LOOK UP: BOB & ROBERTA SMITH

**CONSULTANT GUIDE FOR ARTIST DEPTH INTERVIEWS**

**Artistic Practice**

How did your original idea for ‘This is a Freedom of Expression Centre’ come about? [Probe: did Hull 2017 approach you, or did you approach them?]

In what ways did you collaborate with the Executive Producer, Sam Hunt, and Look Up curators (Andrew and Hazel) when creating ‘This is a Freedom of Expression Centre’? [Probe: How did the team question or challenge your original idea? What changes did you make because of these conversations?]

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

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

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

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

**Heritage inspiration (if relevant)**

One of the funders of Hull 2017 is Heritage Lottery Fund. Where projects feel they are inspired in full OR in part by history/heritage, there are a few questions relating to this. Do you feel that ‘This is a Freedom of Expression Centre’ sought to present or explore history / heritage in any way?

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

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

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

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

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

**Project Location**

How was the location for ‘This is a Freedom of Expression Centre’ selected? [Probe: Was the location the starting point for the project? Was the location chosen in response to the artwork?]

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

**Professional Development**

To what extent, and in what ways, do you feel that you challenged yourself with the ‘This is a Freedom of Expression Centre’? [Probe: artistic techniques; technical skills; operational decision-making]

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

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

**Partnerships & Collaborations**

If you built new partnerships, or developed existing partnerships when working on ‘This is a Freedom of Expression Centre’, did these partnerships result in you developing different ways of working that you might use in future? If yes, please expand.

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

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

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

**Quality metrics – project perspective**

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

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

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

**Quality metrics – public perspective**

How do you feel the audience reacted to your artwork?

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

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

**Impacts**

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

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

Do you have any further comments on the project?