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Executive Summary

* 1. Introduction
		1. Background to Look Up

Look Up was a year-long programme of artists’ work, made specifically for Hull’s public places and spaces. The project opened on a grand scale in Queen Victoria Square, during season one – *Made in Hull* – with Blade.

The vision for Look Up was to challenge people’s perceptions and experiences of Hull.

It sought ‘to present a series of new artworks to intrigue and inspire throughout 2017, created in partnership’ inviting people to ‘…look up from your phone, look out of your window, look around you – who knows what you’ll see!’[[1]](#footnote-1)

Look Up was a Hull 2017 Production. A four strong Core Project Team (CPT), made up of two Hull 2017 staff (an Executive Producer and Producer) and two external arts consultants recruited by Hull 2017, was brought together to curate, direct and produce the Look Up programme.

* + 1. The Individual Artworks of Look Up

Throughout 2017, and total of 10 artworks were installed in City Centre locations, aligned to the four seasons – *Made in Hull, Roots and Routes, Freedom* and *Tell the World*.

* + 1. Aims, Objectives and Purpose

The Look Up Evaluation Report provides objective analysis and evaluation of how the project delivered against its own vision, aims and objectives (see Figure 1); and the extent to which Look Up contributed to Hull 2017’s overarching strategic aims and objectives (see Figure 2)[[2]](#footnote-2).

The insights from this Report will be used to inform project planning and delivery within Hull UK City of Culture 2017 Ltd. and improve and enhance any art in the public realm projects the organisation may undertake in future.

In addition, there are plans to share key findings, conclusions, lessons learned and recommendations with other cultural organisations (both locally and nationally), so they can benefit from knowledge transfer.

Figure 1: Project-specific Aims and Objectives



Figure 2: Hull 2017 Overarching Aims and Objectives



* + 1. Methodology

The evaluation included a small amount of desk research, supplemented by primary data collection with a range of project stakeholders at different points within the project lifecycle. This enabled expectations and intentions for Look Up to be measured, as well as the outputs and outcomes of the project. Mixed methods were used, as shown in Table 1.

Table 1: Research and Consultation on Look Up

|  |  |  |
| --- | --- | --- |
| Stakeholders consulted  | Research methodology applied | Sample size |
| Core Project Team (CPT) | Interim online surveyInterim depth interviewPost-project online surveyPost-project depth interviews | 3435 |
| Artists | Pre-project online surveyPost-project online surveyPost-project depth interviews | 16169 |
| Peer Assessors | Pre-visit online surveyPost-visit online survey | 88 |
| Audiences | Post-visit CATI[[3]](#footnote-3) and online surveyFocus groups | 2,22016 |
| Partners | Post-project online surveyPost-project depth interview | 122 |
| Media | Media Coverage Analysis[[4]](#footnote-4) | N/A |

The evaluation focuses on both process and outcomes, measuring impact, capturing learning, and building understanding of what worked well and where improvements can be made.

* 1. Key Findings

Sections 1.2.1. to 1.2.17. highlight key findings from the Look Up Evaluation Report. At the end of each section the Project Aims and Objectives (Figure 1) and Hull 2017 Aims and Objectives (Figure 2), to which these findings contribute are highlighted.

* + 1. Contribution to the Overall Hull 2017 Programme
* 10 installations.
* 11 city centre locations - public spaces and buildings.
* 17 artists, designers or artist collectives commissioned.
* 940 days of activity.
* 358 days of the year had one or more Look Up artworks live.

Commissioned artworks represented a range of media and art forms including, readymade, digital, mixed media, film, vinyl, paper sculpture, illustration, sign-making, steel sculpture and digital projection mapping.

*“It is a programme to explore the city through temporary interventions and it is inviting artists … and audiences to look at the city in different ways.”*
(CPT Member)

***Project Aim 1***
***Hull 2017 Aim 1***

* + 1. Quality and the Creative Case for Diversity
* Of the CPT members and artists who provided equal opportunities data, there were:
	+ Eight males and six females;
	+ Age groups from 25 to 74 years; and
	+ Residents from across the UK.
* There was recognition that ethnic diversity and disability were under-represented in both the CPT and amongst commissioned artists.
* The geographical diversity of the CPT members and Artists was viewed as a strength - in responding to the selected sites, which were very much “of Hull”, these individuals could bring a fresh perspective.
* Look Up was of high quality, with an average score across all Quality Metrics[[5]](#footnote-5) post-event or -visit of 9.2 out of 10 by the CPT, 7.7 by Peer Assessors and 8.6 by audiences.
* Look Up Quality Metrics post-event or -visit scored a minimum of 7.2 out of 10 and a most frequent scores between 8 and 9 out of 10 across the CPT, Peer Assessors, and audiences.
* Concept - it was an interesting idea; and Local Impact – it is important that it’s happening here (in Hull) were the two highest scoring Quality Metrics on average across the CPT, Peer Assessors, and audiences (scoring 8.9 out of 10 or above).
* Peer Assessors felt the weakest Quality Metric was Originality - it is ground breaking, due to some artworks using approaches they were familiar with, or through being familiar with the artists’ work.
* The individual artworks[[6]](#footnote-6) assessed by Peers ranked This is a Freedom of Expression Centre; Bleached and Elephant in the Room highest in terms of Quality Metrics, which were the same three artworks that most exceeded expectations post-visit compared with pre-visit.
* Audiences ranked Blade, Floe, This is a Freedom of Expression Centre and Paper City highest in terms of Quality Metrics.

*“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 all round.”*
(Peer Assessor)

***Project Aim 1***
***Hull 2017 Aim 1***

* + 1. Audience Engagement

|  |  |
| --- | --- |
| **Name of Art Work** | **Estimated Visits per Artwork** |
| 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** |

* A total audience of 684,974 came to all Look Up artworks.
* There were high levels of audience satisfaction with Look Up, with an average score of 8.6 out of 10 for likelihood to recommend to others:
	+ Blade and Floe received the highest scores, with 9 out of 10
	+ All artworks scored 7.5 out of 10 or above.
* The average number of artworks visited within the Look Up programme was 4.5, with the most frequent number of installations visited being 4.
	+ Blade was the most visited artwork amongst audiences, most closely followed by The Train Track and the Basket, The City Speaks, A Hall for Hull and Elephant in the Room
	+ This is a Freedom of Expression Centre and Floe were the least visited artworks.
* 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.
* Male audience members were most likely to have seen Floe (19% vs. 12% female) and This is a Freedom of Expression Centre (10% vs. 7% female); whilst 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).
* Audiences aged 16-34 years were significantly less likely to have seen all artworks than older age groups, except for Blade, The Train Track and The Basket, This is a Freedom of Expression Centre and Floe.
* The mean group size for Look Up artworks was 2.96, consisting of 0.55 children and 2.39 adults[[7]](#footnote-7); and the most frequent group size was 2.
* 1 in 10 audience members had not ‘purposely visited an artwork in a public building or place’ in the 12 months prior to their visit
	+ The Train Track and The Basket, Elephant in the Room and A Hall for Hull were the most likely to attract audiences that had not ‘purposely visited an artwork in a public building or place’ in the 12 months prior to their visit.
* For audiences, being in the area anyway (18%); because Look Up was part of Hull UK City of Culture 2017 (17%); and because the Look Up artwork was a unique experience not to be missed (13%), were the top three motivations to engage. For The Train Track and The Basket and Elephant in the Room, being a regular user or visitor of the space was also a significant motivation.

*“It [Bleached] just sounded really interesting, and somebody had written that, I don't know how true it was, that all the coral, they'd had a power cut or something [a fire] at The Deep … The fish survived, but the coral didn't … They'd salvaged the coral, and this artist wanted to make this fantastic art.”*
(Focus Group Member)

***Project Aim 3***
***Hull 2017 Aim 2; Hull 2017 Aim 5***

* + 1. The City Centre as a Stage
* 11 city centre locations (3 linked to The Deep) were identified as sites for the installations.
* 75% of audiences agreed that Look Up made them look at Hull’s buildings and public spaces in a different way.
* 89% of audiences agreed that Look Up provided them with a different experience of the city.

Audiences feedback explained how the Look Up artworks had:

* Raised their awareness of the city’s buildings;
* Encouraged them to engage with the city’s buildings in a different way;
* Challenged their preconceptions about the way buildings can be used;
* Introduced them to new areas of the city; and
* Interrupted the norm of public spaces.

The city had also been animated and transformed by Look Up, which made audiences reassess their thoughts towards the public realm improvements.

*‘I was one of the decriers about the city centre … but actually I walk round now … it is a joy to walk around those streets. I know there was a lot of hassle beforehand and a lot of upset beforehand but that square, it's one of the most beautiful squares in any city I've been to and that [Blade] in it was fantastic.’*
(Focus Group Member)

***Project Aim 1; Project Aim 2; Project Aim 3***
***Hull 2017 Aim 1; Hull 2017 Aim 4***

* + 1. Celebrating the City’s Past, Present and Future
* 14 of 16 artists stated that their work explored the history and heritage of Hull, including its industrial past; connections to transmigration and human rights; previous uses of selected sites; and making direct connections with the city’s historic buildings.
* 10 of 14 artists stated they would like to work on heritage inspired projects in future, with the remaining three not being sure.
* High scores (an average of 7.5 to 10 out of 10 for level of agreement) were given by the CPT and Artists in terms how successful Look Up had enhanced understanding of the city’s past; improved audience experience of engaging with the city’s past; and developed artistic practice in celebrating the city’s past.
* 83% of audiences agreed that Look Up made them think about Hull’s contribution to the world.
* 75% of audiences agreed that Look Up showed them there was more to Hull than they expected.
* 87% of audience members stated that Look Up made them feel more connected with the stories of Hull and its people.
* 94% of The Train Track and The Basket audiences agreed that artistic approaches make the history more interesting, and 93% agreed it makes the history easier to understand.
* 91% of Elephant in the Room audiences agreed that artistic approaches make the history more interesting, and 85% agreed it makes the history easier to understand.

Audiences described how Look Up increased their awareness of the built environment; engaged them with Hull’s Grade I and II listed buildings and past industrial areas of the city; and brought to the fore some lesser known histories, e.g. G.F Smith and transmigration through Hull.

*“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)

*“History of paper making described in Paper City was terrific – I was so proud that this high quality product has been made in Hull for over a century and is sold all over the world.”*
(Focus Group Member)

Equally, audiences were positive about the future because of the artwork created for Look Up, and Hull’s year as City of Culture, stating:

* Look Up explored present and future industry in Hull, which in turn made them reflect on the opportunities this presented.
* There has been a tangible shift in attitudes towards the city internally and externally.
* There is a belief that arts and culture has a role to play in Hull’s future - it has proven it can host a major event and people will come.

***Project Aim 1; Project Aim 2***
***Hull 2017 Aim 1; Hull 2017 Aim 2; Hull 2017 Aim 4***

* + 1. People Have Learnt About Hull’s Past
* In giving a score out of 10 for how much they had learnt about the history and heritage of Hull working on, or attending Look Up:
	+ CPT members averaged more than 8 out of 10;
	+ Artists averaged more than 8 out of 10; and
	+ Audiences averaged 6 out of 10.
* The mean score (out of 10) for how much audiences learnt about transmigration through Hull from 1848 to 1914 via The Train Track and The Basket was 6.6; and for the history of Hull Paragon Interchange was 6.3; whilst the mean score (out of 10) for how much audiences had learnt about Hull’s Maritime history via Elephant in the Room was 4.9.
* Audiences experiences of these artworks had also inspired some to find out more about the historical subject matters represented in each.

Figure 1: Follow On Activity – The Train Track and The Basket



Figure 2: Follow On Activity – Elephant in the Room



*‘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)

*‘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)

***Project Aim 2***
***Hull 2017 Aim 1; Hull 2017 Aim 2; Hull 2017 Aim 8***

* + 1. Interpretation
* All members of the CPT strongly agreed that the interpretation was relevant to the artworks and of the right tone for audiences.
* 11 of 13 Artists responding to the question agreed that ‘the interpretation linked to my artwork was of a high standard.’
* Where audiences engaged with the onsite interpretation, 43% of respondents had seen the onsite information boards; and 33% of respondents had read the information boards;
* 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.
* 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; whilst Washed Up Car-go and The City Speaks were highlighted as examples where interpretation could have been improved.
* Members of the CPT and audiences stated how effective Hull 2017 Volunteers had been in supporting the interpretation of the artworks; and improving audience understanding, engagement and experience.

*“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)

*‘We were walking up and down Humber Street. If that had been a bit clearer of where to go.’*
(Focus Group Member re: The City Speaks)

***Project Aim 2***
***Hull 2017 Aim 1; Hull 2017 Aim 8***

* + 1. New Horizons in Arts and Culture
* Audiences shared how Look Up gave them a chance to step out of their comfort zone, regarding their choice of arts and culture. This led them to seek out other arts and cultural experiences.

*“It made me go out and see cultural things more.”*
(Focus Group Member)

***Project Aim 3***
***Hull 2017 Aim 2***

* + 1. Bringing People Together
* 87% of audiences agreed Look Up gave everyone the chance to share and celebrate together.
* 67% of audiences agreed Look Up had made them feel more connected to the stories and people of Hull.
* 63% of audiences agreed Look Up had given them the opportunity to interact with people who they wouldn’t have normally interacted with.
* Audiences enjoyed the participatory nature of some artworks, as it had been a catalyst for people (including strangers) to interact.

 *“When I went there [The City Speaks], there were quite a few people waiting for a go. That didn't matter, we all jumped in and out. You could interact with other people, and have a go at the same time.”*
(Focus Group Member)

***Hull 2017 Aim 7***

* + 1. Emotional Response
* 94% of audiences agreed Look Up was an enjoyable experience.
* Emotions mentioned by audience members in relation to individual artworks included amazement, inspiration, calm, joy and pride.

*“I hadn't been down Humber Street for such a long time and going down again it was lovely and I had a friend who had recently died who worked in the fruit markets there. He was a wagon driver and it was really emotional to see it lively and vibrant … Oh it gave you shivers.”*
(Focus Group Member)

*“You'd never have predicted that, would you? You'd think someone put a stick [blade] of a wind turbine across the square, and you'll feel all emotional, and all wonderful.”*
(Focus Group Member)

***Hull 2017 Aim 4; Hull 2017 Aim 7***

* + 1. Improving Perceptions of Hull
* By the end of the Look Up programme, all CPT members; 13 of 16 artists; and 7 of 8 Peer Assessors said that they would speak more positively about the city. Others already had a positive opinion towards the city before being involved, and this remained unchanged. Where positive changes occurred this was primarily because of:
	+ The impact of the public realm investment;
	+ The enthusiasm of Hull 2017 Volunteers;
	+ The atmosphere created by all the activity in the city in 2017;
	+ Increased knowledge of the city and its past; and
	+ The buy-in and support for the year from residents.
* Audiences spoke of how Look Up changed their attitude and behaviour towards the city centre, venturing into the city centre more frequently and at night, and often combining this with eating out. Look Up and the City of Culture year had also created an immense sense of pride.

*“The atmosphere the volunteers generate is great. I can see the conversation around art is changing how people talk to each other, and take ownership of the City of Culture programme.”*
(Artist)

*“I didn’t realise that Hull had such a rich civic and architectural history.”*
(Artist)

*“It made people feel proud to be a part of the city, which I think is gonna be the major legacies of the City of Culture.”*
(Focus Group Member)

***Hull 2017 Aim 4***

* + 1. Generation of National Media Interest
* Look Up captured the imagination of the UK media. The programme secured total media coverage volume of 3,026 across print, online and broadcast. This represented a total readership of 4 billion and Advertising Value Equivalent (AVE) of £5 million. Coverage included:
	+ 80 national newspaper pieces in print;
	+ 1,370 mentions on TV and Radio;
	+ 1,532 mentions in online news pieces; and
	+ 2,934 click throughs from online editorial.
* Most coverage of the event was neutral (52%) or positive (46%).
* Two peaks in editorial mentions of Hull UK City of Culture 2017 occurred in the year:
	+ January 2017: 2,946 mentions due to the installation of Blade;
	+ December 2017: for yearend round-ups, featuring Blade and Floe.
* The value of such media coverage was reflected in the findings that:
	+ Overall (without Blade), 5% of audiences became aware of Look Up via TV; 6% by printed media; and 3% by radio
	+ Overall (with Blade), 23% of audiences became aware of Look Up via TV; 10% by printed media; and 6% by radio.
* All members of the CPT strongly agreed Look Up has placed Hull nationally on the arts radar.

*“Look Up was meant to be a headline project for City of Culture. We wanted to be getting national press with it; we wanted to be getting peer review; and we wanted Hull to be seen as a place where serious art happens and I think we managed that by and large.”*
(CPT Member)

***Project Aim 3***
***Hull 2017 Aim 2; Hull 2017 Aim 4***

* + 1. Capacity Building of Creative and Cultural Professionals
* Look Up engaged a broad range of creative and cultural professionals from across the UK, including:
	+ 4 Core Project Team members, with combined experience of working on projects where heritage and commemoration and/or Hull (the city and/or its people) were a source of inspiration
	+ 17 artists, designers and artist collectives representing diverse artistic practice, who were predominantly new to working in Hull, but some of whom had worked on projects where heritage and commemoration were a source of inspiration.
* A key motivation for these individuals and collectives to work on Look Up was the city's status as UK City of Culture (9.3 out of 10 for the CPT and 6.4 out of 10 for artists). Other significant motivations included:
	+ The chance to contribute to the year;
	+ The opportunities to collaborate;
	+ The opportunities to raise their own profile; and
	+ The challenge of the programme or individual creative brief.
* Collaboration, relationship building, and the gaining and development of new skills and knowledge were all professional benefits experienced by CPT members and Artists because of working on Look Up:
	+ CPT: all had learnt new skills, all developed existing skills; all had built new relationships; and all had developed existing relationships
	+ Artists: of the 16 responding to the survey 14 had learnt new skills; all had developed existing skills; 15 had collaborated with other individuals and organisations; 15 had built new relationships; and 13 had developed existing relationships
	+ Across both groups, project development, project management and production/technical skills were most commonly developed; whilst CPT members also cited an increase marketing/social media skills, and artists an increase in artistic/creative skills
	+ Relationships developed by the project were ones that the CPT members and artists wished to utilise again
	+ Artists reported they had built confidence working on high quality public art projects and in their own work and abilities; enjoyed working as part of a wider creative team; and improved their professional profile via Look Up.

*“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)

***Project Aim 1***
***Hull 2017 Aim 3; Hull 2017 Aim 9***

* + 1. Capacity Building Partners
* More than 25 partner organisations, including Hull City Council, local businesses, local educational institutions, and local tourism destinations took part in Look Up - roles and responsibilities included the co-commission of artworks; venue provision; technical and logistic support; event management support; and project management support.
* A key motivation for Partners to be involved in Look Up was the city's status as UK City of Culture (9.4 out of 10 for both Delivery and Venue Partners). Other significant motivations included the opportunity to:
	+ Contribute to the year; and
	+ Demonstrate their commitment to Hull and the community.
* Delivery Partners created new relationships with artists, creative professionals, the public sector, and suppliers.
* Three of five Partners were interested to continue supporting public art projects as a venue and/or commissioner given the right circumstances.
* Four of six partners would be more confident in working on a similar project in future; three of five felt their organisation’s profile had improved; and two of five felt they attracted a larger audience and new audiences via Look Up.

*“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)

* + 1. Economic Impact
* 78% of people visiting Hull on the day they attended Look Up cited that it was mainly (43%) or partly (35%) the reason for their visit to the city.
* 7% of Look Up audience members were first time visitors to Hull.
* The proportion of visitors staying in paid for accommodation (i.e. not with friends and family) increased by 16%+, compared to Made in Hull.
* Visitor satisfaction with city centre signposting has increased from Made in Hull, indicating that completion of the public realm works have improved wayfinding.
* Visitor satisfaction with places to eat and drink increased by 15% compared to Made in Hull, indicating city centre bars, pubs, cafes, and restaurants are providing an improved and increased level of service.
* Compared with Made in Hull, at the start of the year, there was an increase in the average:
	+ Spend on accommodation (+£40)
	+ Other spend (+£27)
* Total spend was higher on average amongst visitors from elsewhere in the UK than among audiences from East Riding of Yorkshire or Hull.
* As an initial estimate, the audience of 684,974 people had an estimated total spend of more than £15 million.

***Hull 2017 Aim 4; Hull 2017 Aim 5***

* + 1. 3Ps - Project Management, Production Management, Partnership
* Project management scored an average of 4 out of 5 stars from the CPT; 4.5 out of 5 from artists; and 4.4 out of 5 from Venue Partners.
* The CPT and artists gave at least four out of 5 for communications; 4 out for 5 for contracting; and 4 out of 5 for development meetings.
* All CPT members, artists and partners agreed that Hull 2017 explained the Look Up project well (concept, aims and objectives); helped them to access the people they needed to talk to, and the information/ resources needed to inform their work; and enabled them to communicate with other project partners when they needed to.
* Partners rated the effectiveness and positivity of the partnership with Hull 2017 and the curators with 4.4 out of 5 or above.
* The CPT, artists and Venue Partners gave at least 4.8 out of 5 for professionalism and support of the technical and operations crew; 3.7 out of 5 for the lighting of the artwork; 4.7 for the sound quality of the artwork; 4.5 for the standard of interpretation of the artwork; and 4.8 out of 5 for the standard of installation of the artwork.

*“The real strength is Andrew and Hazel [the curators] being able to talk to artists and let them have ‘space’ and nurturing and potentially be more challenging with artist sometimes … They know how to get the best out of the artists and this is something that they have done amazingly all year.”*
(CPT Member)

* + 1. Marketing
* Including Blade, TV and Friends/family/colleagues – told me in person were the principal ways people found out about Look Up.
* Without Blade, which secured an extensive level of media coverage, the Hull 2017 website; Friends/family/colleagues – told me in person; and a Hull 2017 Volunteer - told me or via social media/email were the principal ways people found out about Look Up.

*“[Volunteers] were letting you know, "Hey, have you seen this?", and by bumping into volunteers and talking about various bits and pieces, you were getting other information from the volunteers.”*
(Focus Group Member)

* 1. Key Learnings

Sections 1.3.1 to 1.3.17 outline the key learnings highlighted throughout the Look Up Evaluation Report.

* + 1. The creative brief acted as a catalyst to artists developing strong concepts and challenging their artistic practice

Having a driving set of core principles to the programme, provided the CPT with a clear vision. This enabled the CPT to provide artists with a creative brief that contained key information only. It was then left to the artist to go in the direction they wished. Artists embraced the level of freedom this provided, with many undertaking their own historical research to inform the development of their concept, and/or work with new media or techniques, which saw a significant growth in their artistic and creative skills.

*“I quite like working to briefs, thinking in different ways about my practice; and a brief to deal with that had a research element to it.”*
(Artist)

* + 1. Locations chosen were synonymous with Hull, making it implicit that it would be “of the city” and informed by the past

The CPT undertook extensive research into the city’s history and heritage, including its art history; city plans and records; and social and cultural reference points. The locations selected were referenced as a strength of the project and motivation for many artists’ involvement due to the physical nature of the spaces and their historic context. Local Impact – it is important that it’s happening here (in Hull), was therefore one of the highest scoring Quality Metrics across all artworks for the CPT and audiences, and for several artworks in the case of Peer Assessors.

*‘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)

* + 1. Art in the public realm disrupts the norm, empowering audiences to look again, discover, rediscover and take ownership of a city

There was a clear intention from the CPT and artists to provide audiences with a new experience of Hull. Artworks became an intervention into well-known spaces within the city centre, which in turn empowered audiences to be aware of and appreciate the built environment and new public realm; whilst encouraging them to discover new places and new stories about the city. It also triggered emotional response. In turn attitudes and behaviours were changed, as audiences began to reclaim the city centre through more frequent visits and reengaging with its night time economy. Several artworks also celebrated past and present industries of the city, with the latter being a great source of optimism for the future.

*“I've realised that City Centre and particularly, Queen Victoria Square is actually an art gallery … You put the Blade in it, you put fountains in it. Before, it was just somewhere to walk from the centre of town to Whitefriargate, and now, since the Blade, it's an area that you think of.”*
(Focus Group Member)

* + 1. Art in the public realm is a highly accessible approach to engaging audiences with arts and culture

The long running nature of many installations; often being accessible 24 hours a day 7 days a week; free to access; and outdoors, or in buildings not connected to arts and culture, meant that many barriers to engagement (financial, organisational, and institutional) were removed from the equation. Some artworks were interactive in nature, providing deeper engagement, and in some cases an opportunity to play. Removing barriers and inviting direct communication with the artwork seemed to empower audiences to take risks. This risk taking was often a positive experience, highlighting that audiences enjoyed being challenged.

*‘That's where the essence of interactive art is … You can participate. You can touch, you can feel, you can shout at it, it does stuff. I think that draws a lot of people in … You can play and you can interact, and I think that's what a lot of the appeal is about, rather than just stand and look.’*
(Focus Group Member)

* + 1. Art in the public realm contributes significantly to the creation of a visitor destination, yet is not always the key driver for a visit

Four in ten audience members for Look Up visited the city mainly to see artworks within the Look Up programme, which appears to have been influenced predominantly by a core number of artworks, namely Blade and Paper City. These artworks all benefitted from word of mouth recommendation, with Blade also receiving a significant level of media coverage; and Paper City benefitting from Hull 2017's digital marketing. However, there is also evidence that Look Up was very successful in attracting passers-by (both Hull residents and visitors). Whilst “wow factor” artworks grab headlines and drive footfall to a city, artworks can also add value as they are stumbled upon whilst visiting for other reasons.

* + 1. Installations within the Public Realm can fall victim to “noise” from outside influences

An artwork linked to the Hull 2017 Creative Communities Programme was installed near The Train Track and The Basket at Hull Paragon Interchange, interfering with Claire Barber’s artwork. Festoon lighting along Humber Street was installed part way through the year, blocking the sightline from the lectern to the digital display on the tidal surge barrier for The City Speaks. Elephant in the Room had to contend with onsite advertising within the Princes Quay shopping centre, as well as an exhibition within the space where interpretation information was displayed. There is very little that the CPT can do to control these challenges to the artwork.

* + 1. Onsite interpretation must be visible, straightforward, and sufficiently detailed if it is to increase access to and understanding of the artwork

When done well onsite interpretation enabled audiences to engage more fully with artworks, gaining a greater understanding and even causing them to think differently about it. However, the visibility of the onsite interpretation at many Look Up artworks meant that a significant proportion of audience members (57%) were not provided this opportunity, and in the case of The City Speaks and Washed Up Car-go, the clarity and amount of information provided was felt to be lacking. The location and visual impact of onsite interpretation within a public setting therefore needs deep consideration at the planning and install phases of the project.

*“It [The City Speaks) was produced to a very high quality but the interpretation made it slightly inaccessible.”*
(Peer Assessor)

* + 1. Hull 2017 Volunteers are invaluable to engaging audiences, increasing audiences’ understanding and raising awareness

The CPT and audiences recognised the impact Hull 2017 Volunteers made in enabling audiences to get the best out of their Look Up experience, whether providing direction or discussing the idea behind the artwork. Equally, volunteers would often cross-sell other Look Up artworks on shift, or promote the programme through their own personal communications.

*“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)

* + 1. A programme of new commissions ensures quality on many levels, but also has an inherent level of risk

The careful selection of a diverse pool of artists for the programme, the site-specific nature of the artworks, and the ask that artists go beyond their current realm of experience, meant that quality was built into to the Look Up programme from the start. However, it also brought the risk of final delivery falling short of stakeholder expectations, which occurred when the space presented too many challenges and new techniques were not fully mastered. Final artworks also differed greatly from one another in their “impact”, which brought tensions of its own.

* + 1. Co-commissioning artworks comes with challenges, especially where differences exist between organisations’ cultures

The main challenges between the CPT and co-commissioning partners came about where expectations were not met. For example, the strict rules around project announcements within Hull 2017 left some co-commissioning partners feeling somewhat disenfranchised to promote their project, whilst one wished for greater involvement in the artist commissioning process.

* + 1. Media coverage and social media engagement is a significant contributor to attracting audiences

The scale and ambition of a public art programme that involved ten temporary installations across a 12-month period, successfully captured significant media and social media coverage. Where artworks secured positive media coverage across multiple platforms at a national and regional level, it translated into high audience counts. Blade is a key example, securing 2,496 editorial mentions and 61% of all Look Up audiences.

* + 1. Reaching specific audience groups requires a strategic approach to site selection and marketing and communications activity

Younger audiences and those within Hull’s more deprived communities are more likely to engage with public art when passing by, and where positive word of mouth recommendation is taking place within their peer group.

* + 1. Creating a programme within a programme needs clear messaging and an overarching marketing and communications strategy, if it is to successfully carve out its own brand and identity

Despite awareness of the Look Up name and a level of understanding about the concept behind it, the programme did not appear to completely distinguish itself from the broader Hull 2017 Artistic Programme. Equally, how audiences chose to interpret the name ‘Look Up’ caused confusion about which projects were a part of the programme, and which were not.

*“Maybe we weren’t clear enough … that it exists as a stand-alone thing within the wider [artistic] programme [for Hull 2017]. That message might have got lost in the sort of melee of 2017.”*
(CPT Member)

* + 1. Ensuring the continuation of new commissions within the public realm requires the continuation of a co-commissioning model that is strategically focused and able to secure funding

Look Up has proven that there is an appetite for public art within the city, for residents and visitors alike. Partners have acknowledged the power of working in partnership and the positive way that artistic approaches can deliver against their agenda. All stakeholders also realise that following 2017, the expectations around scale and quality have grown. At a local level, co-commissioning partnerships therefore remain the likely delivery model for Hull, at least in the short-term, to ensure there is both the capacity and funding available to realise ambitious work.

* + 1. Successful projects are built on careful planning, talent, collaboration and communication

Look Up benefitted from:

* Highly experienced Executive Producer and curators;
* A clear vision, supported by a defined set of aims and core principles;
* Distinct roles and responsibilities for CPT, artists and Partners;
* Open minded and ambitious co-commissioning partners;
* Artists being provided with an R&D phase;
* Strong communication between all project stakeholders;
* Strong collaboration between the CPT and Artists; and
* Strong collaboration between the CPT and Partners.

This level of clarity and collaboration facilitated:

* Trust to be built up between the CPT, artists and partners;
* The creation of artworks that aligned Partners’ strategic aims;
* Effective partnership working between the CPT, artists and partners;
* CPT members to provide tailored support to artists and partners; and
* Links to be made to necessary resources and information.

However, there were areas for improvement to strengthen the efficiency and effectiveness of project and production management:

* More time built in across all stages of the project;
* Increased integration of the curators within Hull 2017;
* Consistency in the commissioning process for all projects;
* Contingency within the budget;
* Opportunities for artists to gain feedback from audiences;
* Opportunities for artists to meet and share experiences;
* Additional capacity within the production team (see section 1.3.X).

*“[The CPT] were really involved when they needed to be and not involved when they didn’t need to be … They don’t try and influence stuff. I have certainly been in situations before where a project manager, curators push it in a certain way that wasn’t in line with how I wanted it.”*
(Artist)

* + 1. Ensuring that there is sufficient capacity within the team is key to ensuring the most effective project delivery

The lack of dedicated technical and production support across Look Up meant that the curators and other members of the CPT were being pulled in to manage aspects of the project that were outside of their remit. This led to inefficiencies within the programme, as such support had to be arranged on a more ad hoc basis and in a reactive manner, which increased costs.

* + 1. UK City of Culture status is powerful

UK City of Culture status was a significant factor in creative professionals and Partners choosing to be involved in Look Up in the lead up to 2017. It was also a significant motivator in audiences visiting the artworks. The award’s national significance, the build-up since winning, and the unique opportunity that the year presents to both engage and create change is something that people have bought into. Equally, for those getting involved or visiting part-way through 2017, the reputation that the city had gained for delivering high quality arts and cultural events created confidence.

* 1. Conclusions

Overall, Look Up achieved all the project aims and objectives; and made a significant contribution towards the broader aims and objectives of Hull 2017. This is down to the combined efforts of all the individuals involved in developing and delivering the project, working collaboratively; as well as audiences unrivalled enthusiasm for supporting the year.

* 1. Recommendations

The experience of Look Up highlights several recommendations linked to the delivery of UK City of Culture and largescale ambitious public art projects, whether in Hull or elsewhere.

* + 1. Public Art Commissioning
* Continue to develop strategy and investment in public art as a tool for place making, collaborating with city partners to jointly commission, host, and/or support the technical delivery of artworks.
* Ensure that public art commissions are interactive where there is a desire to stimulate a sense of community and cohesion.
* Work with city partners to determine how Hull’s visual arts offer can be strategically developed as a combined offer, which in turn can link into the wider regional offer.
	+ 1. Audience Development and Engagement
* Identify different ways to signpost audiences to further information about the stories or artworks presented, as public art programmes such as Look Up inspire people to find out more. This could include places to visit, relevant upcoming events, or links to research.
* Identify appropriate ways to cross-sell other events or activities near to public art installations, as the experience engaging with public art (especially those that challenge) can act as a catalyst for risk-taking in choices about arts and culture.
* Where there is a desire to reach younger audiences and those within Hull’s most deprived communities, sites should be identified where target audiences frequent. Equally, ways to engage these groups in their own neighbourhoods should be considered.
* Where possible and appropriate, create an ambassador scheme for young people to generate word of mouth about projects.
	+ 1. Interpretation and Accessibility
* Test onsite interpretation using a mystery shopper style approach to check the effectiveness of current approaches and inform future development - participants should feedback on the visibility of the interpretation, quality and level of information provided, and its impact on the experience.
* Continual review of the usability of online information sources, ideally through user-testing, to ensure that event information and listing information can be easily access will improve audience awareness of events and activities.
	+ 1. Marketing and Communications
* Where public art programmes sit within a wider artistic programme determine at the project’s start if it must stand apart. Where it should, build an overarching brand identity with clear messaging that defines what the programme is and what it consists of.
* Passers-by are a significant catchment audience for public art. Where artworks do not immediately capture attention, methods for enabling people to discover the artwork should be identified.
* Explore the viability of developing joint promotions with city centre bars, cafes, pubs, and restaurants close to raise awareness and increase visitor/customer numbers, building on the changes in attitudes and behaviour towards the city centre.
* Where possible, provide longer lead times between announcement dates and project launch dates and empower partners to take a more active role in marketing and communications activity.
* Target Bed & Breakfasts, Air BnB and Hotel establishments with printed promotional materials and other marketing collateral to take advantage of the upward trend in visitors using “paid for” accommodation.
* Continue to identify major news stories and foster relationships with key local and national media contacts, to identify opportunities where significant coverage can be realised.
	+ 1. Project and Production Management
* Arts Council England advocate that diversity and equality enrich the arts for artists, audiences, and society. Future projects must consider how to increase the diversity and equality of CPTs and commissioned artists, which in turn may impact on diversity of the audience.
* Take advantage of the UK City of Culture status to attract creative professionals and partners to work on and develop projects.
* Ensure a programme of the scale and ambition of Look Up is properly staffed to ensure the vision of the curators, artists and Partners can be realised to the desired quality, at the best price.
* Build in opportunities for artists to meet and share experiences, as well as interact with audiences and hear reaction to their work.
	+ 1. UK City of Culture Status
* Developing awareness of UK City of Culture status should be integral to a city’s lead up activity; as should maximising all opportunities for media coverage “within year”.
* Ensuring that all projects linked to the year are connected to the UK City of Culture brand will act as a marker of quality.
1. www.hull2017.co.uk/whatson/events/lookup [↑](#footnote-ref-1)
2. Aims 6 and 8 of the overarching strategic aims were not applicable to this project, so have not been included. [↑](#footnote-ref-2)
3. Computer Aided Telephone Interview [↑](#footnote-ref-3)
4. Cornershop (one of Hull 2017’s PR agencies) utilised TrendKite to undertake an analysis of media coverage for each Look Up artwork. TrendKite is an on-demand earned media analytics platform that uses semantic, big data analysis. Features include breaking news alerts and automated, interactive reports. The platform uses proprietary quality and impact scoring algorithms to provide sophisticated metrics that include share of voice analysis; SEO and keyword analysis; website traffic and social media engagement metrics. [↑](#footnote-ref-4)
5. The Quality Metrics are a set of statements that aim to help understanding about what people value about the work. There are nine metrics tested by the project delivery team, peer assessors and public – Concept, Presentation, Distinctiveness, Challenge, Captivation, Enthusiasm, Local impact, Relevance and Rigour. A further three are just asked of the project delivery team and peer assessors: Originality, Risk, and Excellence. [↑](#footnote-ref-5)
6. Blade and Washed Up Car-go were not subject to Peer Assessment. [↑](#footnote-ref-6)
7. The total is different to the sum of the adults and children because some respondents answered total number in the party, but could not or did not want to answer the number in the party by age. [↑](#footnote-ref-7)