LOOK UP: CHRIS DOBROWOLSKI

**CONSULTANT GUIDE FOR ARTIST DEPTH INTERVIEWS**

We’ve added in a few additional questions to this end of project depth interview. These questions link back to the pre-event survey, for which we still need your feedback. They should be quick to go through, as the majority require only a short answer.

**Pre-Event Survey Questions**

Had you heard about Hull UK City of Culture 2017 before you got involved in the Look Up project? If yes, what were your thoughts on the city being awarded this status?

On a scale of 0-10, where 0 is 'Not at all' and 10 is 'Completely', how much did Hull being UK City of Culture 2017 influence your decision to make work for Look Up?

Thinking back to the start of the project, what were your main motivations for deciding to make work for Look Up?

I will now read out a list of objectives. Please say ‘yes’ in response to the objective if you feel your art contributes towards this being achieved, and no if it doesn’t.

* To explore Hull's contribution to the world
* To make people look at Hull's buildings and public spaces in a different way
* To provide a response to the history of Hull
* To encourage people to discover a different experience of the city
* To challenge people's interpretation of art
* To present the ambitions and aspirations of the City now and in the future
* To tell the story of Hull's past and its people.

Have you worked with Hull (the city and /or it's people) as a source of inspiration for an art work before?

Prior to working on Washed Up Car-Go for Look Up, did you have any of the following personal connections to Hull (previous or existing)?

* Your family come from Hull
* You were born in Hull
* You grew up in Hull
* You live in / lived in Hull
* You studied at the University of Hull
* You had no previous connections to Hull
* Any other connection not mentioned?

Prior to working on this project, how would you have described Hull to someone else?

Thinking of your experience on Look Up so far, how has the way you would describe Hull to someone else changed, if at all? Would you speak more positively about it, speak about it in the same way, or speak more negatively about it? Please can you explain why?

How would you rate the project management of Look Up? Please give a score of 1 to 5, where 1 is poor and 5 is outstanding.

And how would you rate the following aspects of Look Up’s project management? Please give a score of 1 to 5 for each, where 1 is poor and 5 is outstanding.

* Contracting, including the explanation of your role and responsibilities
* Development meetings, including frequency and quality of opportunities
* Communications between Hull 2017 and yourself.

How far do you disagree or agree with the following statements in relation to project management of Look Up? Please state strongly disagree, disagree, neither disagree nor agree, agree, strongly agree, or not applicable for each statement.

* Hull 2017 explained the Look Up project well (concept, aims and objectives)
* Hull 2017 provided you with sufficient time to produce my work
* Hull 2017 helped you access the people I needed to talk to, to inform my work
* Hull 2017 helped you access the information/resources I needed to inform my work
* You’ve been able to deliver your work to a high standard because of Hull 2017’s support
* Hull 2017 enabled you to communicate with members of the Project Team when you needed to
* Hull 2017 enabled you to communicate with other partners on the project when you needed to.

How do you think the project management of Look Up could have been improved, if at all?

***We will now move on to the main questions for the end of project depth interview.***

**Artistic Practice**

How did your original idea for Washed Up Car-Go come about? [Probe: did Hull 2017 approach you, or did you approach them with the idea?]

In what ways did you collaborate with the Executive Producer, Sam Hunt, and Look Up curators (Andrew and Hazel) when creating Washed Up Car-Go? [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 Washed Up Car-Go? [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 your final artwork was in delivering against your original idea?

**Project Location**

How was the location at The Deep selected for Washed Up Car-Go? [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 artwork you created for Look Up? [Probe: artistic techniques; technical skills; operational decision-making]

What was the most exciting part of working on Washed Up Car-Go?

What are the key lessons you have learnt from Washed Up Car-Go that you will take forward into other projects you develop?

**Partnerships & Collaborations**

If you built new partnerships, or developed existing partnerships when working on thisproject, 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 Washed Up Car-Go? [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 Washed Up Car-Go what, for you, were its strengths and weaknesses artistically?

Reflecting back on Washed Up Car-Go 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?

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 Washed Up Car-Go, 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 artwork performed against these key measures of success?

Do you have any further comments on the project?