1. Arts & Culture
   1. Introduction

Arts & Culture is one of the key themes of Hull 2017, made up of three aims and their accompanying objectives:

* **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.

Look Up will be evaluated, referencing these aims and objectives, as well as identifying additional outcome areas not covered in the above, but linked to the project-specific aims and objectives (see Chapter 1).

* 1. Contribution to Overall Hull 2017 Programme

Look Up started on 8 January 2017 with the installation of Blade by Nayan Kulkarni. It continued throughout the year, with nine other artworks being installed at different points in the year. Two of the artworks – The City Speaks and The Train Track & The Basket - were still in place on 31 December 2017.

In total 940 days of Look Up activity were delivered, with 358 days of the year having one or more of the Look Up artworks live for the public to see. Five of the 10 artworks were accessible 24 hours a day, seven days a week when live. The other five had restricted opening times.

Table 3, overleaf, provides a break down by installation.

All the artworks within the Look Up programme were free to visit.

Of the 17 artworks commissioned for the Look Up programme 16 were commissioned directly by the CPT. A Hall for Hull was commissioned by RIBA following an open competition that responded to a brief written in partnership with the CPT.

* 1. Interpretation & Explanation of Heritage

The approach taken by the CPT in accessing information and resources linked to the city’s history and heritage was multi-layered, including web based research, interviews with historians, and via organisations and institutions.

In reflecting on the aspirations towards the exploration of Hull’s history and heritage, the CPT felt that this was implicit within how artists would respond to and use the spaces where their artwork was installed.

The brief for Look Up positioned the artist commissioning process within the context of *‘the historical evolution of Hull, its sequence of dynamic spaces and the ways in which, over time, artists had imaginatively contributed to the look and feel of the city.’*

*“All artists were invited to think about the significance of the site and a lot of things have happened in Hull.”*(CPT Member)

Outcomes related to heritage, which artists were working towards included:

* To provide a response to the history of Hull; and
* To tell the story of Hull’s past and its people.

11 of 14 Artists responding to the question within the pre-project survey, felt their work would explore the history and heritage of Hull. Post-project 14 of 16 Artists stated that their work did explore the history and heritage of Hull.

When asked to explain how their work explored the history and heritage of Hull Artists spoke of the city’s industrial heritage; maritime and fishing history; the geological and ecological past of the city; connections to transmigration and human rights; acknowledgement of a site’s previous uses; and connecting directly with the city’s built heritage.

Table 3: Installation Dates and Length of Run

|  |  |  |  |
| --- | --- | --- | --- |
| **Name of Art Work** | **Live Dates** | **Total No. of Days Live** | **Opening Times** |
| Blade | 08/01/2017- 18/03/2017 | 70 | 24 hours, 7 days a week |
| The City Speaks | 02/03/2017 – 31/12/2017 | 305 | 24 hours, 7 days a week |
| Washed Up Car-Go | 29/03/2017 – 04/06/2017 | 68 | 24 hours, 7 days a week |
| The Train Track and The Basket | 07/04/2017 – 31/12/2017 | 277 | 24 hours, 7 days a week |
| Paper City | 30/06/2017 – 09/07/2017 | 10 | 10am – 6pm, Friday - Wednesday  10am - 8pm, Thursday |
| Bleached | 29/07/2017 – 17/09/2017 | 51 | 10 am – 6pm, Monday – Sunday  (Closed 2pm - 2:30pm) |
| This is a Freedom of Expression Centre | 03/08/2017 – 11/09/2017 | 40 | 10am – 5pm, Monday – Friday  10am – 4pm, Saturday |
| Elephant in the Room | 07/08/2017 – 15/10/2017 | 74 | 9am – 5:30pm, Monday – Friday  9am- 6pm, Saturday  10:30am – 4:30pm, Sunday |
| A Hall for Hull | 02/10/2017 – 12/11/2017 | 42 | 24 hours, 7 days a week |
| Floe | 08/12/2017 – 10/12/2017 | 3 | 6pm – 9pm, Friday - Sunday |
| **TOTAL NUMBER OF LIVE DAYS FOR LOOK UP** | | **940** |  |

*“My work explores the industrial history of Hull, but on a broader scale explores the developments in industrial raw materials and the evolution of standardisation.”*(Artist)

*“Geological history - deep time … in the last ice age the ice sheet terminated in this area … Alluding to Hull's maritime connections going back to whaling.”*(Artist)

*“It was the site of Hull citadel, so there is a sense of a strong structure having a place in this spectacular part of the city.”*(Artist)

In exploring this history and heritage, artists wished to connect audiences to the various major industries from Hull’s past, as well as celebrate the built heritage within the city; highlight the city’s connection to the sea; and share some lesser known histories with audiences.

Some artworks within the programme were highlighted for their link to the city’s history and heritage by the CPT, namely:

* Blade;
* Elephant in the Room; and
* The Train Track and The Basket.

In the case of Blade, reference was made to the context from which the idea came and how its location provoked people to take notice of the historic buildings surrounding it. For Elephant in the Room, the significance of the site to Hull’s whaling and maritime history was mentioned; whilst The Train Track and The Basket was about the subject of transmigration through Hull.

* + 1. Understanding of and Engagement with the City’s Past

There was universal agreement that the Look Up had enhanced the audience’s understanding of and ability to engage with the city’s past, as well as having contributed to artistic practice in celebrating a city's history and heritage (see Table 4).

Views on these aspects of the project were especially positive amongst the CPT. Artists seem to have been a little more critical, though still positive, with an average score for the project’s success in presenting Hull’s history and heritage of 4.4 out of 5 (n=14).

Table 4: Presentation of History & Heritage by Look Up

|  |  |  |
| --- | --- | --- |
|  | **CPT - Average out of 10** | **Artists - Average out of 10** |
| Look Up enhanced audiences' understanding of the city's past | 10 | 7.5 |
| Look Up improved audiences' experience of engaging with the city's past | 10 | 7.6 |
| Look Up contributed to the development of artistic practice in celebrating the city's past | 9 | 8.4 |

Audience reaction seems to suggest that many of the artworks were successful in achieving their desire to present and explore Hull’s history and heritage. In the audience focus groups many spoke of how Look Up, generally, had given them a greater awareness and appreciation of Hull’s historic buildings:

*“It made me more aware of my general surroundings, I’d be actually looking at the existing buildings and the centre of Hull in general.”*(Focus Group Member)

*“It made me appreciate more of Hull’s architecture and areas that I wouldn’t normally have visited.”*(Focus Group Member)

*“It made me appreciate how many beautiful old buildings are in the city.”*(Focus Group Member)

In exploring this element further, Blade, Paper City, A Hall for Hull and The City Speaks were all mentioned as artworks that improved audience experience engaging with the city’s Grade I and II listed buildings and structures; and areas of the city that were once major industrial areas.

*“Yeah I think it was the size and I think it was because it [Blade] looked so alien in that landscape, you know, surrounded by old buildings and just like this futuristic turbine, it just seemed so off.”*(Focus Group Member)

*“Blade made me look up at the buildings and the juxtaposition of the huge modern blade against the wonderful architecture. I’d never been inside the Smokehouse before … a wonderful building I’d never noticed before. Using the Tidal Barrier was an inspiration.”*(Focus Group Member)

*“I think as well, did I mention the Smokehouse [used in Paper City]? It's the fact that you can get in to places and buildings that you maybe normally wouldn't get access to, and just see them.”*(Focus Group Member)

*“I actually thought it [A Hall for Hull] worked really well because it was quite modern but I think the openness of the square, I mean the square is very beautiful, but next to a cleaned-up and revamped Minster, so it was a lovely juxtaposition of something of very modern fabric, the shiny things, next to something that’s very old.”*(Focus Group Member)

Paper City and The Train Track and The Basket were singled out as artworks that had brought to the fore histories of the city that audiences were previously unaware of.

*“Paper City … the factory that made the paper in Hull, and its history. All of that was on the wall when you went there, and I enjoyed the arts that it motivated. They were fantastic displays, but I also learnt all about the factory that actually made this very high quality art paper.”*(Focus Group Member)

*“Train Track and the Basket highlighted under known area of Hull’s history.”*(Focus Group Member)

*“I never used to notice the windows before. I would just walk through, walk past, not notice them. Now I do pick them up because I’m quite interested in that whole time and the movement of people through and where … they went for and from, and the fact that they used to have to wait in that Tiger’s Lair place … They weren't very welcomed because they worried about colour and all those sort of things … So I'm quite interested, so I went down and read about it.”*(Focus Group Member)

As discussed in Section 3.5.2, Look Up also gave audiences an appetite to engage with more of the city’s arts and culture offer, including elements linked to its history and heritage.

*“It made me proud of Hull again and look at other things i.e. Larkin trail.”*(Focus Group Member)

* 1. Quality of Look Up

To assess the quality of Look Up several questions were incorporated into the evaluation of the event. This included recognition of Arts Council England’s (ACE) Creative Case for Diversity and its Quality Metrics.

* + 1. Creative Case for Diversity

ACE’s mission is ‘great art and culture for everyone’. They state ‘The Creative Case for Diversity is a way of exploring how organisations and artists can enrich the work they do by embracing a wide range of influences and practices. We believe that embracing the Creative Case helps organisations not only enrich their work, but also address other challenges and opportunities in audience development, public engagement, workforce and leadership.’[[1]](#footnote-1)

To assess how Look Up promoted and embedded diversity, equal opportunities data was collected across three main groups:

* Core Project Team (see Appendix 1);
* Commissioned Artists (see Appendix 6); and
* Audiences (see Chapter 2, Section 2.9 and Appendices 13 and 15).

Both the CPT and Artists who delivered the Look Up programme were diverse in terms of gender and age. Across both groups (where equal opportunities forms were completed) there were:

* Eight males and six females;
* Individuals from a range of age groups, covering 25 to 74 years; and
* Individuals resident across the UK[[2]](#footnote-2).

Diversity was lacking in terms of ethnicity and disability, with all stating they were White: Welsh/English/Scottish/Northern Irish/ British and none self-identifying as having a disability or long-term limiting illness, though one artist stated they had a sensory impairment. It should be noted that not all artists provided equal opportunities data.

Among the CPT there was a sense that the Artist pool was more diverse than the equal opportunities data suggests, with some members stating that a conscious effort had been made to ensure that this was the case. Additionally, diversity was represented in terms of the range of media and artistic practice represented by artists.

*“The artists involved represented a diversity of ages, gender and ethnicity, and although we focused on UK-based artists, many had interesting international ethnic histories, with a number being first generation immigrants. We also had artists originating from different parts of the UK including Scotland and Northern Ireland.”*(CPT Member)

Peer Assessor feedback around the Creative Case for Diversity focused more on the accessibility of the artworks to different audiences and the content that the artwork explored, as opposed the diversity of artists:

The City Speaks was considered to embrace diversity, as there were no limitations to who would or could engage with the piece.

*“Because of its openness to everybody and it has accessibility for everybody to participate. I imagine irrespective of language as well, it is exceptionally well placed to do that and overcome barriers that might be created in other ways and other art forms.”*  
(Peer Assessor)

* The Train Tack and The Basket was exploring geographical diversity.

*“It spoke of migration and cultural identity and gender identity also. So implicitly it was strong in that respect.”*  
(Peer Assessor)

* This is a Freedom of Expression Centre was exploring the experience of black people.

*“It explicitly attempted to suggest that it was open to diverse audiences. It talked explicitly of the experience of black people and the state and security and used and mediated their voices to think about diversity.”*  
(Peer Assessor)

* Bleached and Elephant in the Room were considering global themes, so was of relevance to all people.

*“Not explicitly at all, but implicitly as it had a global theme as it were and has relevance to anyone and everyone.”*  
(Peer Assessor)

There was nothing explicit within audience feedback linked to Look Up and diversity and equality, aside from one reflection on This is a Freedom of Expression Centre; and recognition that a diversity of approaches and media were used across Look Up.

*“I really liked it [This is a Freedom of Expression Centre] because it shared a lot of the values that I have and beliefs about how we should treat each other … It felt really important that somebody was saying that stuff out loud … I really liked the story about protest[[3]](#footnote-3). I read every word of it … I wanted to go back and research what had happened.”*(Focus Group Member)

*“I think it [Look Up] was varied, and there was something to suit all tastes and all of the ages.”*(Focus Group Member)

Whilst it appears that Look Up was successful in embracing a wide variety of influences and practices across the programme, the findings presented suggest that Look Up may have benefitted from recruiting a more diverse CPT and/or group of Artists, especially representation of BAME and disabled artists and creative professionals. In turn this may have resulted in attracting a more diverse audience profile than was achieved (see Section 2.8).

* + 1. Quality Metrics – Look Up Programme as a Whole

Following the guidelines for ACE Quality Metrics, the Look Up evaluation asked the Quality Metrics of three respondent groups:

* The CPT (pre- and post-project) about Look Up as a programme;
* Peer Assessors (pre- and post-visit) about individual artworks; and
* Audiences (post-visit) about individual artworks.

The scores given by Peer Assessors and Audiences across all artworks have been aggregated to enable their average scores to be compared with the average scores given by the CPT. This is presented in Table 5 and Figure 1, where definitions of each Quality Metric can also be found.

The average score across all Quality Metrics scored between 7.3 and 9.1 out of 10 pre-project/pre-visit and 7.7 and 9.2 out of 10 post-project/ post-visit. The most frequently given score for individual Quality Metrics post-project/post-visit was between 7 and 8 out of 10, which indicates Look Up, overall, was of high quality.

There were significant differences between the average and individual Quality Metric scores by respondent group, with the CPT awarding higher scores than Peer Assessors and audiences:

* On average, the CPT gave 9.1 out of 10 pre-project and 9.2 out of 10 post-project:
  + The highest individual metric score pre-project was 9.7 for Local Impact, and the lowest 8.7 for Distinctiveness and Captivation;
  + The highest individual metric score post-project was 10 for Local Impact and Concept, and the lowest 8.3 for Risk and Excellence.
* On average, Peer Assessors gave 7.3 out of 10 pre-visit and 7.7 out of 10 post-visit:
  + The highest individual metric score pre-visit was 8.6 for Distinctiveness, and the lowest 5.8 for Originality;
  + The highest individual metric score post-visit was 8.4 for Presentation, and the lowest 7.2 for Originality.
* On average, audiences gave 8.6 out of 10 post-visit:
  + The highest individual metric score from audiences post-visit was 9.2 for Local impact, and the lowest 8.1 for Relevance.

Table 5: ACE Quality Metric – Average Pre- and Post-Event Scores Across Respondent Groups: All Artworks

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| ACE Quality Metrics | CPT  Pre-Event (n=3) | Peers  Pre- Event (n=20) | CPT  Post-Event (n=3) | Peers  Post- Event (n=19) | Audiences Post-Event (n=2,220) |
| **Presentation:**It will be/is well produced and presented | 9.0 | 7.9 | 8.7 | 8.4 | 8.7 |
| **Distinctiveness:**It will be/is different from things I’ve experienced before | 8.7 | 8.6 | 9.3 | 7.4 | 8.8 |
| **Challenge:**It will be/is thought-provoking | 9.0 | 6.4 | 8.7 | 7.3 | 8.2 |
| **Captivation:**It will be/is absorbing and will hold my attention | 8.7 | 6.6 | 9.0 | 7.5 | 8.2 |
| **Enthusiasm:**I will/would come to something like this again | 9.0 | 7.6 | 9.3 | 7.7 | 8.8 |
| **Local impact:**It is/is important that it’s happening here (in Hull) | 9.7 | 6.9 | 10.0 | 7.5 | 9.2 |
| **Concept:** It will be/is an interesting idea | 9.3 | 7.8 | 10.0 | 8.3 | 9.0 |
| **Relevance:**It will have/has something to say about the world in which we live | 9.3 | 8.1 | 9.7 | 8.1 | 8.1 |
| **Rigour:** It will be/is well thought through and put together[[4]](#footnote-4) | 9.0 | 7.8 | 9.0 | 7.4 | 8.6 |
| **Originality:**It will be/is ground-breaking | 9.0 | 5.8 | 8.3 | 7.2 | - |
| **Risk:**The artists are really challenging/challenged themselves with this work[[5]](#footnote-5) | 9.3 | 6.9 | 8.3 | 7.7 | - |
| **Excellence:**It will be/is one of the best examples of its type[[6]](#footnote-6) | 9.3 | 7.4 | 8.5 | 7.6 | - |
| **OVERALL AVERAGE** | **9.1** | **7.3** | **9.2** | **7.7** | **8.6** |

Figure 1: ACE Quality Metrics – Average Post-Event Scores Across Respondent Groups: All Artworks

For both the CPT and Artists there was very little change in scores for individual Quality Metrics pre- and post-project/visit, except for the:

* CPT’s score for Risk, which decreased by 1;
* Peer Assessors score for Presentation, which decreased by 1.2; and
* Peer Assessors score for Originality, which increased by 1.4.

These findings show that for both the CPT and Peer Assessors, Look Up met expectations. The CPT had set the bar high in terms of what they wished to achieve with the programme; whilst publicity material and project descriptions appear to have pitched the programme well to external audiences.

Comments made by the CPT on each Quality Metric, explain their reasoning for having such high hopes for the programme (see Appendix 1 for further detail):

* **Concept** because of the strength of artists’ ideas, with spaces providing the starting point.

*“As new commissions [the programme] was ideas led.”*  
(CPT Member)

* **Presentation** because of the careful selection of artists; high quality materials; and Hull 2017’s strong support team.

*“The artworks were of very high quality in concept, fabrication and the marketing and interpretation was very well done.”*  
(CPT Member)

* **Distinctiveness** because artists were being pushed out of their comfort zone; and because of the context and ambition of the programme, running over a full 12 months.
* **Challenge** because of the programme’s intention to challenge audiences understanding of what art is and could be.

*“It has prompted the debate on what is art.”*  
(CPT Member)

* **Captivation** because of the individual concepts of each artwork; and an expectation audiences would delve deeper.
* **Enthusiasm** because of each artwork being a new commission; each having its own individual concept; and each responding to a different site, which it was expected would encourage people to visit more than one artwork within the programme.
* **Local impact** because of artworks being site-specific and a direct response to Hull.

“*It’s bespoke to the city and the people who live here – it couldn’t happen anywhere else.”*  
(CPT Member)

* **Relevance** because of the site-specific nature of the programme and the people and place of Hull.
* **Originality** because of the artworks being new commissions and the programme’s new approaches within public art commissioning.

*“Blade alone changed the notion of public art commissioning in scale and ambition.”*  
(CPT Member)

* **Risk** because of the fact artists made new work, responded directly to individual sites, and were asked to step outside their comfort zone by using new techniques or media.

*“All new works in new locations, many with new materials, techniques, knowledge and scale.”*  
(CPT Member)

* **Excellence** because of artist selection and their ideas, as well as execution.
* **Rigour** because of the strong team working on Look Up behind-the-scenes.

The sentiments above are all supported by CPT feedback at the end of the programme, which asked them to reflect on the suitability of the artists selected. All three CPT members surveyed agreed (two strongly) that, in reflecting on the Look Up programme overall:

* The artists selected were the right artists to show diversity in the field of public art;
* The artists selected were the right artists to deliver against the overall vision for Look Up; and
* The artists selected were the right artists to respond to the chosen locations.

*“Look Up has shown different possibilities and raised awareness of different artists and the diversity of their work and practices.”*(CPT Member)

*“It has really developed the artists that have worked on it and that can only be a good thing for the industry.”*(CPT Member)

Feedback in the interviews with artists also touched upon the Quality Metrics of Concept, Risk and Presentation. Their feedback suggests that the experience of the artists on Look Up, was as intended by the CPT:

* **Concept:** Artists spoke of the ideas behind their work being informed by research.

*“I had a lot of time with the project … pushing it in my studio, going for it as much as I could possibly could, using research actively in the work. So I think artistically really pushing the ideas and the composition and trying to communicate craft processes and avoid too much sentimentality, whilst being compassionate.”*  
(Artist)

* **Risk**: Artists spoke of challenging themselves in relation to the scale of artworks being created; new techniques and approaches being used; and being involved in such a high profile year where a precedent had been set, which meant expectations were high.

*“We were using very different technology from that we have used in the past. It was a big project, not just in terms of the size of the building, but we hadn’t worked with 8K resolution, you know really massive file size and that was quite kind of a challenge … because we had to use computers on a high level that could render these files.”*(Artist)

*“I think that the artwork was ambitious with the size and technical aspects of the work. It was ambitious and challenging me in terms technical aspects.”*(Artist)

* **Presentation:** Artists spoke of being satisfied overall with their final pieces, though there was a sense there was always room for improvement.

*“Strengths of what we did we were able to tell the story of the work and the processes involved. The weaknesses were not understanding how the structure would create wrinkles.”*  
(Artist)

* + 1. Quality Metrics – Look Up Programme by Individual Artwork

The Quality Metric scores provided for each artwork by both Peer Assessors and audiences are provided in Figures 2 to 11 (where applicable)[[7]](#footnote-7). Overall, the score awarded by Peer Assessors are slightly lower than those provided by audiences. Most artworks met the Peer Assessor expectations, with little difference in the average score pre- and post-visit. Elephant in the Room, This is a Freedom of Expression Centre and Bleached exceeded expectations, with increased average scores of 1.6, 1.4 and 1.4, respectively. Paper City fell short, with an average score 0.9 points lower than the pre-visit score.

Figures 2 and 3: ACE Quality Metrics – Blade and The City Speaks

Figures 4 and 5: ACE Quality Metrics – Washed Up Car-go and The Train Track and The Basket

Figures 6 and 7: ACE Quality Metrics – Paper City and Bleached

Figures 8 and 9: ACE Quality Metrics – This is a Freedom of Expression Centre and Elephant in the Room

Figures 10 and 11: ACE Quality Metrics – A Hall for Hull and Floe

* + 1. Blade

Blade was only scored by audiences, as no Peer Assessors could be secured for this project. Across the board, Quality Metrics were scored above 8 out of 10, indicating a very high level of quality, with highest average scores being for Distinctiveness (9.2 out of 10); Concept (9.1 out of 10); and Local Impact (9.0 out of 10).

Although the CPT did not score individual artworks, there was a sense that for the whole team it had been a stand out artwork:

*“Blade because technically it was the biggest challenge and had the most people involved in it. The support behind, from people who invested in it to make it happen … [It] was the one that got people talking the most to each other about the work and the space around it.”*   
(CPT Member)

Attendees in both audience focus groups had all seen Blade, and were universally positive about it. Many spoke of it as their favourite of the Look Up artworks. All groups used a range of superlatives to describe it.

*“To use an American word, it actually was the way the American's use it, Awesome!”*(Focus Group Member)

*“[Blade] coming to [Queen] Victoria Square really blew me away. I know a lot of people didn't like it, but I thought it was amazing.”*(Focus Group Member)

*“I was so amazed by it that I wrote a poem there and then on the spot.”*(Focus Group Member)

The aesthetic nature of Blade was covered at length. The beauty of the engineering involved in making and placing Blade generated enthusiastic conversation.

*“My husband, he was more impressed with the actual clamping. I don't know how long he took taking photographs … He was engrossed.”*(Focus Group Member)

*“I went along and I was actually blown away by it. I thought it was fantastic … 'cause you know it's obviously an engineering piece, but it was also very artistic and the design and the beauty of it.”*(Focus Group Member)

*“Artistically, with its curves and everything else, I've seen a lot worse hanging up galleries.”*(Focus Group Member)

*“To me, it was the ultimate between art and engineering.”*(Focus Group Member)

It may have been the aesthetic nature of Blade, which led many attendees to reflect on the desire they and others had to touch it.

*“I think it was just watching other peoples' actions, as well. Especially children, not quite sure whether to touch it or not.”*(Focus Group Member)

*“I know it’s odd like … I don't know for other people, but I just felt I had to touch it for some reason. You just couldn’t resist the urge.”*(Focus Group Member)

Attendees spoke of people they knew who had not liked Blade, questioning whether it was indeed art. In the opinion of all respondents, it was, and they knew others whose opinions had been changed too.

*“It was very marmite though because a lot of people didn't like the Blade. I thought it was great.”*(Focus Group Member)

*“I love the way on social media, at least on my social media … There was such a lot of negativity about them having to take up traffic lights, and waste of money, there’s people starving, there’s homeless … You know within a week it had completely changed. Everybody was, "you must go and see it, it's absolutely marvellous!" … Suddenly all forgotten because they've been and seen it.”*(Focus Group Member)

* + 1. The City Speaks

For The City Speaks audiences consistently gave higher scores than Peer Assessors across all common Quality Metrics. The individual Metrics that had the greatest difference within the score provided were:

* Presentation (5.0 out of 10 Peer Assessors vs. 8.3 Audiences);
* Distinctiveness (7.0 out of 10 Peer Assessors vs. 9.2 Audiences);
* Challenge (6.0 out of 10 Peer Assessors vs. 7.8 Audiences); and
* Rigour (6.7 out of 10 Peer Assessors vs. 8.4 Audiences).

Audiences gave the highest average score to Distinctiveness (9.2 out of 10); Concept (9.1 out of 10); and Local Impact (9 out of 10). Peer Assessors gave the highest average score post-visit to Concept (9 out of 10); Local Impact (8.7 out of 10); and Relevance (8.0 out of 10).

Peer Assessors commented on each individual Quality Metric for Blade:

* **Concept** **(7.7 pre-event to 9.0 post-event):** expectations were exceeded via the way the artwork enabled people to send messages directly to the people of Hull, whilst the accessibility, scale, and context within the City of Culture year were confirmed.
* **Presentation (8.7 pre-event to 5.0 post-event):** expectations had not been met primarily because two Peer Assessors struggled to find the lectern after reading the information board at the Tidal Surge Barrier and because the technology was not working during their visit.
* **Distinctiveness (5.7 pre-event to 7.0 post-event):** expectations were exceeded as Peer Assessors had either not seen work like it before, or if they had The City Speaks was at a much larger scale.
* **Challenge (6.7 pre-event to 6.0 post-event):** the participatory nature of the piece was seen to be where the challenge lay, though technological problems made this hard to score post-visit.
* **Captivation** **(6.7 pre-event to 6.7 post-event):** anticipating what would appear on the display was absorbing for one Peer Assessor, whilst technological issues interfered with others experience.
* **Enthusiasm** **(7.0 pre-event to 7.7 post-event):** without having visited the work yet, and with the technological issues when they did, Peer Assessors found this metric hard to score.
* **Local impact** **(8.7 pre-event to 8.7 post-event):** the project was intrinsically linked to Hull, being site-specific, within the public realm and displaying messages from the people of Hull.
* **Relevance** **(8.0 pre-event to 8.0 post-event):** the project was a real time reflection on the thoughts and utterances of those using it.
* **Rigour** **(7.3 pre-event to 6.7 post-event):** expectations, based in one instance on previous experience of the artist’s work had not been met due to technological issues, whilst the interpretation was criticised.
* **Originality** **(5.7 pre-event to 7.3 post-event):** see Distinctiveness.
* **Risk** **(6.0 pre-event to 7.7 post-event):** the project was viewed as inherently risky as the artist was working to such a large scale and relying on the public to provide the content for the piece.
* **Excellence** **(7.0 pre-event to 7.3 post-event):** Peer Assessors found this difficult to score pre-visit, whilst post-visit the technological issues had impacted on experience.

*“There was an element of risk to it which was strong aspect of the work and it had an unmediated voice and it was an enormous scale. So I found that impressive and appealing. A strong concept.”*(Peer Assessor)

*“It was designed to be thought provoking. I'm very familiar with the concept of speakers’ corner, which I know influenced the concept, and I thought it was a really lovely contemporary interpretation of that.”*  
(Peer Assessor)

*“I’m going to have to judge it from the documentation as it wasn't actually working … I walked to the barrier and saw the information board around the barrier and there was no indication where the lectern was other than by the dock … When I reached the lectern there was no interpretation and to me it wasn't necessarily apparent that the public was invited to take part in it … It was produced to a very high quality but interpretation made it slightly inaccessible.”*  
(Peer Assessor)

*“The connection of the lectern to the barriers was a fantastic line of sight, straight down past the Humber Street Gallery and all the action in terms of visual arts. So absolutely it was rigorously thought through.”*(Peer Assessor)

Comments made by the CPT support some of the feedback provided above. Although they highly praised the project itself, they recognised that the new technology created for the artwork experienced glitches.

*“The City Speaks was an issue. The reliability … it was a fantastic piece and an amazing site and a really good artist, but it didn’t always work.”*(CPT Member)

One of the key messages from audiences who had visited or participated with The City Speaks, was how much fun it was. It was also viewed as one of the most inclusive artworks within the programme, and one that had a great concept behind it.

*“I just enjoy driving over the flyover to see what people have put on it.”*(Focus Group Member)

*“I had a whale of a time.”*(Focus Group Member)

*“The City Speaks, because it gave everyone from kids this big, to big old kids like me, a chance to see my name in lights, or whatever they wanted to say in lights, and try and be artistic with what they were putting up.”*(Focus Group Member)

*“I liked it as a concept and I like the fact it's almost like freedom of speech. You can say anything and it'll come up.”*(Focus Group Member)

* + 1. Washed Up Car-go

Washed Up Car-go was only scored by audiences, as no Peer Assessors could be secured for this project. Quality Metrics were in the main scored above 7 out of 10, indicating a good level of quality, particularly in terms of Local Impact (8.8 out of 10), Distinctiveness (8.6 out of 10), Concept (8.3 out of 10) and Relevance (8.1 out of 10). Captivation scored lowest (7.0 out of 10).

Attendees within the focus group provided some insight as to why these scores may have been given, seeing it as a provocative artwork that challenged them to consider humanity’s impact on the world’s oceans.

*“I really liked the Washed Up Car-go. I thought it was more than it should've been. It gave you a greater reaction than what it was. In principle it was just a car, with stuff inside it and some music. It worked. The best of art for me, makes you think … It made me think.”*(Focus Group Member)

*“I thought it was fascinating, but I would agree that a bit more information would've been helpful … A car burst into song, I looked. I don't think there was anybody at that one. There might be two or three volunteers in the car park and they were at different cars so I had a look, had a listen, looked around the car park, saw volunteers.”*(Focus Group Member)

*“I thought it was a really good creative way to get serious messages across and to get people thinking about it.”*(Focus Group Member)

* + 1. The Train Track and The Basket

For The Train Track and The Basket audiences consistently gave higher scores than Peer Assessors across all common Quality Metrics, but gave slightly lower scores for Local Impact and Relevance. The individual Metrics that had the greatest difference within the scores provided were:

* Distinctiveness (5.3 out of 10 Peer Assessors vs. 8.0 Audiences);
* Presentation (6.7 out of 10 Peer Assessors vs. 8.2 Audiences);
* Enthusiasm (6.3 out of 10 Peer Assessors vs. 7.8 Audiences); and
* Captivation (6.0 out of 10 Peer Assessors vs. 7.2 Audiences);

Audiences gave the highest average score to Local Impact (8.8 out of 10); Presentation (8.2 out of 10); and Rigour (8.1 out of 10). Peer Assessors gave the highest average score post-visit to Local Impact (9 out of 10); Relevance (8.0 out of 10); and Concept (7.7 out of 10).

Peer Assessors commented on each individual Quality Metric for The Train Track and The Basket:

* **Concept** **(7.7 pre-event to 7.7 post-event):** the choice of location and its relevance to the movement of people was a strength, as was the choice to use textile and images.
* **Presentation (8.0 pre-event to 6.7 post-event):** the location of the artwork had caused a level of interference with the artwork, and one Peer Assessor felt it lacked coherence.
* **Distinctiveness (5.7 pre-event to 5.3 post-event):** there was a general sense that they had seen similar types of work before, whilst the location diluted the impact of the artwork.
* **Challenge (4.7 pre-event to 7.0 post-event):** it was not clear why scores were much higher post-visit, but Peer Assessors all reflected on the narrative being thought-provoking, though they questioned how strongly it had come through in the final piece.
* **Captivation** **(7.0 pre-event to 6.0 post-event):** all spent a good deal of time engaging with the artwork and its different elements, though again the location was seen to have interfered with the viewer experience.
* **Enthusiasm** **(5.0 pre-event to 6.3 post-event):** the artwork was the type of work that all would be happy to visit again, and it was praised for being eye level rather than up high, increasing accessibility.
* **Local impact** **(6.7 pre-event to 9.0 post-event):** despite concerns over the location in relation to other quality metrics, the connection of the space to the narrative was strong.
* **Relevance** **(8.7 pre-event to 8.0 post-event):** the narrative around transmigration and immigration was also considered both a contemporary and historical issue.
* **Rigour** **(7.0 pre-event to 7.3 post-event):** there was a level of uncertainty about how coherent the artwork had been and the choices made in terms of its location.
* **Originality** **(5.7 pre-event to 6.3 post-event):** the approach used in terms of the textile was the main source of originality, whilst the work itself and techniques used were things they had seen before.
* **Risk** **(5.7 pre-event to 7.0 post-event):** the nature of the space was seen to have been a significant challenge for the artist.
* **Excellence** **(6.3 pre-event to 6.7 post-event):** the work was a good example of its type, but not the best.

*“It was well produced but I kind of felt that it was a bit of a disparate piece of work and lacked a bit of coherence … There were some large sections to it which were quite coherent, I actually liked some of the detail of it … but the diagrams were a relatively small element or area so it is real very hard to say, as they were a little bit incoherent and disparate.”*  
(Peer Assessor)

*“I know it was closely connected to this idea of travel, obviously the location at the station was right, but where it was on the windows, I thought it got a bit lost.”*  
(Peer Assessor)

*“It was an interesting idea in terms of the use of textiles in the images and in the use of the space.”*  
(Peer Assessor)

Amongst audience focus group attendees who had visited The Train Track and The Basket, several had very much engaged with the artwork’s concept. However, as with Washed Up Car-go, some felt if you did not read the onsite information or talk to a volunteer then the inspiration behind the concept was likely to be lost.

*“I think that one [The Train Track and the Basket], you have to go and ask about that otherwise it was just, "Oh the wall was pretty" … "Oh they've done something to the windows" … unless you made an effort to go and speak to one of the volunteers …I think you saw it as a bit of almost gentrifying of the station.”*(Focus Group Member)

* + 1. Paper City

For The City Speaks audiences consistently gave higher scores than Peer Assessor across all common Quality Metrics. The individual Metrics that had the greatest difference within the score provided were:

* Rigour (6.0 out of 10 Peer Assessor vs. 8.7 Audiences);
* Enthusiasm (7.0 out of 10 Peer Assessor vs. 8.9 Audiences);
* Presentation (8.8 out of 10 Peer Assessor vs. 7.0 Audiences);
* Relevance (6.0 out of 10 Peer Assessor vs. 7.6 Audiences);
* Distinctiveness (7.0 out of 10 Peer Assessor vs. 8.6 Audiences); and
* Captivation (7.0 out of 10 Peer Assessor vs. 8.3 Audiences).

Audiences gave the highest average score to Enthusiasm (8.9 out of 10); Concept (8.8 out of 10); Presentation (8.8 out of 10); and Rigour (8.7 out of 10). The Peer Assessor gave the highest average score post-visit to Concept (8.0 out of10); and Local Impact (8.0 out of 10).

The Peer Assessor commented on each individual Quality Metric for Paper City:

* **Concept** **(8.0 pre-event to 8.0 post-event):** the use of paper as a media was praised and seeing how different artists used it was of interest.
* **Presentation (9.0 pre-event to 7.0 post-event):** the use of the chosen site on Humber Street and links to its historic industries was praised, though some artworks were lower quality than expected.
* **Distinctiveness (7.0 pre-event to 7.0 post-event):** the use of the area and the different approaches used by artists were distinctive, though using paper so intensively limited how distinctive it could be overall.
* **Challenge (7.0 pre-event to 7.0 post-event):** the use of paper to create different structures was thought provoking.
* **Captivation** **(8.0 pre-event to 7.0 post-event):** the Peer Assessor’s own interest in working with paper meant their attention was captured.
* **Enthusiasm** **(8.0 pre-event to 7.0 post-event):** after visiting Paper City there was a sense that it had been an enjoyable experience overall.
* **Local impact** **(8.0 pre-event to 8.0 post-event):** the project linked directly to a local industry and company via the material used to make artwork, whilst artworks reflected on the areas past industries.
* **Relevance** **(7.0 pre-event to 6.0 post-event):** it was not felt that any of the artworks were addressing issues of relevance to the world today, beyond the connection to Hull based G.F Smith.
* **Rigour** **(9.0 pre-event to 6.0 post-event):** expectations had not been met, as there were question marks over the selection of some artists and the extent to which the CPT had pushed artists.
* **Originality** **(6.0 pre-event to 7.0 post-event):** the artworks and the way they were made were not seen to be ground breaking.
* **Risk** **(9.0 pre-event to 7.0 post-event):** the technical challenges of working with paper can be significant and it was felt that some artists had really pushed themselves, whilst others less so.
* **Excellence** **(8.0 pre-event to 6.0 post-event):** there was a sense that some of the artworks lacked a cleanliness and attention to detail, whilst others were of very high quality.

*“It had a sense of location, the 'Hullensian' themes through the exhibition, the company [G.F Smith] was from Hull, and it presents what is happening in Hull, the industry that is going on in Hull."*(Peer Assessor)

*“I think it was interesting to see for how the material was used structurally and what the potential of the material could be.”*  
(Peer Assessor)

*“I think some of the artists did definitely take risks in really changing their form and challenging ideas, working in interesting places … Other people didn't really take risks, doing something straight-forward.”*(Peer Assessor)

Around half of audience focus group attendees had visited Paper City. It was a very popular event. Its strengths were how it made use of the usually inaccessible buildings of the Fruit Market; how the different artworks created different impacts on the viewer; and how it celebrated an industry of Hull [paper making] that many people were unaware of.

*“I think Paper City did, I loved that. You got to see buildings that you wouldn’t ever see, the smokehouse and that. I love that.”*(Focus Group Member)

*“The history of it [G.F Smith] backed in to the 19th century, and it was sold in to American hands. I think it was certainly foreign hands. They bought it back again, and it's back now in local ownership.”*(Focus Group Member)

*“I loved the bit in the smokehouse … I loved everything about it … The intricacy of some of those sculptures was amazing.”*(Focus Group Member)

* + 1. Bleached

For Bleached, audiences and Peer Assessors gave similar scores across all common Quality Metrics, except for:

* Local Impact (7.7 out of 10 Peer Assessors vs. 8.9 Audiences); and
* Relevance (9.3 out of 10 Peer Assessors vs. 8.6 Audiences).

Audiences gave the highest average score to Local Impact (8.9 out of 10); Enthusiasm (8.7 out of 10); Concept (8.6 out of 10); Presentation (8.6 out of 10); and Relevance (8.6 out of 10). Peer Assessors gave the highest average score post-visit to Relevance (9.3 out of10); Concept (9.0 out of 10); Challenge (8.7 out of 10); and Enthusiasm (8.7 out of 10).

Peer Assessors commented on each individual Quality Metric for Bleached:

* **Concept** **(7.7 pre-event to 9.0 post-event):** expectations were exceeded as one Peer Assessor questioned how well formed the idea was pre-visit. Post-visit all felt it was a strong idea, beautifully executed.
* **Presentation (8.3 pre-event to 8.0 post-event):** expectations for presentation were high due to prior knowledge of the artist and Hull 2017. These were met. Part of the artwork, based at The Deep, was felt to have suffered interference from the surroundings.
* **Distinctiveness (7.0 pre-event to 8.0 post-event):** having an awareness of Tania Kovat’s work led to questions around how distinctive the new commission would be, however, the exploration of marine pollution via art was praised.
* **Challenge (7.0 pre-event to 8.7 post-event):** the topical nature of the work was seen to make it thought provoking, which was enhanced by the interpretation.
* **Captivation** **(7.0 pre-event to 8.3 post-event):** all found it a fascinating artwork and the location at C4Di was seen to have been a perfect space.
* **Enthusiasm** **(6.3 pre-event to 8.7 post-event):** all stated they would come and see work like this again.
* **Local impact** **(6.7 pre-event to 7.7 post-event):** the subject matter was viewed as relevant to the location, though not necessarily specific to Hull, being more of a global issue.
* **Relevance** **(8.0 pre-event to 9.3 post-event):** the environmental themes presented by the work were relevant to conversations happening around humanity’s relationship to the environment.
* **Rigour** **(6.0 pre-event to 8.3 post-event):** the location chosen was seen to have been and ideal choice for the work.
* **Originality** **(5.7 pre-event to 8.0 post-event):** ground-breaking elements were identified within the work, specifically in terms of the way the issue being addressed was presented.
* **Risk** **(6.7 pre-event to 8.0 post-event):** both the subject matter and the location used were seen to have been a great challenge for the artist, which prior to visiting was difficult to comment on.
* **Excellence** **(7.7 pre-event to 8.3 post-event):** the technical quality of the work and response to the location were highly praised.

Interestingly, Peer Assessor comments seem to go against those made by a CPT member and the delivery partner about the C4Di location.

*“Bleached … I think putting that in sort a temporary gallery space felt a bit weird for Look Up … It didn’t really feel like the aim of the Look Up … It was a pity that we had to use that space and it couldn’t be outdoors.”*(CPT Member)

Only a handful of attendees at the audience focus groups had visited Bleached. Universally, it was praised for its beauty and elements of surprise. It seemed to really stir an excitement in audiences.

*“Amazing, from every angle. From underneath, from the sides, above. Obviously, I'm not tall enough to see the tops of it, so I had to use my camera, to go up the top of the cabinets, and from above, stunning.”*(Focus Group Member)

*“What I really liked about it, it was really nice to be up close to the coral. You don't often get the opportunity … But what I really liked about it was the oceans in the metal, because you don't immediately know what you're looking at and then you get it explained to you, that what it's about, and you can see that, that it means something. Well everything has a hidden meaning to it but I really liked it.”*(Focus Group Member)

* + 1. This is a Freedom of Expression Centre

For This is a Freedom of Expression Centre audiences consistently gave higher scores than Peer Assessors across all common Quality Metrics. The individual Metrics that had the greatest difference within the scores provided were:

* Local Impact (7.5 out of 10 Peer Assessors vs. 9.5 Audiences);
* Challenge (10 out of 10 Peer Assessors vs. 8.8 Audiences);
* Captivation (9.5 out of 10 Peer Assessors vs. 8.4 Audiences)
* Enthusiasm (8.0 out of 10 Peer Assessors vs. 8.9 Audiences); and
* Relevance (10 out of 10 Peer Assessors vs 9.1 Audiences).

Audiences gave the highest average score to Local Impact (9.5 out of 10); Relevance (9.1 out of 10); and Concept (9.0 out of 10). Peer Assessors gave the highest average score post-visit to Relevance (10 out of10); Challenge (10 out of 10); Concept (9.0 out of 10); and Excellence (9.0 out of 10).

Peer Assessors commented on each individual Quality Metric for This is a Freedom of Expression Centre:

* **Concept** **(7.7 pre-event to 9.0 post-event):** the project had elevated previous work by the artist with the addition of the new commission and the critical and political ideas behind the work were strong.
* **Presentation (8.0 pre-event to 8.5 post-event):** the artist had presented things to a high quality, as expected, however the space was seen to have presented some challenges because of the layout.
* **Distinctiveness (6.0 pre-event to 7.5 post-event):** the work was not seen to be a giant departure from the artist’s previous work, but the new artwork within the exhibition enhanced what was expected.
* **Challenge (8.0 pre-event to 10.0 post-event):** the political nature of the work and references to real world examples was thought-provoking.
* **Captivation** **(8.0 pre-event to 9.5 post-event):** the artwork had held the attention, more so than they expected.
* **Enthusiasm** **(6.0 pre-event to 8.0 post-event):** the addition of new work, and the experience of previous work by the artist meant all were confident in seeing something like it again.
* **Local impact** **(5.7 pre-event to 7.5 post-event):** the discourse presented within the artwork was felt to be of importance anywhere, so it was questioned how specific to Hull it was.
* **Relevance** **(8.0 pre-event to 10.0 post-event):** the political nature of the work was very much around contemporary issues.
* **Rigour** **(8.3 pre-event to 8.5 post-event):** the artist met expectations and was praised for how they dealt with the challenges of the space.
* **Originality** **(5.3 pre-event to 7.5 post-event):** previous experience of the artist’s work meant that it was not distinctive from this. However, in reflecting on the work from the perspective of a new audience member, or compared to the work of other artists it was distinctive.
* **Risk** **(6.7 pre-event to 8.0 post-event):** the controversial nature of the work was referenced, though it was questioned how much of a departure had been made from the artist’s usual work.
* **Excellence** **(7.0 pre-event to 9.0 post-event):** it was viewed as a strong piece of work within its genre.

*“Yes the concept was an original idea that runs through Bob and Roberta's work that is not unfamiliar to me, but because there was a significant new piece of work shown I would say it has elevated it.”*(Peer Assessor)

*“It was thought-provoking and explicitly political, including statements about the fire at Grenfell and also an account of Black Woman being questioned by the police.”*(Peer Assessor)

*“In terms of the space that was chosen it made sense, but it could have been any art college … it was universal and could have worked anywhere in the world. It was less specific to Hull than I imagined.”*(Peer Assessor)

Only a few attendees of the audience focus groups had visited This is a Freedom of Expression Centre. It seemed to be that some people purposely chose to visit this artwork, whilst others stumbled across it. The challenging nature of the work meant that respondents were mixed in their feedback, which principally related to whether they had managed to intellectually engage with it or not.

*“I saw it by accident. To be honest I didn't understand it at all, it was sort of like lots of wooden panels like that with all this writing on 'em. I couldn't read all of that because it was that sort of crammed in, but I think really, I suppose it's something to do with freedom of speech or something. I don't know more than that, it's a bit over my head.”*(Focus Group Member)

*“I read every word of it. I learnt something. I wanted to go back and research what had happened. Hearing that guy's name, can't remember his name, I wanted to find out more about who he was … Yeah really really moved me.”*(Focus Group Member)

* + 1. Elephant in the Room

For Elephant in the Room audiences mostly gave slightly lower scores than Peer Assessors across all common Quality Metrics, though the differences were no greater than 0.7.

Audiences gave the highest average score to Local Impact (8.9 out of 10); Distinctiveness (8.1 out of 10); Presentation (8.1 out of 10); Concept (8.1 out of 10); and Rigour (8.1 out of 10). Peer Assessors gave the highest average score post-visit to Risk (9.0 out of10); Concept (8.3 out of 10); Presentation (8.3 out of 10); Distinctiveness (8.3 out of 10); Local Impact (8.3 out of 10); and Rigour (8.3 out of 10).

Peer Assessors commented on each individual Quality Metric for Elephant in the Room:

* **Concept** **(6.3 pre-event to 8.3 post-event):** expectations were exceeded via the realisation of what was viewed as a very strong idea within a very challenging space.
* **Presentation (8.3 pre-event to 8.3 post-event):** the artwork was well presented and well made, though somewhat lost in the space.
* **Distinctiveness (4.0 pre-event to 8.3 post-event):** expectations were exceeded as upon viewing it was seen as unique.
* **Challenge (5.7 pre-event to 7.3 post-event):** when viewed alongside the supporting interpretation it was thought provoking, though there were questions about how many people were engaging in this way.
* **Captivation** **(7.3 pre-event to 8.0 post-event):** the artwork was visually attractive and encouraged viewing from different angles, though it had the challenge of competing against other visual distractions in the space.
* **Enthusiasm** **(6.0 pre-event to 7.3 post-event):** the experience of the piece created an interest to see similar work in future.
* **Local impact** **(8.0 pre-event to 8.3 post-event):** placing such artwork within a commercial space was seen to be important, whilst the narrative had relevance to the location. It was questioned if this would be identified if people did not engage with the interpretation.
* **Relevance** **(6.3 pre-event to 7.7 post-event):** the subject matter, as described in the interpretation, had relevance to the world today.
* **Rigour** **(6.3 pre-event to 8.3 post-event):** the technical delivery and construction of the work was praised, however, the location did not lend itself to engaging audiences.
* **Originality** **(4.7 pre-event to 8.0 post-event):** the scale and technical approach of the piece had exceeded expectations.
* **Risk** **(8.0 pre-event to 9.0 post-event):** the location, scale and intricacy of the piece were seen to be major challenges for the artist.
* **Excellence** **(7.3 pre-event to 8.0 post-event):** the artwork itself was seen to have been well executed, beautiful and intricate.

*“It was an interesting idea. It is a life-size whale in a shopping centre! A very large public work in potentially a difficult space, so conceptually that is a hard thing to do, apart from anything else.”*  
(Peer Assessor)

*“I thought it was a little bit underwhelming in the space. I think some people missed it or they didn’t actually realise what it was. I think it was a bit lost in the space … I wonder whether it would have benefited from being in more of a darkened environment, so you could appreciate the detail.”*  
(Peer Assessor)

“*I went up and down the escalators from different angles, as it were, and I could see several people photographing and doing similar things finding good view points. Although it was static it invites interaction.”*  
(Peer Assessor)

The comments made by the Peer Assessors, seems to agree with reflections made by the CPT on this artwork, regarding the challenges of the space. However, in terms of the quality of the actual artwork delivered, Peer Assessors seem to have viewed this more positively.

*“You have Elephant in the Room, Claire Morgan’s work, that on paper sounded fantastic but the installation of it fell short on the quality we might have come to expect. That was for a number of reasons: a very challenging place to do work like that; the first time she had worked outside of a sort of gallery context with that sort of work; and a few production elements … There was a change of material because of a perceived fire risk of using plastic as opposed to paper, so we had to change it to paper and so we lost the definition of the work.”*(CPT Member)

Amongst the audience focus groups, some attendees spoke of how Elephant in the Room was easy to pass by. Having Hull 2017 Volunteers onsite helped, as they could explain it, or point out the interpretation. Without this it was easy for the concept behind the work to be missed.

*“One of the volunteers … he said, "If you stand there and look at it, it's a fantastic view", so everyone was just rushing for this one tile. You know, looking up. Very good.”*(Focus Group Member)

*“If I hadn't been aware that it was there, I would've just thought, "Some nice decorations", without looking to see the actual shape of it.”*(Focus Group Member)

Once people were engaged with the artwork, many felt it encouraged a voyage of discovery to uncover its form.

*“I think it only really worked well if you went right to the very bottom, and looked up.”*(Focus Group Member)

*“Yes, or if you moved around it, of course it'd change shape. It didn't look like anything from some angles, which I presume is the point. Then you'd get to a certain point and it takes on the shape of the whale.”*(Focus Group Member)

*“You really just saw square bits of paper and it was only if you went up to the Vue cinema and looked down on it or went down to the ground floor and looked up that you could actually see the whale.”*(Focus Group Member)

The reaction to the artwork once the form was discovered was somewhat mixed. Several attendees were impressed by the artwork and the intricacy of it, whilst others felt it lacked impact.

*“The penny really dropped when I went to the bottom, and looked up. I thought, oh wow.”*(Focus Group Member)

*“I was on the bottom and managed to finally see the whale and I just thought it was really good. I don't know how the hell they dangle different bits of paper so you get it into a shape of a whale.”*(Focus Group Member)

*“I think I maybe saw it mainly from as you go in, and I thought that's really clever the way somebody managed to put that together structurally … but it didn't really move me.”*(Focus Group Member)

* + 1. A Hall for Hull

For A Hall for Hull there were divided opinions across many of the common Quality Metrics, particularly:

* Rigour (4.5 out of 10 Peer Assessors vs. 7.9 Audiences);
* Local Impact (8.0 out of 10 Peer Assessors vs. 9.0 Audiences); and
* Relevance (7.5 out of 10 Peer Assessors vs. 6.7 Audiences).

Audiences gave the highest average score to Local Impact (9.0 out of 10); Enthusiasm (8.5 out of 10); and Concept (8.3 out of 10). Peer Assessors gave the highest average score post-visit to Enthusiasm (8.5 out of10); and Distinctiveness (8.5 out of 10).

Peer Assessors commented on each individual Quality Metric for A Hall for Hull:

* **Concept** **(8.5 pre-event to 8.0 post-event):** the idea behind the work, to create a civic space and celebrate the surrounding built heritage was praised and it was seen to have successfully activated the public space and engaged audiences, however, it did not quite meet expectations.
* **Presentation (8.0 pre-event to 7.5 post-event):** the finish of the artwork was not quite what was expected in terms of prior knowledge of the artist and Hull 2017.
* **Distinctiveness (8.5 pre-event to 8.5 post-event):** the artwork was different from things seen before and it was felt to have responded well to the environment, though not perhaps to the quality of previous work by Felice Varini.
* **Challenge (7.0 pre-event to 8.0 post-event):** the work had been thought-provoking in terms of the way it caused the viewer to consider the space in which it was located.
* **Captivation** **(6.5 pre-event to 8.0 post-event):** the scale and colours of the artwork were praised, and comments were made on how volunteers were identifying key viewing spots for audiences.
* **Enthusiasm** **(9.0 pre-event to 8.5 post-event):** all felt it likely they would choose to revisit artwork like this.
* **Local impact** **(8.5 pre-event to 8.0 post-event):** being site-specific the local impact was intrinsic to the piece, and the bringing of international practitioners to Hull was viewed as important.
* **Relevance** **(7.5 pre-event to 7.5 post-event):** it was felt more to be about celebrating the area and less about challenging people’s desire to retain public spaces (the perceived intention of the work).
* **Rigour** **(9.0 pre-event to 4.5 post-event):** there were question marks around how many site visits had taken place, as there were limitations to the space that did not seem to have been considered.
* **Originality** **(7.5 pre-event to 6.0 post-event):** it was seen to be original as opposed to ground-breaking.
* **Risk** **(6.5 pre-event to 6.5 post-event):** the artists were not seen to have challenged themselves, rather delivered a continuation of work they had previously done.
* **Excellence** **(7.5 pre-event to 8.0 post-event):** the artwork was seen to be of a high quality and well designed for the space, though it was not felt to have quite had the desired impact.

*“Really good that City of Culture … with its own culture is sending out to practitioners from around the world to make new work and have dialogue with a local context … a City of Culture which is looking in and out.”*(Peer Assessor)

*“It had ambitions to create a dialogue with historic buildings and I don't think it did that as successfully as it wanted … I think the provocation of wanting to be aware of one’s environment weren’t as successful as I’d have hoped, but … people were engaging with it as an addition to public space.’*(Peer Assessor)

*“Yes I would be interested to know how often they have visited the site … The point at which you can see Varini's abstract elements going together … was in the middle of the road and you had to move out of the way of cars … You might say that that was just the limitations of space … but it raises issues of how distant they were from the site.”*(Peer Assessor)

A comment made by the CPT about A Hall for Hull, may provide an indication of why some Peer Assessors expectations were not met:

*“A Hall for Hull was a brilliant outcome but it didn’t really follow the letter of the brief … The brief was predicated on a far more collaborative process between artist and architect.”*(CPT Member)

The comments made by the CPT about A Hall for Hull not quite delivering on what it intended, appeared to be reflected within comments made by audiences. First impressions were mixed, with some being overwhelmed and/or confused by the installation initially. Parallels were made with Elephant in the Room in this regard. This led audiences to speak to volunteers to make more sense of it, or plan in a second visit.

*“It’s just that first impressions thing, and if you go, well that looks a right mess in a really beautiful square, do you know what I mean, you could easily respond like that, which is where it was helpful to have the volunteers so that you could see it was something and not nothing.”*  
(Focus Group Member)

The fact that A Hall for Hull was not immediately easy to understand was also referenced as a strength, being thought-provoking in its challenge and distinctive as an artwork.

*“Wasn’t it a bit like a few of the things that have been on this year? I mean I’m a bit traditional about my art, the things that I readily enjoy, and one of the things that’s been great is that it has confronted me a few times with things that I really didn’t understand and I wasn’t used to and I thought, what’s that, and it’s required maybe more than one visit, it was never enough to just think of an installation … you did need to go back and try and suss it out really, I mean I enjoy that aspect.’*(Focus Group Member)

This desire to re-visit the artwork was also referenced when discussing the participatory nature of the artwork. Attendees praised the fact that that visitors had been encouraged to interact with it, by standing and viewing it in certain positions.

*“There were the circles and squares weren’t there, you could see it from different directions and get them to join up … I didn’t really talk to a volunteer while I was there and I didn’t really grasp all of that, but what I did do was take a photo of the board and what I intended to do was go back and try and work out what on earth that was all about!”*

(Focus Group Member)

Trinity Square was also reflected on, by some, as the ideal place for the artwork, noticing the fact that it had been made for the site and would not have worked elsewhere. However, attendees also mentioned that this had cause some tension with some people.

*“I just thought it worked beautifully where it was, with the reflection pools, it was just, to me it was perfectly placed, it wouldn’t have had the impact if it had been anywhere else I don’t think.”*(Focus Group Member)

“*There were also people who were annoyed and grumbly, “What have they put that rubbish in there for, we’ve only just got it sorted!””*  
(Focus Group Member)

* + 1. Floe

For Floe audiences consistently gave higher scores than Peer Assessors across all common Quality Metrics. The individual Metrics that had the greatest difference within the score provided were:

* Enthusiasm (6.5 out of 10 Peer Assessors vs. 9.2 Audiences);
* Challenge (6.5 out of 10 Peer Assessors vs. 8.2 Audiences);
* Relevance (7.0 out of 10 Peer Assessors vs. 8.3 Audiences);
* Concept (8.0 out of 10 Peer Assessors vs. 8.9 Audiences); and
* Local Impact (8.5 out of 10 Peer Assessors vs. 9.4 Audiences).

Audiences gave the highest average score to Local Impact (9.4 out of 10); Enthusiasm (9.2 out of 10); and Presentation (9.1 out of 10). Peer Assessors gave the highest average score post-visit to Presentation (9.0 out of 10); Captivation (8.5 out of10); Local Impact (8.5 out of 10); and Rigour (8.5 out of 10).

Peer Assessors commented on each individual Quality Metric for Floe:

* **Concept** **(8.5 pre-event to 8.0 post-event):** the idea behind the project was praised for the fact it was exploring ideas as much as celebrating the aesthetics of the building.
* **Presentation (8.0 pre-event to 9.0 post-event):** the production values of the artwork were praised, though a question was raised about the decision for the image to spill over into the dock.
* **Distinctiveness (8.5 pre-event to 7.0 post-event):** the uniqueness of The Deep was seen to have lent the work a degree of distinctiveness, however, they had previously experienced multiple projection pieces on to architecturally interesting buildings.
* **Challenge (7.0 pre-event to 6.5 post-event):** the artwork had created moments of reflection, though it was not always clear what the overall purpose of the piece was.
* **Captivation** **(6.5 pre-event to 8.5 post-event):** the projection had kept the attention despite the cold weather.
* **Enthusiasm** **(9.0 pre-event to 6.5 post-event):** all were likely to attend something like it again.
* **Local impact** **(8.5 pre-event to 8.5 post-event):** the site-specific nature of the work made the local impact intrinsic, especially in reflecting on the work done within the building.
* **Relevance** **(7.0 pre-event to 7.0 post-event):** the project was seen to be relevant in telling our geological journey, though there were doubts about whether the full narrative had come through.
* **Rigour** **(9.0 pre-event to 8.5 post-event):** the choreography of the artwork was praised.
* **Originality** **(7.5 pre-event to 6.5 post-event):** projecting artwork on to buildings was not seen as a ground-breaking approach, however, the content and scale were seen to be pushing boundaries.
* **Risk** **(7.5 pre-event to 7.5 post-event):** the scale of the project was viewed as particularly challenging for the artists.
* **Excellence** **(7.5 pre-event to 6.5 post-event):** overall, it was seen to have been a very good example of projection work, though questions were raised about how successfully it compared to other similar work.

*“It’s not often that we stand and look at what has gone before, geology wise … to get to the place in which we live now. So I thought that was the most interesting thing for me.”*(Peer Assessor)

*“It is an iconic building in Hull anyway, and I think it is quite interesting to use it in a canvas in this way. It is not just a canvas, it is dealing with content issues to do with the building and also environmental issues.”*(Peer Assessor)

Comments made by the CPT suggest they were somewhat more positive about the distinctiveness, originality, and excellence of the piece.

*“I really liked the meditative quality and the techniques used … interesting and different to what you would expect from digital mapping. It caught the story of The Deep in a beautiful considered way.”*(CPT Member)

As with one of the Peer Assessors, some attendees within the audience focus groups wanted to draw a parallel between Floe and the Arrivals and Departures installation that was part of Made in Hull (which also involved projection on to the side of The Deep). This seemed to make it difficult for them to judge it on its own merit.

*“I thought it was very clever, but I think they'd got them the wrong way round. I think they should've put that [Floe] first, and had … the migration one [Arrivals and Departures], at the very beginning. They should've put that last, because after seeing the first one, and then you saw that … We were a bit deflated by that.”*(Focus Group Member)

*“[Arrivals and Departures] was in a slightly different league to that one … You went to Made in Hull at the start of it, and if you weren't careful, everything could've been a disappointment after that.”*(Focus Group Member)

Where respondents did reflect on Floe, without making comparisons, they praised the way that the artwork had used the architecture of the building and transformed it.

*“I liked Floe as well. It gave a real 3D affect. It was very clever, watching it change. You looked like you were looking into boxes, and looking into the aquarium, and then it disappeared. You were reminded that in fact, it's just a flat surface.”*(Focus Group Member)

Due to the time of year, and cold weather and rain that accompanied Floe did have a slightly negative impact on some people’s enjoyment.

*“Yeah, I think that's the downside of Floe. You were absolutely freezing, and then you were watching it, and you felt even colder.”*(Focus Group Member)

*“It was … a really wet weekend. And it was miserable. And the only reason, I made my husband go with me because he was the only one I could drag out, because we had seen the one about migration on the side of The Deep in Made in Hull week. So we went back because we liked that. And I think really the cold and the wet overtook, although it was lovely to watch.”*(Focus Group Member)

* 1. Learning About Hull’s History and Heritage

Knowledge of Hull’s history and heritage increased significantly because of Look Up. This was equally true across a range of respondent groups:

Table 6: Increased Knowledge of Hull History & Heritage

|  |  |
| --- | --- |
| **Score out of 10**  **(From 0 – 10)** | **Average amount learnt about Hull’s history and heritage** |
| CPT Members | 8.7 |
| Artists | 8.2 |
| Audiences | 6.0[[8]](#footnote-8) |

It seems that CPT members and Artists gained a significantly higher level of knowledge of Hull’s history and heritage than audiences. It is likely this is because of their direct involvement with historical resources in developing the programme and individual artworks:

* The CPT spoke of their research into the city’s art history, which uncovered new knowledge, e.g. the transmigration phenomenon.
* Artists spoke of the trading history of the city; transmigration from Europe to the New World; Hull’s maritime past; the life and work of William Wilberforce; the Civil War; the art collections held within the city’s institutions; and aspects of its arts and cultural history.

*“First there was the Hull fishing industry and later the traders established Hull as a prime trading post with Scotland and the Baltic nations, and later further afield. The trading of products both natural and manmade is the area I have been most interested in.”*  
(Artist)

*“Discovering the whaling heritage of the place - I didn’t know the history beforehand.”*(Artist)

As detailed in Section 2.13.3 and Chapter 6 (Section 6.2), there were a variety of ways artists accessed heritage based information and resources in researching and developing their artwork. This included visits to Hull’s museums and educational institutions; reading of published research; research trips; and exploration of the city’s built heritage.

For audiences, two artworks made explicit reference to Hull’s past within the description of the artwork – The Train Track and The Basket and Elephant in the Room. Audience surveys for these artworks therefore sought to measure how effectively the history was communicated:

* 29% of audiences felt they learnt a lot about transmigration through Hull between 1848 and 1914 via The Train Track and The Basket (score of 9 or 10 out of 10), with 31% having learnt a significant amount (score of 7 or 8 out of 10). The mean score was 6.6 out of 10.
* 20% of audiences felt they had learnt a lot about the history of Hull Paragon Interchange via The Train Track and The Basket (score of 9 or 10 out of 10), with 39% having learnt a significant amount (score of 7 or 8 out of 10). The mean score was 6.3 out of 10.
* 10% of audiences felt they had learnt a lot aboutHull’s maritime history through Elephant in the Room (score of 9 or 10 out of 10), with 24%having learnt a significant amount (score of 7 or 8 out of 10). The mean score was 4.9 out of 10.
* 94% of audiences for The Train Track and The Basket **strongly** **agreed** or **agreed** that using art-based approaches to present the history and heritage of Hull makes the history and heritage more interesting; whilst 93% **strongly** **agreed** or **agreed** that using arts-based approaches to present the history and heritage of Hull makes the history and heritage easier to understand.
* 91% of audiences for Elephant in the Room **strongly** **agreed** or **agreed** that using artworks to present the history and heritage of Hull had made the history and heritage more interesting; whilst 85% **strongly** **agreed** or **agreed** that using arts-based approaches to present the history and heritage of Hull makes the history and heritage easier to understand.

In terms of undertaking follow on activity, both The Train Track and The Basket and Elephant in the Room had inspired people to find out more about the histories represented by each artwork (see Figures 13 and 14).

Figure 12: Follow On Activity – The Train Track and The Basket

Figure 13: Follow Up Activity – Elephant in the Room

Within the audience focus groups Paper City, Elephant in the Room and The Train Track and The Basket were the artworks cited by attendees as having celebrated the history and heritage of Hull most explicitly.

*“Paper City taught me about the production of high quality art paper in Hull for over a hundred years – I know nothing about this – amazing!”*  
(Focus Group Member)

* 1. Interpretation

The CPT took a standard approach to interpretation across the Look Up programme. This included:

* Interpretation boards onsite;
* Leaflets;
* Artist interviews, which are shared on the website; and
* Hull 2017 Volunteers onsite*.*

All members of the CPT strongly agreed that the interpretation across the Look Up programme was relevant to the artworks and of the right tone for audiences. Artist feedback on interpretation seems to support this, with 11 of 13 artists responding to the question agreeing that ‘the interpretation linked to my artwork was of a high standard.’

Where audiences engaged with the onsite interpretation, feedback supports the view of the CPT (see Table 7 and Figure 15):

* 43% of respondents had seen the onsite information boards;
* 33% of respondents had read the information boards;
* The likelihood that both the information boards were seen and read increased if the respondent was older and from the least deprived areas of Hull:
  + 50% of audiences age 55+ saw the information boards and 43% read the information; compared with 39% and 29% of 35-54 year olds; and 34% and 19% of 16-34 year olds, respectively.
  + 46% of audiences from the least deprived decile saw the information boards and 36% read the information; compared with 40% and 34% of the 2nd most deprived decile; and 39% and 25% of the most deprived decile.

Table 7: Awareness of Interpretation

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | Blade | The City Speaks | Washed Up Car-Go | The Train Track and the Basket | Paper City | Bleached | This is a Freedom of Expression Centre | Elephant in the Room | A Hall for Hull | Floe |
| Seen information boards | 31% | 46% | 63% | 67% | 76% | 88% | 73% | 64% | 60% | 31% |
| Read information boards | 21% | 39% | 61% | 54% | 63% | 87% | 75% | 54% | 47% | 21% |

Figure 14: Awareness of Interpretation

Of the respondents who had read the information boards about the Look Up artworks, 89% strongly agreed or agreed that the information boards contained information they found interesting; 83% strongly agreed or agreed that the information boards helped them to understand the artwork better; and 69% strongly agreed or agreed that the information boards made them think differently about the artwork.

In looking at the answers across different artworks, it appears that the onsite interpretation at each artwork, except for Washed Up Car-go, had a significant impact:

* 83% to 97% of respondents agreed the information boards they read contained information they found interesting;
* 72% to 96% of respondents agreed the information boards they read helped them understand the artwork better; and
* 67% to 77% of respondents agreed the information boards they read made them think differently about the artwork.

Table 8: Awareness of Interpretation

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | Blade | The City Speaks | Washed Up Car-Go | The Train Track and the Basket | Paper City | Bleached | This is a Freedom of Expression Centre | Elephant in the Room | A Hall for Hull | Floe |
| Contained information I found interesting | 96% | 83% | 56% | 96% | 83% | 92% | 93% | 90% | 86% | 86% |
| Helped me to understand the artwork better | 81% | 79% | 60% | 96% | 84% | 88% | 84% | 93% | 83% | 85% |
| Made me think differently about the artwork | 66% | 74% | 49% | 77% | 72% | 75% | 73% | 75% | 71% | 67% |

The interpretation at The Train Track and The Basket appeared to have the greatest impact, followed by A Hall for Hull, This is a Freedom of Expression Centre and Elephant in the Room.

Attendees within the audience focus groups had noticed onsite interpretation at some of the artworks, with recollections from Blade, Washed Up Car-go, A Hall for Hull and Paper City. A Hall for Hull and Paper City were referenced as the sites where interpretation and information were delivered most successfully.

*“There was lots of information about Paper City.*(Focus Group Member)

*“The Halls outside of Trinity [A Hall for Hull] … I think that was really well marked up, with the big boards that were easily accessible and easily read … I think [interpretation across Look Up] was a little hit or miss.”*(Focus Group Member)

*“[For Blade] there was something at one of the windows, wasn't there? Disused shops, or something.”*(Focus Group Member)

For Washed Up Car-go finding all the cars that made up the installation was difficult, despite the information board. Without Hull 2017 volunteers there to guide people it was felt many audiences may have missed the full experience of the artwork. Equally, the interpretation provided was seen to have limitations.

*“I purposely went to find it and I found one of the cars, but there were three in total and there was nothing really apart from the volunteers to tell you where they were.”*(Focus Group Member)

*“If the information is only next to one car then people walking through might see one car and then continue to wherever they're going.”*(Focus Group Member)

*“The Bulletin [e-newsletter] actually mentioned that each of the three cars were actually the shoreline … along the banks of the Humber and obviously that one of the main messages behind the work was that we’re over reliant on plastic, yet with it being in The Deep car park was the fact that The Deep rely on cheap plastic toys, in order to keep its funding … but there's nothing to say that apart from volunteers.”*(Focus Group Member)

Audiences echoed the sentiments of Peer Assessor regarding The City Speaks, commenting that it was difficult to locate the lectern.

*“We were walking up and down Humber Street. If that had been a bit clearer of where to go.”*(Focus Group Member)

*“And the talk box [lectern] was so inconspicuous as well.”*(Focus Group Member)

Attendees in the audiences focus groups universally agreed that the Hull 2017 Volunteers had played an integral role in helping them to understand the artworks and get the most out of their experience. This led some to actively seek them out at sites.

*“I found them [Hull 2017 Volunteers] very helpful at the art installations, they could tell you more about it. When I went to the one that was in Trinity Square [A Hall for Hull], in front of the Church, I hadn't picked up on the fact that there were three viewpoints. When you stand in the viewpoints, you get things to line up. It was a volunteer who sidled across, and said, "Would you like me to tell you bit more about it?", “Of course!”, you said, "Yes please", and he explained. He said, "There's an information board here, but this is what it tells you." Then you look like, "Oh, yeah".”*(Focus Group Member)

*“I had my brother and sister-in-law with me. They came to visit from the Midlands, and my brother, who's not particularly into art installations said, "Great, … What's this all about?", then when it was explained to him, you stand at these points, and the white painting lines up ... He said, "Oh that's really clever, that's really different." Of course, then he wants to go around the whole thing, and see it properly. He was quite impressed. We mightn't have had a look at that, and wandered away again, were it not for a volunteer, that came up and said, "Would you like me to explain to you how it works?".”*(Focus Group Member)

This was also commented upon by the CPT.

*“And from the volunteers … What is most effective is for volunteers to be briefed onsite, which has worked really well. They become very knowledgeable and enthusiastic.”*(CPT Member)

*“Just getting volunteers to talk to people … that has been one of the most successful things … Volunteers onsite and asking people questions and letting them give their opinion on the artwork.”*(CPT Member)

In discussing interpretation preferences, audiences seemed to feel that keeping it short and simple was the best policy; though providing ways to access more information if you so desired was also mentioned.

*“I think the problem is, is that if there's too much information it puts you off reading it.”*(Focus Group Member)

*“I think one step forward technologically, might have been to have QR code, so you could just scan it, and bring up any further information for the people that wanted it.”*(Focus Group Member)

* 1. Audience Counts for Look Up

Audience counts took place for the Look Up artworks, as they were free non-ticketed events. Some had defined entry or exit points, whilst others did not. Where defined entry and exit points were present, Hull 2017 Volunteers and/or Event Leads were given clicker counters and asked to keep a count of visitors entering. Artworks utilising this approach were:

* Washed Up Car-Go;
* Paper City;
* Bleached;
* This is a Freedom of Expression Centre; and
* Elephant in the Room.

Where no clear entry and exit points existed methodologies used were:

* An external market research agency, Information by Design (IbyD), was undertook counts on a sample of days during the Blade, The Train Track and The Basket, and A Hall for Hull. Counters rotated around pre-agreed counting points at each installation. Using these counts, estimation techniques were then used to estimate the full audience.
* An external market research agency (IbyD) was contracted to undertake rotating counts on all three nights of Floe. Counters rotated around pre-agreed counting points. Using these counts estimation techniques were then used to estimate the full audience.
* For The City Speaks, each statement made into the lectern was recorded and the total number of statements made represents the total audience estimate.

Estimated audience counts totalled 684,974 (see Table 8).

Table 9: Audience Counts by Artwork – Total Estimated Visits

|  |  |
| --- | --- |
| **Name of Art Work** | **Estimated Visits** |
| Blade | 420,888 |
| The City Speaks | 49,547 |
| Washed Up Car-Go | 21,044 |
| The Train Track and The Basket | 73,320 |
| Paper City | 21,299 |
| Bleached | 6,603 |
| This is a Freedom of Expression Centre | 1,177 |
| Elephant in the Room | 32,616 |
| A Hall for Hull | 48,329 |
| Floe | 10,151 |
| **TOTAL ESTIMATED AUDIENCE FOR LOOK UP** | **684,974** |

* + 1. Unique Visitors

It should be noted that the total overall audience figure, as well as that for individual artworks, does not account for the fact that a proportion of the audience for Look Up visited an artwork on more than one occasion and potentially also visited more than one artwork. Therefore, the total audience is not referring to unique visitors, rather total visits.

* + 1. Audience Counts and Delivery Partners

When reflecting on some of the initial reason for getting involved in the project, Delivery Partners spoke about where they felt their Look Up projects performed well. Footfall and new audiences was one aspect they considered. One partner felt they had experienced an increase, though were unable to confirm this was due to Look Up, despite seeing social media activity linked to one artwork.

*“As a whole [we have] benefited with increased visitor numbers this year. But I'm not entirely sure whether that's necessarily due to the artworks that we've been involved with or just the general City of Culture effect.”*(Delivery Partner)

*“On social media, I was seeing people talking about [the project] before it happened, actively deciding to come into Hull to see that particular installation.”*(Delivery Partner)

Another partner could be more certain of how audiences were attributable to Look Up, as visitors were coming at a time of year that would usually have been a quiet time for them.

*“We had about 1,200 people visited and then because we used the volunteers … we had about 200 of them … We would never have had that many people coming into a show here and certainly not over the summer, when normally, it's very quiet … We had a whole range of ages, interests and all sorts of people.”*(Delivery Partner)

Through getting new people through the door, this partner felt they had been enabled to share the organisation’s values and what it had to offer.

*“I think it certainly brought a lot of people in who had no idea of what we had here, of the resources we had, the space we had or what we did … People came in, saw the building, saw the facilities, saw the branding, which is very distinctive and really explains who we are and what we're about and I think at that point, it was extremely valuable.”*(Delivery Partner)

* 1. Installations Visited

The post-event audience survey shows that 37% of audiences had seen between one and three artworks within the Look Up programme; 43% between four and six; and 20% seven or more. The average number of artworks seen across the year was 4.45, with the most frequent number of installations visited being 4.

The most visited artworks amongst audiences responding to the Look Up survey in descending order were:

* Blade, seen by 82% of audiences;
* The Train Track and The Basket, by 62% of audiences;
* The City Speaks, seen by 59% of audiences;
* A Hall for Hull, seen by 56% of audiences; and
* Elephant in the Room, seen by 56% of audiences.

A full breakdown is shown in Figure 16.

Figure 15: Look Up Artworks Visited

When comparing attendance by demographics, significant differences include:

* Blade, This is a Freedom of Expression Centre and The Train Track and The Basket most successfully engaged residents from Hull’s most deprived communities.
* Female audience members were more likely to have seen Elephant in the Room (59% vs. 52% male); Paper City (49% vs. 43% male); and Washed Up Car-go (38% vs. 31% male), whilst men were more likely to have seen Floe (19% vs. 12% female) and This is a Freedom of Expression Centre (10% vs. 7% female).
* Respondents aged 55+ years were more likely to have seen A Hall for Hull, Paper City and Bleached, whilst those aged 35-54 were more likely to have seen The City Speaks.

For The City Speaks, as it was a participatory piece, respondents were asked about the nature of their engagement with the artwork:

* 90% had seen other people’s speech on the tidal surge barrier;
* 51% had spoken into the lectern on Humber Street Dock; and
* 45% had seen their own speech displayed on the tidal surge barrier.
  + 1. Popularity of Installations

There was a sense within the audience focus groups that Blade was the most popular installation in general, which is backed up to some extent by an average score of 9 out of 10 for likelihood to recommend it to others (see Table 9), though Floe and Paper City scored similarly. Washed Up Car-go, Elephant in the Room and The Train Track and The Basket received the lowest recommendation scores.

Table 10: Artworks by Likelihood to Recommend

|  |  |
| --- | --- |
| **Artwork Name** | **Average score** |
| Blade | 9.0 |
| Floe | 9.0 |
| Paper City | 8.9 |
| The City Speaks | 8.7 |
| This is a Freedom of Expression Centre | 8.6 |
| Bleached | 8.4 |
| A Hall for Hull | 8.4 |
| Washed Up Car-go | 8.0 |
| Elephant in the Room | 7.7 |
| The Train Track & The Basket | 7.5 |

The above appears to validate the CPT decision to make Blade a statement of intent about and temporary interventions into a public space and ‘*come out of the traps flying’*.

In terms of Peer Assessors Quality Metric average scores, the artworks assessed that received the highest scores were This is a Freedom of Expression Centre, Bleached and Elephant in the Room (see Table 10).

Table 11: Ranked Artworks Post-visit

|  |  |
| --- | --- |
| **Artwork Name** | **Average Score - Peers** |
| This is a Freedom of Expression Centre | 8.5 |
| Bleached | 8.4 |
| Elephant in the Room | 8.1 |
| Floe | 7.5 |
| A Hall for Hull | 7.4 |
| The City Speaks | 7.3 |
| The Train Track and the Basket | 6.9 |
| Paper City | 6.9 |

* 1. Demographics of Audiences

The demographic breakdown of audiences for Look Up are presented in Tables 11-16. These show that:

* Most audiences for Look Up were Hull residents (45%), followed by East Riding residents (35%) and those from the rest of UK (10%).
* There was a significantly larger female then male audience for Look Up (64% and 34%, respectively).
* Employed/working and retired were the two most significant employment status of Look Up audiences (54% and 28%, respectively).
* Almost all the audience for Look Up were White British (96%).
* The four most represented age groups amongst Look Up audiences were 55-64 years (22%); 45-54 years (19%); 65-74 years (18%); and 35-44 years (17%).
* Almost 1 in 10 audiences members for Look Up self-identified as disabled.

Table 12: Area of Residence

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Look Up**  **(n=2,210)** | **2016 Baseline**  **(n=1,143)** | **All 2017 audiences**  **(n=14,716)** |
| Hull | 45% | 59% | 52% |
| East Riding | 35% | 31% | 27% |
| Rest of UK | 20% | 10% | 20% |
| Overseas | 0% | 0% | 1% |

Table 13: Gender

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Look Up**  **(n=2,220)** | **2016 Baseline**  **0%(n=1,143)** | **All 2017 Audiences**  **(n=14,716)** |
| Male | 36% | 41% | 33% |
| Female | 64% | 58% | 65% |
| Transgender | 0% | 1% | 1% |
| Gender non-conforming | 0% |
| Other | 0% |
| Prefer not to say | 0% | 0% | 0% |

Table 14: Employment Status

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Look Up**  **(n=2,220)** | **2016 Baseline**  **(n=1,143)** | **All 2017 Audiences**  **(n=14,716)** |
| Employed/working full or part time | 54% | 60% | 51% |
| Self-employed | 7% | 6% | 8% |
| Unemployed | 3% | 3% | 2% |
| On a government scheme | 0% | 0% | 0% |
| Looking after family/home | 3% | 4% | 3% |
| Unable to work | 2% | 1% | 1% |
| Retired | 28% | 22% | 31% |
| Student | 3% | 4% | 3% |
| Prefer not to say | 0% | 0% | 0% |

Table 15: Ethnicity

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Look Up**  **(n=2,220)** | **2016 Baseline**  **(n=1,143)** | **All 2017 Audiences**  **(n=14,716)** |
| White British | 96% | 96% | 94% |
| White Other | 2% | 2% | 3% |
| Mixed/Multiple Ethnic | 0% | 1% | 1% |
| Asian/Asian British | 0% |
| Black/Black British | 0% |
| Other ethnic background | 0% | 2% |
| Prefer not to say | 2% | 0% | 0% |

Table 16: Age

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Look Up**  **(n=2,220)** | **2016 Baseline**  **(n=1,143)** | **All 2017 Audiences**  **(n=14,716)** |
| 16-19 years | 2% | 2% | 1% |
| 20-24 years | 5% | 5% | 3% |
| 25-29 years | 6% | 6% | 4% |
| 30-34 years | 8% | 7% | 6% |
| 35-44 years | 17% | 17% | 14% |
| 45-54 years | 19% | 25% | 22% |
| 55-64 years | 22% | 21% | 28% |
| 65-74 years | 18% | 14% | 19% |
| 75+ years | 3% | 3% | 3% |
| Prefer not to say | 0% | 0% | 0% |

Table 17: Disability

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Look Up**  **(n=2,220)** | **2016 Baseline**  **(n=1,143)** | **All 2017 Audiences**  **(n=1,143)** |
| Yes – limited a little | 5% | 5% | 8% |
| Yes – limited a lot | 3% | 3% | 3% |
| No | 91% | 92% | 89% |
| Prefer not to say | 1% | 0% | 0% |

The tables also how Look Up’s audience compares to the baseline audience from 2016, and the overall audience for events surveyed in 2017. In comparing these data set there are some key observations:

* Compared to the 2016 baseline, Look Up attracted a significantly higher proportion of visitors from the East Riding (+4%) and other UK (+10%) than Hull residents (14%). Against all 2017 audience figures, Look Up attracted a significantly higher proportion of visitors from East Riding (+8%) than Hull residents (-7%).
* Compared to the 2016 baseline, Look Up attracted a significantly higher proportion of females (+6%) than males (-5%). Against all 2017 audience figures, Look Up attracted a significantly higher proportion of males (+3%).
* Compared to the 2016 baseline, Look Up and all 2017 audiences attracted a significantly higher proportion of retired people (+6% and +9%, respectively) and a significantly lower proportion of employed people (-6% and -9%, respectively).
* Compared to the 2016 baseline, Look Up attracted a significantly higher proportion of people aged 65-74 years (+4%) and a lower proportion of people aged 45-54 years (-6%). Against the 2017 audience figures, Look Up attracted a significantly higher proportion people aged 35-44 years (+3%) and a lower proportion of people aged 45-64 years (-9%).
* Compared to the 2017 audience figures, Look Up attracted a significantly lower proportion of people who said their day-to-day activities were ‘limited a little’ (-3%).

These findings suggest that the Look Up programme held a higher level of appeal for visitors to the city, compared to progamme of events and activities that took place in 2016. Whether visiting Hull for another reason, or solely to visit a Look Up artwork, it appears that art in the public realm is of significant interest to the visiting public as well as residents.

The lack of diversity and equality between male and female audiences; older and younger age groups; employment status; ethnicity; and disability suggests that if public art programmes wish to engage a more balanced audience, there is a need to take a more strategic approach. This could include the approach taken to selecting sites (be it their type or location) and/or having an audience engagement and participation strategy for these target audiences.

* 1. Mapping of Audiences
     1. Look Up

As Look Up was a free un-ticketed event, the most comprehensive set of postcode data available is that linked to the postcodes from the post-visit CATI/online audience survey.

Hull City Council’s Business Intelligence Team have undertaken a post code analysis and mapping of this data set on behalf of Hull 2017 (see Appendix 17, Tables 17-19 and Maps 1-2), both at programme level and for each artwork, which shows the following:

* Overall, 76% of Look Up audiences were from a HU post code area, with very much smaller, but significant proportions relative to the whole, from DN and YO post code (some of which sit in East Riding).
* The remaining post code areas covered principally covered areas of Yorkshire, but also the North East, Lincolnshire and London.
* Paper City and Washed Up Car-go attracted the largest proportion of audiences from HU post codes, whilst A Hall for Hull and Bleached attracted the largest proportion from non-HU post codes.
* Just under half the post codes were in the Hull local authority 45%, and 34% were from East Riding of Yorkshire local authority.
* The City Speaks (58%), Washed Up Car-go (56%), The Train Track and The Basket (55%), This is a Freedom of Expression Centre (54%), and Paper City (54%) attracted higher proportions of Hull residents.
* Bleached (43%), A Hall for Hull (36%), The Train Track and The Basket (21%) and Blade (20%) attracted higher proportions of visitors beyond East Riding.
* The wards most commonly represented in Hull were Avenue, Drypool, Holderness and Boothferry; and in East Riding were Hessle and Dale.
  + 1. Indices of Deprivation

The Indices of Deprivation are prepared using the Lower Super Output Area (LSOA) geography which has the dual benefits of consistent size throughout England, and being stable over time so that changes in deprivation levels can be measured.

There are 32,844 LSOAs in England (166 in Kingston upon Hull). Deprivation scores are calculated for each LSOA and they are then ranked from 1 (most deprived) to 32,844 (least deprived). The rankings are often reported as deciles of deprivation from 0-10% (most deprived), 10-20%, 20-30%, etc. and 90-100% (least deprived).

It should be noted that:

* The Indices of Deprivation measure relative deprivation, not absolute.
* Not all residents of deprived areas are deprived, and not all deprived people live in deprived areas.

Utilising the post code data for Look Up, the 2016 Baseline and All 2017 Audiences, Hull’s attendees have been broken down by deprivation deciles (see Appendix 17 and Tables 20 to 22 below).

This data shows that Look Up was less successful than all events for which post code data was collected in both 2016 and 2017, in attracting people from Hull’s most deprived communities. Compared to 2016, the difference was significant (+4.1% difference in under-representation of 10% most deprived areas); whilst relative to 2017 the difference was not significant (+2.5% difference in under-representation of 10% most deprived areas).

When assessing Look Up at an artwork level (see Appendix 17):

* Blade, The Train Track and The Basket and This is a Freedom of Expression Centre were significantly more representative of the city’s deprivation deciles, especially compared to overall 2017 audiences.
* Washed Up Car-go, The City Speaks and Bleached were the least successful artworks in terms of representing the city’s deprivation deciles, especially compared to overall 2017 audiences.

Table 18: Look Up – Top Post Code Areas (%)

|  | Postcode Area | Blade | The City Speaks | Washed Up Car-go | The Train Track and The Basket | Paper City | Bleached | This is a Freedom of Expression Centre | Elephant in the Room | A Hall for Hull | Floe | TOTAL |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| HU | Hull | 75% | 86% | 90% | 75% | 90% | 55% | 75% | 72% | 61% | 81% | 76% |
| DN | Doncaster | 7% | 2% | 2% | 3% | 1% | 5% | 7% | 5% | 3% | 5% | 5% |
| YO | York | 5% | 6% | 4% | 4% | 3% | 1% | 2% | 4% | 6% | 3% | 4% |

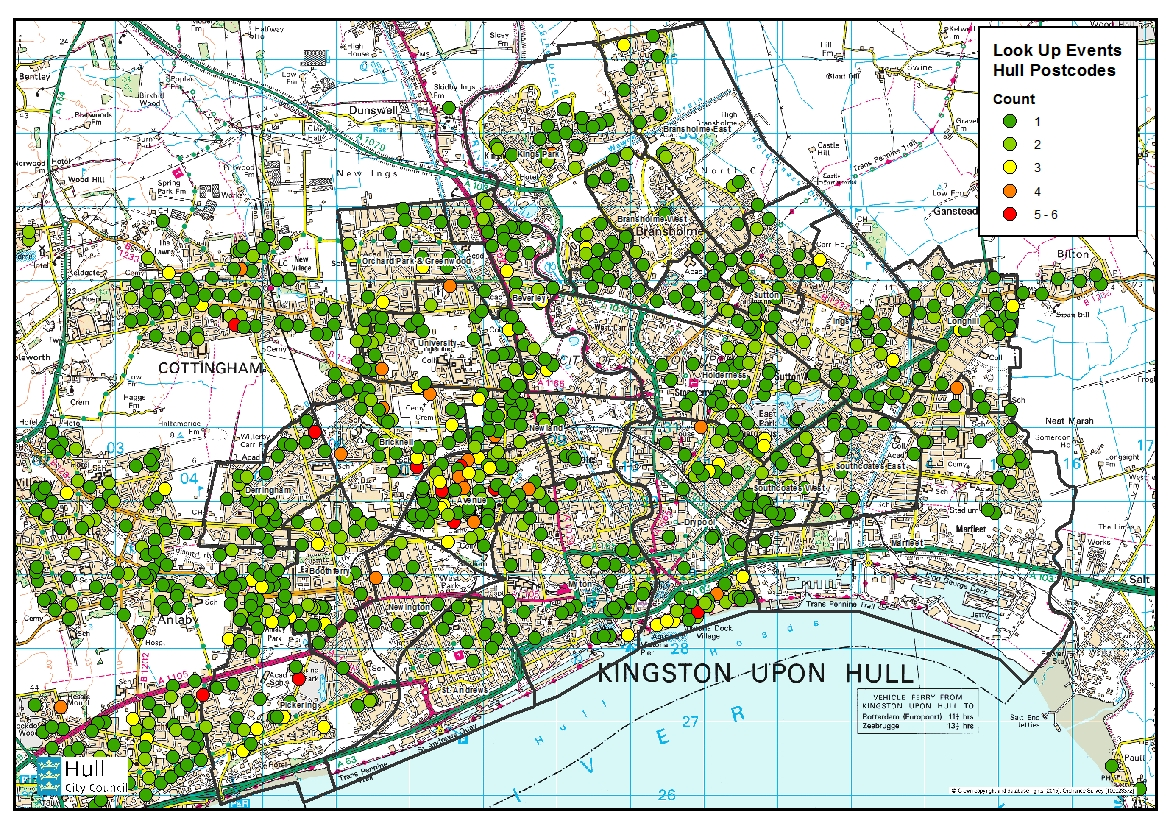
Table 19: Look Up - Local Authority (%)

| Local Authority Area | Blade | The City Speaks | Washed Up Car-go | The Train Track and The Basket | Paper City | Bleached | This is a Freedom of Expression Centre | Elephant in the Room | A Hall for Hull | Floe | TOTAL |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Hull | 40% | 58% | 56% | 55% | 54% | 36% | 54% | 46% | 35% | 46% | 45% |
| East Riding | 41% | 34% | 38% | 24% | 39% | 20% | 23% | 28% | 29% | 38% | 34% |
| **Hull and ER Sub Total** | **80%** | **92%** | **94%** | **79%** | **93%** | **57%** | **77%** | **74%** | **64%** | **84%** | **79%** |
| Other local authorities | 20% | 8% | 6% | 21% | 7% | 43% | 23% | 26% | 36% | 16% | 21% |
| **TOTAL** | **40%** | **58%** | **56%** | **55%** | **54%** | **36%** | **54%** | **46%** | **35%** | **46%** | **45%** |

Table 20: Top Hull & East Riding Wards (%)

| Ward Name | Local Authority | Blade | The City Speaks | Washed Up Car-go | The Train Track and The Basket | Paper City | Bleached | This is a Freedom of Expression Centre | Elephant in the Room | A Hall for Hull | Floe | TOTAL |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Avenue | HULL | 4% | 16% | 10% | 11% | 9% | 11% | 18% | 10% | 10% | 6% | 8% |
| Drypool | HULL | 2% | 4% | 13% | 0% | 3% | 13% | 5% | 3% | 6% | 6% | 5% |
| Hessle | ER | 4% | 6% | 4% | 3% | 3% | 4% | 2% | 6% | 5% | 4% | 4% |
| Dale | ER | 6% | 5% | 2% | 3% | 3% | 4% | 2% | 1% | 4% | 4% | 4% |
| Holderness | HULL | 4% | 3% | 5% | 3% | 6% | 6% | 2% | 4% | 4% | 4% | 4% |

Map 1: Post Code Mapping – Look Up Audiences from Hull



Map 2: Post Code Mapping – Look Up Audiences from Hull & East Riding

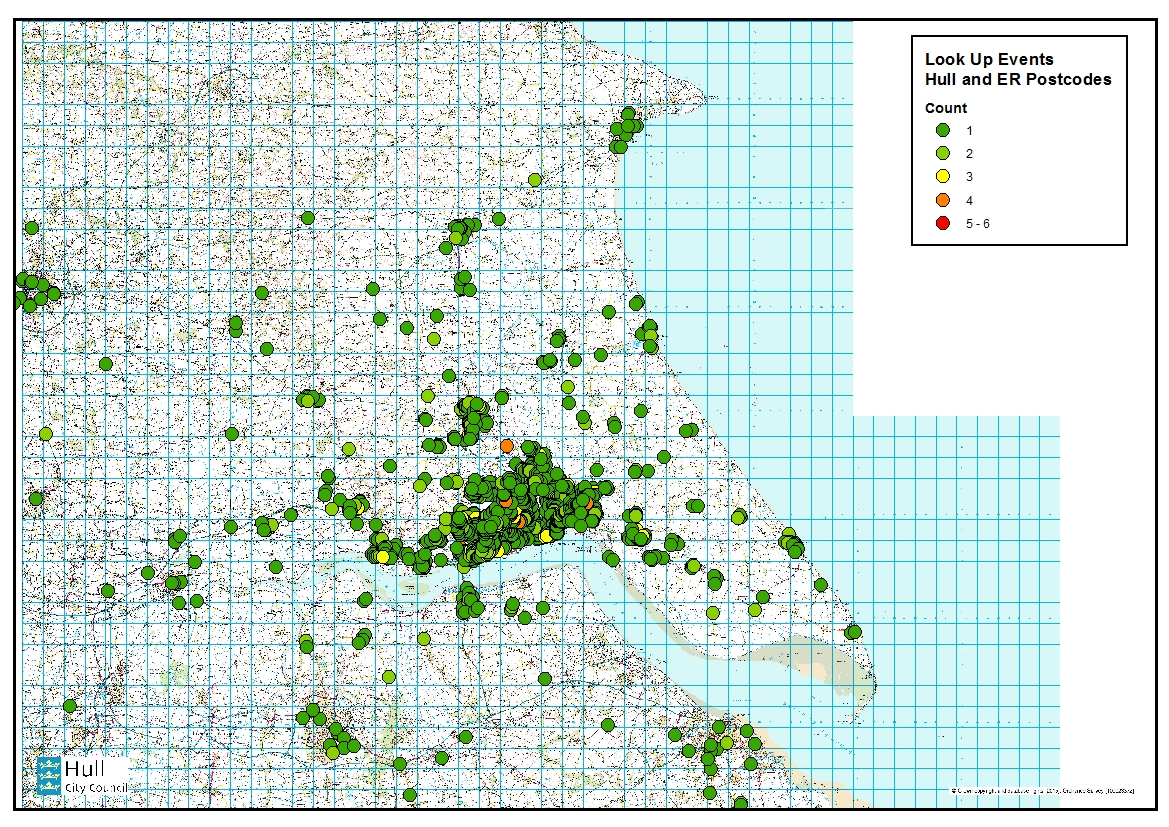


Table 21: Deprivation Decile – Look Up

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Hull Attendees**  **(n=2,203)** | **All Hull Residents** | **Difference: Hull Attendees vs. All Hull Residents** |
| 10% Most Deprived | 24.2% | 45.1% | -20.9% |
| 10%-20% Deprived | 8.3% | 7.7% | 0.6% |
| 20%-30% Deprived | 12.1% | 11.8% | 0.3% |
| 30%-40% Deprived | 15.6% | 10.8% | 4.8% |
| 40%-50% Deprived | 14.6% | 9.7% | 4.9% |
| 50%-60% Deprived | 11.0% | 6.3% | 4.7% |
| 60%-70% Deprived | 8.2% | 4.6% | 3.6% |
| 70%-80% Deprived | 3.8% | 3.4% | 0.4% |
| 80%-90% Deprived | 2.2% | 0.6% | 1.6% |
| 90%-100% Deprived | 0.0% | 0.0% | 0.0% |

Table 22: Deprivation Decile – 2016 Baseline

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Hull Attendees**  **(n=664)** | **All Hull Residents** | **Difference: Hull Attendees vs. All Hull Residents** |
| 10% Most Deprived | 28.3% | 45.1% | -16.8% |
| 10%-20% Deprived | 9.6% | 7.7% | 1.9% |
| 20%-30% Deprived | 13.2% | 11.8% | 1.4% |
| 30%-40% Deprived | 14.2% | 10.8% | 3.4% |
| 40%-50% Deprived | 13.2% | 9.7% | 3.5% |
| 50%-60% Deprived | 9.6% | 6.3% | 3.3% |
| 60%-70% Deprived | 5.3% | 4.6% | 0.7% |
| 70%-80% Deprived | 5.6% | 3.4% | 2.2% |
| 80%-90% Deprived | 0.9% | 0.6% | 0.3% |
| 90%-100% Deprived | 0.0% | 0.0% | 0.0% |

Table 23: Deprivation Decile - All 2017 Audiences

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Hull Attendees**  **(n=35,521)** | **All Hull Residents** | **Difference: Hull Attendees vs. All Hull Residents** |
| 10% Most Deprived | 26.7% | 45.1% | -18.4% |
| 10%-20% Deprived | 8.9% | 7.7% | 1.2% |
| 20%-30% Deprived | 13.7% | 11.8% | 1.9% |
| 30%-40% Deprived | 13.9% | 10.8% | 3.1% |
| 40%-50% Deprived | 14.0% | 9.7% | 4.3% |
| 50%-60% Deprived | 9.0% | 6.3% | 2.7% |
| 60%-70% Deprived | 8.0% | 4.6% | 3.4% |
| 70%-80% Deprived | 4.8% | 3.4% | 1.4% |
| 80%-90% Deprived | 1.0% | 0.6% | 0.4% |
| 90%-100% Deprived | 0.0% | 0.0% | 0.0% |

These findings suggest that location very much plays a part in how successfully public art will engaged with deprived communities. Queen Victoria Square and Hull School of Art and Design both sit within Hull’s Old Town area; whilst Hull Paragon Interchange is home to both the train and bus stations, and a central hub for people coming into the city centre from surrounding neighbourhoods. The Deep and Humber Street, however, are more off the beaten track and an area with a developing cultural quarter, where it can be argued a degree of gentrification is taking place.

* 1. Group Composition
     1. Post-Event Surveys

Within the post-event audience surveys for Look Up audiences were asked about their group size and the ages of people within their group (see Tables 23 & 24). Average group size and adult to child ratio is not available for the 2016 Baseline or All 2017 Audiences, so two outdoor events have been selected for comparison – Made in Hull and Where Do We Go From Here? (WDWGFH).

Table 24: Group Size

|  |  |  |  |
| --- | --- | --- | --- |
| **Size of Group** | **Look Up**  **(n=2,215)\*** | **Made in Hull**  **(n=600)** | **WDWGFH (n=237)** |
| Mean Group Size | 2.96 | 3.51 | 2.95 |
| Mode Group Size | 2 | 2 | 2 |

Table 25: Group Size – Adults and Children

|  |  |  |  |
| --- | --- | --- | --- |
| **Size of Group** | **Look Up**  **(n=2,215)\*** | **Made in Hull**  **(n=600)** | **WDWGFH (n=237)** |
| Children | 0.55 | 0.64 | 0.30 |
| Adults | 2.39 | 2.87 | 2.65 |
| Mean Group Size | 2.96 | 3.51 | 2.95 |

This data shows that, on average Look Up attracted a similar size group to WDWGFH, both having a slightly lower average group size compared with Made in Hull. Across all events the number of children in the group was slightly greater for Look Up and Made in Hull than for WDWGFH.

This suggests that Made in Hull, appears to have been slightly more successful than the other two events in attracting family audiences. As such, should public art programmes wish to target families there is a need to take a more strategic approach when developing the creative brief. This could include the approach taken to selecting sites, the narrative/theme to be explored, and/or having an audience engagement and participation strategy to target families.

* 1. Previous Engagement with Art in the Public Realm

Previous engagement with art in the public realm was explored with audiences. Overall nine in ten audience members had ‘purposely visited an artwork in a public building or place’ within the last 12 months, rather than happening upon it.

Table 26: Previous Engagement with Art in Public Realm

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **In the last 12 months have you purposely visited an artwork in a public building or place, as opposed to happening upon it?** | The City Speaks | Washed Up Car-Go | The Train Track and the Basket | Paper City | Bleached | This is a Freedom of Expression Centre | Elephant in the Room | A Hall for Hull | Floe |
| Yes | 96% | 99% | 84% | 94% | 90% | 100% | 85% | 86% | 92% |
| No or not sure | 4% | 1% | 16% | 6% | 10% | 0% | 15% | 14% | 8% |

When comparing answers by artwork[[9]](#footnote-9):

* The Train Track and The Basket, Elephant in the Room and A Hall for Hull were the most likely artworks to have attracted audiences that had not purposely visited an artwork in a public building or place within the last 12 months – 16% for The Train Track and the Basket; 15% for Elephant in the Room; and 14% for A Hall for Hull.
* This is a Freedom of Expression Centre, Washed Up Car-go, The City Speaks and Paper City were the most likely artworks to have attracted audiences that had purposely visited an artwork in a public building or place within the last 12 months – 100% This is a Freedom of Expression Centre, 99% for Washed Up Car-go; 96% for The City Speaks; and 94% for Paper City.
  1. Attend at 2017 Events & Activities

Previous attendance and/or intentions to attend or participate in other events and activities programmed for Hull UK City of Culture 2017 were tested with the Look Up audience (see Table 26). There was a very high positive response to this, with 85% of audiences either having already engaged with other events and activities as part of Hull 2017, or having plans to do so.

Responses show that Look Up that there is very little difference between the responses at Look Up, during the 2016 Baseline research, and across all 2017 audiences. The main difference is that 3% less audiences at Look Up selected ‘Yes’ and 5% more audiences selected ‘Don’t know’, compared to the 2016 Baseline. The analysis by demographics below, suggest that this may be due to the higher proportion of visitors to Look Up, compared with the 2016 Baseline.

Table 27: Future Intentions to Attend UK City of Culture 2017

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Look Up**  **(n=2,220)** | **2016 Baseline**  **(n=1,143)** | **All 2017 Audiences**  **(n=14,716)** |
| Yes | 85% | 88% | 87% |
| No | 7% | 9% | 8% |
| Don’t Know | 8% | 3% | 6% |

When comparing by different demographics:

* Unsurprisingly, those from outside Hull and East Riding were less likely to be planning to attend or participate in other Hull 2017 activities or events, having further distances to travel to engage.
* Those aged 35-54 years were more likely to be planning to attend or participate in other Hull 2017 activities or events, than older or younger audiences.
  1. Cultural Sector Development

Across many respondent groups, Look Up was reported to have positively impacted on professionals within the cultural sector:

* All CPT members and 14 of 16 Artists had gained new skills;
* All CPT members and all Artists developed existing skills further;
* 15 of 16 Artists had been able to collaborate with others;
* All CPT members and 15 of 16 Artists had built new partnerships;
* All CPT members 13 of 16 Artists had developed existing partnerships.
  + 1. Skills Development

Amongst CPT, Artists, and Delivery Partners the most likely skills to have been gained or developed were:

* Creative/Artistic Skills;
* Production/Technical Skills;
* Project Development;
* Project Management;
* Audience Development/Community Engagement;
* Health & Safety; and
* Monitoring & Evaluation.

This advancement had come about as every project brings its own learning and has its own challenges to overcome. For artists these challenges were often cited as highlights of their experience, especially in terms of working with a new material, using new techniques, and/or exploring new subject matter.

*“I developed my interest in some artefacts during visits to archives and museums which then led me to explore new techniques to express my findings creatively using digital drawing and collage. Their translation onto vinyl was a new medium that I had not investigated before.”*(Artist)

*“The project encompassed working with a material new to me … increased my making skills and creative ideas through working with a material in the context of the City of Hull.”*(Artist)

*“I suppose it was all those elements which were so challenging because it was such an opportunity for me to think about my career … To have that sort of core of the subject … rather than just what I tend to do as an artist, so the work isn’t really about me and it is not a personal piece … It is very much derived from the research and exploring other people … It did address issues in my own practice which were quite personal.”*(Artist)

For the CPT, and in some cases for Artists, working as part of a wider creative team, and with support functions within Hull 2017 and subcontractors saw knowledge transfer take place between team members.

*“The people who work here are from a slightly different background to a lot of places I have worked at … and they have a different take on things and are really hard working. It has been pretty hell for leather and it has been great.”*(CPT Member)

*“The form of the work was complicated and required me to adopt a new artistic process while planning the work. I worked with a sub-contractor and learned about the processes, possibilities and restrictions involved in their side of the project. Both will be useful in future.”*(Artist)

Equally, for both the CPT and Artists, watching how the audience and the wider city had reacted to each project had created its own insights.

*“It has been really interesting to see how the city responds to each project and what feels important to them.”*(CPT Member)

*“It helped me understand how important user/public engagement is.”*(Artist)

Other types of skill and knowledge gained by artists linked to working on a new subject matter, or delving deeper into one already on their radar.

*“The commission presented an opportunity to engage in an intriguing new subject … I was so pleased to have been provided with this as a starting point, it provided an anchorage to my research, and was refreshing - creatively pushing me to look at reoccurring themes in my practice anew.”*  
(Artist)

Also, working in different and unfamiliar spaces had brought its own learnings.

*“I don’t do so many site-specific temporary public art things. There is a sort of different set of parameters with those projects. It is really nice to have the opportunity to work on something like this again and the scale is very very large compared to the work I usually do. It is probably one of the biggest in terms of height that I normally do.”*(Artist)

* + 1. Collaboration & Partnership Development

Look Up provided many opportunities for those working on the project to collaborate with other individuals and organisations. This was true of CPT members, artists, and Delivery Partners.

The building of new partnership and development of pre-existing relationships led to an increase and diversification in people’s professional networks. The CPT spoke enthusiastically about the opportunities the project had presented them with in terms of working with new people and organisations.

*“It has given us a great opportunity to meet a lot different people professionally.”*(CPT Member)

*“[It] worked well with the City Council on the public realm and it has been quite fruitful. When we put forward Blade that set the temper for the year. “Can we launch the year with a huge challenge to everybody who is going to sign up to the project to deliver it and it is going to take them all out of their comfort zone?” … If we can make that work … One of the key successes of Blade was [the Council] stepped out of their comfort zone and did it in a way that had a professional capacity e.g. road closure with Highways. They know how to do it, but were doing it in a way that had never been asked before.”*(CPT Member)

Equally artists had gained and developed partnerships they planned to continue in future.

*“[The supplier] did an amazing job with the projection. They are the best in the business … We had done projects together but this is the first time we have worked properly together. There were challenges, all sorts of challenges, but they were just amazing … We would work with them again … Something like this is so far beyond what we could achieve on our own.”*(Artist)

*“The company I have worked with I would work with again and I have worked with them before. I hope to work with Andrew Knight again … I know how he works and that really helps when you are working very fast … there has to be a very high level of trust.”*(Artist)

*“I do I plan to work with both [the fabricator and structural engineer] in the future on similar scaled projects, but looking at wood and metal kind of work in installations using similar structures in terms of scale.”*(Artist)

Although the relationship with RIBA was a more challenging one, it was recognised that their involvement in A Hall for Hull had managed to secure a high level of media interest, particularly in terms of critical review and trade press.

*“It’s interesting that A Hall for Hull was mentioned in peer review journals that the RIBA are able to get things in. So, normally you wouldn’t see exhibitions in the city talked about in Dezeen ... Also, The Guardian architectural pieces, all that sort of stuff, which the partnership with RIBA really helped us with and showed what we have been trying to do throughout, and achieving throughout, which is the nationally significant art programme … It helped us raise the game In terms of a ‘map’ that it puts us on.”*(CPT Member)

Delivery Partners had:

* Created new relationships with artists, creative professionals, the public sector, and suppliers via their project, growing their networks within the cultural sector, gaining experience of working with commissioning agencies and expanding other professional connections.
* Built additional trust and professional respect with those who they had previously worked.

*“We developed new partnerships with various artists/creatives in specialisms that we hadn't previously been connected with.”*(Delivery Partner)

*“New partnership with the artist … which is valuable as we share values about arts education. Developed existing partnership with Hazel Colquhoun and Andrew Knight, establishing mutual trust and confidence in each other's efficiency and reliability.”*(Delivery Partner)

*“And similarly the artist … I think we blew her away in terms of who we are as an organisation … she occasionally emails me about [events and work] she’s involved with.”*(Delivery Partner)

*“We worked closely with the City of Culture company, which was a new relationship. We also worked with areas of the council and police that were new to us. Also there was a far broader media interest in the story and as such we forged new and stronger relationships with existing and new media groups.”*(Delivery Partner)

*“We worked with the Hull 2017 and Look Up team, whereas our events in the past have been entirely under our own control.”*(Delivery Partner)

In terms of the collaboration with Hull 2017, one delivery partner spoke of their disappointment it was not as collaborative as they had hoped at the start. There had been a sense that with their financial investment in the project it would have been more of a joint venture - being much more involved in the development of the brief and artist selection. This had been remedied with the final joint commission undertaken.

In terms of the future of any partnerships gained or developed during the process of working on Look Up, three of five partners were looking to continue their involvement in arts related projects. This was through possible joint funding bids; continuing to be open to approaches for public art installation; and the possibility of commissioning work.

*“Possible joint funding bids for arts/environment messaging.”*(Venue Partner)

*“[Our venue] to be available for future art projects.”*(Venue Partner)

*“Future arts and cultural projects, perhaps installations and new commissions.”*(Venue Partner)

* + 1. Heritage Inspired Arts

One member of the CPT and 11 artists had previously worked on projects that were inspired by heritage and commemoration. In this sense, working on the project had been a new experience for many of the creatives involved.

Working with heritage and commemoration had clearly been an extremely positive experience for all involved, with all CPT membersstating that they were very interested to work on similar types of project in future.

Historical sources, including the city’s plans and records archived at Hull History Centre and with Hull City Council, alongside social and cultural reference points supplied by other field experts including David Keel and Adrian Jones, aka ‘Jones the Planner’, provided the CPT with a foundation of knowledge about Hull for Look Up, generally.

Historical information was written into briefs for the artists, such as transmigration, whaling and maritime history, whilst others spoke of the historic relevance of the site chosen.

The curators introduced all artists to architect and master planner Patrick Abercrombie’s printed plan that was produced for Hull after the Second World War. From here each artist took a different route and accessed historical information and resources to different levels, including:

* Research trips to Hull History Centre, Ferens Art Gallery, Hull Maritime Museum and international museums to view artefacts, art collections and;
* Psychological research, walking the city to analyse and understand the experiences’ and behaviours of Hull and its people;
* Accessing archival material linked to particular sites; and
* Visiting Hull’s historic buildings and studying their architecture and layout.[[10]](#footnote-10)

Because of this research both the CPT and artists reported having gained knowledge about various aspects of Hull’s history and heritage.

10 of 14 artists said they would like to work on heritage inspired projects in future, with the remaining four not being sure.

* + 1. Additional Outcomes

In addition to the above, a good number of artists talked of the positive impact working on Look Up had on them professionally, namely:

* Building confidence in working on high public arts projects;
* Enjoyment in working with a wider creative team;
* Improving their professional profile.

One artist shared their belief that their involvement in Look Up was already reaping its rewards via new opportunities.

*“The commission seems to be providing further creative opportunities for me to develop my practice. Since completing the project, informal conversations are taking place with a writer who is working on a play … I am currently writing a proposal for a heritage inspired project in Barnsley that also explores themes … that will build on archival-based skills of research I started during my work for Hull.”*(Artist)

General confidence in their work and abilities as an artist also increased for some artists.

*“Confidence! There's always a horrible part of any project at the beginning where it feels like it’s floundering and that there is no idea at all. When you're getting paid, this tends to increase the pressure to come up with a sound idea and almost felt like an obstacle at the time. Looking back at my early sketchbook I can see the beginnings of all of the ideas I used … even though at the time I felt that I couldn't justify my fee. I had a valuable lesson in self-confidence and self-worth.”*(Artist)

*“I think it has made me more confident in the approach I have been using and made me do more applications in different areas of research and other applications using different materials.”*(Artist)

Four of six Partners stated that they would be much more confident in working on a similar project in future (8 out of 10 or higher, whilst one was somewhere in the middle (5 out of 10), and the other only slightly more confident (3 out of 10).

For those whose confidence increased significantly, reasons linked to the success of planning and delivering the project, which was of a greater scale and ambition for some than previous experiences; the project proving what the partner already knew in terms of their own staff capabilities; and just knowing that they could deliver:

*“The project allowed our staff to work on a larger scale than previously. What was achieved was not wholly new to us but the project's scale and number or project partners made it more complex than previous work.”*(Delivery Partner)

*“Although every event is different, other than working with a third party interest on this occasion and having the event open to the general public, we are used to holding events of this sort.”*(Delivery Partner)

*“The process of planning and carrying out the project was very successful because of good communication with the curators, who ensured that both the artist and ourselves had all the information we needed. Between us we were able to ensure planning produced a project which met all expectations.”*(Delivery Partner)

*“It sort of reinforced my ability, I guess, to work with a wide range of people … and it's made me feel more confident that my instincts are correct, in terms of where to site things, how to use the building, how to organise what is and isn't possible. So, the logistics of it.”*(Delivery Partner)

Where the scores were lower, this was linked to a belief that Look Up presented a unique opportunity for that partner, as opposed to a lack of confidence to deliver. It was felt unlikely that they would ever be involved in something similar again.

*“City of Culture was unique. [The project] was an enormous effort, not just for our business and employees, but for many stakeholders. I just don't believe that such an occasion will arise in the near future that will allow all the parts of the jigsaw to fall in place.”*(Delivery Partner)

In terms of their confidence that similar projects would continue to happen, there was a mixed response. Where there was confidence, reasons were that they were already in discussions to do so. Where confidence was lower it seemed to link to a belief that the funding required could be a significant barrier:

“*We are in negotiation to continue.”*(Venue Partner)

*“Not sure if the parent company will provide funding for this in the current economic climate.”*(Venue Partner)

Venue partners all agreed that through being involved in Look Up they and/or their organisation had enjoyed the experience. More varied were the levels of agreement with how the project had impacted on their organisations’ profile and audience development:

* All five partners agreed (three strongly agreed and two agreed) that ‘I /my organisation enjoyed working on the Look Up project’.
* Three of five partners agreed (one strongly agreed and two agreed) that ‘Our organisation’s profile has improved.’
* Two of five partners agreed (one strongly agreed and one agreed) that ‘Our organisation successfully attracted larger audiences to our venue than we normally would have at this time of year’.
* Two of five partners agreed (one strongly agreed and one agreed) that ‘Our organisation successfully attracted new audiences to our venue’.
  1. SWOT Analysis – Arts & Culture

To summarise the key learnings from the above evaluation of Arts & Culture outcomes, the key strengths, weaknesses, opportunities and threats have been identified and placed within a SWOT Analysis (see Table 28).

Table 28: SWOT Analysis – Arts & Culture

|  |  |
| --- | --- |
| STRENGTHS OF LOOK UP | WEAKNESSES OF LOOK UP |
| Diversity of CPT and Artists in terms of age, gender and place of residence.  Contributed 940 days of activity over 358 days of the year, as well as 17 artistic commissions to the Hull 2017 Artistic Programme.  Strong opening to the programme with Blade, accounting for 60% of Look Up audiences, with the whole programme attracting almost 700,000 audience visits.  On average, audiences engaged on more than one occasion, visiting 4 of 10 artworks.  Universally, the programme was rated of high quality programme by stakeholders, particularly in terms of Concept, Local Impact, Relevance, Presentation, and Enthusiasm.  Artworks were deemed to be highly accessible, being within the public realm and non-arts buildings and half being reachable 24 hours a day 7 days a week – this removed the institutional barriers to engage that can exist in a gallery or museum context.  All artworks were free to visit, reducing financial barriers to engage or participate.  The participatory nature of The City Speaks and A Hall for Hull was praised for engaging audiences at a deeper level.  The site-specific nature of the artworks and historical information provided by the CPT meant the exploration of Hull’s history and heritage was implicit within artists’ creative briefs – both the CPT and artists had all learnt a significant amount about Hull’s history and heritage that was previously unknown to them, through the research they undertook.  Several artworks acted as a catalyst to increase awareness and appreciation of Hull’s historic buildings and public spaces, or brought histories of the city (known and unknown) to the fore for audiences in ways that made them more interesting and easier to understand.  Some artworks inspired audiences to find out more about the history, heritage and contemporary stories presented, by follow up activity and/or research.  Many artworks successfully challenged audiences’ perceptions of ‘What is art?’  Utilising Hull 2017 Volunteers to support the project and audiences was universally praised for enabling a greater understanding and more positive experience of the artworks.  Where audiences saw and read onsite information boards, interpretation was deemed interesting, and helped them better understand and think differently about the artwork.  Capacity building in the local and wider cultural sector was achieved, through artists and Delivery Partners working outside their comfort zone and benefiting from skills and partnership development; collaboration; increased confidence; and improved profile. | Lack of diversity within CPT and amongst artists working on the project in terms of ethnicity and those self-identifying as disabled, may have also impacted on the diversity of audiences regarding the same socio-demographic information.  The change in the commissioning approach on A Hall for Hull impacted on the efficiency and effectiveness of project management and communication.  Technological issues with The City Speaks negatively affected perceived quality of an artwork that was praised in nearly all other areas.  Princes Quay and Hull Paragon Interchange were singled out as presenting significant challenges to the artists, which had affected the impact level of the artwork.  The visibility of information boards linked to artworks meant around half of audiences were not aware of interpretation (particularly for Blade, Floe and The City Speaks).  The information boards linked to Washed Up Car-go and The City Speaks were criticised for a lack of detail, which was perceived as a barrier to engagement with the artwork.  The Train Track and the Basket, Elephant in the Room, Washed Up Car-go and a Hall for Hull were cited as artworks that required audiences to engage with the onsite interpretation (either information boards or Hull 2017 Volunteers) to be fully appreciated and understood.  Bleached and This is a Freedom of Expression Centre were less successful than other artworks in communicating the site-specific nature of the work to Peer Assessors, being seen to contain a narrative that could have taken place anywhere. |
| OPPORTUNITIES IDENTIFIED BY LOOK UP | THREATS IDENTIFIED BY LOOK UP |
| Audiences were inspired to engage with the city’s wider arts and cultural offer by Look Up, suggesting opportunities for cross-selling and joint programming with other projects and local partners.  The programme highlighted that a visual arts-based approach to presenting history and heritage within the public realm can overcome barriers to engagement, and inspire follow up activity.  Local delivery partners successfully delivered to a greater scale and ambition than previously, indicating the possibility for future opportunities that equal or surpass the experience in 2017. | Locating artworks within the public realm leaves them open to interference from external influences, which impacts upon visibility and audience experience – this was true for The City Speaks, Elephant in the Room, and The Train Track and The Basket.  The similarity in approach (digital projection on to the side of The Deep) of Floe, to Arrivals and Departures from the Made in Hull event, exposed Floe to direct comparison, which given the intense emotional connection people had with the opening event was a disadvantage. |

1. http://www.artscouncil.org.uk/quality-metrics/quality-metrics [↑](#footnote-ref-1)
2. For a full breakdown of the CPT equal opportunities data see Appendix 1, and for Artists see Appendix 6. [↑](#footnote-ref-2)
3. The story referred to was linked to the artist’s interview with a Black Lives Matter activist, Blair Imani, while making a BBC 4 programme on protest. [↑](#footnote-ref-3)
4. This quality metric is only asked of CPT members and Peers [↑](#footnote-ref-4)
5. This quality metric is only asked of CPT members and Peers [↑](#footnote-ref-5)
6. This quality metric is only asked of CPT members and Peers [↑](#footnote-ref-6)
7. It was not possible to secure Peer Assessors for Blade or Washed Up Car-go, so no Peer Assessor scores are provided for these artworks. Audiences are only asked post-event, so only the post-event Peer Assessor scores are provided in the graphs. [↑](#footnote-ref-7)
8. The question linked to the amount learnt about specific histories and heritage was only asked within two audience surveys – The Train Track and The Basket; and Elephant in the Room, as these were the ones the presented an element of historical information within the interpretation. [↑](#footnote-ref-8)
9. Please note this question was not included within the Blade audience survey. [↑](#footnote-ref-9)
10. Further detail is provided Appendix 1, Section 1.3.4 [↑](#footnote-ref-10)