1. Background to *Look Up*
   1. Introducing *Look Up*

*Look Up* was a year-long programme of artists’ work, made specifically for Hull’s public places and spaces as part of the Hull UK City of Culture 2017 programme. The project opened on a grand scale in Queen Victoria Square, at the beginning of Hull 2017's first season – *Made in Hull*.

This chapter seeks to present the vision, aims and objectives for the programme; the team responsible for the curation, direction, and delivery of the event; the artists responsible for creating the artworks presented; and the approach taken to monitoring and evaluating the project.

* + 1. The Vision for *Look Up*

The vision for *Look Up* was to challenge people's perceptions and experiences of Hull. It sought ‘to present a series of new artworks to intrigue and inspire throughout 2017, created in partnership’ inviting people to ‘…look up from your phone, look out of your window, look around you – who knows what you’ll see!’[[1]](#footnote-1)

* + 1. Aims and Objectives of *Look Up*

*Look Up* had the following project-specific aims and objectives:

* **Aim 1: To create a year long programme of site-specific, temporary works by artists, which draws on the past and present of the city in order to define and celebrate its future**
  + **Objective 1:** Identify a range of artists who represent diverse artistic practice.
  + **Objective 2:** Identify locations across the city centre to which artists can respond.
  + **Objective 3:** Invite artists to undertake Research and Development (R&D) phase in response to selected spaces or other criteria in order to move from creative briefs to fully developed ideas.
  + **Objective 4:** Commission artists to deliver work where the proposed idea is felt to deliver against the aims and objectives of *Look Up*.
* **Aim 2: To transform people’s understanding, appreciation and enjoyment of Hull**
  + **Objective 5:** Provide artists with contextual information, including historical information about the chosen sites and sign post them to additional information sources where required.
  + **Objective 6:** Identify city centre locations that enable people to discover new areas of the city or rediscover the well-trodden path, whilst celebrating Hull City Council’s investment in the public realm.
  + **Objective 7:** Develop and deliver onsite and online interpretation of each of the artworks.
  + **Objective 8:** Provide Hull 2017 Volunteers with detailed briefings so they can support audiences to reflect on the individual artworks.
* **Aim 3: To engage new audiences for visual arts in the city and drive footfall to the city centre**
  + **Objective 9:** Ensure that all locations for artworks are accessible and free to visit.
  + **Objective 10:** Develop a marketing and communications campaign plan for each artwork.
* **Aim 4: To develop and deliver engagement opportunities for students at Hull School of Art and Design (HSAD)**
  + **Objective 11:** Ensure at least one artist develops and delivers a project in partnership with HSAD and its students.
  + **Objective 12:** Offer additional learning opportunities linked to the artworks in the *Look Up* programme to HSAD students.
* **Aim 5: To develop a series of co-commissioning partnerships that enable extra investment in the programme to deliver the desired scale and ambition**
  + **Objective 13:** Identify appropriate partners for proposed artworks and/or partners with whom specific creative briefs can be developed.
  + **Objective 14:** Work with co-commissioning partners to determine the aims and objectives for each artwork to ensure investment matches scale and ambition.

In addition to these project specific aims and objectives, *Look Up* also contributed to many of the following aims and objectives from Hull 2017’s overarching Monitoring and Evaluation Framework:

* **Aim 1: To produce a high-quality, exemplary programme of arts, culture and heritage, helping to position the UK City of Culture as a quadrennial national event**
  + **Objective 1:** Deliver a 365-day programme that is ‘of the city’ yet outward looking and which includes 60 commissions.
  + **Objective 2:** Improve understanding and appreciation of Hull’s heritage.
* **Aim 2: To develop (new and existing) audiences for Hull and East Riding’s cultural offer locally, regionally, nationally and internationally**
  + **Objective 3:** Increase total audiences for Hull’s arts, culture and heritage offer.
  + **Objective 4:** Increase engagement and participation in arts and heritage amongst Hull residents.
  + **Objective 5:** Increase the diversity of audiences for Hull’s arts and heritage offer.
* **Aim 3: To develop the capacity and capabilities of the cultural sector** 
  + **Objective 6:** Develop the city’s cultural infrastructure through capacity building and collaborative work undertaken by/with Hull 2017 and its partners.
* **Aim 4: To improve perceptions of Hull as a place to live, work, study and visit**
  + **Objective 7:** Enhance the profile of Hull’s arts, culture and heritage offer through positive media coverage and marketing activity.
  + **Objective 8:** Increase the number of Hull residents who are proud to live in Hull and would speak positively about the city to others.
  + **Objective 9:** Improve external attitudes towards Hull.
* **Aim 5: To strengthen Hull and East Riding’s economy, with a focus on tourism and the cultural sector**
  + **Objective 10:** Increase visitor numbers to Hull.
  + **Objective 11:** Deliver economic benefits for the city and city region.
* **Aim 6: To increase public and private sector investment and regeneration in Hull (through both cultural and wider investment)**
  + **Objective 12:** Support new investment and regeneration in the city.
* **Aim 7: To improve wellbeing of residents through engagement and participation**
  + **Objective 13:** Increase levels of confidence and community cohesion among local audiences and participants.
  + **Objective 14:** Increase levels of happiness and engagement, through arts and culture.
  + **Objective 15:** Engage individuals from Hull and beyond to volunteer.
* **Aim 8: To raise the aspirations, abilities and knowledge of residents through increased participation and learning**
  + **Objective 16:** Through all Hull-based education institutions, provide young people of school-age with the opportunity to engage with arts, culture and creativity.
  + **Objective 17:** Deliver training, development and participation opportunities for residents through arts and culture initiatives.
* **Aim 9: To demonstrate exemplary programme delivery and partnerships, establishing Hull 2017 as a blueprint for successful delivery**
  + **Objective 18:** Demonstrate Hull as best practice of how to successfully deliver UK City of Culture.
  + **Objective 19:** Develop strong partnerships, where partners are satisfied with their experience.
  + **Objective 20:** Establish a suitable delivery model and approach for the UK City of Culture project.
  1. The People Who Made *Look Up*
     1. Core Project Team (CPT)

To deliver the vision for *Look Up* a Core Project Team (CPT) was brought together. Their role was to curate, direct and produce the *Look Up* programme. This included identifying and commissioning artists; identifying and managing the relationships with host venues and spaces; identifying, managing and supporting co-commissioning partners; support and management of artists during concept and design development; production management of artwork installation; and programme administration.

The CPT for *Look Up* consisted of fourkey individuals:

* **Sam Hunt – Executive Producer:** Prior to joining Hull 2017 as an Executive Producer in February 2015, Sam was a director at www.shuntculture.com, a festival-focused arts and events consultancy, where he worked for over six years. Previous roles include: Signature Events Manager at Homecoming Scotland, where he developed and delivered several major cultural events designed to maximise international tourism to Scotland in 2014; Artistic Director at Clocktower Arts Centre and David Lean Cinema; and Festival Producer at Soundwaves Festival Brighton. He has an MA in Documentary by Practice at the University of London and a BA Hons in Film, Television, Literature, and Film Studies from York St John’s University.
* **Hazel Colquhoun – Curator:** Based in York, with projects throughout the UK, Hazel has worked in the arts sector for over 20 years. With a specialism in public art commissioning she works as a consultant both independently and collaboratively on a range of arts and cultural projects. Her clients include both public and private sectors, as well as health and voluntary bodies. Recent projects include commissions for Riverside Housing in Hull, commissioning a major new work for Hammerson in Leeds with Insite Arts, co-curating *Illuminating York 2015* and 2016, and co-directing York Curiouser (2014). Earlier projects included working on development teams for several large-scale successful Arts Lottery projects while projects in research, policy and strategy development included clients such as English Partnerships, Whitechapel Gallery, Tate Britain, Arts Council England and Bristol City Council. She has a MA in Arts Management from City University London, and a BA Hons in Geography from the University of Oxford.
* **Andrew Knight – Curator**   
  Andrew Knight is an art and design consultant with considerable experience of working collaboratively with artists, architects, planners, and communities. Before developing his own practice, he worked for the Institute of Contemporary Arts, the Welsh Arts Council and local authorities in Yorkshire. Since 1992 he has directed and delivered commissioning programmes for public and private sector clients including Nexus, the Tyne & Wear Passenger Transport Executive, Newcastle upon Tyne NHS Trust, Kent County Council and Hull Esteem’s Building Schools for the Future programme. He was a member of the URS design team commissioned to produce the Hull City Centre Public Realm Strategy (2014) and, in collaboration with Hazel Colquhoun, co-curated and produced *Illuminating York* 2015 and 2016. Andrew Knight has been engaged with the cultural life of Hull for over 25 years and has a BA Hons in Fine Art from the University of Newcastle upon Tyne.
* **Hannah Williams-Walton – Producer**   
  Hannah is a graduate of Drama and Creative Writing at the University of the West of England. Prior to joining the team at Hull 2017, Hannah volunteered with Blast Theory; was No Boundaries Coordinator and Pervasive Media Studio Assistant at Watershed, Bristol; and Programming Coordinator at Brighton Dome and Festival.
  + 1. The Artists & Installations

A total of 17artists/artist collectives were commissioned to create the art works that made up the year long *Look Up* programme. Their names and a short description of their installations are provided in Table 1.

Table 1: Artists & Installations

| Artist/Company | Name of Project | Location | Description of Installation |
| --- | --- | --- | --- |
| Nayan Kulkarni | *Blade* | Queen Victoria Square | *Blade* used one of the first B75 rotor blades made in Hull as a ready-made artwork. It divided the Square, forming a temporary impediment to the free flow of those passing through. |
| Michael Pinsky | *The City Speaks* | Fruit Market  (Hull Tidal Surge Barrier) | *The City Speaks* functioned as a 21st century Speakers’ Corner. The public’s spoken words were translated to text and relayed on the west tower of Hull’s tidal surge barrier. |
| Chris Dobrowolski | *Washed Up Car-Go* | The Deep | *Washed Up Car-Go* brought the beach of the Humber to the car park of The Deep. Consisting of three ordinary cars, whose interiors had been replaced with a high tide line of three beaches around Hull and films, the work invited people to reflect on plastic pollution. |
| Claire Barber | *The Train Track and the Basket* | Hull Paragon Interchange | A series of digitally printed vinyl panels installed on 14 arched windows at the main entrance to the station. *The Train Track and The Basket* was an exploration into transmigration and the notion that craft skills and belongings cross routes of passage, as well as people. |
| Claire Morgan | *Elephant in the Room* | Princes Quay Shopping Centre | Modelled on a Greenland Right Whale this life size 16-metre-long sculpture was made from thousands of paper fragments suspended in the atrium of Princes Quay shopping centre. It was a response to Hull’s maritime history and the fragility of the world’s eco systems. |

| Artist/Company | Name of Project | Location | Description of Installation |
| --- | --- | --- | --- |
| Various Artists[[2]](#footnote-2) | *Paper City* | Humber Street | Leading artists and designers celebrated colour and the freedom to play creating installations using the specialist paper Colorplan, from Hull company G.F Smith, transforming places and spaces in and around Humber Street and the Fruit Market. |
| Tania Kovats | *Bleached* | C4Di & The Deep | A new sculptural work, a response to both the beauty of coral and its fragile position in the world’s ecosystem. *Bleached* was accompanied by a series of other sculptures and works on paper, linked to themes of ocean life and environment. |
| Bob and Roberta Smith | Freedom of Expression Centre | Hull School of Art and Design | A project to declare Hull School of Art and Design a “Freedom of Expression Centre” incorporating a new exhibition, talks, workshops and the installation of a 12-metre-long sign on top of the School of Art building. The exhibition included a major new work made especially for the project by the artist. |
| Pezo von Ellrichshausen and Felice Varini | *A Hall for Hull* with Trois Points de Vue | Trinity Square | A co-commission with the Royal Institute of British Architects (RIBA), this installation transformed Trinity Square with 16 galvanized steel columns arranged in a grid formation in front of Hull Minister to highlight the symmetry of its façade - an ambitious temporary outdoor structure in response to the historic heart of Hull. |
| Heinrich & Palmer | *Floe* | The Deep | A spectacular, large-scale projection event and soundscape that ‘virtually’ transformed and remodelled the architecture and facade of The Deep. An expression of the geological forces and biological processes, which informed the architectural concepts behind the building. |

* 1. Partners

The CPT developed partnerships with the following local and national organisations to deliver each installation:

|  |  |
| --- | --- |
| ***Blade*** |  |
| Siemens  ARUP  North Midland Construction Plc.  Pearlgreen Engineering | Green Port Hull  Abnormal Load Engineering Ltd.  DB Engineers  Hull City Council |
| ***The City Speaks*** |  |
| The Light Lab  Hull City Council | Environment Agency |
| ***Washed Up Car-Go*** |  |
| The Deep | Artsadmin |
| ***The Train Track and The Basket*** |  |
| TransPennine Express |  |
| ***Paper City*** |  |
| G.F Smith  Wykeland | Sewell Group Ltd. |
| ***Bleached*** |  |
| The Deep | Wykeland |
| **This is a Freedom of Expression Centre** | |
| Hull School of Art & Design |  |
| **Elephant in the Room** |  |
| Princes Quay | Agility Events Ltd. |
| ***A Hall for Hull with Trois Points de Vue*** | |
| RIBA  Wedge Galvanizing  Setworks | British Council  Hull Minster  Hull City Council |
| ***Floe*** |  |
| The Deep  Wykeland | QED Productions |

These partnerships were developed to co-commission artists; provide a venue/location for the installation of the artworks; provide specialist advice or services; or provide equipment and materials.

* 1. Methodology to Monitoring & Evaluation

The following sections outline the approach taken to monitoring and evaluation (M&E) for *Look Up*.

* + 1. Project Monitoring

As with all Hull 2017 projects, a Project Monitoring Workbook was kept to record all key outputs for *Look Up*, namely:

* Exhibition (installation) activity;
* Learning and Participation activity;
* Core Project Team roles and Equal Opportunities data;
* Artist Equal Opportunities data;
* Audience numbers and Equal Opportunities data;
* Digital engagement with the project; and
* Partner types.
  + 1. Project Evaluation

Project evaluation focused on research and consultation with key respondent groups who experienced *Look Up*, either as someone who worked on the event, or someone who attended as an audience member.

Key respondent groups consulted were:

* Core Project Team (CPT)
* Artists
* Peer Assessors
* Audiences
* Partners

Table 2 provides a summary of the methodologies used to consult with each of these respondent groups.

In addition to this, The Corner Shop (one of Hull 2017’s PR agencies) utilised TrendKite[[3]](#footnote-3) to undertake an analysis of media coverage for *Look Up*.

A full write up of all the research and consultation with these key respondents are provided in Appendices 1 to 25, however a summary is provided within the table below.

Table 2: Research and Consultation on *Look Up* Evaluation

|  |  |  |  |
| --- | --- | --- | --- |
| Respondent Group | Research Methodology | Research Type | Sample Size |
| Creative Project Team | Interim online survey  Interim depth interview  Post-project online survey  Post-project depth interview | Quantitative and qualitative  Qualitative  Quantitative and qualitative  Qualitative | 3  4  3  5 |
| Artists | Pre-project online survey  Post-project online survey  Post-project depth interview | Quantitative and qualitative  Quantitative and qualitative  Qualitative | 16  16  9 |
| Peer Assessors | Pre-visit online survey  Post-visit online survey | Quantitative and qualitative  Quantitative and qualitative | 8  8 |
| Audiences | Post-visit CATI[[4]](#footnote-4) and online survey  Focus groups | Quantitative and qualitative  Qualitative | 2,220  16 |
| Partners | Post-project online survey  Post-project depth interview | Quantitative and qualitative  Qualitative | 12  2 |
| Media | Media coverage analysis | Quantitative and qualitative | N/A |

* 1. Report Structure

The M&E for *Look Up* has two main areas of exploration:

* Process Evaluation
* Outcomes Evaluation
  + 1. Chapters

Chapters 2 to 6 focus on the outcomes of *Look Up*, broken down by the five key themes of the M&E Framework for Hull 2017:

* Chapter 2: Arts & Culture
* Chapter 3: Place Making
* Chapter 4: Economy
* Chapter 5: Society & Wellbeing
* Chapter 6: Partnerships & Development

The Process Evaluation relates predominantly to Hull 2017 and the CPT’s performance as a partner. As such, it has been incorporated into Chapter 6, presenting learnings and recommendations across a range of interest areas:

* Concept and Creative Development
* Motivations
* Project Management
* Production Management
* Marketing & Communications
* Barriers to Engagement
* Audience Satisfaction
* Legacy

The final chapter of the report pulls out the key conclusions and recommendations from the preceding chapters, referencing performance against the aims and objectives listed in Section 1.1.2 above.

These are then summarised within a SWOT Analysis:

* Strengths
* Weaknesses
* Opportunities
* Threats

1. www.hull2017.co.uk/whatson/events/lookup [↑](#footnote-ref-1)
2. Adam Holloway; Max Lamb, Lazerian, Made Thought, Jacqui Poncelet, Joanna Sands, Bethan Laura Wood and Richard Woods. [↑](#footnote-ref-2)
3. TrendKite is an on-demand earned media analytics platform that uses semantic, big data analysis. Features include breaking news alerts and automated, interactive reports. The platform uses proprietary quality and impact scoring algorithms to provide sophisticated metrics that include share of voice analysis; Search Engine Optimisation (SEO) and keyword analysis; website traffic and social media engagement metrics. [↑](#footnote-ref-3)
4. Computer Aided Telephone Interview [↑](#footnote-ref-4)