LOOK UP: PEZO VON ELLRICHSHAUSEN

**CONSULTANT GUIDE FOR ARTIST DEPTH INTERVIEWS**

**Artistic Practice**

How did the original idea for A Hall for Hull come about? [Probe: did Hull 2017 and / or RIBA approach you, or did you approach them?]

How did the collaboration work with Felice Varini on this project? [Probe: Was this the first time you had collaborated with him? How did you go about developing the project together? What roles and responsibilities did each of you take? How did Felice’s involvement challenge you, both positively and negatively?]

In what ways did you collaborate with the Executive Producer, Sam Hunt, and Look Up curators (Andrew and Hazel) when creating A Hall for Hull? [Probe: How did the team question or challenge your original idea? What changes did you make because of these conversations?]

In what ways, if any, did you collaborate with other partners (artistic or technical) when creating your installation? E.g. RIBA, British Council, The Deep [Probe: How did their input challenge your original idea? What changes did you make because of these conversations?]

In what way, if any, has this collaborative approach with Felice, the team at Hull 2017 and other partners altered your approach to your own work or your ideas?

Overall, how do you feel your artistic practice has been developed, if at all, by this project? [Probe: How did this experience differ to others you have been involved in? What new approaches or techniques have you utilised? How have you adapted your way of working to deliver the project?]

How successful do you feel the installation was in delivering against your original idea?

**Heritage inspiration (if relevant)**

One of the funders of Hull 2017 is Heritage Lottery Fund. Where projects feel they are inspired in full OR in part by history/heritage, there are a few questions [History and heritage includes historic buildings and monuments; community heritage; cultures and memories; industrial, maritime or transport; land and natural heritage; and / or museums, libraries and archives]. Do you feel Floe sought to present or explore history / heritage?

***If yes, ask the questions below. If no skip to Project Location section.***

What aspects of Hull’s history or heritage did your artwork, aim to present, or explore?

What historical or heritage-based information, resources or structures did you access in researching and developing your artwork? [Probe: visits to historic buildings, museums or galleries; archive research; conversations with heritage professionals; online research]

How did you use that historical or heritage-based information, resource or structure within the artwork itself? [Probe: Did you use the information and material as a source of inspiration, as content for the piece or associated interpretation, to ensure historical accuracy?]

How do you think using arts to present or explore heritage differs to more traditional approaches, such as talks and lectures, museum exhibitions, or written publications? [Probe: Has it made you think about new ways in which the arts can contribute to the interpretation of heritage? Does it provide a different experience for the audience?]

**Project Location**

How was Trinity Square selected as the location for A Hall for Hull? [Probe: Was the location the starting point for the project? Was the location chosen in response to the artwork?]

On reflection, how appropriate do you feel Trinity Square was for your artwork? [Probe: strengths and weaknesses of the location]

**Professional Development**

To what extent, and in what ways, do you feel that you challenged yourselves with the project? [Probe: artistic techniques; technical skills; operational decision-making]

What was the most exciting part of working on the project?

What are the key lessons you have learnt from the project that you will take forward into other projects you develop?

**Partnerships & Collaborations**

If you built new partnerships, or developed existing partnerships when working on A Hall for Hull, did these partnerships result in you developing different ways of working that you might use in future? If yes, please expand.

Which of the partnerships that you developed has been the most valuable and why?

Do you plan to work with these partners again in future, and if so in what way?

How was the relationship with Hull 2017 and the curators as the commissioners of your artwork? [Probe: How active was their involvement? How effective was their involvement?]

**Quality metrics – project perspective**

How effectively do you feel you communicated the story / narrative you wished to share via your artwork? [Probe: How effective do you feel any interpretation connected to the artwork was? Would you have changed anything about this aspect of the work?]

Reflecting back on your exhibition what, for you, were its strengths and weaknesses artistically?

Reflecting back on your exhibition what, for you, were its strengths and weaknesses in terms of its production and presentation?

**Quality metrics – public perspective**

How do you feel the audience reacted to your artwork?

To what extent do you feel the audience understood the story / narrative you wished to communicate with your artwork?

In what ways do you think your artwork provided audiences with a new perspective on Hull?

**Impacts**

If you were asked what the key measures of success should be for your installation, what would you say? [e.g. audience numbers, audience profile, media coverage, sector response, audience response, professional opportunities resulting from it]

How do you feel the installation performed against these key measures of success?

Do you have any further comments on the project?