations around the public's reactions.

It may be the first experience of having a piece of art put into their day-to-day world. That genuinely is quite confusing and people react in an extreme way to that. We don't just want a provocation to piss people off. I want it to be something that means something to them.

With 'Northern Powerhouse' it was more anonymous, whereas this is literally where they live on their doorstep. But also, they should take ownership and be proud of it. There's different ways of approaching it... Is it to give people something that they like or is it to give them something to think about? Is it like tourism or is it like education? It's quite abstract and sociological.

In the end, though, the work would be a Mark Titchner piece. It would have his name on it and he would need to feel satisfied with it,

I feel indebted to the young people in the groups and I don't want to disappoint them. I'm going to have to go back and say, 'This is what I've done - let's talk about it.' At the point that I say what I'm going to do if they have problems with that, it's a really interesting point.

Representation and representativeness:

Strategic Touring funding is designed to take art to areas of low engagement and to develop stronger relationships between audiences, promoters, venues, artists and producers. In respect of Networked Narratives, FACT also sought to develop new audiences for touring work but the relationship between a project written on paper and hung on a gallery wall or projected onto a building can feel tenuous sometimes. I wondered whether Mark had a view on whether the project was opening up engagement to young people who might not previously have been involved with art – and whether that mattered. It's worth noting that at the point of our conversation, he had not yet begun working in Wigan whose cohort turned out to be very varied,

We had young carers in Burnley and they're very separate. You can end up with people who are very interested in art, which is fine but it's not a true reflection of everyone in the town.

Looking at the group today, three of the group are home schooled so they're very separate. They don't live in the town. But in terms of a representation of a regular teenager it's not accurate at all. It's not the most straightforward of projects.



Mark Titchner, *Ellie*, 2017. Mural. Burnley College. Image © Simon Webb

4.3 Reflecting on the process I next spoke to Mark Titchner towards the end of the project in March 2017. By this time, he was awaiting planning permission for Hull, but felt that things were coming together well. He put this down to the library and to the fact that Debbie Chan (Networked Narrative's creative - producer) had developed a strong relationship with key personnel. Mark was neither the first nor the last person to discuss Debbie's pivotal role in making the Networked Narrative process work.

Though clearly very committed to the project process, Mark felt that the process could have been improved had the brief been tighter,

I don't think it makes things very easy, especially in the public realm where there are loads of hurdles and technical, boring things. Normally, you'd start with a place and work backwards and the big unknowable with this project was the groups and the numbers and their input...what kind of interest they had, who came along, how the workshops would turn out.

By the time we spoke, Mark had decided that he would use young people's handwriting in the work. However, he sensed that there had been some concerns about this,

I came up with what kept a sense of purity. It's supposed to be about young people and

language and voice and how to express that in simple ways visually so I used their handwriting so that their personalities were represented. I think at first FACT was concerned that it wouldn't look like my work or what they expected. My work's all over the shop and they had an idea of a certain kind of thing. Once they understood and I talked them through the process they were quite happy.

We had previously talked a little about young people's role in the work. I wondered – with the benefit of several months' engagement – how Mark now felt that the process he went through with the young people had supported the realisation of the work.

There's a couple of levels. Part of the work was educational, looking at what was possible and there were activities that got them thinking about themselves in the world and what they wanted and what it means to have a voice in the public realm.

But we did end up generating material and the handwriting will be very present in all of the work. We did some workshops around sound art and video and these will be components of the final work. That came out of them intuitively playing with the space. The sounds of them running up and down the stairs – about their presence in the building. It'll be quite abstract whereas the other projects are very literal – text that tells you what they want. It'd be nice to counter that.

He went on to reflect on the three cohorts across the sites and on the contrasts between the young people and the places.

The groups were really different. In Hull, it was a small group of four that were really involved. They were enthusiastic without knowing too much. In Burnley, it was a slightly older age group and because a lot of them were on an art course it was a different approach and they pushed things more. In Wigan, we had a small group of dedicated people engaged in workshops and a group from a school with different behavioural issues. They made the process much more fun.

Making the work is one thing; finding spaces and potential audiences is quite another. He

spoke about avoiding assumptions about what happens in particular spaces – how and whether spaces are used. Though he can make work, he can't conjure audiences,

In Burnley, you're just trying to think about audiences but the audience needs to be built. It's not something that exists already. It's a bigger process of education and introduction. Burnley was the hardest of the places. We had the biggest group and the most engaged group but it did feel like we were struggling to find somewhere and there were all the library cuts. It was a shock to me – I stayed over one night and went for a wander on Friday night and it was like a ghost town. No one there at all. Thinking about audiences – you have this idea that audiences use town centres in a particular sort of way and perhaps that's not the case. You can't reach everyone all the time. We have to be realistic.

We had talked previously about the processes, which underpinned Networked Narrative. For Mark, the project is in a sense an interplay between facilitating engaging processes and realising completed artworks,

To me, this project has two components which aren't necessarily always going to help each other: working with the young people and the realisation of artworks and the thing that's slightly problematic within this is that when I as an artist am making artworks I try to make the best artworks I can. But then there's the sense of 'Is this what the young people expected? Do they like it?' And in a way for me that's really dangerous because what I've been trying to tell them about it is the function of art as a really powerful medium so it's not necessarily something which should be mediated or done by committee.

I felt a bit like I'd tried to take everything on board from the workshops as much as I could but at that point that's where I take over a little bit and I have to work with the material I've got and my fear is that you get in to this 'Well, I don't like yellow' level of conversation about stuff. I had to be a bit firm about what I wanted to do and the fact is that ultimately the project has my name attached to it and I have to feel

happy about it. Otherwise it should just be made by young people.

I think there's some structural flaws in the concept. With the best intent in the world, if you want young people to make artwork in the public realm, then maybe you shouldn't bring an artist in. You should let them do it.



Mark Titchner, *Isobel*, 2017. Mural. Burnley Market Hall. Image © Simon Webb

We returned again to the more prosaic practicalities of making artwork for the public realm and the constraints inherent in the process. Much of the work is dull and frustrating. I got the sense that Mark felt that part of his role was to protect young people from those less interesting aspects of making work and to enable their ideas to be represented in a completed artwork,

Once you start making work for outside, it gets very technical very quickly. As well as all the permissions, there's materials. What will last? What won't be destroyed by the wind? None of that's particularly exciting. You're not going to get a group of young people to come along every week to engage with the physical production of an artwork. To me the interaction was about ideas – a conceptual approach – rather than it being 'We're all going to do a big tapestry together.' I think it's the only way I could have done it. A lot of the stuff is not aesthetic – it's quite brutal and unrefined and that's what I wanted. The mural does look like a doodle because I want it to feel like that – something personal.

It felt to me that elements of Mark's practice were about democratising the public realm; about giving over public space to the voices of ordinary people rather than corporate interests.

If that was the case, I wondered, did it matter whether the voices which were given space were representative of anything other than the individual young people who had provided answers to the commission's central enquiry,

[Representativeness is] to do with FACT and the partners they have in those locations. We had small groups of people who were involved in the processes already so it's not like going into a democratic setting. They were - particularly in Hull - people who were there because they wanted to be. They knew nothing about me - they just wanted to do art. But when you're talking about engagement with the public that's another matter.



Mark Titchner, *Eden*, 2017. Mural. Hull Central Library. Image © Simon Webb

It's problematic in terms of interpretation. If the project is made out to be the voice of all the young people of Hull, it's not. It's a small group of people. The smallest group was four people and another time we might have 25 in Burnley. Is it possible to have a representative group?

I mentioned that it's notoriously difficult to engage young people in anything that they are not naturally drawn to. Trying to engage people at the precise point when they are attempting to define and assert their own identities is

never going to be an easy task, and when work takes place out of a school environment or is not mandated in another way, this only adds to the challenge.

In the end, people enjoy what they enjoy and perhaps artists just have to go with it if they want to sustain interest,

It seemed that the things they liked best were practical things, which is completely understandable because you don't want to be at school on Saturday. So, we're doing public art and I'm talking about public art and the fact that it can be big or small, the fact that you can give public art away. So, we did badge making which they loved: badges that have nothing to do with the project and I've got that in my schedule for half an hour but it ends up being like a whole afternoon. We've got 100s of badges and you think that's great but what's it got to do with the project. Am I doing what I should be doing but you want them to enjoy it.

Concluding our conversation, he talked about where and whether the public realm actually exists and warned against being overly concerned about how people receive public artwork. It's not necessarily there to be liked,

The public realm is a problematic term. There isn't this shared space where you can do stuff. It's privately owned and you're talking about nurturing relationships with people who will allow you to use space or you're talking about buying that space. So, in a way it's a bit of an old-fashioned concept.

It's important to understand that the public's response is not the be all and end all. It should generate debate rather than it being about 'I like it.' The knee jerk response is always, 'How much did it cost?' and 'Do I like it?' Understanding how it fits into things like regeneration and gentrification - it's part of a bigger way of a city or town changing. People don't know that consciously and maybe it can feel uncomfortable.

5. How did young people receive Networked Narrative?

As we have seen, the numbers of young people engaged in the programme varied from location to location and over time. Young people tended to take part in one of the commissions or the other – rarely both. This is perhaps unsurprising given the extended nature of the project and the contrast in the two commissions. However, three young people (2 females from Hull and 1 male from Burnley) did participate in both commissions. Many of the young people engaged will themselves have been going through times of transition: GCSEs, A Levels, considering post 18 options. It's a very busy time characterised by the necessity to make what can feel like life changing decisions.

Earlier sections of this report summarise young people's responses to aspects of the project and as we have seen, these have been overwhelmingly positive.

The remainder of this section examines in more detail the experiences of three young people who took part in Networked Narrative. Where names have been used they have been changed.

I have also included a poem written by a young volunteer, Callan Waldron-Hall who worked on the project. In his poem, Callan reflects on Mark Titchner's artworks in Burnley.



Young people from the three locations attending Re-Dock's Pre-Summit workshop in FACT, Liverpool, 2015. Image © Stephen King

5.1 Ruth

Ruth is a young woman who engaged with elements of *Northern Powerhouse: Last Towns Standing*, but did not remain involved through to completion of the commission. At 25, she was possibly the oldest person who participated in the project. I had first met with her on a Saturday afternoon at FACT for a workshop and a tour of an exhibition, aspects of which focused on film. It turned out that she was a huge film buff with an encyclopaedic knowledge of silent film.

I met with her again on another Saturday afternoon in a coffee place close to a railway station where we both drank tea. We were pretty much the only customers there. I was interested to learn about how she had become involved with Networked Narrative and what she had got out of it. I understood that by this time her engagement in the workshops had waned somewhat but I'd been told that she had seemed to get a lot out of being involved and had also contributed a great deal.

It turned out that in many ways *Northern Powerhouse* was ideal for Ruth because it played to her interests in fantasy and in writing. She had got to hear about it through another art group, which ran at a library. She told me that up until a few months ago she had been absorbed in writing – both poetry and prose. Then something happened and that was that.

She had particularly connected with fantasy inspired by *Lord of the Rings* and in secondary school she had concentrated on one particular story for two years.

By 2005, I'd done more than 500 pages. I was creating a world. I started adding in my own life events and used the book as a way of working things through. I was interested in film too. I tried to write cinematically.

She talked about particular films – most of which I had to Google later - and their scores (because she's into film scores too): amongst them Ingmar Bergman's *Persona*, Kurosawa's *Seven Samurai* and *Cinema Paradiso* by Giuseppe Tornatore.

She described her creativity as self-driven, but mentioned that she'd started university courses in film studies and in drama. She completed one year of one course in the South and two years of another course in the North East, but I think neither can have worked in quite the way she had hoped. It happens; I left my first degree in the first year to go off and have a child.

She got involved with Networked Narrative, though she told me that she felt too old for the project. She told me that it helped to reinvigorate her interest in creativity.

It acted as a catalyst for my own creativity. I'd been involved in a negative way and Networked Narrative [and the art group connected to the library] helped get me out of that.



Young people from the three locations attending Re-Dock's *First Summit* in Hull Central Library, 2015. Image © Verity Harr

In April 2015, Ruth went along to the start of *Northern Powerhouse* project, the *First Summit* in Hull that involved a wiki workshop, group discussions and voting on the genre for the text adventure game.

We shared stuff we'd made. I'd created lots of characters and contextual stuff about the world. I felt like nothing I'd come up with had been used.

Listening to Ruth, it felt that she had been

deeply affected by this; I understand that she destroyed her work. She recalled being upset, but she understood that some of that upset might be around challenges she experienced to do with working in groups. She told me that she was very surprised and impressed by a particular young woman who was part of the Hull cohort.

It felt clear to me that she didn't regret having been involved with Networked Narrative. I wondered if it had provided a temporary space for her to work through and test some important aspects of her life. Leaving at a moment she chose seemed to me to be an act of self-efficacy. She told me that she was getting into drumming and performance poetry. In a few weeks, she told me, she had an appointment at the Gender Identity Development Service in Leeds. I wished her well and left to catch my train.

5.2 I want an iPhone 7+ in jet black

According to its most recent Ofsted Report, Newbridge Learning Community is a good school. Established in 2008, it replaced two pre-existing schools; Ofsted inspectors were impressed by the senior leadership team's successful attempt to develop a coherent single identity for the school. The school and the children who attend it are not without their challenges: a much higher than average proportion of children are eligible for support through Pupil Premium funding and though many children join the school with a record of low achievement which may stretch back several years, most make good progress. In a recent exercise, Newbridge Learning Community was ranked 16th out of a cohort of 125 similar schools.

Inspectors commented positively on the contribution which art makes to pupils' spiritual and cultural development. They noted that pupils' artwork is on prominent display throughout the school and during my conversation with Heather Norton - subject leader for art at Newbridge Learning Community - it emerged that the school is currently working towards achieving Artsmark status. Artsmark is

an Arts Council England award, which recognises schools that are doing inspiring work that makes the arts come alive for pupils.

Inspectors were particularly impressed with achievement in English which is described as exceptional and,

...a rare achievement in a school such as this. It happens because outstanding teaching captivates students' interests, makes learning relevant and celebrates every snippet of success.

Rarer still perhaps in a school where, the inspectors note,

Many students join the school either having forgotten how to read or never having learned how to in the first place.

Newbridge Learning Community is a good school that operates outside mainstream education. Its roll of 85 pupils aged between 11-16, mainly White British boys, is drawn from across Wigan borough. It's a Special School that works to meet the specific needs of pupils whose difficulties relate to their behavioural, social, emotional and social development.



Mark Titchner, *Thomas*, 2017. The Old Courts, Wigan. Image © Simon Webb

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Usually when I call teachers at the end of the working day, they are polite, helpful but not overly keen to enter into a protracted conversation with the evaluator of a project that might – in the context of competing priorities – feel a bit like last term's news. It's understandable. They're under a lot of pressure.

Few begin what is essentially a semi structured interview designed to yield data about how a project works in practice, for whom and under what circumstances with,

I can't express what a wonderful experience it has been.

Six pupils from Newbridge were amongst those that Networked Narrative worked with on its second commission - *What I want more than anything else* - by London based artist and Turner Prize nominee, Mark Titchner.

The original cohort from Newbridge comprised six boys, amongst them some who had the most challenging needs in school. Heather told me that a couple of them were in danger of becoming completely disengaged from school, so asking them to give up their free time (the project took place at the weekend) to participate in an art project with other young people they didn't know felt like a potentially risky proposition. Heather told me that for some of the pupils they work with, challenging behaviour masks – or can be a response to - fear. Many have lives which are quite limited, explorations of the world restricted to their streets or immediate neighbourhoods or to going shopping with parents. Heather observed,

Working with other young people was incredible. They sometimes find it difficult to step out of their comfort zone...to be talked to like anyone else and to come away feeling they can do things and that they were not labelled special.

Newbridge pupils' participation also relied on teachers giving up their time to collect the young people from home, staying with them throughout the sessions and taking them home afterwards.

In the event, four of the original six completed the project. However, that was partly due to pupils committing to another school project which involved designing and engineering a go kart and – as if that weren't competition enough – a visit from Prince Harry.

Working across the three localities, Mark Titchner invited young people to respond to the question:

What is it that you want more than anything else?

He took young people through a critical process which invited them to reflect on what the public realm is and where it is; to test out making public artworks and to try out new techniques. Approaches differed slightly across the three localities, in part because some of the young people were more accustomed than others to making and responding to art. As Mark reflected towards the end of the process,

It was a challenge because the group went from 10 year old boys to dedicated HND students who want to do an art degree next year. So, where's the common ground? It's difficult to please them both.

It was interesting for me to hear from Heather what she felt that Newbridge pupils gained from the process and to learn that for Mark Titchner the Newbridge boys contributed a great deal to the process, not least the promise of something unexpected and disruptive,

In Wigan, we had a small group of dedicated people who were quite engaged in workshops and in being creative and [they were joined by] a group from a school with different behavioural issues who were more or less involved in the process but who made the process much more fun. I really enjoyed their presence because I didn't foresee what they would do at any point.

Initial responses to the central enquiry were made into badges, banners, placards using a range of materials and techniques. In the end, Mark decided to work with young people's handwriting to create highly personalised pieces of art which were displayed in public spaces across the three locations.

As would be expected, responses to - and interpretations of - the enquiry varied across and within locations. Some young people looked globally at what they felt was wrong with the world as it is and how they wanted things to change; others wanted things for themselves or expressed personal and career hopes and ambitions.

Whatever it was they wanted is now in the world and audiences who come across the art unexpectedly as they cross the road or look

upwards and spot a flag or borrow a book and find a bookmark pause and note that opinions form, unbidden; we nod; we shake our heads; we enquire; we wonder where that came from; we smile; we agree; we disagree; we take a photograph and show it to someone and say, What do you think? We wonder what it is that we want more than anything else.

Everyone has an opinion but it's not all about that. For Mark,

The public's response to art in the public realm isn't the be all and end all. One of the most interesting responses to public art is that it doesn't have to be about whether it's liked or disliked. It's about engaging with it and sparking debate.

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Of the Wigan cohort, responses encompassed future career plans; a piece of advice (Always be happy); a wish for world peace; a desire to be a singer and another to meet a famous footballer and have a dog. For one of the boys at Newbridge the response to the question was:

I want an iPhone 7+ in jet black

This one stood out to me, partly because it felt so specific. It stood out to decision makers in the local authority, too. The hope had been that the statement would be made into a flag and flown at the Town Hall but it turned out that the message fell foul of the authority's duty of objectivity in respect of commercial brands. There was also – given the timing of the proposed flag raising – an issue of pre-election purdah although I am not certain how this impacted on the flag.

These are familiar considerations for Mark. In one of our conversations, he told me that the public realm is not always as public as it might appear; that spaces we might think of as being public are often privately owned and even if they're not, there are technical and planning requirements which can be difficult to overcome and can certainly not be overlooked. Sometimes exhibiting in the public realm requires that space is purchased.

To return to the iPhone 7, though. In the interests of full disclosure, I have an iPhone 7. Whereas the boy at Newbridge wanted a jet black phone, in common with many female purchasers, my iPhone 7 is rose gold. I bought a

transparent cover so that the colour would not be obscured. I got the phone because the contract on my previous phone had run out and I was due an upgrade. I pretty much always upgrade because I am susceptible to Apple marketing materials and because I am easily persuaded to believe that the new tariff I'm offered represents good value for money. I also tell myself stories about tax deductibility and resale values of my old phone.

In short, I have an iPhone 7 because I want one.

I'm not alone in that. In 2016, the iPhone 7 was second only to the iPhone 6 in terms of smartphone sales. iPhone 8 sales, though, have reportedly been sluggish. Apparently, we're holding on to our phones for longer these days. If you haven't got a phone at all, however, it makes sense that you'd want an iPhone. When I asked Heather where she thought the desire for an iPhone might have come from, she explained,

[He] has pride in his appearance and wants to be part of a community. So, for someone to run with it...it was a validation for him that what he wanted was important.

That validation had unforeseen consequences. Heather told me that at first, he had to be accompanied to sessions by staff but that after a couple of sessions he insisted on travelling on his own.

As a school, we're proud of him.

And it's not only the school that has observed changes. Parents of participating pupils have observed positive impacts,

Parents have been stunned –the changes have been remarkable. [One pupil's] Mum was practically in tears: 'My kid can...my kid is...'

What felt very clear to me from talking to both Mark Titchner and to Heather Norton was that the project was about both means and ends. For Mark,

I don't want them to hate it and I want them to understand that it's a collaboration. It couldn't have happened without them. I teased it out in a certain way and made a structure. Some of the stuff we did wasn't about the end result – it was about hanging out with an artist and doing different arts based activities.

For Heather, too, the process was its own reward,

Going out of school and working with others and not thinking they're different – that people wanted them there. They were working with real artists – not people paid to put up with them... To have that freedom and creativity was very challenging. And they were proud.

So, I was left with the impression that the specificities of what the Newbridge pupils wanted were arguably less important than having been asked and having been listened to. That what they wanted was then interpreted and made into art (by an artist) which would be seen by people across the borough was transformational according to Heather,

It was unimaginable for them. They have low self - esteem and many see very little. To have someone turn their thoughts into something public was 'Wow!' It's enhanced their performance of art. They believe they can contribute and are willing to work towards harder projects – work that's more similar to the mainstream arts curriculum.

Outcomes often take a little time to ferment so patience is needed to see results. Heather is seeing them now and she feels they can be directly attributed to the project. One of the boys says that he wants to be an artist; others are more confident in using subject language. Another is studying GCSE art and is able to fully participate rather than walking out of lessons – a response which in the past had been his reaction to challenge and stress.

And though Heather was most keen to emphasise the benefits to pupils, it felt clear to me that her own practice (she studied Ceramics at Central St Martins) had been invigorated by the experience,

It's easy just to keep pushing along – they're part of a larger community now and they're not in a fishbowl. It's given me a boost. And I've got funding for a glass kiln.

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[This is part of a series of short stories (podcasts) by J.D Cameron that will be available online soon.]

5.3 Sylvie

I met with Sylvie who at the time was 14 at Artlink in Hull where Mark Titchner was delivering a banner making workshop for young people. It was a sunny day in July 2016 and about half a dozen girls worked indoors and on the terrace outside; all of the girls seemed to be around 13 or 14 years old. It felt like a creative and productive space. As always, Debbie Chan had prepared a substantial lunch for everyone present and was on hand to support every aspect of the work. Not for the first time, it occurred to me how heavily the project relied on her skills, expertise and indefatigable enthusiasm. When I arrived, the girls were painting large fabric banners; some had written on them.



Mark Titchner and Alice Sanchez painting her banner, "I want to go study volcanoes". 2016. Artlink, Hull. Image © Networked Narrative

I spoke to Sylvie for about 40 minutes. She struck me as a self-assured girl with a strong interest in making. She told me that her Mum is an artist. Though Sylvie was attending the Hull workshops – and had previously attended the workshops by Re-Dock in the city – she explained that she didn't actually live in Hull.

I live in the middle of nowhere on a farm. It's an hour's bus ride from Hull and it's a 40-minute cycle to the bus stop. We live near Skipsea and there's only one shop there. The place we go for shopping is Hornsea, six miles away.

I remembered Skipsea from a not entirely enjoyable caravan holiday as a child. I asked Sylvie what she likes to do with her time.

I mainly climb trees and make things. I'm really into horses and I go for lessons whenever I possibly can. I volunteer at a livery yard one morning a week and help with Riding for the Disabled.

I remarked that she seemed to lead a busy life and that she seemed very resourceful. I asked whether that was what happens when you live in the middle of nowhere,

Yes, and it's what happens when your Mum's an artist. I've been travelling all my life; I've been to different countries on holiday a lot. I went to Holland when I was nine and I've been to Argentina and Italy and Spain.

I asked her where she liked being best,

Most places, really. I think the best place is a stable. England's not my favourite country – it's too wet. I like being at home but it can get a bit boring because there's only one other set of people to talk to – our neighbour and our landlord. And we don't talk to them much and there's no kids around my age.

She had initially found out about Networked Narrative through her Mum who booked her onto Re-Dock's workshops and then her closest friend also mentioned that she was planning on attending. I asked her what her initial expectations were of *Northern Powerhouse*.

I remember that I expected it to be very computery last year, because we were making the game, but it wasn't what I expected; it was much more friendly and open to possibilities. I thought it'd be quite set and schoolish. It was really nice.

I asked her how the current project compared to the last one and she told me that she liked the fact that with the Mark Titchner commission

they got to make a lot of things – something which she particularly enjoys,

I really like making stuff with my hands. I'm always doing that at home. I make tiny little tack on my model horses. And I make videos and post them on YouTube and stuff. It's all really fiddly. Recently I was doing a market in Beverley and Sheffield where I was selling model horse tack and everyone was thinking I'd made the horses but, no, I buy them. They're a German brand called Schleich. I made a stable for them as well.

She pointed out, though, that she had enjoyed the first commission,

For the last Re-Dock workshop it was really good, because we learned how to make the game on Twine and everything. It was all based on the computers ... there were more boys, because it was computers. I think boys shy away from the idea of art and making stuff. But it's nice having just girls because you can relate to them and talk quite easily. I'm quite shy so making friends is quite hard for me.

I told her that I thought that most people find making friends quite hard, but that some people are better than others at pretending that it's easy.

I only know home ed people apart from our neighbour's son who goes to school. I used to have a friend who went to school, but she was the only one. I guess that's because that's the group you fit into.

I asked her what she understood to be the point of this second commission. What did she feel was going to come out of it?

I know we're going to make public artwork and what we're doing in these workshops is warming us up to that. I know what Mark's work is like. I don't know if it'll be different for each city or if we combine what we do with Wigan and Burnley.

She told me that she had found the question, *What is it that you want more than anything else?* difficult to answer. At first, she had thought of saying 'a horse' but then she had a change of mind,



Mark Titchner, *Mina*, 2017. Flag, Hull Central Library. Image © Simon Webb

Eventually, I decided I wanted my Dad back, because he died of cancer when I was four and a half. So, living without him has been tough but not too bad because I didn't know him very well but it would be nice to have him around to have another person in the house. We have a massive house with five bedrooms just between my Mum and me.

Over the course of our conversation, Sylvie talked about place a lot: where she liked and where she didn't (cities, mainly). It felt to me a little as if she led a life out of time. Listening to her talk about the time she spends making things in miniature and cycling long distances, it felt to me that she is someone who is very connected to her physical environment. Though she spoke about being bored sometimes, it was difficult to imagine her at a loose end,

When I was little I used to read Enid Blyton books a lot and I could almost relate to it with living in the middle of nowhere and having nature all around me. It was very much like what happened in those stories. We used to live in Scotland and I don't remember much of it but I do miss it. We went back for a friend's wedding because I felt like I was right being there.

I asked Sylvie what she felt had worked particularly well and what had not perhaps worked so well over the course of her involvement in Networked Narrative. She explained that she had initially been disappointed that the group had chosen to work with Mark Titchner on the second commission; she had wanted to work with another artist. On reflection, though, she felt that they had chosen well,

Working with Mark now is good. I like all these exercises I'm doing and I got lots of badges and two T-shirts. I think most of what we've done has been a success.

She reflected on the first commission. Despite initial misgivings about its strongly IT focus, she found that she enjoyed the process and the outcomes. It seemed that over time the process drew her in and she was able to use the project as a way of experimenting with form,

I felt really good about how the game turned out. [My friend] did more than everyone else put together – it turned onto this massive Twine file. I haven't played her game fully because it's so big. It was interesting to see how differently I did it to everyone else. Everyone did it so that they were a character in the game whereas I wrote in the first person. I prefer writing in the first person and I like writing in the present tense. The Hunger Games is all in the present tense. It really dragged me in and I felt like I was the character.

I wondered whether Sylvie spent a lot of time writing. She told me that she didn't necessarily write a lot but that she read a great deal. Her preferred genres were sci fi and fantasy. She had read all of the Harry Potter books several times over and had got hold of and started to read *The Curious Incident of the Dog in the Night Time* when she was about six.

She remembered that when she was very little she had written a story which, she told me, mainly centred around the word 'and'. I told her that it's a very useful word and that we'd struggle without it.

5.4 Callan Waldron-Hall

Debbie Chan was introduced to Callan through FACT's marketing team. He was a FACT volunteer who had been a huge help to the team, not least because he was one of those rare people who enjoys proof reading.

He also enjoyed writing and it was suggested that he blogged about Networked Narrative for FACT's website. In the course of his blogging assignments, he attended Re-Dock's launch in February 2016 and wrote *Northern Powerhouse*

*2065: Bots vs Bods*¹⁰. He was subsequently invited back to write about Mark Titchner's Burnley workshops and then to attend his launch in July 2017. Debbie knew by this stage that Callan had become a worthy writer and after discovering that he also wrote poetry and performed spoken word, she encouraged him to make a creative response to Mark's work. He did and his poem is reproduced below.

He also dropped Debbie a line,
Thank you again, for every opportunity you've given me over the past 2 years – you've definitely helped me grow into myself as both a writer and a more confident person, and allowed me to engage with art as a writer and a poet.

ANSWERING THE QUESTION BY CALLAN WALLDRON-HALL*

isn't losing your name
what you have always wanted

outside the library you are made into art

perhaps you become a flag raise yourself
to full height and catch the wind in your
ribcage

when you begin to sail you tell your story

story of want story of losing self
story of wishing story without self

is a story without your name still your story

or perhaps you fold into yourself
a thousand ways hide between

the written-on-often-turned pages

as if holding back you share yourself
in repeated whispers to those who find

pieces of you maybe tomorrow maybe

months from now tell them yes this is
your story tell them this is what you want

this is how you say it this is without you

*[This poem, performed by Callan Waldron-Hall is available online.]

¹⁰ <http://www.fact.co.uk/news-articles/2016/03/northern-powerhouse-2065-bots-vs-bods.aspx>

6. Looking back, what happened? What was the starting point and where did we end up?

6.1 Three questions In October 2017, a final evaluation meeting was held at The Everyman in Liverpool. Over 20 people – including both commissioned artists, programme staff, representatives of partner organisations and young people – squeezed into a small room and spent some time reflecting on what had happened over the lifetime of Networked Narrative. Looking around, there were five of us who had been there since the beginning in 2014.

We started by asking attendees to answer three questions about their experiences of the project. A process was used which meant that all responses were anonymised. Responses to the three questions are transcribed in their entirety and can be found in Appendix F.

6.1.1 What do you know now that you didn't know before?

Common themes: Attendees particularly appreciated the **partnership** element of the project. The opportunity to work with colleagues from different organisations seemed to be much appreciated as did the opportunity to 'get behind the scenes' of how an arts project is actually made.

Working collaboratively with **young people** was a highlight of the project. Attendees felt that the project had helped showcase young people's ideas, talent and creative potential.

Experiencing what **art is and what it can do**. It felt as if for some attendees, Networked Narrative opened up for them an understanding of what can accrue from engagement with the creative arts. Interestingly, by the time we met at The Everyman, attendees seemed less connected to an instrumental approach to

engagement with the arts. There was arguably a greater connection to the idea that engagement with the arts might be its own reward.

6.1.2 What has been the best part?

Common themes: Again, the **impact** of the project on **young people** was frequently mentioned by attendees: what they got out of it; the impact of engagement and participation; and their involvement with critical decisions throughout the process.

Attendees cited the support, which the **Creative Producer** had given to project processes.

Attendees mentioned the **social** benefits, which accrued to them through engagement with the project.

A number of attendees talked about the impact of working with an artist. Some also discussed the specific benefits of having **artists** and young people work together on a project.

6.1.3 What could we have done better?

Common themes: The issue mentioned most frequently in response to this question concerned **locations**. A number of attendees felt that there could have been greater preparation of locations prior to the project starting.

Encouraging partners and supporting partners to work more collaboratively on the **PR and marketing** was feedback to this session. It was felt that partners could have promoted it better on their websites and social media channels, because local communities living in those locations (Burnley, Wigan & Hull) did not have a strong awareness of the two art commissions.

Another felt that there could have been greater opportunities for **travel** to each of the locations.

6.2 Four words

Attendees were asked to use four words to describe their experience of Networked Narrative:

FRIENDSHIP EXPRESSIVE PROUD HANDS-ON INSPIRING OPEN
RELAXED ENGAGING CURIOUS BOLD POSSIBILITIES HAPPY
ARTISTIC EMPOWERING ASPIRATIONAL FUN PIONEERING INCLUSIVE
MOTIVATIONAL FUN FUN INSPIRING SURPRISING ENGAGING
CHALLENGING VISIONARY EXPERIMENTAL LEGACY ORIGINAL AND
THOUGHT PROVOKING EPIC TRANSFORMING INSPIRING SURPRISING
POWERFUL EXCITING DYNAMIC INSPIRATIONAL FASCINATING
AMAZING FRIENDLY FUN TESTING FRUSTRATING WORTH IT!
FUN INFORMATIVE EXCITING FUN YOUTH SOCIAL ART QUALITY
VIBRANT IMPACTFUL EXTENSIVE INSIGHTFUL THOUGHT PROVOKING
ENJOYABLE CHALLENGING REWARDING FRIENDSHIP CREATIVE LONG
CHALLENGING REWARDING EMOTIONAL FUN FUN FUN PRIVILEGE
FLAGS NEED THE WIND CREATING COMMISSIONING GREAT
ART EXCITING DIFFERENT THOUGHT PROVOKING INTERESTING
ENRICHING FUN EXCITING NERVOUS SURPRISED AWESOME EXCITING
CHANGING UNBELIEVABLE GREAT INSPIRING INTERESTING FUN
EXCITING CLASS! DIFFERENT CRAZY PROUD FOREVER BOB



6.3 Naming of parts Networked Narrative sought to test a particular way of making art with young people. Its operating model was informed by a number of principles. I wanted to learn whether participants in the work felt that these principles had been made manifest over the duration of the programme of work.

In small groups, attendees were asked to consider the principles and the outcomes of their discussions are summarised below

Responses are transcribed in their entirety and can be found in Appendix G.

Artistic quality

This group talked extensively about what it meant and started to construct a framework on how to measure it and what it might involve, which included:

- Provoke a reaction from others
- Make a statement
- Leave a legacy
- Allow the artist to create and take risks

Arts Council England *acknowledges that 'excellence' is difficult to define* and through their *Quality Metrics*¹¹ - a programme introduced in 2016 - uses self, peer and public assessment to capture the quality of art and cultural work. If Networked Narrative were to simply assess its two artistic commissions according to the core quality metrics, it would answer **yes**, to each of the following:

Concept: it was an interesting idea

Presentation: it was well produced & presented

Distinctiveness: it was different from things I've experienced before

Challenge: it was thought-provoking

Captivation: it was absorbing and held my attention

Enthusiasm: I would come to something like this again

Local impact: it is important that it's happening here

Relevance: it has something to say about the world in which we live

Rigour: it was well thought through and put together

Originality: it was ground-breaking

Risk: the artists/curators really challenged themselves

Excellence: it is one of the best examples of its type that I have seen

Commissioning art in libraries

The group had in-depth discussions about the challenges involved with commissioning art in libraries and non-art spaces, which included:

- Impact of library service closures
- Restrictions within libraries
- Additional responsibilities put onto staff
- Barriers of getting young people into library spaces
- Time required to build trusted relationships with partners
- Limited resources
- Lack of skills & knowledge regarding contemporary art/ commissioning process



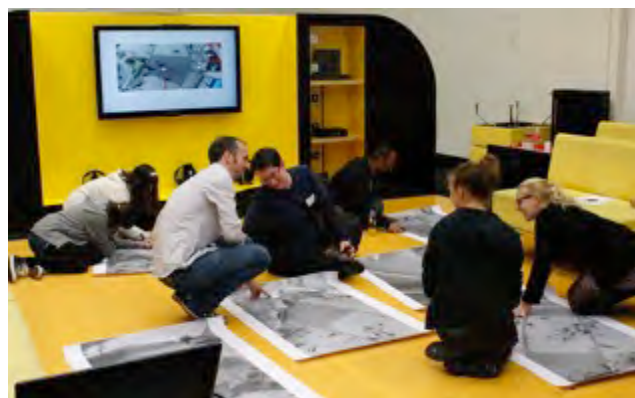
Mark Titchner, *Saxon*, 2017. Leigh Town Hall Car Park. Image © Simon Webb

Empowering young people

This group discussed how Networked Narrative gave them a voice to express themselves and felt that it offered freedom (driven by young people) and the opportunity to meet high calibre artists and art professionals that they wouldn't have met otherwise. In terms of advice they would give others, this group said:

¹¹ <http://www.artscouncil.org.uk/quality-metrics/quality-metrics>

- Get involved (just give it a try)
- Be confident
- Don't under estimate the value of creative arts



Re-Dock's *World Creation* workshop with artists Neil Winterburn and Chris Rodenhurst, 2015. The Crib, Burnley Library. Image ©Simon Webb

Collaboration and/or co-production

This group spoke about how collaboration and co-production were two very different things, and had different meanings depending on individuals' life and/or work experiences. However, they attempted to define what it meant and listed the following:

- Unity
- Partnerships that were often complicated
- Negotiations – trying to find common ground
- A chance to see other people's views
- Working together
- Guidance
- Power and where this lies
- Skill sharing
- Making and learning
- Shared responsibilities
- Compromise
- Managing expectations
- Trust
- Listening to others

For FACT's Learning Team co-production and/or collaboration is a key part of their work and this is how they define the term 'co-production': **learning by doing**: a co-design methodology where the practice, through analysis, design, development and implementation is based on the idea of creating a learning environment adapted to a group or situation.

Seymour Papert, one of the pioneers of artificial intelligence and from the constructionist

movement in education, once said:

You can't teach people everything they need to know. The best you can do is position them where they can find what they need to know when they need to know it.

Seymour's research is about the learning processes and proposes a methodology around co-production. For FACT, it is useful to return to the basics and identify how best to understand the process of participation. The concept that best describes what the Learning Team aims for in an art commission and the relationships involved is Pablo Helguera's taxonomy of participation, which talks about co-production and arts practice:

Collaborative Participation – principally that participant's share responsibility for the structure and content of the work and share agency with the artist.



Re-Dock's *World Creation* workshop with artists Neil Winterburn and Chris Rodenhurst, 2015. Wigan Youth Zone. Image ©Simon Webb



A letter to the future by Wigan partner, Helen Seddon, 2017.

6.4 Letters to the future Attendees were asked to write a letter to the future based on their experiences of Networked Narrative. It was entirely up to them on how much they wrote and how far into the future they went.

Here are some letters by the young people, artists and partners, of which there are more letters to read in Appendix J:

Dear Future,
We must ensure that everyone has the right to experience and be a part of an ever changing and inspirational creative world. No one should be pushed away or dictated to about what's best for them. Let us create together an exciting and limitless creative utopia of change.

Dear Future,
I want to/ I will ensure we continue in some way, shape or form to offer young people opportunities to remain involved in creating, commissioning and collaborating to make great art.

I would wish that the young people involved in the project would stay in touch with each other.

Dear Future,
When people look back when this project is a distant memory, I just want them to always know it was well worth it in the end

Dear Future,
I would like to be involved in another project of this kind and I feel I have learnt a lot.

Letter to the future
In the future I hope there will be fun, exiting and new things. Whereas now, we have segways and cars that you have to drive. If anyone reads this, I want them to know that whatever happened in the past, they will always be bigger, better and brighter opportunities in the future. But some things I don't want to happen is the war or Donald Trump to take control of America for more than four years!!! I hope you achieve what you want and make the world a better place. Always remember to believe in yourself!!

Dear Future,
Love art, it will love you back.
Love,
Paula

Dear Future,
I am writing this from my flying car, the skies a ruby red and its 30 degrees. Its November, and I am off to witness my mother's birth..... The Incas believed that future, present and past are concurrent, when we consider this, it opens up new dimensions on how we are formed by, and of the past and the future. Can or does, or did the present ever exist? Because as we realise it, the present has already become a past event. With better technological instruments for measuring time and space is it possible to generalise about the present moment or will it be possible in the future undo what just happened? If so please un-elect Donald Trump.

Letter to the future

I don't know how you are, ~~with~~ whether you are better or worse than you seem to be now.

But I hope that the difficulties we are facing now have gone. That the environment is safe. That ~~the~~ the political world has become sane. That world problems are solved.

Whatever you are, I hope that people are happy.

7. How did Networked Narrative perform against its stated objectives?

Networked Narrative was an ambitious project, which sought to use an innovative co-production model to tour digital art across three disparate locations. This section summarises the extent to which the project achieved its stated objectives.



Re-Dock (artist Hwa Young Jung) with Burnley Library staff looking through their map collection, 2015.

OBJECTIVE ONE: Establish strategic partnerships between a Producer (FACT) and Promoters in areas of low arts engagement (Programme Partners, wider touring venues)

There is no doubt that considerable efforts were made at the outset and throughout the programme of work to develop strong, strategic partnerships. It is my understanding that local authorities (and arms - length cultural services operators) contributed both staff time and financial investment to the project over its lifetime; in the context of swingeing public sector cuts, this is a measure of the value of the project to its partners.

Where partnerships worked well, they worked very well – the partnership with Hull Culture and Leisure and particularly with Hull Libraries spring to mind. However, it is my view that strategic partnerships were sometimes hindered by wider political factors. Some of these were pre-existing; it was known that public sector cuts were underway but it could not have been known that those cuts would have such an impact on key delivery agencies.

Ironically, over the course of the project, Hull went from being an area of low arts engagement to a city whose tenure as UK City of Culture has been characterised by exceptionally high levels of arts engagement across the city.

OBJECTIVE TWO: Develop a model for community consultation as a form of audience engagement activity, enabling local people to have their say about what they would like to see in their area

Responses to surveys, consultations and individual conversations with young people clearly indicate that young people felt very involved in and listened to throughout the Networked Narrative process. Whether this constitutes a model for community consultation is another matter and one which requires some thought about what 'community' means in this context and also what 'consultation' might mean. Young people engaged in the programme



Eden Sedman wearing *Emoji-Gloves*, 2016 from Re-Dock, Northern Powerhouse 2015. Image © Simon Webb

were largely self-selecting and in many ways, this is inevitable in an out of school / non-mandated programme for young people. What this meant was that young people who chose to participate were consulted; if the intention was to consult young people who were not directly involved it feels less clear that this objective

has been achieved.

Both commissioned artists went to great lengths to support all young people engaged in commissions (regardless of their age and levels of prior experience). However, both were clear that whilst young people's input was vital and valued, there was a twin imperative to ensure that the work represented high quality – not least because it would carry the artists' names. It is a tribute to the artists that they were able to deliver to these twin imperatives.



Re-Dock (Tim Bruntsden, Hwa Young Jung & Neil Winterburn) Chloe Brotherton & Sarfraz Mahmood with the *Northern Powerhouse 2065* touring exhibition. Image © Simon Webb

OBJECTIVE THREE: Work across a range of non-arts venues to reach a broad and diverse audience

Northern Powerhouse: Last Towns Standing was an online commission using gaming technologies which appealed to non - arts audiences. We know that almost 62,000 people engaged with the game online and that they will be able to continue to do so for as long as the game is accessible.

Similarly, we know that Mark Titchner's commission was – by its very nature – seen / experienced by in the region of 1m people, the vast majority of whom will not have been traditional arts audiences (given that the majority of the population does not fall into that category).

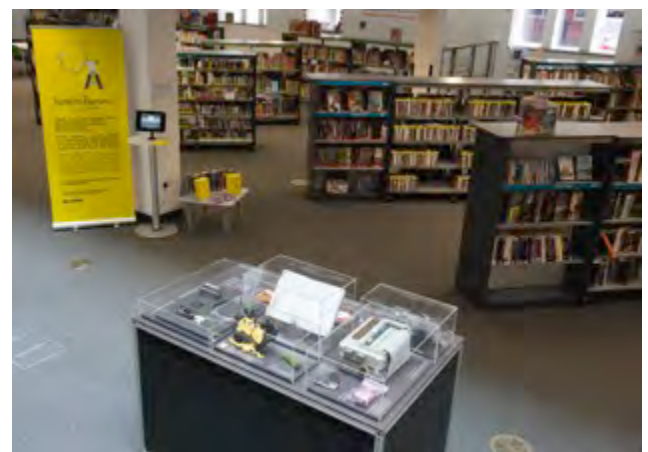
There is a discussion to be had around depth and breadth. We know that the impact of the project has been very broad. We know less about the depth of engagement, though

individual conversations with partners, artists and young people indicate a deep connection with aspects of both commissions. It is for FACT to consider how and where the balance between depth and breadth lies.

OBJECTIVE FOUR: Create a high-quality touring artwork created with young people, and for young people as audiences, developing this audience sector through an innovative model

Networked Narrative was a highly process - driven touring model which relied heavily on the enthusiasm, commitment, professionalism and expertise of its Creative Producer, Debbie Chan, and the support of the Project Assistant, Jakub Jezierski. The model was undoubtedly innovative and it feels clear that partners felt supported. However, it came at a price and I suspect that wider criticisms of the overall strategic touring programme (particularly that it demands far more work than anticipated) apply to Networked Narrative.

Artists, too, were very committed to delivering high quality work, which reflected the ethos of co-production and collaboration. It is difficult to state so soon after the project ended, whether young people have been developed as a specific audience sector.



Re-Dock, *Northern Powerhouse 2065*, 2016. Wigan Library. Image © Simon Webb



Saxon Kaye with the artwork *Saxon* by Mark Titchner, 2017. Wigan Market Hall
Image © Simon Webb

OBJECTIVE FIVE: Place young people at the heart of the programme, ensuring their voices are heard and they are able to direct and shape outcomes

We have seen that the young people directly involved in the Networked Narrative process felt themselves to be at the heart of the programme and that their voices were heard. We have also seen that not all young people remained engaged across the whole programme of activity. However, as Ruth affirms this may not be because they were dissatisfied with the programme but rather that priorities change over what is quite a long period of time and / or that they have achieved their personal aspirations in respect of the programme.

Though young people were enabled to shape outcomes, they did not (in my view) direct them. To paraphrase Mark Titchner: if what you want

is to have young people make art, why would you need an artist to be there?

The act of engaging artists to make work means that they will have the ultimate say about what goes out into the world in their names. Hwa Young Jung, too, the lead artist in *Northern Powerhouse: Last Towns Standing*, talked about the need for 'invisible support'. Young people need to feel that they have efficacy. However, the role of the artist is to provide a framework and the unseen support which enables great art to happen.

OBJECTIVE SIX: Create a legacy by ensuring the capacity is developed for future programmes of work through robust evaluation and recommendations for future working

It is clear from the responses that partners gave to CPD surveys that they have learned a great deal through their engagement with Networked Narratives. Outcomes of the final valuation, too, clearly show that for some partners Networked Narrative offered a unique opportunity to get beneath the surface of what makes an arts project actually happen. It is to be hoped that this learning will inform their future practice.

It will be for FACT to determine whether any recommendations, observations or learning in this report are acted upon.

OBJECTIVE SEVEN: Develop skills and knowledge among non-arts professionals and local arts organisations

Partners have valued the opportunities to network with colleagues across sectors and locations. It feels as if these opportunities are particularly valuable in an environment where there can be a temptation to look inwards to protect threatened services. It is to the Producer's and the wider FACT team's credit that the commitment to sharing knowledge has remained a key focus of the Networked Narrative process.

OBJECTIVE EIGHT: Develop digital resources across the sites for future digital/ visual arts touring and production

It is difficult to know whether this has been fully achieved. However, what we do know is that the comprehensive programme of CPD (continued professional development) at the outset of Networked Narrative provided a strong foundation of digital skills amongst those who were able to benefit from the CPD. Unfortunately, we know that some of those who benefited from those opportunities are no longer in post, their roles having been made redundant. We also know that in Burnley, for example, internal connectivity issues meant that it was either not possible or very difficult to make best use of digital resources.

On the other hand, we know that young people – particularly through the first commission – were exposed to new digital tools and resources. Whether they will make continued use of these is unknown at this stage.

OBJECTIVE NINE: Create a network of partners for future working

As has been discussed a number of times throughout this report, few colleagues who were involved at the outset of Networked Narrative remained involved at the end. Many job roles were made redundant and this severely militates against opportunities to create sustainable networks.

On the other hand, the churn of partners has created opportunities to make new connections – the connection with Newbridge Learning Community is a case in point – and it may well be that these new collaborations prove to be more lasting. Certainly, the shared organisational and individual learning should make it easier for new projects to develop across the partnership and for partners to become strong advocates for the value of high quality participatory arts practice.

OBJECTIVE TEN: Introduce a wider network of non-arts venues to touring digital / visual artwork

In respect of the first commission, venues included libraries that participated in the physical tour of the work. However, the primary host venues were, by nature of the commission highly individualized: individuals' laptops, phones and tablets. All of these are clearly non-arts venues.

The second commission was exhibited exclusively in the public realm and in non-arts venues – some of them unexpected places, such as shopping centres, car parks and high streets. We also know that the banner hung outside Hull Central Library attracted a significant online audience.



Annabel Heath with the artwork *Annabel* by Mark Titchner, 2017. Hull Central Library
Image © Simon Webb

8. Sustaining and applying the learning

Networked Narrative tested a particular approach to touring original artworks, which were made in and influenced by contrasting geographical locations across the North of England. The central focus on continuing professional development opportunities for partner staff was intended to provide non-arts professionals with the skills and knowledge to apply their learning to both this and future projects.



Young people at FACT, Liverpool for Re-Dock's pre-summit, 2015. Image © Stephen King

It is likely that some of the longer-term outcomes of Networked Narrative will be revealed over time as opportunities for applying learning become apparent. However, even at this early stage, some legacy activity has begun to emerge.

8.1 People: relationships and networks are felt to have strengthened over the course of the project. This has meant that Wigan Council, Newbridge Learning Community and The Turnpike have all agreed to collaborate on FACT's new Strategic Touring application. Financial commitment has accompanied these agreements with Wigan Council pledging £5,000 to the project.

Representatives of Artlink Hull and Hull Central Library have both stated that - should FACT's application be successful - they will revisit their budgets with a view to joining the partnership.

Newbridge Learning Community is hoping to initiate an artist prize – The Mark Titchner Award – which will enable a young person to make an artwork that will be transformed into a

flag and flown from the flag pole (permanently installed and) provided through Networked Narrative.

Heather Norton (lead teacher for Networked Narrative at Newbridge Learning Community) has supported FACT in contributing towards a teacher's Education Guide¹² for its new exhibition, *Wu Tsang: Under Cinema*. Heather went on to visit the exhibition with 8 students from the school and to test out the pack. Both the school and FACT are committed to ongoing collaborations.

Of course, future collaborations can exist independently of FACT and it is hoped that partners will sustain the relationships that have been built and that these may lead to new collaborations.

8.2 Artworks have an extended life span *Northern Powerhouse: Last Towns Standing* remains accessible to players online. It can also be played offline if the full game files are downloaded.

Four of the five murals, which were made as part of Mark Titchner's commission will continue to be exhibited in Hull Central Library, Burnley College and The Turnpike for the foreseeable future.



Mark Titchner, *Sarfraz and Naomi*, 2017. Burnley Youth Theatre. Image © Simon Webb

Two large-scale banners, *Bethan in Wigan* and *Annabel* in Hull will remain on display for a further 6–12 months. Other banner artworks –

¹² <http://www.fact.co.uk/media/70426370/learning-pack.pdf>

Saxon in Leigh and *Sarfraz*, *Naomi*, *Bethan* and *Annabel* in Burnley will continue to be exhibited for until January 2019.

Two artworks (*Ryan* and *Thomas*) incorporating the words by students at Newbridge Learning Community will continue to be displayed at the school for at least a further 12 months.

8.3 A new approach to co-production

The Turnpike intends to develop a new contemporary art collection, managed and selected by young people from Wigan and Leigh. Mark Titchner's artwork, *Thomas* will be the collection's first acquisition. This feels particularly fitting since the words displayed on the flag are those of a young person who lives in Leigh.



Imogen Smith with the artwork *Imogen*, 2017 by Mark Titchner. Burnley Library.
Image © Simon Webb

8.4 Acquisition of artworks Burnley Library and Lancashire County Council were able to purchase one of Mark Titchner's artworks - *Imogen* – using the Stocks Massey Bequest Fund. This permanent piece will be on display in the library for the people of Burnley and future generations to enjoy.

Burnley Library and Lancashire County Council also purchased flag poles provided by Networked Narrative, which will continue to be used for other projects and to promote regular events such as World Book Day.

Two of the young people who took part in Mark Titchner's commission – Mina and Thomas – will take ownership of the artworks (both flags) inspired by their words.

9. Observations and learning

9.1 Balancing processes and outcomes

It is to FACT's credit that great care was taken over Networked Narrative processes. The organisation's commitment to providing high quality CPD opportunities for staff and excellent, engaging opportunities for young people to acquire new skills was made manifest over the duration of the programme.

However, from the outside looking in, the processes sometimes appeared overly onerous. The logistics involved in transporting young people from one location to another was not always straightforward and certainly demanded a great deal of time from project and partner staff. Similarly, the concerted efforts that project staff made to fully engage young people in decision-making also demanded substantial staff resource. Had there been a full time producer in post, this might perhaps have been manageable. However, it felt to me that in practice the project relied a great deal on the goodwill of its part time producer.

I did wonder sometimes whether a less generous and flexible appointee would have been able to achieve the outcomes which Debbie Chan did.

In terms of **learning**, it may be that in developing programmes of this type in future, careful consideration should be given to what is actually achievable within staff's contracted hours and the broader project resources.

9.2 The external environment I have discussed at some length the political environment in which the project was conceived. Some challenging aspects of the external environment were known at project development stage and others were not. Nevertheless, the decision to focus activity on libraries was perhaps a risky proposition given young people's reluctance to engage with library services and the changes to library services which were already underway.

It may be that library staff were hopeful that Networked Narrative might help to make libraries more attractive to an under represented constituency, but it is my view that the choice of libraries as primary sites placed undue pressure on the project – and perhaps particular pressure on the first commissioned artist. At least one of the libraries was not equipped to download the software needed for commission of the project and some partners were unable to access Dropbox – the project's online storage system. Again, it is to the credit of FACT staff, the commissioned artist and partner staff that it was possible to overcome these issues. By the time that the second commission was underway, it felt as if there was more flexibility about delivery sites though it should be noted that Hull Libraries remained a key partner throughout the project's lifetime.

In addition to changes to library services, all three locations were undergoing restructures of their cultural and leisure services, with all ultimately siphoned off to arms - length companies. In Wigan, swingeing cuts to Youth Services also impacted on project progress in the early days.

In terms of **learning**, a thorough risk assessment at project planning stage might have been helpful in pre-empting some of the challenges, which arose. I wonder also whether Arts Council England mightn't have been able to flag up some potential risks with regard to proposed delivery sites.



Mina Lawton, Sally Sanchez & Alice Sanchez with *Northern Powerhouse 2065* exhibition, 2016. Hull Central Library. Image © Simon Webb

It is notable that some of the project's most significant successes arose from working with established groups of young people (for example, Burnley Young Carers, Newbridge Learning Community etc.). It may be that in developing future programme with young people, FACT might approach established youth groups and deliver – at least in part - in spaces where they already meet.



Nicole Stiff with the artworks *Nicole* by Mark Titchner, 2017. Image © Simon Webb

9.3 Who was the project for? Who was supposed to engage with it?

Feedback from young people and partners has been overwhelmingly positive. The project was very successful in delivering high quality arts projects in areas of low arts engagement, and fundamentally that is what the Strategic Touring Programme seeks to do. It is clear also that it brought art to non - traditional arts spaces: the public realm through *What I want more than anything else* and to gamers through *Northern Powerhouse: Last Towns Standing*.

In common with many Strategic Touring programmes, however, it did less well in respect of attracting ethnically and culturally diverse participants. Whilst this is perhaps unsurprising in Wigan, which is a largely mono cultural town and in Hull it is perhaps more surprising in Burnley which has a sizeable South Asian population.

I am uncertain about how or whether the project specifically sought to engage young people whose engagement with the arts was tenuous or non - existent and whether there was an explicit aim to engage young people who are disadvantaged and / or marginalised.

However, it is clear that the cohorts included young people who were very engaged with the arts along with young people who were affected by multiple disadvantages.

On the one hand, this feels very positive: disparate groups of young people were able to engage with two high quality arts experiences. However, the huge disparity in prior experience and age brought additional challenges for artists, not least in respect of operationalising the project's commitment to co - production. Younger and less experienced participants were often more engaged with the making, practical aspects of the work whilst older young people were more able to engage with the philosophical and technical aspects of the work.

Learning to take forward might include:

Giving careful consideration to age range for young people's programmes. Anecdotally, I understand that the youngest participant was 10 whilst the eldest was 25. This is a very wide age range, which includes both adults and children. Their expectations, levels of engagement and abilities to commit to relatively long term programmes is bound to differ hugely across such a diverse cohort.



Mark Titchner, *Olivia*, 2017. The Turnpike, Leigh. Image © Simon Webb

At project development stage, consideration should be given to whether there is an experience or ability level which is expected or whether participation can genuinely be open to

(and rewarding for) individuals of all abilities, ages and experience.

9.4 Disrupting spaces It turned out that both commissioned artists had an interest in disrupting spaces. Hwa Young Jung spoke to me at some length about making games which challenge traditional orthodoxies regarding gaming: who makes games, for whom and how? Through talking to her, I learned a great deal about the ways in which gaming is gendered and can reinforce traditional notions about women's and men's places in the world.

Mark Titchner, too, explicitly questions the extent to which public space is actually public. His practice makes us question the ubiquity of corporate messaging in cities by inserting ordinary people's voices into the public realm.

Given the relative powerlessness of young people, it felt interesting to me that they chose to work with artists whose practice is explicitly about giving voice to the unheard.

In developing future programmes, it might be interesting to **learn** whether this is a common pre - occupation amongst young people and how engaging young people in the process of making new digital art can address this.



Thomas Barton with the artwork *Thomas* by Mark Titchner, 2017. FACT, Liverpool

9.5 Reimagining co-production As discussed in previous sections, co-production was expected to be a foundation of the Networked Narrative process and its outcomes. In the event, both artists adopted a pragmatic – though very thoughtful - approach to realising their commissions which involved young people but which was perhaps not what one would necessarily expect of a co-production model of engagement. (That said, co-production is subject to myriad interpretations).

Both artists worked hard to enable young people's voices and ideas to be front and centre in the final commissions. However, they both retained artistic control. In the end, they were the artists and were very mindful of the fact that their names would be associated with the completed work. I have not gained the impression that any of the young people engaged with Networked Narrative felt that they should have been given final sign off for the artworks that were made. I got the impression that they were very prepared in the end to be led by the artists' expertise, experience and artistic editorial skills. They appeared pleased about the part they had had in realising the work and were proud to see the work exhibited in public spaces. Though they had not autonomously created the finished artworks, they clearly felt a strong sense of ownership of the work.

In terms of **learning**, it feels to me as if the young people engaged in this project were willing and able to defer to the commissioned artists' expertise where this was advantageous to the realisation of the work. What was perhaps more important to them was that their voices, thoughts and artistic ideas were evident in the completed artwork.

I was very struck by the thought and consideration that both artists gave to how best to engage young people and it feels as if this has paid dividends both in the quality of the completed pieces and in the evident esteem in which the artists are held by the young people who participated in Networked Narrative.

ANSWERING THE QUESTION
by Callan Waldron-Hall

isn't losing your name
what you have always wanted
outside the library you are made into art
perhaps you become a flag raise yourself
to full height and catch the wind in your ribcage
when you begin to sail you tell your story
story of want story of losing self
story of wishing story without self
is a story without your name still your story
or perhaps you fold into yourself
a thousand ways hide between
the written-on-often-turned pages
as if holding back you share yourself
in repeated whispers to those who find
pieces of you maybe tomorrow maybe
months from now tell them yes this is
your story tell them this is what you want
this is how you say it this is without you



Mark Titchner, Jasper, Imogen, Lyndsey, Ellie, Isobel, 2017. Place de Vitry, Burnley Library. Image © Simon Webb

9.6 Was it networked? Was it a narrative? Yes and yes. Against considerable odds, Networked Narrative managed to create a network of practitioners who, over the course of the project, acquired digital and arts project management skills and whose commitment to and enthusiasm for the project supported a range of young people to take part.

The project's co-production credentials were perhaps most convincingly made manifest in respect of its relationship with organisational partners. There was a very real sense that partners were consulted throughout and that their ideas counted. It was interesting to learn at the final evaluation meeting that a couple of partners felt that they had learned a great deal about how an arts project is actually made and

realised. In a very real sense, Networked Narrative breached the fourth wall of the art making process.

The narrative aspect of the project was operationalised in myriad ways. The first commission was explicitly narrative based. Young people were invited to make their own stories and to make their own worlds in which the action happened. They then handed over the choice of endings to players engaging with the game.

The story of the project is itself compelling with numerous plot devices: red herrings, journeys of personal discovery and plot twists to name but a few.

10. Post script In the library

Inspiration and escape Libraries are at the heart of *Networked Narratives*. They are key partners as touring and exhibition venues and they are the spaces from which young people have been recruited to the project. The librarians I've spoken to over the duration of *Networked Narratives* have without exception been keen advocates for libraries as safe and creative spaces for children and young people. Sadly, however, libraries have not always felt like safe spaces for their staff. *Networked Narratives* has come into being at a time of huge change.

By change, I mean a shrinking of the public library service. Few of the staff I spoke to on my appointment as evaluator of *Networked Narratives* remain in post.

For my part, I've had an uneven relationship with libraries: my Dad took me and my sisters to Compton Road Library every fortnight when we were little. In my memory, it smells of steam rising from damp clothes, of paper, residually of tobacco and mainly of rooms whose windows were opened infrequently if at all: musty. When my kids were small and malleable I took them to Chapel Allerton Library though with rather less rigour than my Dad had approached the task. By that time, I think there may have been things to do there – parent and child story sessions and the like – though I'm not sure we ever did them. When I was at University I attempted – with some early though unsustained success – to convince my son that long hours spent in silence in the Edward Boyle Library constituted a day out. I asked him the other day what stayed with him from those visits:

I liked it for a bit - but then I wasn't using it as a library. The shelves were on tracks and they had wheels on the end, which you could turn and the wheels made the shelves go in and out.

Looking back, my son – at six or seven - was perhaps unwittingly at the vanguard of the trend to use libraries in non-traditional ways.

I do, however, retain an unswerving belief that libraries are a very good thing; this despite the fact that my visits to the two libraries within a ten-minute walk of my house are infrequent. I'm

not alone in the belief that they are a force for good. Perhaps unsurprisingly, writers are particularly keen:

Zadie Smith has described libraries as "absolutely essential"¹³, Alan Bennett believes that closing branches is verging on "child abuse" and Neil Gaiman that failing to value libraries is "silencing the voices of the past [and] damaging the future".

(Alison Flood, The Guardian, 10 December 2014)

In some ways, though, libraries are an unusual choice of venue for the recruitment of young people to a digital arts project. Beyond early childhood when children are often accompanied to the library by parents, young people aged 16 – 24 are the group least likely to visit them (Taking Part 2014/15 Quarter 4, Department for Culture, Media and Sport statistical release, June 2015). I imagine that there are now few young people like Clinton Cameron who, in his early 20s and a couple of years before becoming my father, systematically worked his way around the shelves and categories of the library.

I imagine there were few even then. He ploughed his own furrow, turning right as he came in through the door and starting at the letter 'P' for 'Psychology and Psychiatry' – the first category he came to – from Freud to Horney to Jung.

Though not the venue of choice for many young people, libraries remain places, which are genuinely open to the public, are free to enter and are safe. Debbie Chan, Producer of *Networked Narratives*, values libraries as being amongst the few truly public, non-commercial spaces. Talking about the meaning she assigns to libraries, Debbie draws heavily on notions of safety, sanctuary and refuge and on the idea that libraries can simultaneously be places of both community and anonymity:

I think libraries are for people from all walks of life to enter a space and feel comfortable in: a room that is inspiring and allows you to escape; a place you can go to meet other people; a place to hide, search [or seek]

¹³ <https://www.theguardian.com/books/2012/aug/31/zadie-smith-defends-local-libraries>

refuge, a place to think and be on your own or with others.

If we look at the public realm and public spaces, the only other public places are museums, galleries or shopping malls. But if you don't like art or feel intimidated by it, the library is the next best place where you can go and no one will ask questions and you aren't under the obligation to buy, buy, buy. A place to work, read or converse, amongst strangers, but people who live in your community, area, town or city.

Reimagined - and they are being aggressively reimagined - libraries can be ideal spaces for activity which has not traditionally been associated with library spaces. In researching this piece, I've scanned headlines and research reports about the future of libraries. Coffee, digitisation and art exhibitions feature heavily – books somewhat less so:

Public libraries 'should try to emulate coffee shops' (Guardian, 21 December 2014)

Pubs in particular seem to emerge as unlikely sites for the delivery of an ambitious and diverse range of public services:

Books on the house as libraries move into pubs and cafes (Guardian, 9 December 2014)

In East Sussex the *Pub is the Hub* has recently been launched to 'encourage landlords to offer a shop, library, internet café or a cash point alongside food, drink and accommodation. Other possibilities include providing school dinners, lunch clubs for elderly people, IT training and meeting rooms.' (Theargus.co.uk 18 March 2016).

Across England, *Get it Loud in Libraries* produces live music in library settings, promoting artists such as Florence and the Machine, Adele and Noah and the Whale to young audiences.

This context – of reimagining, reinvention and revival – is only part of the picture, however. Public libraries have been subject to swingeing cuts as part of the austerity agenda. Lancashire has fared particularly badly, its County Council having in 2016 voted to close 40 libraries. In common with other regions, Lancashire is considering developing a Community Interest Company to manage its library services. Following a meeting to discuss the success of just such

an initiative in York, the Deputy Leader of Lancashire County Council issued a rather forlorn rallying call:

'You have to think outside the box these days to preserve services which are vital to our communities.'

(Lancashire Evening Post, 24 April 2016)

In this, the first chapter of the evaluation of *Networked Narratives*, I attempt to understand what libraries signify in the context of the project. To do this, I look first at where libraries sit in the histories of the three locations – Wigan, Burnley and Hull - from which *Networked Narratives* is delivered. I then go on to reflect on conversations about libraries, which I've had with a number of key project actors over the course of the project. Key amongst these are conversations with Debbie Chan and Hwa Young Jung, respectively the *Networked Narratives'* Creative Producer and lead artist / initiator of *Northern Powerhouse: Last Town Standing* (*Networked Narratives'* first commission).

Over the course of the first year or so of the project, we have collated and analysed a range of qualitative and quantitative data. This has been communicated at various times to a range of audiences and this will continue to be the case over the remainder of the project.

However, that data will not be found in this story.

This is an attempt to uncover some of the hidden stories at play in *Networked Narratives* and is an inherently partial exercise. It will be clear that I concentrate on issues and themes which illuminate ideas that are of interest to me. In particular, I have been keen to learn what stories key project players have themselves brought to the project and how these have played themselves out in its developing narrative.

I am also interested in how beliefs about libraries as safe, creative spaces are played out in reality. To what extent is it possible to operationalise these beliefs in the context of a volatile funding environment?

Entertainment and instruction I suspect that my commitment to libraries speaks to a particular understanding of them as sites for improvement: for quiet contemplation; for the acquisition of self - driven learning - particularly for people who might otherwise struggle to

access books. It's a romantic notion and one which stretches back to the evolution of public libraries in the middle of the 19th century. It's also a conceptualisation with which my Dad – a man who was transplanted to this country from Jamaica having left school at 14 – would concur:

I was 20 when I came to Leeds and was introduced to the Leeds Public Libraries. I was working less than five minutes from Sheepscar Library. I was amazed at the abundance of riches available for free. All you had to do was remember to take back the books and renew them after two weeks.

My Dad read – and continues to read – constantly. When we were children and he was on an early or split shift he read to me and my sisters. He had Catholic tastes; we might be exposed to anything from Winnie the Pooh to Stevie Smith. He found Stevie Smith's *Not Waving but Drowning* entirely suitable for three small girls and could never suppress a chuckle before the final two lines – '*I was much too far out all my life, and not waving but drowning*'.

Libraries existed before the 1850 Public Libraries Act but they were often the domain of the wealthy and educated or were funded by organisations such as the Mechanics Institute or by philanthropists. Subscription libraries, too, sprang up across the country in the 18th and 19th centuries, reflecting in their acquisitions the interests and preoccupations of their members.

Advocates for a free public library service campaigned for them as a means of improving the working classes and diverting them from less desirable pursuits:

"The establishment of parish libraries and district reading rooms, and popular lectures on subjects both entertaining and instructive to the community might draw off a number of those who now frequent public houses for the sole enjoyment they afford".

(Francis Place, campaigner for public libraries)

Though the Public Libraries Act received Royal Assent in 1850, the establishment of libraries across the UK took decades. Funded by a local rate, there was a concern that they might prove too burdensome on the public purse (an argument which retains contemporary resonance). For this reason, after an initial spurt of libraries building in the North West and

Yorkshire amongst other regions, progress was stilted and uneven.

There were some concerns, too, that the working classes – left to their own devices – might choose to avail themselves of frivolous or seditious texts. What if – rather than improving the working classes – free access to literature disrupted the social order?

Neither handsome nor clean *Networked Narrative* is managed from FACT in Liverpool but its programme activities take place in Wigan, Burnley and Hull.

Wigan was granted its first royal charter in 1246, a good 50 years before Hull. Transformed by the industrial revolution and with a population which almost trebled in the first half of the 19th century, historically Wigan's industrial output included mining, iron works and cotton weaving.

In its Penny Cyclopaedia of 1843, the decisively named Society for the Diffusion of Useful Knowledge paints a picture of a settlement which has grown in response to rapid industrial development and which has attracted migrant labour:

Wigan is neither a handsome nor a very clean town. The old streets are irregularly built, but some of the new ones near the river Douglas contain many good houses. The town is well supplied with excellent water under an act obtained in 1761, and is lighted with gas by a company formed in 1823. From its situation on the Lancashire coal-field, the population of the borough has increased with the development of manufacturing industry... The manufactures of the place comprise linens, calicoes, checks, fustians, the spinning of cotton-yarn, and other branches of the cotton manufacture, in most of which a large number of Irish are employed.

Its placement on the Leeds – Liverpool Canal afforded Wigan easy access to Yorkshire and Lancashire and, reading the Society's summary of commercial activity in the town, we gain an impression of a town whose structures and institutions reflect ambition and aspiration:

In the market-place there is a large brick edifice, 102 feet by 66 erected, in 1816, for the use of the manufacturers on market-days: it is called the Commercial Hall, but is in fact a

cloth-hall. A dispensary was established in 1798, and a building was erected for the institution early in the present century. A savings bank was established in 1821, and in 1842 the number of depositors was 1,628. A mechanics' institute was opened in 1825. The market-days are Wednesday and Friday, and there are three annual fairs.

The middle of the 19th century onwards saw Wigan embark on a municipal building programme which included the key architectural signifiers of a developing Northern industrial town: a Town Hall in 1867 replacing an earlier town hall built in 1720; a Market Hall in 1877; and a public library in 1878. Of the three *Networked Narratives* locations, Wigan was the first to build a public library.

Wigan Public Library was situated on what is now Library Street and was the first building in the town to have electric light. In a new phase of 21st century transformation, it is now the Museum of Wigan Life. The current central library occupies a rather more utilitarian building on the edge of a shopping centre.

The second of the three towns to benefit from a public library was Hull. In its history of Kingston upon Hull, Bulmer's Gazetteer (1892) outlines the city's library provision which in 1892 included one public library. Established and endowed by local philanthropist, James Reckitt, the eponymous library opened in 1889 and provided free library services to residents of the east side of the city. The Gazetteer's description of the building appeared only three years after the library was opened which perhaps explains the level of architectural detail contained in the following:

The building is designed in the French Gothic style of architecture, of an early type, and is executed in red brick, with stone dressings. The front – to the Holderness Road – consists of a six – windowed façade, two stories high, with a square central tower three stories high, finished with a lofty pointed roof and vane terminal. The main entrance is in the tower, on the ground floor, under appointed arch of moulded brickwork and stone voussoirs. The ground floor windows are also pointed. Above them, at the level of the first floor, is a broad belt of stone, with the name of the library cut on it. The front is enriched by an oriel window over the entrance, and with

corbelled cornices and parapets to the tower and main roof.

By the final decade of the 19th century, the city was home to a further four libraries, the oldest of which was established in 1807. Between them, the city's five libraries housed 60,000 volumes. The largest of these repositories was the James Reckitt Library, which held 20,000 volumes in 1892. Reckitt went on to establish The James Reckitt Charitable Trust in 1892.

The James Reckitt Library closed its doors in 2006. In 2015 and in the face of some opposition, the local authority gave the go ahead for the building's conversion into flats. James Reckitt has arguably been rather more faithful to the city than it has to him; under its new name, the James Reckitt Library Trust continues to support public libraries and their projects throughout the city, amongst them *Networked Narratives*.

By the early 1860s, Burnley was home to a number of libraries – all private and run by the Mechanics Institute, the Church Institute and Burnley Co Op. The evident demand for provision did not, however, persuade the local council to open a public library.

Roger Frost (writer of The Clitheroe Advertiser and Times' *Peek into the Past* column), places the Council's rather relaxed approach to the development of a public library infrastructure in historical context, pointing out that it took Burnley until 1893 to open a public park and only then on the basis of land donated for free by mine owner, Sir John Thursby (The Clitheroe Advertiser and Times, 1 August 2011). Warming to his theme, Frost points to the town's less than stellar record in respect of education:

'At one time the town had fewer boys' grammar school places (based on population) than any other town in England and Wales. There was no girls' high school until 1910.'

It's difficult to discern whether Frost is incredulous or merely disappointed and resigned to the town's historical reluctance to move with the times:

'The council opposed the coming of a university (or equivalent) to the town on two occasions (can you believe it?) in the 1890s and 1960s...If I was asked which of the failings of Burnley Council surprised me most, I would

say that taking the years from 1861 to 1899 to build the town hall takes some beating. However, it could be argued the failure of the council to construct a purpose – built technical college until 1909 was even worse.'

Frost entertainingly recounts campaigners' futile attempts to persuade the Council to consider opening a public library. In 1889, the Trades Council asked that a room in the newly opened Town Hall be reserved for use as a free library; throughout the 1890s the Socialists of Burnley made annual requests for a library to no avail. Frost's history of Burnley libraries ends on a positive note with the opening of Burnley Central Library in 1930, its building costs supported by a contribution from the Carnegie UK Trust.



Re-Dock artist Hwa Young Jung, 2016. Burnley Library. Image © Simon Webb

Castles made of carpet Working as part of the Re-Dock collective of artists and film makers, Hwa Young Jung is the lead artist, developer and initiator of *Northern Powerhouse: Last Towns Standing*, the first of the *Networked Narratives* commissions.

Re-Dock responded to an open call and were shortlisted and subsequently interviewed by a group of young people in what Hwa Young described as *'...a very scary experience. I'm not sure they realised how big a deal it was. When*

you're young, everything's new and is just happening.'

What Hwa Young was referring to here was a manifestation of the process of co-production which is a key operating principle of *Networked Narratives*. In practice, it means that children and young people are expected to take the lead and to steer the project. It's a challenging position to adopt, not least because the notion of co-production is not one, which necessarily has immediate resonance for young people. In truth, most adults would probably struggle to understand what it means.

Over the course of *Northern Powerhouse: Last Towns Standing*, both Debbie and Hwa Young have worked tirelessly to enable young people to take the lead. It has sometimes struck me that supporting young people in taking the lead is much harder work than actually taking the lead. Hwa Young describes the process thus:

Enabling young people to generate the ideas and supporting them in doing that – but the support needs to be invisible.

Hwa Young has done a lot of work in libraries and the brief required that the commission worked and fitted well in libraries and that it was digital. That Hwa Young had a long - standing connection to libraries must have been helpful in her preparation of a compelling brief:

I've always loved libraries – that's why I was so excited by this project.

Northern Powerhouse: Last Towns Standing – a contemporary, digital iteration of interactive fiction - felt like a good fit. It played to Hwa Young's interest in libraries as spaces for creativity and its focus on reading, writing, story making and world building meant that in a very real sense the medium was the message.

I wanted it to be grounded and solid.

Over the course of the last year or so, I've had two lengthy and enjoyable conversations with Hwa Young. Both have taken place in Chapter One, a book themed café (or perhaps a café themed bookshop) in central Manchester. Chapter One is just over a mile from the site of England's first public library, the Manchester Free Library, which opened in September 1852.



Re-Dock, Northern Powerhouse 2005, 2016. Wigan Library.
Image © Simon Webb

At the second of our meetings, we talked about Hwa Young's lived experiences of libraries. In the course of the conversation, I confessed to her that despite my theoretical love of libraries, I hadn't visited one for some time. She looked appalled. She opened her purse and extracted several library cards.

I asked her about her memories of libraries from childhood. As she explained it, her first encounters with libraries were at least partly motivated by necessity:

Because I grew up in Texas and it's so hot, my two sanctuaries in the summer were the swimming pool and the library because it had the air conditioning on all the time.

Hwa Young quickly outgrew the limited offer of the local library. I formed the impression of a little girl chomping at the bit, wanting bigger spaces, better and more books:

I read all the children's books in the local library so they had to start taking me to the central library. In the children's section, they had a castle made out of carpet ---when I think about it, it must have been really itchy. That's where I would hide away and just read.

Like Debbie Chan – *Networked Narratives'* Creative Producer – Hwa Young considered the library to be a sanctuary, a safe space.

I thought of them as safe spaces where I could be myself – I didn't think of them as social spaces when I was younger, just as a place where I could hide away.

I'd spend hours looking at the bookshelves or taking a couple of books and going to the castle and reading. And then there was the school library. It wasn't that good but what they did have was a book club they'd give you

...it was kind of like an Argos Catalogue where you could check out which books you wanted to buy.

I asked Hwa Young if she remembered what books she enjoyed reading at the time:

It's really embarrassing. I read all the usual stuff. I was obsessed with the Little House series because I wanted to be with Pa and live in the house and go bear hunting, then the Anne of Green Gables series. Embarrassingly, books about horses, the Babysitters Club.

I wondered why she was embarrassed about *The Babysitters' Club*.

I looked at it maybe 20 years ago and they're really stuck in the 80s – people wearing like hi top sneakers and DayGlo hair clips. But it was a really foreign world because nobody I knew babysat – it was such a white thing to do.

I mentioned to her that I had been obsessed by *Little House on the Prairie*. For me and my sisters it was the best thing ever, though nothing could have been further removed from our experiences. I suggested that perhaps that was what reading could do – that it could move a person to a different, imaginary world. I asked her whether she reckoned there were many white kids in Texas whose imaginary worlds would centre around living in an American Korean family. We both laughed and laughed – it seemed an absurd notion. Then I said,

You never know.

In the course of my conversation with Hwa Young I learned about Texas Tall Tales, a genre of American folklore which I had previously not heard of and which appears to feature an array of anthropomorphic creatures:

So there's Bill with a horse called the Widow Maker and his girlfriend, Sally, who rides a catfish.

When she was 12, Hwa Young's family moved to Korea where her experience of libraries was disappointing. Listening to her, it felt as if the joy was sucked out of reading:

I left Texas when I was 12 to go to Korea - it was so different. I don't like the libraries in Korea – they're not welcoming, they're not friendly. They're really bureaucratic. I had

trouble fitting in because I had to learn Korean so it was ...I never really got into reading Korean books. I do read them but it's not as pleasurable. I didn't really go to libraries and if you're a student in Korea all you do is study.



Re-Dock's *World Creation* workshop, 2015. Wigan Youth Zone. Image © Simon Webb

Moving to New York to study, she was able to reconnect with peaceful, quiet library spaces and acquired a visual literacy by trawling through the University's image library.

When I was doing my first degree in New York that's when I found my love of libraries again. I just liked going to different libraries like NYU and the New York public libraries but I didn't see them as public spaces. It was still about being in a quiet space.

I liked the Image Library – this was before you could find stuff on the internet. They were all categorised by some poor person who had to cut out magazine photos

So you got a real sense of the curators and the archivists. It was like this person really likes dolphins because there are so many more dolphin images than any other animal.

And that's when I started to appreciate the architecture of libraries. The NYU one had this kind of open plan over six or seven stories with railing all around the edge so you have this huge court in the middle. If you look down, you kind of get vertigo.

Hwa Young has engaged with libraries across three continents. Moving to England, she began to notice that libraries could be used for purposes other than reading and borrowing books. They could be social spaces:

When I came to England and I was living in London I wrote part of my dissertation at the British Library. You have to apply; you have to

give them a summary of your thesis. That's when I first started noticing there are events going on in libraries.

I lived in Hackney and I remember in 2005 / 2006 there was this movement to get libraries used more and I remember they rebranded the one in Whitechapel from a library to an Ideas Store. I didn't like that – it seemed very weird.

I think it was about that time that people were being encouraged to use libraries in different way – so some of them became one stop shops. That's when they first started having networked computers. And from what I understand in lots of libraries now, borrowing books is a bit of a minority interest.

I got the impression that Hwa Young was initially not entirely convinced by libraries' attempts to modernise and to become relevant to non-traditional audiences.

But my attitude's changed a lot going through this project - but even before, I ran a soldering workshop in a library. I knew it was more than just borrowing books. I started noticing events like book launches, stuff that is a no brainer – of course this should happen in libraries. Then I noticed the shortcomings of libraries for mass appeal was their hours, they shut at 5 or 6 usually. It just wasn't that accessible for people working 9 – 5 and then you have Amazon and Kindle so you don't have to go to the library to read books.



Re-Dock, *Northern Powerhouse 2065 Launch & Bots vs Bods* workshop, 2016. Burnley Library. Image © Simon Webb

We talked for a little while about how libraries had changed – looking back to that exchange, I think perhaps I sounded like a bit of a Luddite but it strikes me now that our conversation about books and reading and change was taking place in a book lined café designed to

look something like a library while we both drank tea and I ate pancakes and maple syrup.

We talked about how inexpensive books have become and about the different ways in which people can access them. I mentioned to Hwa Young that I'd heard somewhere that Oxfam is the biggest seller of second hand books in Europe. Hwa Young talked about the changing ways in which we can access books:

Anyone with any technical nous knows that they can get books, just download and read. You don't need to go to a physical place to get a book.

Young people participating in Re Dock's project have gone to a physical place, however, even though they operate in an environment where worlds – real and imaginary – can be accessed in a few key strokes.

A central premise of *Northern Powerhouse: Last Towns Standing* is that it requires young people to imagine what their home town might become in 50 years' time. I left my conversation with Hwa Young wondering how I would have felt if – at 15 or 16 - I'd been asked to think about what the world might be like 50 years hence. I imagine that the idea of being that old would have been unthinkable and horrifying. Envisaging 50 years hence now is just as unthinkable. 50 years is a long time wherever you are in your life.



Mina Lawton at *Northern Powerhouse 2065 Launch*, 2015, Hull Central Library.
Image Simon Webb

[This is part of a series of short stories (podcasts) by J.D Cameron that will be available online soon.]

Networked Narrative Evaluation Report

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Armstrong Cameron
Project Management, Research and Evaluation
<http://armstrongcameron.com>

This report is available from:
<http://www.fact.co.uk/networked-narrative.aspx>



Networked Narrative uses art and technology to empower and inspire young people, aged 13-25, working in libraries and communities across the North. This four-year project (2014-2017) led by FACT (Foundation for Art and Creative Technology) has been made possible with the generous support of public funding from the National Lottery through Arts Council England's Strategic Touring fund.

Networked Narrative is grateful to all our supporting partners who agreed to exhibit artworks across Burnley, Wigan and Hull. A special thank you to Fleet Dynamic for sponsoring Mark Titchner's artworks in Wigan.

Northern Powerhouse: Last Towns Standing by Re-Dock and What I want more than anything else by Mark Titchner are commissioned by FACT (Foundation for Art and Creative Technology), in partnership with Hull Culture & Leisure Library Service, Inspiring healthy lifestyles and Lancashire County Council.

#LastTownsStanding

#WhatIwant

#NetworkedNarrative

fact.co.uk/NetworkedNarrative

Net_Narrative

Networked-Narrative

net_narrative

A project partnership with:



Supporting Partners:



Sponsors:



Funders:



APPENDICES

APPENDIX A

Networked Narrative Press & Media Coverage

Publication	Subject	Date	Link	AVE
		2016		
Chronicle Live	Listing		http://www.chroniclelive.co.uk/whats-on/event/networked-narrative-twine-burnley/	
Macclesfield Express	Listing		http://www.macclesfield-express.co.uk/whats-on/event/networked-narrative-twine-burnley/	
Southport Visiter	Listing		http://www.southportvisiter.co.uk/whats-on/event/networked-narrative-twine-burnley/	
Liverpool Echo	Listing	16/02/2016	http://www.mygorkana.com/x/monitoring/mediacips/349100024#349100024	£7,966.68
Liverpool Echo	What's On	17/02/2016	http://www.mygorkana.com/x/monitoring/mediacips/349191438#349191438	£14,077.62
Liverpool Echo	What's On	19/02/2016	http://www.mygorkana.com/x/monitoring/mediacips/349390566#349390566	£13,557.54
Lancashire Telegraph	Is this a vision for the future where Burnley is ruled by cyborgs?	26/02/2016	http://www.lancashiretelegraph.co.uk/news/14306093.is-this-a-vision-for-the-future-where-burnley-is-ruled-by-cyborgs/	£139.47
Lancashire Telegraph (Burnley, Pendle & Rossendale)	A vision of Burnley enslaved by robots	26/02/2016	http://www.mygorkana.com/x/monitoring/mediacips/350377414#350377414	£804.10
The Lancaster and Morecambe Citizen	Is this a vision for the future where Burnley is ruled by cyborgs?	26/02/2016	http://www.mygorkana.com/x/monitoring/mediacips/350069937#350069937	£25.00
Liverpool Echo	What's On	01/03/2016	http://www.mygorkana.com/x/monitoring/mediacips/350248561#350248561	£9,148.68
Wigan Town Talk	Young People from Wigan, Burnley and Hull fo 'back to the future'	17/03/2016	http://www.wigan.towntalk.co.uk/news/d/88313/young-people-from-wigan-burnley-and-hull-go-back-to-the-future-for-exhibition-now-showing-at-wigan-library/	
Wigan Evening Post	Youngsters create the world of tomorrow	29/03/2016		£6,389.00
Lancashire County Council	Burnley young people to produce new public artwork	27/04/2016	http://www.lancashire.gov.uk/news/details/?id=PR16%2F0176	
Arts Council	Young people & artists create game & exhibition for libraries, FACT, Liverpool	09/05/2016	http://www.artsiobs.org.uk/index.php?id=25&ne_source=approvejobs&ne_post_id=173533	
Hull Daily Mail (main)	A glimpse into the city's future in the year 2065	17/05/2016	http://www.mygorkana.com/x/monitoring/mediacips/357337173#357337173	£358.36
Hull Daily Mail (main)	What might Hull be like in 50 years?	24/05/2016	http://www.mygorkana.com/x/monitoring/mediacips/358004885#358004885	£421.94
Burnley Express	Young people to work on public art	06/05/2016		
Lancashire Telegraph	Students team up with top artist for project	30/06/2016	http://www.mygorkana.com/x/monitoring/mediacips/361565174#361565174	£129.20
Lancashire & North West Magazine	Burnley young people to produce new public artwork	01/07/2016	http://www.mygorkana.com/x/monitoring/mediacips/358334385#358334385	£1,849.89
Burnley express	Students team up with Turner Prize talent to create town artwork	9/7/2016	https://www.burnleyexpress.net/news/students-team-up-with-turner-prize-talent-to-create-town-artwork-1-8004571	£127.50
pendletoday.co.uk	Students team up with Turner Prize talent to create town artwork	9/7/2016	http://www.mygorkana.com/x/monitoring/mediacips/362256260#362256260	£25.00
Lancashire Telegraph	Art project with help from Prize nominee	20/7/2016	http://www.mygorkana.com/x/monitoring/mediacips/363340891#363340891	£127.50
		2017		
Hull Whats On (online)	Young Artists Challenged to Create Public Art	16/02/2017	https://hullwhatson.com/hull-events/young-artists-challenge/	
BBC Hull (online)	Hull City of Culture: Weekly guide to what's on - 23rd February/ Competition	23/02/2017	http://www.bbc.co.uk/programmes/p04tqns9	
Hull Daily Mail	Can't wait to see what the young people in Hull create	26/02/2017	http://www.caivininnies.com/i-cant-wait-to-see-what-hulls-young-people-can-create/	
Hull Daily Mail (online)	This giant peace poster popped up just hours before terror attack	23/03/2017	http://www.hulldailymail.co.uk/this-giant-peace-poster-popped-up-just-hours-before-terror-attack/story-30223325-detail/whatson/story.html	
BBC Hull (online)	Hull City of Culture 2017: What do you want more than anything else?	25/03/2017	http://www.bbc.co.uk/programmes/p04y8thm	
BBC Look North (Broadcast/ TV)	What I want more than anything else by Mark Titchner	25/03/2017	A copy is available via Networked Narrative folders	
BBC Radio Humberside	A prog dedicated to the question with interviews with Eden, Mina & MT	24/03/2017	A copy is available via Networked Narrative folders	
Wigan Observer	The word is out on text painting	9/5/2017	http://www.mygorkana.com/x/monitoring/mediacips/389912292#389912292	£1,233.42
Wigan Today	The word is out on text painting	12/5/2017	http://www.wigantoday.net/news/the-word-is-out-on-text-painting-1-8541093	£53.55
Wigan Evening Post	Public display for art design winners	20/5/2017	http://www.mygorkana.com/x/monitoring/mediacips/390952371#390952371	£2,861.80
Wigan Evening Post	Youngsters having a say on the future	1/6/2017	http://www.mygorkana.com/x/monitoring/mediacips/391983919#391983919	£4,928.20
Wigan Today	Youngsters having a say on the future	1/6/2017	http://www.wigantoday.net/news/youngsters-having-a-say-on-the-future-1-8574277	£48.67
Wigan Evening Post	It upsets me to see so many homeless people	14/06/2017	http://www.mygorkana.com/x/monitoring/mediacips/393145848#393145848	£4,911.80
Wigan Post	It upsets me to see so many homeless people	14/06/2017	print only	
Wigan Council Borough Life magazine	Art goes pop!	01/07/2017	https://www.wigan.gov.uk/Docs/PDF/Council/Borough-Life/Borough-Life-Summer-2017.pdf	Borough Life
Burnley Express	Burnley artists unveil exhibition with Turner Prize nominee	05/07/2017	http://www.burnleyexpress.net/news/burnley-artists-unveil-exhibition-with-turner-prize-nominee-1-8632486	£25.00
Burnley Express (Friday / Main)	Thoughts become art	08/07/2017		£716.28
Big Issue in the North	Blog: Mark Titchner	12/7/2017	http://www.bigissueinthenorth.com/magazine/2017/07/blog-mark-titchner/	£25.00
Burnley Express	Young Burnley artists claim joint prize judged by Turner Prize-nominee	19/7/2017	http://www.burnleyexpress.net/news/young-burnley-artists-claim-joint-prize-judged-by-turner-prize-nominee-1-8658878	£25.00
Burnley Express	Young painters thrill international artist	1/8/2017	https://mygorkana.com/x/monitoring/mediacips/397625277#397625277	507.3
Burnley Express	Burnley College student's "powerful public artwork"	29/09/2017	https://www.burnleyexpress.net/news/burnley-college-student-s-powerful-public-artwork-1-8779810	
Burnley Express	Burnley art blossoming under Turner Prize nominee's wing	13/10/2017	https://www.burnleyexpress.net/news/burnley-art-blossoming-under-turner-prize-nominee-s-wing-1-8802930	
BBC Radio 6 Music	Art is everywhere: Mark Titchner: The power of words in art	18/11/2017	http://www.bbc.co.uk/programmes/p05ng4x4 http://www.bbc.co.uk/programmes/b09q0p0q (Mark speaks around 2hr 08mins)	
Supporting Partners Websites				
Leigh Sports Village			http://www.leighsportsvillage.co.uk/blog/2017/07/13/turner-prize-nominated-artist-exhibits-at-leigh-sports-village/	

Press Coverage Highlights



This giant peace poster popped up just hours before terror attack

By [Hull Daily Mail](#) | Posted: March 23, 2017

By Alex Grove

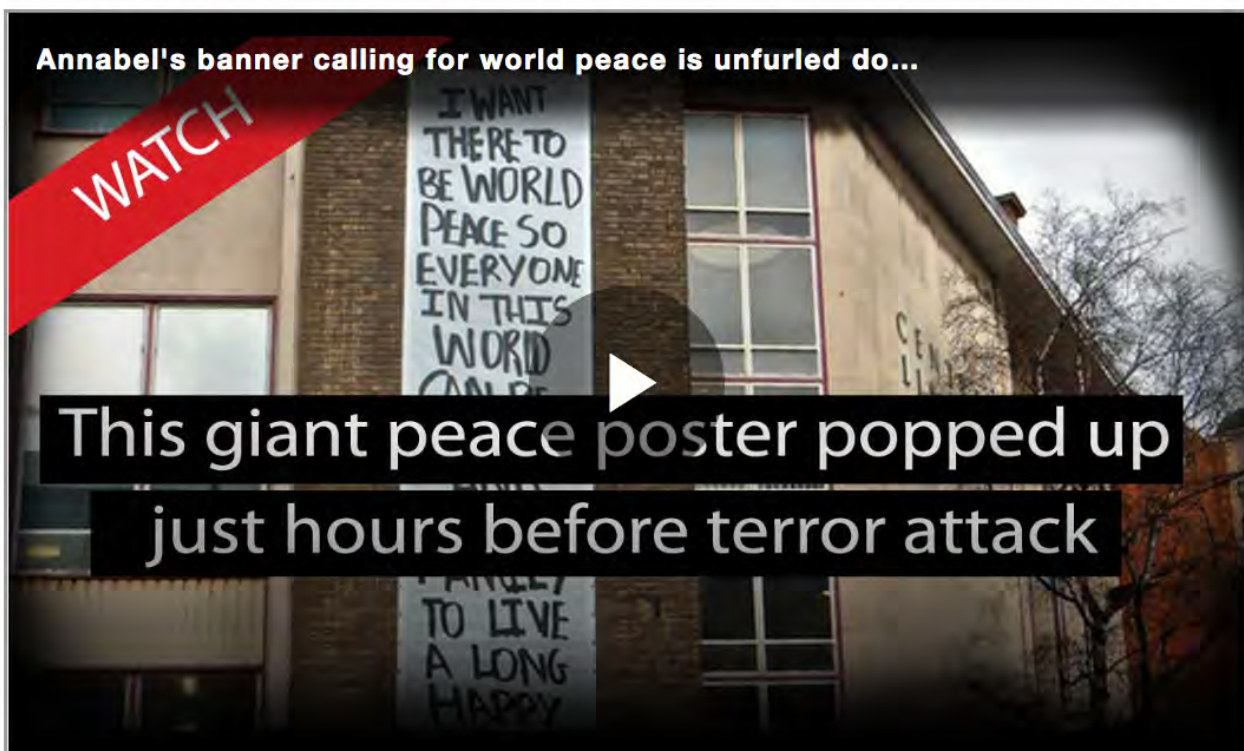
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A powerful message written by a 13-year-old girl from Hull calling for world peace was unfurled down the walls of Hull Central Library - just hours before the horrific terror attack in London.

What I want more than anything else by Mark Titchner. *Annabel*, 2017. Banner. Hull Central Library. This artwork was installed hours before terror attack in London and became the giant peace banner that attracted huge media interest from the BBC Radio Humberside and TV broadcasters.

AVE and circulation numbers

Over 35 clips about Networked Narrative have been logged by our media monitoring platform Gorkana, with a total AVE (Advertising Value Equivalence) of £145,958. According to Gorkana, **897,031** people have been reached by Networked Narrative via press and media outlets.

However, Gorkana doesn't collect most online pieces, niche publications and broadcast features (ex The Skinny, BBC Radio), which means that the numbers for both AVE and circulation are higher in reality. We have manually been able to log approx 50 features about Networked Narrative (see full list of press & media coverage on page 2).



TV Broadcast: BBC Look North, 25 March 2017.

What I want more than anything else by Mark Titchner. *Annabel*, 2017. Hull Central Library

Source: Lancashire & North West Magazine {Main}
 Edition:
 Country: UK
 Date: Friday 1, July 2016
 Page: 18
 Area: 483 sq. cm
 Circulation: ABC 35279 Monthly
 Ad data: page rate £0.00, scc rate £0.00
 Phone: 0125336588
 Keyword: Networked Narrative



Burnley young people to produce new public artwork

Young people in Burnley will be working with acclaimed British artist, Mark Titchner, to produce new public artwork to be displayed in the town.

The project is focused on young people and gives them the chance to work closely with artists and the partners involved to commission digital art.

It aims to bring high-quality artwork to communities and local libraries, allowing more people to take part in, be inspired by and be able to see world-class art.

Mark will be working with the young people throughout this year on the project, with the aim of making their thoughts and opinions visible in public spaces in Burnley from May 2017.

Young people in Wigan and Hull will also work on the project, displaying their work where they live and linking people and their stories across the three locations.

This is part of 'Networked Narrative', led by Foundation for Art

and Creative Technology (FACT), Liverpool. Networked Narrative consists of four main partners: Lancashire County Council, FACT, Inspiring healthy lifestyles and Hull Culture & Leisure Ltd. These organisations will work with smaller partners, Artlink, Burnley Central Library, Burnley Youth Theatre, Burnley College, Wigan's Youth Voice and Engagement Team, Gateway, Wigan Youth Zone and Wigan Libraries.

Liverpool-based FACT offers a unique programme of exhibitions, film and participant-led art projects.

Lancashire County Council's head of libraries, museums, culture and registrar's service, Julie Bell, said: "This project will give the young people involved a superb opportunity to work with Mark, who is actually a Turner Prize-nominated professional artist.

"They will get the chance to air their views and opinions in a shared public space."

A selection panel of ten young people, from Burnley, Wigan and Hull, chose to work with Mark from a shortlist of two other artists. Mia Le-Fabour, aged 14 from Burnley and part of the selection panel, said: "I selected Mark because I liked the possibility of art entering our everyday lives and coming inside our homes, as a tea towel or on a chippy paper wrapper."

Artist Mark Titchner said: "I'm delighted to have been selected by the young people, and to have an opportunity to work with them over the coming months.

"I personally see this project as a chance for the young people to run an advertising campaign for their own personal thoughts and opinions.

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26th February 2016

Is this a vision for the future where Burnley is ruled by cyborgs?

Peter Magill
Chief Reporter








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A THOUGHT-provoking vision of 2065, where human beings having been enslaved by robots in Burnley, has been created by young people from across the north.

Cyborgs are also rife across the town in a post-apocalyptic world where modern technology regularly fails and only insider knowledge of robotics or bio-engineering offer any sort of escape

This is the future as imagined by teams of 13 to 25-year-olds from Burnley, Wigan and Hull which forms the central premise of a new online text adventure game.

Northern Powerhouse: Last Towns Standing, the game, portrays a darker future for Wigan, after a 2035 nuclear catastrophe. Only Hull offers some solace, for those deeply involved in robotics.

Before the game even reached the programming stage, its young designers were tasked with creating a coherent storyline and visual imagery to accompany the adventure, working at The Crib in Burnley Central Library and libraries and arts centres in Wigan and Hull.

In Burnley this saw young people venturing out with Pro-Shot cameras carried underneath helium balloons, to give a different perspective on the town centre.

The three locations had been brought together by the Arts Council for Networked Narrative, working with Liverpool-based arts venture FACT, with each team visiting counterparts as part of the production process.

Debbie Chan, creative producer, said: "Networked Narrative aimed to empower young people with art and technology, allowing them to participate and influence this programme, ensuring their voices were heard and they were able to make decisions and shape outcomes."

Peter Compston, who works with Blaze, the Lancashire-wide arts development initiative, accepts that involving youngsters from disadvantaged backgrounds in the arts is a challenge but this was achieved through the work.

He said: "There is definitely a lower engagement level in the arts but out of that, and out of deprivation, is where the real arts comes from, I think, and we have got some really good stuff."

The finished game and an exhibition has been touring the three locations. It can be played online at <http://textadventuretime.co.uk>.

Re-Dock, *Northern Powerhouse: Last Towns Standing*

APPENDIX B

Participation Data

The table on the next page documents all events including: partners steering group meetings; artist interviews; CPD (continued professional development) sessions; artist workshops; site visits to Burnley, Wigan and Hull and the touring exhibition.

Session / Event / Workshop/ Title/s	Date	Description of session/event/ workshop/s	Partners (schools, education, youth, health and community sectors)	Total Attendee Figures
Partners Steering Group Meeting	16/01/2014	Quarterly Steering Group meeting with partners in FACT, Liverpool	Lancashire County Council, Blaze, Inspiring Healthy Lifestyles Wigan, Burnley Library	10
Partners Steering Group Meeting	26/03/2014	Quarterly Steering Group meeting with partners in the Hull Library	Lancashire County Council, Blaze, Inspiring Healthy Lifestyles Wigan, Burnley Library	12
Partners Steering Group Meeting	17/04/2014	Quarterly Steering Group meeting with partners in the Burnley Library	Lancashire County Council, Blaze, Inspiring Healthy Lifestyles Wigan, Burnley Library	8
Partners Steering Group Meeting	20/05/2014	Quarterly Steering Group meeting with partners in the Wigan Museum	Lancashire County Council, Blaze, Inspiring Healthy Lifestyles Wigan, Burnley Library	10
Partners Steering Group Meeting	17/06/2014	Quarterly Steering Group meeting with partners at FACT	Lancashire County Council, Blaze, Inspiring Healthy Lifestyles Wigan, Burnley Library, Hull Library	12
Artist Selection	10/07/2014	Artist Selection	Lancashire County Council, Blaze, Inspiring Healthy Lifestyles Wigan, Burnley Library, Hull Library	13
Artist Interviews	17/07/2014	Artist Interviews	Lancashire County Council, Blaze, Inspiring Healthy Lifestyles Wigan, Burnley Library, Hull Library	13
Marketing and Communications CPD	22/07/2014	Marketing and Communications CPD	Lancashire County Council, Blaze, Inspiring Healthy Lifestyles Wigan, Burnley Library, Hull Library	25
Partners Steering Group Meeting	30/09/2014	Quarterly Steering Group meeting with partners in Hull	Lancashire County Council, Blaze, Inspiring Healthy Lifestyles Wigan, Burnley Library, Hull Library	10
Branding and marketing CPD	22/10/2014	Branding and marketing CPD	Lancashire County Council, Blaze, Inspiring Healthy Lifestyles Wigan, Burnley Library, Hull Library	13
Partners Steering Group Meeting	03/12/2014	Quarterly Steering Group meeting with partners at the Cornerhouse, Manchester	Lancashire County Council, Blaze, Inspiring Healthy Lifestyles Wigan, Burnley Library, Hull Library	18
CPD Type Motion	29/01/2015	CPD Type Motion	Lancashire County Council, Blaze, Inspiring Healthy Lifestyles Wigan, Burnley Library, Hull Library	8
Text Adventure Time- Pre summit	07/02/2015	A pre-summit with young people at FACT, Liverpool	Lancashire County Council, Blaze, Inspiring Healthy Lifestyles Wigan, Burnley Library, Hull Library	25
CPD Session 1 Wigan	24/02/2015	CPD Digital Art and Libraries	Lancashire County Council, Blaze, Inspiring Healthy Lifestyles Wigan, Burnley Library, Hull Library	21
CPD Session 1 Hull	26/02/2015	CPD Digital Art and Libraries	Lancashire County Council, Blaze, Inspiring Healthy Lifestyles Wigan, Burnley Library, Hull Library	8
Partners Steering Group Meeting	03/03/2015	Quarterly Steering Group meeting with partners in the Wigan Library	Lancashire County Council, Blaze, Inspiring Healthy Lifestyles Wigan, Burnley Library, Hull Library	6
CPD Session 1 Burnley	11/03/2015	CPD Digital Art and Libraries	Lancashire County Council, Blaze, Inspiring Healthy Lifestyles Wigan, Burnley Library, Hull Library	11
CPD Session 2 Hull	11/03/2015	CPD- Artists and Partners	Lancashire County Council, Blaze, Inspiring Healthy Lifestyles Wigan, Burnley Library, Hull Library	12
CPD Session 2 Burnley	18/03/2015	CPD- Artists and Partners	Lancashire County Council, Blaze, Inspiring Healthy Lifestyles Wigan, Burnley Library, Hull Library	15
CPD Session 2 Wigan	25/03/2015	CPD- Artists and Partners	Lancashire County Council, Blaze, Inspiring Healthy Lifestyles Wigan, Burnley Library, Hull Library	20
Text Adventure Time- First Summit	18/04/2015	First summit for young people taking place in Hull	Lancashire County Council, Blaze, Inspiring Healthy Lifestyles Wigan, Burnley Library, Hull Library	14
CPD Session 3 Hull	14/05/2015	CPD- Young People and Digital Art	Lancashire County Council, Blaze, Inspiring Healthy Lifestyles Wigan, Burnley Library, Hull Library	7
CPD Session 3 Wigan	20/05/2015	CPD- Young People and Digital Art	Lancashire County Council, Blaze, Inspiring Healthy Lifestyles Wigan, Burnley Library, Hull Library	15
Text Adventure Time: Balloon Mapping	29/05/2015	Public workshop in Burnley Library for young people aged 13-25 learning about how to use	Burnley Library, Blaze Festival, Lancashire City Council	13
Text Adventure Time: WIKI workshop	12/06/2015	Public workshop in Wigan Youth Zone for young people aged 13-25 learning about how	Wigan Youth Zone, WLCT	10
CPD Session 3 Burnley	17/06/2015	CPD- Young People and Digital Art		11
Text Adventure Time: Balloon Mapping (Wigan)	19/06/2015	Public workshop in Wigan Youth Zone for young people aged 13-25 learning about how to use balloon mapping	Wigan Youth Zone, WLCT	12
Text Adventure Time: Balloon Mapping (Hull)	27/06/2015	Public workshop in Hull Library for young people aged 13-25 learning about how to use balloon mapping	Hull Culture and Leisure Ltd, Hull Libraries, Artlink	8
Partners Steering Group Meeting	04/07/2015	Quarterly Steering Group meeting with partners at Leeds Central Library	Lancashire County Council, Blaze, Inspiring Healthy Lifestyles Wigan, Burnley Library	7
Text Adventure Game: World Creation Workshop (Burnley)	11/07/2015	Public workshop in Burnley Central Library for young people aged 13-25 learning about how to use balloon mapping	Burnley Library, Blaze Festival, Lancashire City Council	6
Text Adventure Game: World Creation Workshop (Wigan)	17/07/2015	Workshop in Wigan Youth Zone for young people around World Creation for the Text Adventure Game	Wigan Youth Zone, WLCT	4
Text Adventure Time: World Creation Workshop (Hull)	25/07/2015	Workshop in Artlink Community Centre for young people around World Creation for the Text Adventure Game	Hull Culture and Leisure Ltd, Hull Libraries, Artlink	4
Text Adventure Time: Show & Tell (Hull)	30/07/2015	Workshop in Hull lead by Hwa Young Jung	Hull Culture and Leisure Ltd, Hull Libraries, Artlink	3
Text Adventure Time: Show and Tell (Burnley)	10/08/2015	Workshop in Burnley lead by Hwa Young Jung	Burnley Library, Blaze Festival, Lancashire City Council	8
Text Adventure Time: Show & Tell (Wigan)	14/08/2015	Workshop in Wigan lead by Hwa Young Jung	WLCT, Wigan Library, Wigan Youth Zone	5
Text Adventure Time: Creative Writing workshop (Hull)	27/08/2015	Public workshop in Hull Library for young people aged 13-25 based on creating characters/ writing a good plot & story.	Hull Culture and Leisure Ltd, Hull Libraries, Artlink	5
Text Adventure Time: Creative Writing workshop	03/09/2015	Public workshop in Burnley Library for young people aged 13-25 based on creating characters/ writing a good plot & story.	Burnley Library, Blaze Festival, Lancashire City Council	6
Partners Steering Group Meeting	08/09/2015	Quarterly Steering Group meeting with partners in CFCCA, Manchester	Lancashire City Council, Blaze, Burnley Central Library, Hull Central Library, Artlink, Curious Minds	8
Text Adventure Time: Creative Writing workshop	12/09/2015	Public workshop in Wigan Library for young people aged 13-25 based on creating characters/ writing a good plot & story.	WLCT, Wigan Library, Wigan Youth Zone	6
Meeting with Young People from Wigan	29/09/2015	Meeting with Wigan Youth Zone to advise re digital art commissioning for their new project	N/A	6

Text Adventure Time: Twine & Making workshop	03/10/2015	Public workshop in Hull Central Library for young people aged 13-25 based on Twine software, building a text adventure game and making prototype artefacts.	Hull Culture and Leisure Ltd, Hull Libraries, Artlink	6
Text Adventure Time: Twine & Making workshop	09/10/2015	Public workshop in Wigan Youth Zone for young people aged 13-25 based on Twine software, building a text adventure game and making prototype artefacts.	WCLT, Wigan Library, Wigan Youth Zone	6
Text Adventure Time: Twine & Making workshop	17/10/2015	Public workshop in Burnley Library for young people aged 13-25 based on Twine software, building a text adventure game and making prototype artefacts.	Burnley Library, Blaze Festival, Lancashire City Council	6
Text Adventure Time: Wigan Summit	07/11/2015	Young people from Wigan, Burnley and Hull come together to complete their text adventure game with artists Re-Dock.	Burnley Library, Blaze Festival, Lancashire City Council, Wigan Youth Zone, WCLT, Hull Central Library, Artlink, Hull Culture & Leisure Ltd	22
Partners Steering Group Meeting	10/12/2015	Steering Group meeting with partners at FACT	Lancashire County Council, Blaze, Inspiring Healthy Lifestyles Wigan, Burnley Library	12
Burnley Partners meeting	07/01/2016	Meetings to establish new supporting partnerships in with Burnley College, Burnley Youth Theatre and Super Slow Way	Burnley College, Burnley Youth Theatre, Super Slow Way, Burnley Central Library	8
Northern Powerhouse Workshop (National Libraries Day)	06/02/2016	Hwa Young Jung introduced the Text Adventure Time to the young people from Burnley. Library visitors had a chance to interact with the Northern Powerhouse exhibition.	Burnley Central Library	16
Networked Narrative Artist interviews	13/02/2016	Young people picking an artist for the next commission	Burnley College, Burnley Youth Theatre, Wigan Youth Zone, Wigan Council, Lancashire County Council, Inspiring Healthy Lifestyles, Hull City Council, Burnley Central Library	19
Northern Powerhouse: Last Towns Standing Exhibition Launch & Workshop	17/02/2016	Launch event delivered by Redock and Radames to celebrate the opening of the Northern Powerhouse exhibition at the Burnley Central Library	Burnley Central Library	50
Hull Partners Meeting	23/02/2016	Partners meeting to discuss touring exhibition & next art commission with Mark Titchner	Hull Culture and Leisure Ltd, Hull Libraries, Artlink	10
Wigan Partners Meeting	29/02/2016	Partners meeting to discuss touring exhibition & next art commission with Mark Titchner	Wigan Youth Zone, Inspiring Healthy Lifestyles	4
Northern Powerhouse: Last Towns Standing Exhibition Launch & Workshop	12/03/2016	Launch event delivered by Redock and Radames to celebrate the opening of the Northern Powerhouse exhibition at the Burnley Central Library	Burnley Central Library	40
London Research Trip: Mark Titchner & Whitechapel	31/03/2016	Research trip to London to experience the	Hull Central Library, Inspiring Healthy Lifestyles Wigan	8
Northern Powerhouse: Last Towns Standing Exhibition Launch	09/04/2016	A launch event for the Networked Narrative Hull exhibition for Northern Powerhouse: Last Towns Standing	Hull Central Library	24
Mark Titchner Workshop 1	31/05/2016	Workshop for young people with Mark Titchner to create public artwork	Burnley Youth Theatre, Burnley College, Lancashire County Council, Burnley Library	14
Mark Titchner Workshop 2	10/06/2016	Workshop for young people with Mark Titchner to create public artwork	Burnley Youth Theatre, Burnley College, Lancashire County Council, Burnley Library	11
Mark Titchner Workshop 3	11/06/2016	Workshop for young people with Mark Titchner to create public artwork	Burnley Youth Theatre, Burnley College, Lancashire County Council, Burnley Library	10
Mark Titchner Workshop 4	18/06/2016	Workshop for young people with Mark Titchner to create public artwork	Burnley Youth Theatre, Burnley College, Lancashire County Council, Burnley Library	13
Wigan Partners meeting	20/06/2016	New partners meeting in Wigan	N/A	5
Mark Titchner Workshop 1- Hull	02/07/2016	Workshop for young people with Mark Titchner to create public artwork	Artlink, Hull Central Library	8
Mark Titchner Workshop 2- Hull	16/07/2016	Workshop for young people with Mark Titchner to create public artwork	Artlink, Hull Central Library	8
Mark Titchner Workshop 3- Hull	23/07/2016	Workshop for young people with Mark Titchner to create public artwork	Artlink, Hull Central Library	6
Mark Titchner Workshop 4- Hull	30/07/2016	Workshop for young people with Mark Titchner to create public artwork	Artlink, Hull Central Library	3
Mark Titchner Workshop 1- Wigan	10/09/2016	Workshop for young people with Mark Titchner to create public artwork	Wigan STEAM, Wigan Library, Newbridge Learning Community	11
Mark Titchner Workshop 2- Wigan	24/09/2016	Workshop for young people with Mark Titchner to create public artwork	Wigan STEAM, Wigan Library, Newbridge Learning Community	8
Engage conference breakout	14/10/2016	Breakout session delivered by NN young people Edan and Mina, Ken Taylor and Debbie Chan.	Engage, The Tetley	25
Mark Titchner Workshop 3- Wigan	22/10/2016	Workshop for young people with Mark Titchner to create public artwork	Wigan STEAM, Wigan Library, Newbridge Learning Community	3
NN St. Helens Library workshop	26/10/2016	Session for young people to play text adventure games alongside the Northern Powerhouse 2065	St. Helens Library, St. Helens Council	20
Mark Titchner Workshop 4 Wigan	19/11/2016	Workshop for young people with Mark Titchner to create public artwork	Wigan STEAM, Wigan Library, Newbridge Learning Community	5
Partners Meeting- Hull	02/03/2017	Meeting with Hull partners discussion the artworks.	Hull Central Library	6
Hull text banner competition	04/03/2017	YP text banner competition	Hull Libraries, Artlink	96
Partners Meeting- Wigan	07/03/2017	Meeting with Hull partners discussion the artworks.	Wigan STEAM, Wigan Library, Newbridge Learning Community	3
Mark Titchner lecture	08/03/2017	Public lecture about art practice and the project by Mark Titchner at Hull College	Hull Libraries, Artlink, Hull College	98
Partners Meeting- Hull	08/03/2017	Meeting with Hull partners discussion the artworks alongside Mark Titchner	Hull Libraries, Artlink	4
Hull Pre-Launch workshop	23/03/2017	A pre launch event, mural and placards paintings.	Hull Libraries, Artlink	8
Hull Pre-Launch workshop	24/03/2017	A pre launch event, mural and placards paintings.	Hull Libraries, Artlink	16
Hull Launch event	25/03/2017	Launch event for "What I Want more than anything"	Hull Libraries, Artlink	120
Wigan Partners meeting	04/04/2017	Partners meeting for Wigan launch of NN	Inspiring Healthy Lifestyles Wigan, Wigan Council, Wigan STEAM	11
Wigan Partners meeting	04/04/2017	NN launch planning meeting	Inspiring Healthy Lifestyles Wigan, Wigan Council, Wigan STEAM	4
Sponsor meeting- Fleet Dynamics	28/04/2017	Meetings with project sponsors	Fleet Dynamics, Inspiring Healthy Lifestyles	3
London- Mark Titchner	03/05/2017	Meeting with the artist in London	N/A	2

Burnley Partners meeting	09/05/2017	Meeting with Burnley partners	Burnley College, Lancashire County Council, Burnley Library	12
Old courts Partners meeting	15/05/2017	Meeting with partners at the old courts	The Old Courts, Inspiring Healthy Lifestyles Wigan	15
Artist talk- Mark Titchner	26/05/2017	An artist talk by Mark Titchner	Inspiring Healthy Lifestyles Wigan, Wigan Council, Wigan STEAM, Wigan College	28
Banner Making workshop Wigan	31/05/2017	Workshop with young people for banner making competition	Inspiring Healthy Lifestyles Wigan, Wigan Council, Wigan STEAM	4
Banner Making workshop Wigan	01/06/2017	Workshop with young people for banner making competition	Inspiring Healthy Lifestyles Wigan, Wigan Council, Wigan STEAM	2
Banner Making workshop & Mural Painting	02/06/2017	Workshop with young people for banner making competition // Mural painting at Turnpike	Inspiring Healthy Lifestyles Wigan, Wigan Council, Wigan STEAM	27
Mural Painting, Leigh	03/06/2017	Mural painting at the Turnpike gallery with the young people	Inspiring Healthy Lifestyles Wigan, Wigan Council, Wigan STEAM	5
Wigan Partners Meeting	07/06/2017	Partners meeting in Wigan	Wigan STEAM, Inspiring Healthy Lifestyles Wigan, The Turnpike Gallery	7
What I want more than anything else launch event, Wigan	10/06/2017	Launch event for "What I Want more than anything" for Wigan	Inspiring Healthy Lifestyles Wigan, Wigan Council, Wigan STEAM	85
Sponsors meeting- Fleet Dynamics	13/06/2017	Meeting with project sponsors	Fleet Dynamics	3
Wigan & Leigh text banner competition	15/06/2017	YP text banner competition	Inspiring Healthy Lifestyles Wigan, Wigan Council, Wigan STEAM	69
Springfield School workshop, banner making workshop	23/06/2017	Banner making workshop at Springfield school	Inspiring Healthy Lifestyles Wigan, Wigan Council, Wigan STEAM	20
Platt Bridge Site visit + partners meeting	27/06/2017	Site visit ahead of artwork installation	Fleet Dynamics	6
Burnley site visit+ partners meeting	29/06/2017	Site visit ahead of artwork installation	Fleet Dynamics, Burnley Central Library	7
Burnley text banner competition	08/07/2017	YP text banner competition	Lancashire County Council, Burnley Central Library	10
Banner making workshop @ Burnley Youth Theater	09/07/2017	N/A	Burnley Youth Theatre, Burnley College, Lancashire County Council, Burnley Library	17
Burnley Meeting	11/07/2017	Partners meeting	Burnley College, Lancashire County Council, Burnley Library	4
"What I want more than anything else" launch event, Burnley	15/07/2017	Launch of "What I want more than anything else"	Burnley College, Lancashire County Council, Burnley Library	70
Flag install	21/07/2017	Artwork installation	Fleet Dynamics	7
Evaluation meeting	01/08/2017	Evaluation meeting with Dawn Cameroon and FACT team	Inspiring Healthy Lifestyles Wigan	6
Mural Painting, Burnley College, day 1	43005	Mural painting session	Burnley College, Lancashire County Council, Burnley Library	9
Mural Painting, Burnley College, day 2	43006	Mural painting session	Burnley College, Lancashire County Council, Burnley Library	17
Burnley Library reveal	43006	Unveiling of an artwork at the Burnley Library	Burnley College, Lancashire County Council, Burnley Library	15
Mark Titchner talk, Burnley College	43006	Talk for Burnley College students by Mark Titchner	Burnley College, Lancashire County Council, Burnley Library	90
Burnley Market Mural painting	43007	Mural painting session	Burnley College, Lancashire County Council, Burnley Library	1
Final evaluation meeting	43020	All partners and artists meeting for final evaluation	Lancashire County Council, Blaze, Inspiring Healthy Lifestyles Wigan, Burnley Library	21
Partners meeting, Turnpike Gallery	19/04/2017	Partners meeting, Wigan	Turnpike Gallery, Inspiring Healthy Lifestyles Wigan	3

1740		
Partner meetings & similar	Workshops commission 1	Workshops commission 2
256	341	199
Events commission 1	Events commission 2	Competition
171	598	175

Northern Powerhouse 2065 touring exhibition engagement numbers

Venue	Address	Tour Dates	Est Engagement number
Burnley Central Library	Grimshaw Street, Burnley BB11 2BD	Tue 2 February - Sat 27 February	6014
Wigan Library	Wigan Life Centre, Wiend, Wigan WN1 1NH	Tuesday 1 March - Saturday 2 April	9478
Hull Central Library	Albion Street, Hull HU1 3TF	Tuesday 5 April - Saturday 7 May	21968
Bransholme Library	Goodhart Road, Hull, HU7 4EF	Tuesday 10 May - Saturday 11 June	1605
Leeds Central Library	Calverley St, Leeds LS1 3AB	Tuesday 14 June - Sat 30 July	22000
Accrington Library	St James' St, Accrington, Lancashire BB5 1NQ	Tuesday 2 Aug- Saturday 28th September	9920
Eccleston Library	Broadway, St Helens, Eccleston WA10 5PJ	Wednesday 28th September - Mon 23rd October	
St Helens Library	Victoria Square, Saint Helens WA10 1HP	Tue 24th November - Wed 30th November	6042
FACT	88 Wood St, Liverpool L1 4DQ	Mon 9th February- Sun 19th February	631
		Total	71013

Appendix C

Online Participation

Northern Powerhouse: Last Towns Standing
Online game interaction

Northern Powerhouse 2065 Online audience		
Month	Game played	Visits
January	0	0
February	959	2618
March	164	1961
April	357	3306
May	170	2862
June	131	2658
July	117	3910
August	108	3591
September	141	4115
October	105	4238
November	100	4266
December	103	3986
2017		
January	17	1302
February	20	685
March	96	4310
April	53	3803
May	92	4418
June	78	5878
July	115	4046
Total Played	2926	
Total Visits	61953	

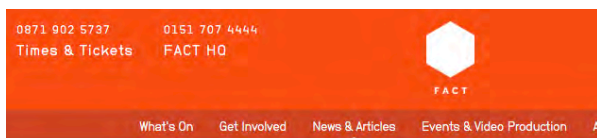
FACT website: Networked Narrative page views

Date range: 01/01/2014 - 31/08/2017

FACT website pages for Networked Narrative	Page views	Unique page views
Networked Narrative	4608	3367
Northern Powerhouse 2065	279	257
Northern Powerhouse: Burnley	371	344
Northern Powerhouse: Hull	350	301
Northern Powerhouse: Leeds	329	302
Northern Powerhouse: St Helens	123	112
Northern Powerhouse: Wigan	492	431
Northern Powerhouse: Accrington	273	230
Northern Powerhouse: Bransholme	202	184
Northern Powerhouse: Ecclestone	11	11
Total	7038	5539

FACT website: Networked Narrative blogs views data

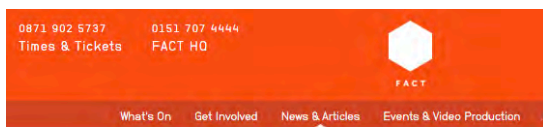
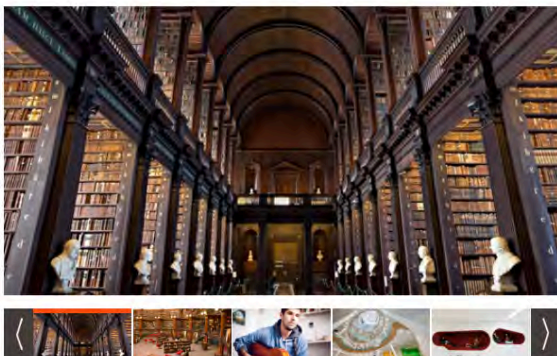
Blog	Page views	Unique page views
Young person, Mina Lawton tells us her story	27	25
Celebrating Sincerity: 'What I want more than anything else' in Burnley	12	7
Celebrating Sincerity: 'What I want more than anything else' in Burnley	7	5
Young people fly the flags for Burnley at launch of Networked Narrative exhibition	24	21
Burnley Text Art Competition	58	54
Bethan Griffith's from Wigan shares her story about working with Mark Titchner	45	41
Budding artist Cameron scoops up top prize	30	21
Young person, Mina Lawton tells us her story	26	24
Wigan Text Art Competition	168	124
Artist, Mark Titchner, speaks to us about his project, 'What I want more than anything else?'	30	28
What is it that you want more than anything else?	398	353
Mark Titchner: Public Artwork for Burnley	53	46
Mark Titchner: Your Answer To The Question	41	36
Mark Titchner: Why are we what we are rather than something else?	127	108
Artist Mark Titchner to produce new public artworks with young people	258	232
Giving Young People the Choice: Picking an Artist for Networked Narrative	33	30
Northern Powerhouse: Bots vs Bods	21	14
Game Review: Northern Powerhouse: Last Towns Standing	72	65
Re-Coding the Library's Image Problem	323	217
Adding the Final Touches to Text Adventure Time	88	78
Creating an Apocalyptic Adventure with Networked Narrative	57	54
From Westeros to Hull: The Text Adventure Continues	57	55
Networked Narrative: Helen Seddon discusses the power of stories	92	80
Community Spaces and Empowerment	64	50
Total	2111	1768



Re-Coding the Library's Image Problem

11 January 2016

Not too long ago, I took a trip to Liverpool Central Library to knuckle down to a stint of studying. Head bent over my papers, I was soon interrupted by a man's booming voice nearby. Leaning back in his chair, he sat nonchalantly conducting a business meeting through his mobile phone whilst sipping his "Cappuccino-to-go." How are our libraries changing?, asks Emma Seery.



The Return of Text Adventure Games

Hannah Lea takes a look at the history of Text Adventure Games and explains how Re-dock will be working with young people in libraries to create 'an epic saga of the north' for FACT's new art commission *Networked Narrative*.

30 December 2014

Author Hannah Lea



A total of **31 blog articles** were produced for Networked Narrative.

<http://www.fact.co.uk/projects/networked-narrative.aspx>

APPENDIX D

Artworks Locations for *What I want more than anything else*

Artwork	Artwork type	Location	Address	Start date	End date
Hull					
Annabel	Banner	Hull Central Library	Albion St, Hull HU1 3TF	25/03/2017	31-Dec-1
Mina x2	Flag & banner	Hull Central Library	Albion St, Hull HU1 3TF	25/03/2017	31-Dec-1
Eden	Mural	Hull Central Library	Albion St, Hull HU1 3TF	25/03/2017	31-Dec-1
Betty x2	Video	Hull Central Library	Albion St, Hull HU1 3TF	25/03/2017	N/A
Alice	Bookmark	Hull Central Library	Albion St, Hull HU1 3TF	25/03/2017	31-Dec-1
Sally	Video	Hull Central Library	Albion St, Hull HU1 3TF	25/03/2017	31-Dec-1
Ripping	Sound work	Hull Central Library	Albion St, Hull HU1 3TF	25/03/2017	31-Dec-1
Slamming x2	Sound work	Hull Central Library	Albion St, Hull HU1 3TF	25/03/2017	31-Dec-1
Competition entries	Banners, various	Hull Central Library	Albion St, Hull HU1 3TF	25/03/2017	31-Dec-1
Wigan					
Olivia x2	Mural	The Turnpike	Civic Square, Leigh WN7 1EB	10/06/17	31/12/1
Kyle	Video	Leigh Sports Village	Leigh Sports Stadium, Sale Way, Leigh WN7 4JY	08/06/17	30/09/1
Sophie	Digital Image	Leigh Sports Village	Leigh Sports Stadium, Sale Way, Leigh WN7 4JY	08/06/17	30/09/1
Betty x2	Video	The Turnpike	Civic Square, Leigh WN7 1EB	10/06/17	03/09/1
Olivia	Contra Vision	The Turnpike	Civic Square, Leigh WN7 1EB	10/06/17	31/12/1
Sally	Video	The Turnpike	Civic Square, Leigh WN7 1EB	10/06/17	03/09/1
Saxon	Banner	WigLe Dance	Parking by Leigh Town Hall, WN7 4AZ	10/06/17	31/12/1
Thomas	Contra Vision	Wigan S.T.E.A.M	4a, 1NN, 33-53 Library St, Wigan WN1	10/06/17	27/08/1
Betty x2	Vido	Wigan S.T.E.A.M	4a, 1NN, 33-53 Library St, Wigan WN1	10/06/17	27/08/1
Sally	Vido	Wigan S.T.E.A.M	4a, 1NN, 33-53 Library St, Wigan WN1	10/06/17	27/08/1
Competition entries	Text Banners	Wigan S.T.E.A.M	4a, 1NN, 33-53 Library St, Wigan WN1	10/06/17	27/08/1
Sophie	Lamp banners	Library Street, Wigan	Library St, Wigan WN1 1NN	10/06/17	30/09/1
Kyle	Lamp banners	Library Street, Wigan	Library St, Wigan WN1 1NN	10/06/17	30/09/1
Saxon	Banner	Wigan Market Hall	New Market St, Wigan WN1 1PX	10/06/17	31/10/1
Bethan	Bookmarks	Wigan and Leigh library	Wigan Life Centre, The Wiend, Wigan WN1 1NH	10/06/17	31/10/1
Alice	Bookmarks	Wigan and Leigh library	Wigan Life Centre, The Wiend, Wigan WN1 1NH	10/06/17	31/10/1
Sophie, Kyle, Thomas	Digital Image	15 Libraries across Wigan borough	Various	10/06/17	31/12/1
Bethan	Banner	Grand Arcade/ APOCA car parking	Grand Arcade Shopping Centre, Millgate, Wigan WN1 1BH	10/06/17	31/12/1
Ryan	Banner	Grand Arcade/ APOCA car parking	Grand Arcade Shopping Centre, Millgate, Wigan WN1 1BH	10/06/17	31/12/1
Sophie & Kyle	Digital Image	Grand Arcade Shopping centre	APCOA Car Park Building WN1 1YN	10/06/17	31/12/1
Thomas	Flag	The Old Courts	Gerrard Winstanley House, Crawford St, Wigan WN1 1NA	10/06/17	31/12/1
Ryan	Banner	The Old Courts	Gerrard Winstanley House, Crawford St, Wigan WN1 1NA	10/06/17	31/12/1
Thomas	Flag	Newbridge Learning Community	Moss Ln, Platt Bridge, Wigan WN2 3TJ	01/09/17	31/01/1
Thomas	Flag	FACT	88 Wood St, Liverpool L1 4DQ		
Burnley					
Aisha	Flag	Place de Vitry/ Burnley Council	Place de Vitry, Burnley Centenary Way BB11 2BD	15/07/17	08/11/1
Cordeyleigh	Flag	Place de Vitry	Place de Vitry, Burnley Centenary Way BB11 2BD	15/07/17	08/11/1
Ellie	Flag	Place de Vitry	Place de Vitry, Burnley Centenary Way BB11 2BD	15/07/17	08/11/1
Isobel	Flag	Place de Vitry	Place de Vitry, Burnley Centenary Way BB11 2BD	15/07/17	08/11/1
Imogen	Flag	Place de Vitry	Place de Vitry, Burnley Centenary Way BB11 2BD	15/07/17	08/11/1
Jasper	Flag	Place de Vitry	Place de Vitry, Burnley Centenary Way BB11 2BD	15/07/17	08/11/1
Lyndsey	Flag	Place de Vitry	Place de Vitry, Burnley Centenary Way BB11 2BD	15/07/17	08/11/1
Naomi	Flag	Place de Vitry	Place de Vitry, Burnley Centenary Way BB11 2BD	15/07/17	08/11/1
Nicole	Flag	Place de Vitry	Place de Vitry, Burnley Centenary Way BB11 2BD	15/07/17	08/11/1
Olivia	Flag	Place de Vitry	Place de Vitry, Burnley Centenary Way BB11 2BD	15/07/17	08/11/1
Sarfraz	Flag	Place de Vitry	Place de Vitry, Burnley Centenary Way BB11 2BD	15/07/17	08/11/1
Isobel	Flag	Burnley Central Library	Grimshaw St, Burnley BB11 2BD	15/07/17	31/01/1
Eden	Flag	Burnley Central Library	Grimshaw St, Burnley BB11 2BD	15/07/17	31/01/1
Olivia	Flag	Burnley Central Library	Grimshaw St, Burnley BB11 2BD	15/07/17	31/01/1
Olivia	Flag	Burnley Central Library	Grimshaw St, Burnley BB11 2BD	15/07/17	31/01/1
Kyle	Flag	Burnley Central Library	Grimshaw St, Burnley BB11 2BD	15/07/17	31/01/1
Mina	Flag	Burnley Central Library	Grimshaw St, Burnley BB11 2BD	15/07/17	31/01/1
Nicole	Bookmarks	Burnley, Padiham and Coal Clough Lib	Grimshaw St, Burnley BB11 2BD	15/07/17	31/01/1
Bethan	Bookmarks	Burnley, Padiham and Coal Clough Lib	Grimshaw St, Burnley BB11 2BD	15/07/17	31/01/1
Alice	Bookmarks	Burnley, Padiham and Coal Clough Lib	Grimshaw St, Burnley BB11 2BD	15/07/17	31/01/1
Sarfraz	Banner	Burnley Youth Theatre	Queen's Park Rd, Burnley BB10 3LB	15/07/17	31/01/1
Naomi	Banner	Burnley Youth Theatre	Queen's Park Rd, Burnley BB10 3LB	15/07/17	31/01/1
Annabel	Banner	Burnley Youth Theatre	Queen's Park Rd, Burnley BB10 3LB	15/07/17	31/01/1
Bethan	Banner	Burnley Youth Theatre	Queen's Park Rd, Burnley BB10 3LB	15/07/17	31/01/1
Betty	Video	Burnley Youth Theatre	Queen's Park Rd, Burnley BB10 3LB	15/07/17	31/01/1
Sally	Video	Burnley Youth Theatre	Queen's Park Rd, Burnley BB10 3LB	15/07/17	31/01/1
Kyle	Video	Burnley Youth Theatre	Queen's Park Rd, Burnley BB10 3LB	15/07/17	31/01/1
Cordeyleigh, Ellie, Imogen, Isobel, Jasper, Lyndsey, Naomi, Nicole, Olivia, Sarfraz, Aisha					
	Digital Image	Burnley Market Hall	Curzon St, Burnley BB11 1BB	15/07/17	
Cordeyleigh, Ellie, Imogen, Isobel, Jasper, Lyndsey, Naomi, Nicole, Olivia, Sarfraz, Aisha					
	Digital Image	Burnley College	Princess Way, Burnley BB12 0AN	15/07/17	
Ellie	Mural	Burnley College	Princess Way, Burnley BB12 0AN		
Imogen	Banner	Burnley Library	Grimshaw St, Burnley BB11 2BD		
Isobel	Mural	Burnley Market Hall / Burnley Council	Curzon St, Burnley BB11 1BB		

APPENDIX E

Project Summary

Since January 2014, **Networked Narrative** has delivered:

9	CPD Sessions for partners
3	Go see trips for partners & young people plus visits to each location
2	Art commissions (Digital Online & Public Art)
40	Days of artist workshops
20	Films (promotional)
15	Events consisting of artist talks and launch events
3	Competitions with 175 entries
35	Steering group meetings in Burnley, Wigan Hull, Liverpool, Manchester & Leeds
1740	Young people engaged, live audiences (excludes artwork and online engagement)

Northern Powerhouse: Last Towns Standing by Re-Dock

Online digital art commission: text adventure game

Northern Powerhouse: Last Towns Standing has been played **2926** times.

As of July 2017, the website has been visited **61,953** times.

Northern Powerhouse 2065 by Re-Dock

Touring exhibition to accompany the game

Toured to **8** libraries across the North and **FACT**, with estimated total live engagement of **71,000**

What I want more than anything else by Mark Titchner

Public art commission

81 artworks in situ, of which **59*** artworks are new across **36** sites/installations.

(*This does include replicate artworks)

Hull	Burnley	Wigan
Total artworks: 11 10 New 11 Installs	Total artworks: 41 33 New 13 Installs	Total artworks: 29 16 New 14 Installs
Audiences* 1.2 Million	Audiences* 120K	Audiences* 490K

***Potential exposure** per month, while all artworks are in situ. Calculated on average monthly town centre footfalls with adjustments, average library footfalls & student numbers. Subject to change.

Online

5539	Unique visits to NN pages on FACT website
31	NN blogs with 1768 unique visits
321	Twitter followers, 846 Instagram followers and 66 Facebook followers
34	Libraries engaged with all artworks (NP 2065, Bookmarks and Screen Savers)
512	Vimeo and Instagram video views (Official promotional films and library screensavers)

APPENDIX F

Answers to three questions

A final evaluation meeting held at The Everyman in Liverpool was attended by 20 people – including both commissioned artists (Hwa Young Jung/ Re-Dock and Mark Titchner), programme staff, representatives of partner organisations and young people from Burnley Wigan and Hull.

We started by asking attendees to answer three questions about their experiences of the project and their responses to the three questions are transcribed in their entirety below:

What do you know now that you didn't know before?

- How much difference giving control to the young people has over the project
- I have learnt a great deal from this project, I know now how the process of something like this project works, and its been a pleasure to be able to see the 'behind the scenes' of such an amazing task!
- That people can show what they want through art
- How long it takes to get an answer
- The huge potential for such partnership working
- That I, identify with the statements from Mark's commission – the world has changed so much, but perhaps some 'wants' always remain constant
- I feel like I didn't know anything before
- How funding cuts reduced our service and staff – impacted on this project
- Gaining a better understanding in how a large-scale project works and expanding my knowledge of the workings of the art world
- How to work with the partners and keep the momentum of the project
- It's ok to have different people involved in a long project - in fact it's probably better as it allows greater involvement
- To never underestimate the creative ambition of young people
- I know more about how a real art project is run
- Exploring different processes – a different way of thinking
- Soundscapes
- That art is more than just a painting or drawing or a sculpture
- How fantastic Debbie and Jakub are
- Young people as a whole cannot be generalised as 'youths' and certain behaviours. Kind of knew, but really felt it.
- I learnt where Hull, Burnley and Wigan are and a little about the communities there
- I loved the whole experience. I had the chance to work with an amazing team who encouraged me as a young artist the whole way. I have learnt a great deal from this project, I know now how the process of something like this project works, and it's been a pleasure to be able to see the 'behind the scenes' of such an amazing task!
- Call me a heathen but had never heard of Mark before... Also I didn't think before about the importance of art in local communities. This project was life-changing for the students and I was taken aback by its impact.
- I didn't know that NN existed. Really happy to have found out and to be part of a project that exists to empower young people, through art and technology: especially the ones with not much access to it.
- Burnley, Wigan and Hull are places that I knew very little about and now, I know so much more about the place, their public spaces, organisations and the people that work there.
- It's very hard to be a young person, and that sometimes 'art' can just distract or make things just a little bit better for them (right at that moment in time). It was actually quite amazing seeing how much the young people had developed over a space of a year or three years
- Working with local authorities can be difficult and time consuming, but I always knew that anyway. I had hoped that this project would over time get easier, but unfortunately it stilled remained the same.
- I know now how to speak in front of large groups of people after doing the talk at FACT for an important conference. I've learnt how to use a badge machine! I've also gained a lot of independence and confidence

through travelling to different places to take part.

- I now know that you don't need to live near a big national gallery or museum to be actively involved in the arts. And that creativity is something everyone is born with, we just need to nurture it properly.
- Art is not just about drawing
- Public art is not just statues and street graffiti

What has been the best part?

- I loved the whole experience. I had the chance to work with an amazing team who encouraged me as a young artist the whole way. I loved being able to make friends with people in the art community that I most likely would not have met otherwise.
- Bringing young people together
- Seeing the artworks appear and registering young people's reactions
- Young people choosing themes and artists
- Seeing the flag
- Young people grilling the artists through the selection process. They chose so well!
- The enthusiasm and commitment of the young people involved in the project. Art is safe in their hands and the future for the creative arts is healthy.
- The food and Debbie's support
- The best part was ripping up books and throwing them around – meeting new people
- Working with a successful practising artist and seeing my own work being displayed in a public space
- Working with people my own age and with Mark to create art
- Seeing self-esteem raise
- Meeting new people, seeing my piece on display, hoisting a flag and every other time
- Working with Mark
- Seeing how much the young people got out of the project
- Watching the penny drop when some of the kids realised what they made
- Meeting all of the young people, partners and working with Debbie and Jakub
- Seeing 'Imogen' installed as a lasting legacy for both Burnley and the project
- I loved being able to make friends with people in the art community that I most likely would not have met otherwise
- Learning how a text adventure game can be made
- Visiting lots of different places that I have never been before
- Best thing about it for me was seeing the emotion and pride on students' faces and their families. The winner of the text art competition in Hull deeply moved me and it's a moment I won't forget.
- I always enjoy working in art and cultural projects. Besides being a pleasure working in a project where the artist Mark Titchner was involved, it was also gratifying to have the sense of helping communities and to know that the Young People, through this project, had the chance of expressing their voices through art and exploring their creativity.
- The assets I was given to work with were of a high quality, including the photography, texts and artwork images. It was a pleasure working with Mark and Debbie. They were very open and receptive to discussing ideas. The communication was always great. The schedule & direction were always very clear.
- For me, this project was about young people and their opportunity to shine. It's a tough world out there now and opportunities are diminishing, especially for less well off families. I hope it's ignited a life long ambition in them to go beyond their dreams and push to be heard / seen / employed etc.
- Not knowing how this project would turn out, because it was really hard at times and could have gone wrong in many ways. But now that I am at the end of it, it's a real shock, because it turned out great! I am going to miss all the people that I spent getting to know, because it has for me become a dis-jointed, but familiar family.
- My favourite part was getting to work with passionate dedicated people on something I believe in. NN was my first paid job in the arts, and it motivated me to keep pursuing my dream career.
- I enjoyed seeing different places, getting to travel to so many different cities was very exciting! I think my

favorite parts have been seeing the finished project though, both the game and the mural in Hull, it's amazing to look at something as massive as that and know that you played a part in making it

What could we have done better?

- More time to decide the venues and spaces
- Longer term legacy and progression for young people
- At the very beginning of writing / developing partnerships, spend more time to understand and prepare in different locations
- Seemed to be slow to start but as stated, the world was changing. Maybe in the beginning offer more focus / steer to young people and do workshops earlier
- The outcomes! The voice of young people
- Seeing all the work come together
- Nothing other than provide more food
- Not sure [because] was not involved over the four years
- We (not Debbie) could have worked harder and done more to get more young people involved. I would do this differently.
- By providing more regular contact
- More trips – Berlin maybe
- Nothing could have been better – except provide more chocolate
- Nothing!
- Being included in more areas of the project and maybe getting the opportunity to travel to the different locations
- More space
- Shout louder about it
- Nothing.
- I honestly don't think there is anything that could have been done better by the team.
- I don't know
- Chosen frontline library staff to be accountable for taking project forward and recruiting people for workshops
- More marketing support from FACT and local partners
- Excellent support throughout but workload built into the project was crazy!
- I think the designers brief should be a bit clearer about the amount of work involved. The project evolved and escalated and the budget wasn't sufficient to cover the amount of work.
- I honestly don't think there is anything that could have been done better by the team.
- I think some of the Local Authority and supporting partners could have been more collaborative on the PR and marketing side of things by promoting it on their social media channels and sharing their contacts etc.
- I think the project was brilliantly run, considering the number of different partners involved. But in the early days of the project, a few kinks in communication needed to be worked out. (For example: when flyers were printed with 'wigan library', but they wanted to be called something else).
- Not much! I just wish NN could carry on longer or be a regular thing. I've had such a brilliant time and would do this each month for sure.

APPENDIX G

In small groups, attendees were asked to consider the principles:

1) Artist quality 2) Commissioning art in libraries 3) Empowering young people 4) Co production &/or collaboration and outcomes of their discussions are summarised below:

Artistic quality

What does it mean? • It provokes a reaction from others • It leaves a legacy • It makes a statement • Allows the artist to create	How well did we do it? • Amazingly well
What were the challenges?	What advice would you give others? • Ensure that the partner leading on the artistic commission and processes are from the art sector and have the reputable skills and knowledge when it comes to contemporary art/ public art/ art commissioning process

Commissioning art in libraries

What does it mean? • Reaching new audiences • High quality • Professional development (staff)	How well did we do it? • Advanced – promotion of events
What were the challenges? • Limitation of opportunities • Restrictions • Closure of services • Additional responsibilities on staff • Takes time to build trusted partnerships • Barriers of getting young people into library spaces • Lack of skills & knowledge of contemporary art and / or the art commissioning processes	What advice would you give others? • Communication • Build on the work • Make project accessible

Empowering young people

What does it mean? • Providing opportunities • Resources • Self-expression • Voice	How well did we do it? • Meeting people / artists • Working with local communities • Freedom – driven by young people
What were the challenges? • To embrace the value of the project in a lean £ environment • Engaging those in management positions	What advice would you give others? • Get involved (just give it a try) • Be confident • Don't underestimate the value of creative arts

Collaboration or/and co production

What does it mean? • Unity • Partnerships that were often complicated • Negotiations – trying to find common ground • A chance to see other people's views • Working together • Guidance • Power and where this lies • Skill sharing • Making and learning • Shared responsibilities • Compromise • Managing expectations • Trust	How well did we do it? • Working with Mark and not for him • Deep engagement with a smaller, core group of people, rather than having huge numbers of young people • An opportunity that was built on relationships and offered something to do, drawing on individual strengths and interests. • The project managed to achieve a lot given the size of it
What were the challenges? • Power shifting within organisations • Lots of politics which existed in each of the locations and partners organisations	What advice would you give others? • People can change through the process and be involved on different levels/ at different time – and this is OK with young people.

APPENDIX H

Films produced for Networked Narrative

These films were produced by FACT and young people from Wigan who wanted to further develop their filmmaking portfolio:

1: NN: Letter to the Future: <https://vimeo.com/244627444>

A tale of two commissions - the artists, young people and artworks for two towns and one city.

RE-DOCK

2: NN: Get involved: <https://vimeo.com/159359841>

3: *Northern Powerhouse: Last Towns Standing* <https://vimeo.com/152679322>

The making of a text adventure game produced by Re-Dock with young people from Burnley, Wigan and Hull set in the year 2065 and based on myths and legends of a dystopian future in the North of England.

MARK TITCHNER

HULL

4: HULL: What I want more than anything else <https://vimeo.com/213664863>

5. *Annabel* by Mark Titchner <https://vimeo.com/209631645>

6. *Mina* by Mark Titchner <https://vimeo.com/209636154>

7. *Sally*, 2017: <https://vimeo.com/219094159>

8. *Betty*, (black), 2017: <https://vimeo.com/218965440>

9. *Betty*, (white), 2017: <https://vimeo.com/218965679>

WIGAN

10. Wigan: What I want more than anything else <https://vimeo.com/237580378>

11. *Thomas* by Mark Titchner <https://vimeo.com/237887429>

12. *Kyle* by Mark Titchner: <https://vimeo.com/219685919>

13. Networked Narrative Workshop by Lauren Heyes <https://vimeo.com/241867309>

14. Interview with Olivia Taberner produced by Lauren Heyes: <https://vimeo.com/241892415>

15. Interview with Sophie Wareing produced by Lauren Heyes: <https://vimeo.com/241719897>

16. *What I want* by WigLe Dance CIC produced by Nicole Allered (available on request)

17. *Olivia* by Mark Titchner produced by Burnley College students (available on request)

BURNLEY

18. Burnley: What I want more than anything else <https://vimeo.com/228796758>

19. *Ellie* by Mark Titchner <https://vimeo.com/237751851>

20. *Isobel* by Mark Titchner <https://vimeo.com/238599777>

APPENDIX I

Marketing assets produced for Networked Narrative

Re-Dock: Northern Powerhouse: Last Towns Standing

PLAY the game: http://textadventuretime.co.uk/LTS_Main.html

Booklet & fold out map:

http://www.fact.co.uk/media/70424943/fact_northernpowerhouse_a5_brochure_2016.pdf

Website documenting the processes of how that game was made:

<http://www.textadventuretime.co.uk>

Northern Powerhouse 2065 touring exhibition:

<http://www.textadventuretime.co.uk/exhibition/artefakes/>

Mark Titchner: *What I want more than anything else*

Burnley booklet:

http://www.fact.co.uk/media/70426425/nn_mt_burnley_a5_booklet_longversion_lowres.pdf

Wigan booklet:

http://www.fact.co.uk/media/70426150/nn_mt_wigan_a5_booklet_2017_pdf_longversion.pdf

Hull booklet:

http://www.fact.co.uk/media/70424905/nn_hull_whatiwant_marktitchner_pdf_april2017_lowres.pdf

Networked Narrative promoted in FACT's brochures:



Projects

Until 31 December 2017

What I want more than anything else

Exhibited across Wigan & Leigh / FREE

Twenty new artworks are on display at public venues across Wigan and Leigh. The artworks vary in size and form and represent the voices of young people from across the towns who took part in the Networked Narrative project. *What I want more than anything else*, with artist Mark Titchner. Using the young people's handwritten responses to the question, "What is it that you want more than anything else?", Titchner's work consists of a large-scale banners, library screensavers, videos, flags, bookmarks, and murals.

Mark Titchner is currently working on a large public installation and series of artworks that will reclaim spaces in and around Burnley, which launches on Saturday 15 July at Burnley Library.

Image: Mark Titchner, *Bethan*, 2017, Simon Webb



FACT Liverpool

FACT Liverpool

Projects

Until 31 January 2018

Mark Titchner

What I want more than anything else

Exhibited across Burnley, Lancashire / FREE

A public art project representing the voices of 11 young people from across Burnley whose responses to the question, "What is it that you want more than anything else?", Titchner has created a large-scale installation of flags, murals, banners, bookmarks and screen-based works at Burnley Library, Burnley College, Burnley Market Hall and Burnley Youth Theatre.

A partnership led by FACT with Inspiring healthy lifestyles, Lancashire County Council and Hull Culture & Leisure Ltd. With support of National Lottery through Arts Council England, Networked Narrative uses art and tech to empower and inspire young people, working in libraries and communities across the North.



Photo: Simon Webb

FACT Liverpool

FACT Liverpool

Other partner's marketing material:

THE OLD COURTS WIGAN

WHAT'S ON OCTOBER



THEOLDCOURTS.COM

CRAWFORD STREET, WIGAN, WN1 1NA

Facebook, Twitter, Instagram icons

PUBLIC ART PROJECT

NETWORKED NARRATIVE

"What I want more than anything else" is a project by artist Mark Titchner that explores the greatest wants of young people in Wigan. We feel privileged to have two of these public artworks on display at The Old Courts!

A flag disclosing the candid words, "I WANT AN IPHONE 7+ IN JET BLACK" by Thomas Barton flies above Crawford Street from the corner of our Victorian building.

Words belonging to Ryan Robinson, "I WANT TO BE A SINGER WHEN I AM OLDER BECAUSE I LIKE SINGING" can be seen by crowds before our gigs in the Grand Vault; between the Green Room and the main stage.

Don't display until Friday 8th December 2017

REGULAR CLASSES

SCHOOL OF ROCK
If your child can play an instrument, this is the right place to build confidence and rock it out in a live music venue. We focus on developing song writing and live performance, rehearsing well known covers, and working as part of a band.
AGES 11-17 | THE GRAND VAULT | 8-9PM
EVERY MONDAY | £5 PER SESSION

OVER 50'S JAMMERS
If you have a passion for music, can play an instrument and would like to meet like-minded people, then this is the group for you. Pop along, have a jam and maybe learn something new.
AGES 50+ | THE GRAND VAULT | 7-9PM
EVERY WEDNESDAY | £3.50

CREATE SPARKS
Drama fun for kids. Play theatre games, learn acting skills and make new friends. We have stories at the heart of everything and keep group sizes small!
AGES 5-11 | THE THEATRE | 6.15-7.30PM
EVERY WEDNESDAY | £4

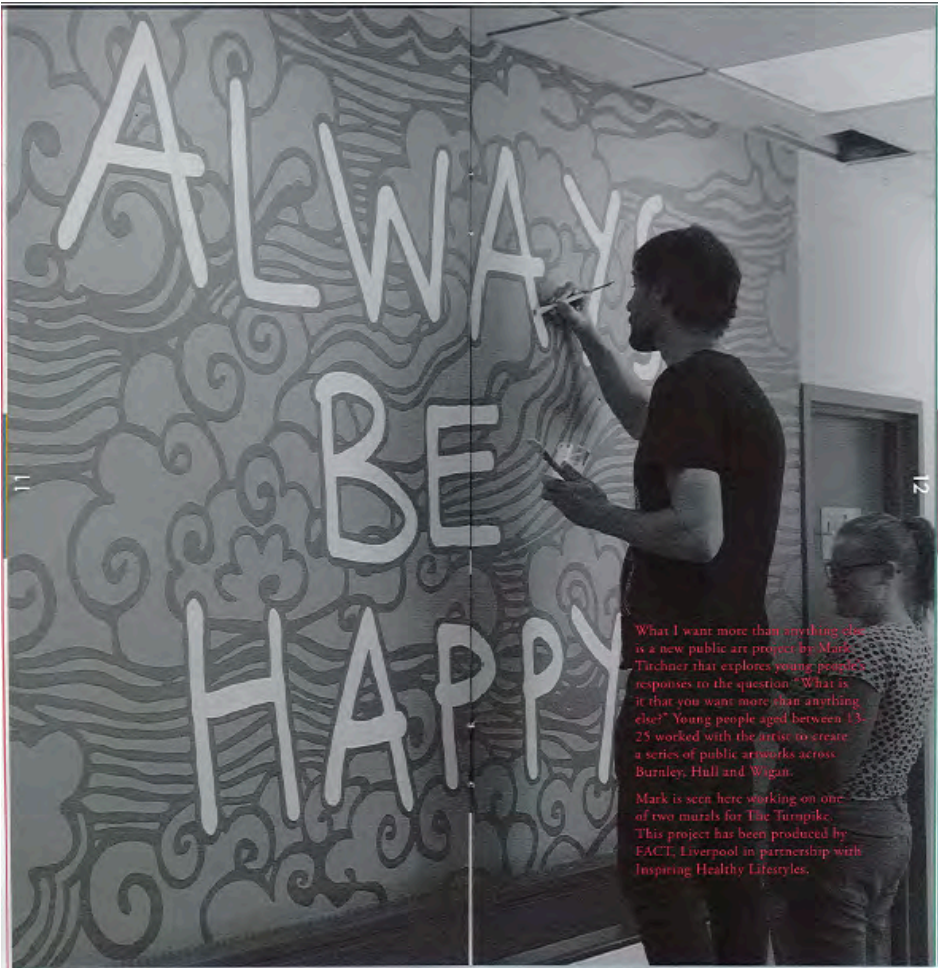
PLATFORM THEATRE
Build creativity and confidence and work towards public performances. Drama workshops and training taught by industry professionals.
AGES 6-10 | THE THEATRE | 7-8PM
EVERY THURSDAY | £4.50

CONTEMPORARY DANCE
Learn at your own pace, make new friends and express yourself! Whether you want to try something new or brush up on your technique, suitable for beginners and improvers.
AGES 16+ | THE GRAND VAULT | 6-7PM
EVERY THURSDAY | £4.50

JAZZ DANCE
This class covers various styles of jazz so there is something to suit everyone! A fun environment to learn in, suitable for beginners and improvers.
AGES 16+ | THE GRAND VAULT | 7-8PM
EVERY THURSDAY | £4.50

ART MUSIC SOCIAL CLUB COMEDY POETRY FAMILY NIGHT
BUY TICKETS: WWW.THEOLDCOURTS.COM

The Old Courts, Wigan

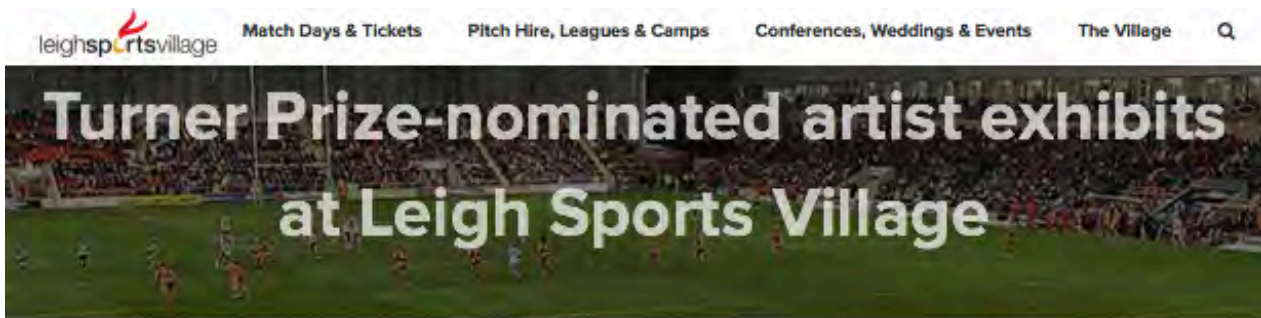


What I want more than anything else is a new public art project by Mark Turcher that explores young people's responses to the question "What is it that you want more than anything else?" Young people aged between 13-25 worked with the artist to create a series of public artworks across Burnley, Hull and Wigan.

Mark is seen here working on one of two murals for The Turnpike. This project has been produced by FACT, Liverpool in partnership with Inspiring Healthy Lifestyles.

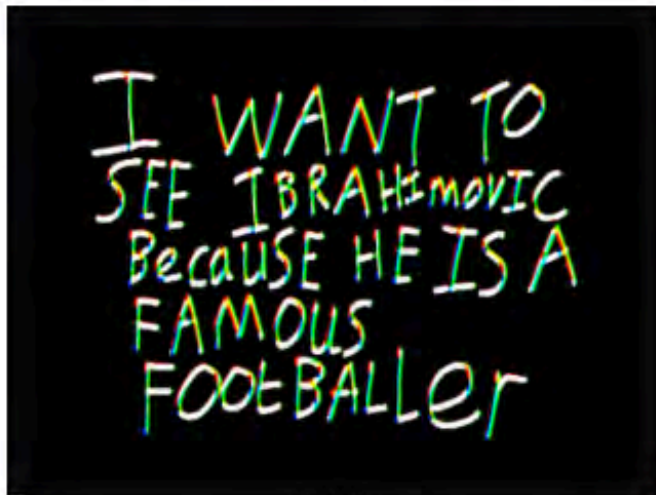


The Turnpike, Leigh



Work from an exciting new **public art project** by Turner Prize-nominated artist Mark Titchner is currently on display at Leigh Sports Village – and everyone who visits the stadium can enjoy it.

Titchner worked with young people from across Wigan and Leigh, asking them to consider the question: "What is it that you want more than anything else?" The responses varied from the deeply personal to the everyday, and Titchner decided to work with the handwriting that came out of the workshops, creating personal artworks for each particular site across the borough.



Kyle, 2017.

Leigh Sports Village is proud to present two of the works on our big screen: Kyle Johnston's "I want to see Ibrahimovic because he is a famous footballer" is broadcast as a 30 second video clip reminiscent of a Magic Drawing Slate, while Sophie Wareing's dream of a career in medicine – "I want in the future a good job, preferably as a paramedic" is depicted on a colourful Moorish pattern.



Sophie, 2017.

The work from What I Want More Than Anything Else will be on the big screen until September 30. It's part of the Networked Narrative Initiative, using art and technology to empower and inspire young people aged 13-25 from across Burnley, Wigan and Hull, working with artists, libraries and communities across the North.

You can also **download the brochure** with all the Wigan and Leigh artworks, which will be available across Leigh next week.

**MAN UTD U23s
v LEICESTER**

Premier League 2

FREE ENTRY
Leigh Sports Village
Mon 18th December
KO 7PM

ENTRY INFO

A Christmas Fairy Tale

NEW YORK

Leigh Sports Village
Christmas Party Nights
2017
Friday 24th November to
Friday 22nd December

BOOK NOW!

**MAN UTD U23s
v WEST HAM**

Premier League 2

FREE ENTRY
Leigh Sports Village
Mon 8th January
KO 7PM

ENTRY INFO

**WEDDINGS AT
LEIGH SPORTS
VILLAGE**

£2,250 ALL INCLUSIVE PACKAGE
For all wedding guests
until April 2019. Available on
new wedding brochure only.

FIND OUT MORE

**CENTURIONS v
WIGAN
WARRIORS**

TICKETS ON SALE NOW
Leigh Sports Village
Sun 21st January
KO 3pm

GET TICKETS

**WATCH LIVE
GAMES IN
STYLE**

APPENDIX J
Letters to the future



Letter to the future

Consider ease of access / distance when creating partnerships - simple things like travel distance can be a big hurdle.

When the project finishes - what is the legacy for the young people engaged? do we have something else to offer them? - think about how this can be done or else ^{we're} setting something really good and then just stopping . . . think about the time it took to engage young people to start . . . don't loose them!!

Staff may come & go but remember the skill that you need for such projects and try and ensure future staff have those!

Letter to the future _____

I don't know how you are, ~~with~~ whether you are better or worse than you seem to be now.

But I hope that the difficulties we are facing now have gone. That the environment is safe. That ~~the~~ the political world has become sane. That world problems are solved. Whatever you are, I hope that people are happy.

Dear future,

I hope I will be able to get a satisfying job in the area I enjoy. I also hope the funding to the arts and culture stops (including the libraries) and public art becomes a norm.

I'm still hoping Brexit does not completely destroy us and people can start getting things. Knowing I don't get deported would be quite nice frankly.

Finally, I hope young people get to do what they enjoy about events pushed in to specific subjects to be valued.





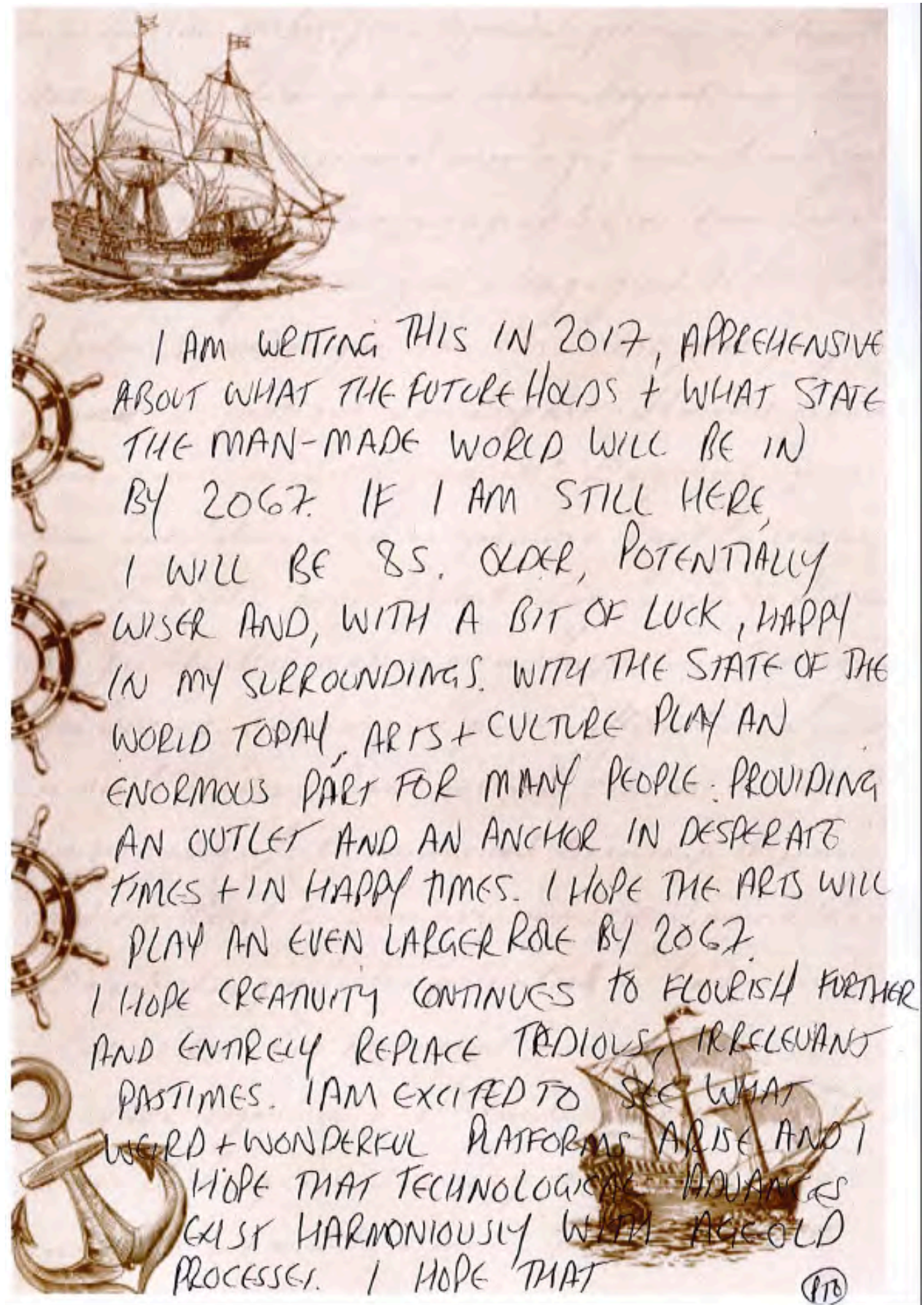
Dear 2024,

My eldest daughter is now in year 9 at high school, I really hope that creativity is championed and nurtured and careers in the arts are shorted above. I hope all my children are allowed to pick more than one creative subject if they wish. I hope ideas are encouraged within their education but most of all I hope the arts inspire our children and their peers. I hope boundaries are broken down and the arts will encourage a happy, healthy school environment.

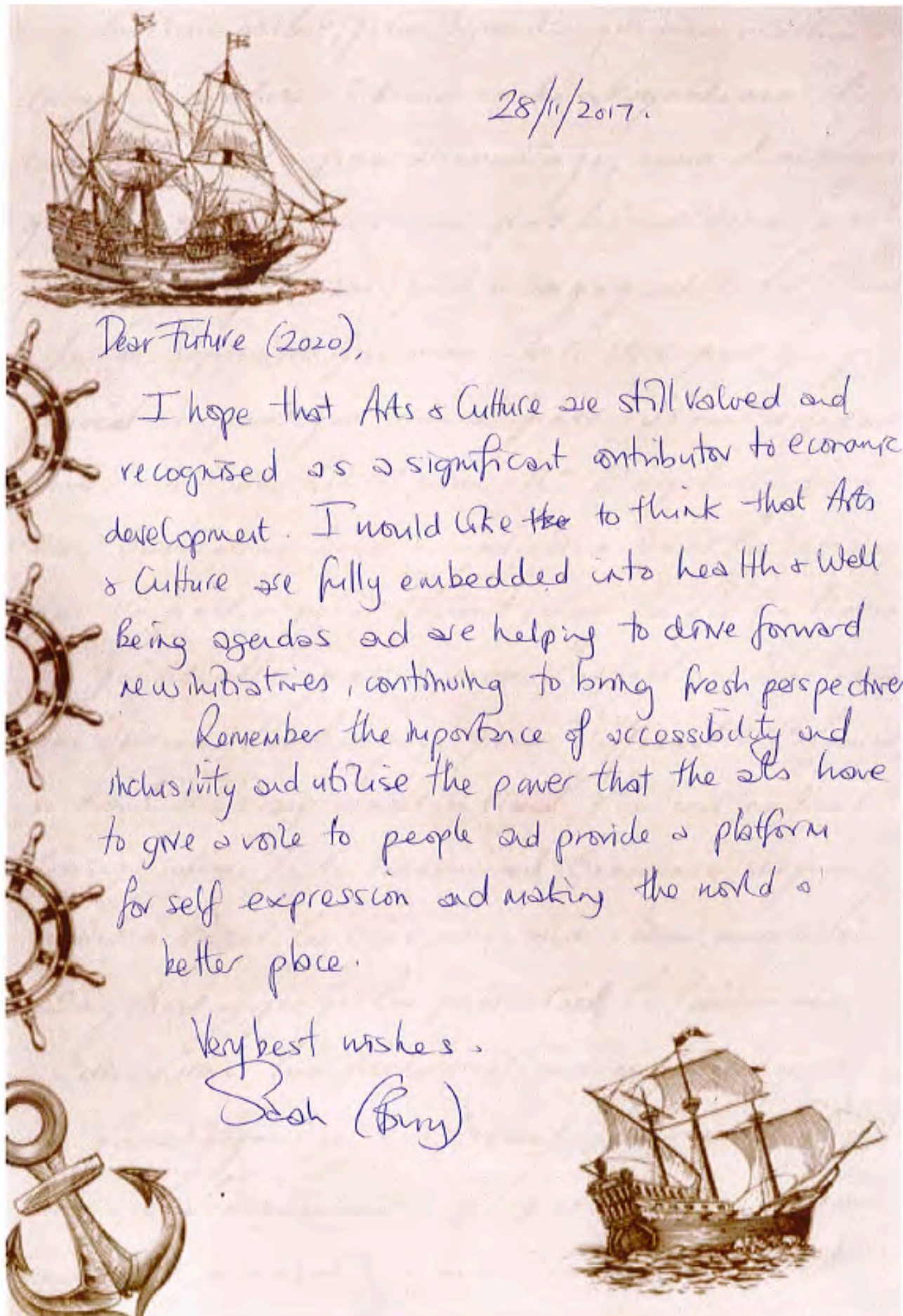
In the future I hope Culture and
creativity is valued and that
value is demonstrated

I hope all children and young
people have their creativity nurtured
and celebrated

I hope that all children and
young people have opportunity to
use their creativity
Because creativity and
opportunity will deliver
Culture that is
accessible to all because
It will represent all of
us



2067 APPRECIATES 2017 AS 2017 APPRECIATES
THE 1900'S. I ALSO HOPE THAT
2067 MAKES A NAME FOR ITSELF
AND A GENERATION OF INCREDIBLE
ARTISTS EMERGE AND ARE CHAMPIONED
AND LOVED IN THEIR TIME + BEYOND.
OVERALL, ABOVE ALL, I HOPE THAT ARTS
+ CULTURE CONTINUE TO PROVIDE A
CONSTANT DISTRACTION FROM ANYTHING NOT
ARTS + CULTURE. THIS ALL-ENCOMPASSING
PASSION FOR CREATING, THINKING,
MAKING, EXPRESSING + APPRECIATING
WILL HOPEFULLY REMAIN IN ABSOLUTE
PROMINENCE FOR THE NEXT 50 YEARS
AS I'M SURE IT WILL.





40 years +

To everyone's future,

I hope that the future has brought a higher general opinion in the arts, that studying art is approved of and not seen as a hobby so that young persons do not get discouraged from getting a greater understanding of past & present art in all its forms.

That there is now FREE art classes in all forms available within school so that art becomes an exclusive 'hobby' ~~rather~~ in order for more new & exciting creatives blossom.

I hope the attitude towards culture has massively improved, that there is no snobbery and all art forms work together more & more.

Also, please let everyone just be there.





I hope that our children continue to grow in confidence and in their aspirations through their interactions with all forms of art. To know the possibilities are limitless, just like their imaginations. Art is, in my opinion, the catalyst for this metamorphosis.



Dear Future, I want to see a future where the environment is celebrated and it's importance recognised by everyone. Where our future generations are ambassadors for a better world and the link and importance of our natural world to the health and mental well being of us all. For our younger generation to celebrate this through creativity linked with hard fact and science is a great future.

Through my own work in conservation I am so aware of it's importance and the apathy surrounding it.

What I would like to hear for the future is people not saying it doesn't matter what you do, we can't make a difference, what can I do, what does it matter. I want to hear this is what we are doing, it's everyone's responsibility. We are all creative not destructive.



Let's Go To The Future...

Dear Future

I'm really hoping that you are in a better place than today (and that you have pens that work!) We've grown so blind and disconnected that our relationship with our planet + each other is in danger of stretching for a snap.

Never mind the lunacy of our politicians we are so in love with the plastic that I fear that you cannot move for packaging, cheap toys, memory foam + a hundred other things. I hope you have

woken up
Future in
a world
that has learned
from its mistakes.





"And the reason I am so nervous is that everything I do
 now is leading me to one of three possible futures... which one
 will it be? Time alone will tell."

Adolfo Doy Casales, *The Novel Invention*

Maybe producing this letter helps to write a future, just as
 novel in Doy Casales' novel, a future full of sunsets, music, art
 and freedom.

Lucía

Dear future,

I hope I will be able to get a satisfying job in the area I enjoy. I also hope the funding to the arts and culture stops (including the libraries) and public art becomes a norm.

I'm still hoping Brexit does not completely destroy us and people can start getting things. Knowing I don't get deported would be quite nice frankly.

Finally, I hope young people get to do what they enjoy and aren't pushed in to specific subjects to in order to be valued.



Dear 2117

I am not living anymore & didn't expect to either, but I hope the planet has survived.

My children were able to be part of the fundamental movement, which I guess was the largest world revolution to bring the world back to its original self - a place where people didn't create rubbish, war, pollute the atmosphere and ~~the~~ what we know as the government today, no longer exists, but is made up of people & artificial intelligent beings from all societies & ages from as young as 5 years old.

The world as we know it faced floods to great ~~enormous~~ immerse. I know my children ~~lived~~ and their children lived on the water and land became scarce & over populated. I think my ~~the~~ great, great grand children are creative under water thinkers that work to build better ~~inhabitats~~ habitats for people & animals.

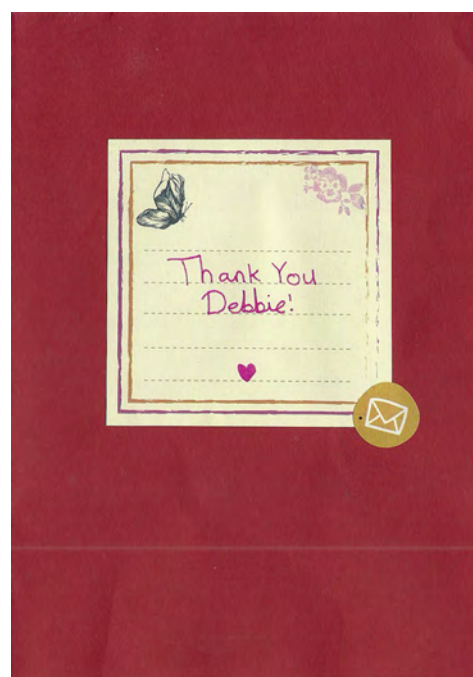
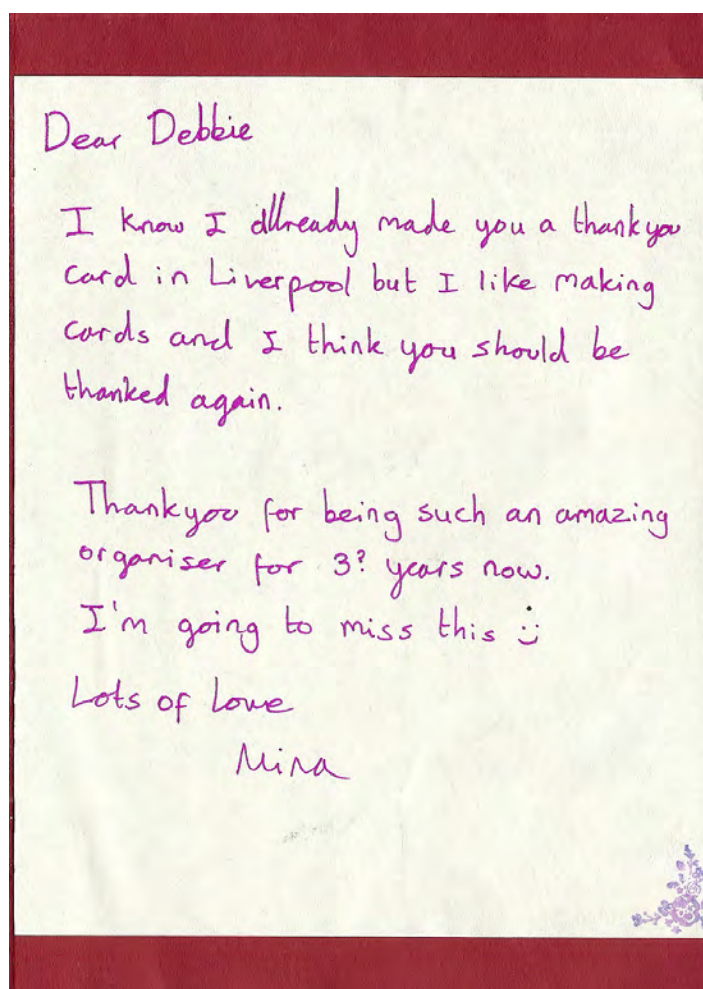
In fact, I believe that humans have in 2117 developed gills around their necks to adapt to breathing under water.

All I ask is that everyone is finding peace to live in harmony with all living creatures.

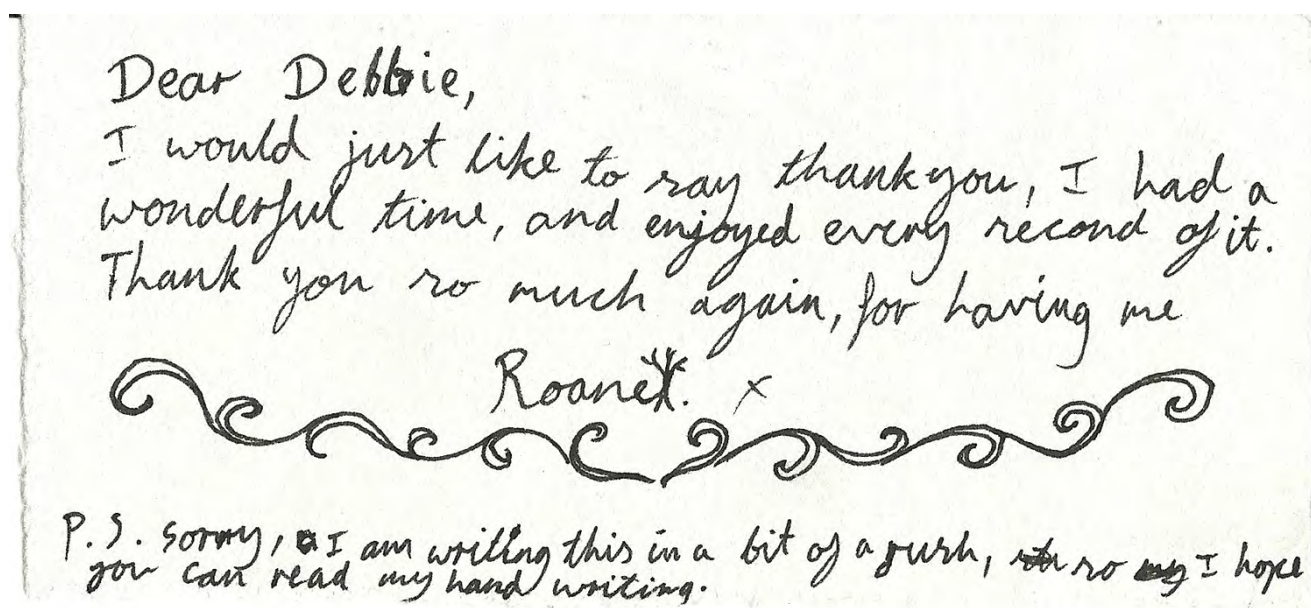


APPENDIX K

We want to thank everyone involved for their understanding, kindness and goodwill in believing in the artists' proposals. Without trust, it would simply not have been possible.



Thank you letter



Thank you letter