1. Society & Wellbeing
   1. Introduction

Society & Wellbeing is one of the key themes of Hull 2017, made up of two aims and their accompanying objectives:

* **Aim 7: To improve wellbeing of residents through engagement and participation**
  + **Objective 13:** Increase levels of confidence and community cohesion among local audiences and participants.
  + **Objective 14:** Increase levels of happiness and engagement, through arts and culture.
  + **Objective 15:** Engage individuals from Hull and beyond to volunteer
* **Aim 8: To raise the aspirations, abilities and knowledge of residents through increased participation and learning**
  + **Objective 16:** Through all Hull-based education institutions, provide young people of school-age with the opportunity to engage with arts, culture and creativity
  + **Objective 17:** Deliver training, development and participation opportunities for residents through arts and culture initiatives.

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

* 1. Value Statements About Look Up

Audiences were asked to rate the individual Look Up artworks against a variety of value statements, some that linked to society and wellbeing (see Table 46). Other value statements have been dealt with in preceding chapters.

Look Up seems to have been particularly successful regarding the statements ‘…gave everyone a chance to share and celebrate together’ and ‘…was an enjoyable experience’, with approximately nine in ten audience members agreeing with both statements.

Around two thirds of audiences agreed with the statements that Look Up ‘…made me feel more connected to the stories of Hull and its people’ and ‘…gave me the opportunity to interact with other people who I normally wouldn’t have interacted with’, which is significant.

Equally, six in ten audience members agreed that Look Up ‘…has made me think that getting involved in a project as a volunteer looks like fun’.

Table 46: Value Statements (All) – Strongly Agree or Agree

|  |  |  |  |
| --- | --- | --- | --- |
| **‘Look Up…** | **Look Up**  **(n=2,220)** | **2016 Baseline** | **All 2017 audiences** |
| …gave everyone the chance to share and celebrate together’ | 87% | 95% | 79% |
| …was an enjoyable experience’ | 94% | 96% | 93% |
| …made me feel more connected to the stories of Hull and its people’ | 67% | N/A | 64% |
| …gave me the opportunity to interact with other people who I normally wouldn’t have interacted with’ | 63% | 82% | 52% |
| …has made me think that getting involved in a project as a volunteer looks like fun’ | 59% | TBC | TBC |

When these findings are compared with the 2016 baseline and all 2017 audiences:

* All three have scored similarly highly on being an enjoyable experience.
* Look Up provided significantly more opportunity for people to share and celebrate together, compared to all Hull 2017 events and activities surveyed (+8%), whilst both scored significantly lower than the 2016 baseline events and activities (-8% and -16%, respectively).
* Look Up scored significantly higher levels of agreement than all 2017 audiences for ‘…made me feel more connected to the stories of Hull and its people’.
* Look Up scored lower levels of agreement in providing audiences the opportunity to interact with people they normally wouldn’t have interacted with than the 2016 baseline events and activities (-19%), but significantly higher than all events and activities surveyed in 2017 (+11%).
* Look Up scored xxx.

These significant differences between Look Up and the 2016 baseline, in particular, are likely due to the nature of the events and activities surveyed in 2016.

Most 2016 events and activities surveyed were outdoor events and festivals, which are inherently celebratory. Many also included performance art elements and participatory activity.

When looking at the levels of agreement with different statements by individual artworks (see Table 47):

* Blade, The City Speaks and Floe were the three artworks within the programme that gained the highest level of agreement with the statement ‘…gave everyone the chance to share and celebrate together’. All three artworks were in the public realm, large-scale works that sought to have high level impact and, in the case of The City Speaks, directly share the words of participants.
* Blade, Paper City and Floe were the three artworks within the programme that gained the highest level of agreement with the statement ‘…was an enjoyable experience’. All three artworks were in the public realm, large-scale, and with the exception of Blade, colourful. Other artworks were much subtler and more geared towards individual thought-provoking experience.
* The Train Track and The Basket and Paper City were the two artworks within the programme that gained the highest level of agreement with the statement ‘…made me feel more connected to the stories of Hull and its people’. Both had interpretation linked to telling distinct stories about transmigration and G.F Smith.
* Paper City and A Hall for Hull were the two artworks within the programme that gained the highest level of agreement with the statement ‘…gave me the opportunity to interact with other people who I normally wouldn’t have interacted with’. Both artworks sought to encourage play, interaction and exploration.

Table 47: Value Statements (All) – Strongly Agree or Agree

| Value Statement | 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 | AVERAGE OVERALL |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| …gave everyone the chance to share and celebrate together’ | 89% | 83% | - | - | 76% | - | 79% | - | 74% | 83% | 87% |
| …was an enjoyable experience’ | 96% | 92% | 81% | 87% | 95% | 93% | 93% | 85% | 90% | 95% | 93% |
| …made me feel more connected to the stories of Hull and its people’ | - | 64% | - | 74% | 69% | - | - | 52% | - | 65% | 67% |
| …gave me the opportunity to interact with other people who I normally wouldn’t have interacted with’ | 64% | 62% | 41% | 62% | 68% | 57% | 64% | - | 67% | 60% | 63% |
| …has made me think that getting involved in a project as a volunteer looks like fun’ | 60% | - | - | - | 62% | - | - | - | - | - | 59% |

Table 48: Value Statements – Strongly Agree or Agree

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **‘Look Up…** | **Age** | **Gender** | **Area of Residence** | **Deprivation** |
| …gave everyone the chance to share and celebrate together’ | 16-34 years  79%  35-54 years 75%  55+ years 73% | N/A | N/A | Most deprived 94%  2nd Most deprived  92%  Least deprived  84% |
| …was an enjoyable experience’ | N/A | N/A | N/A | Most deprived 97%  2nd Most deprived  94%  Least deprived  90% |
| …made me feel more connected to the stories of Hull and its people’ | 16-34 years 69%  35-54 years 57%  55+ years 71% | N/A | N/A |  |
| …gave me the opportunity to interact with other people who I normally wouldn’t have interacted with’ | 16-34 years 62%  35-54 years 57%  55+ years 69% | Male 60%  Female 65% | Hull  66%  East Riding 63%  Rest of UK  55% | Most deprived 73%  2nd Most deprived  69%  Least deprived  63% |
| …has made me think that getting involved in a project as a volunteer looks like fun’ | 16-34 years 67%  35-54 years 60%  55+ years 54% | Male 54%  Female 63% | Hull  66%  East Riding 56%  Rest of UK  51% | Most deprived 76%  2nd Most deprived  73%  Least deprived  57% |

In terms of the level of agreement with the different statements, when comparing a range of demographic factors, it is important to note that there was a significantly higher level of agreement with some statements from certain demographics (see Table 48):

* Younger audiences (aged 16-34 years) were more likely to agree that Look Up ‘gave everyone the chance to share and celebrate together’ and ‘had made me think that getting involved in a project as a volunteer looks like fun’.
* Older audiences (aged 55+ years) were most likely to agree that Look Up ‘made me feel more connected to the stories of Hull and its people’ and ‘gave me the opportunity to interact with other people who I normally wouldn’t have interacted with’.
* Female audiences were more likely to agree that Look Up ‘had made me think that getting involved in a project as a volunteer looks like fun’.
* Hull residents were more likely to agree that Look Up ‘and ‘gave me the opportunity to interact with other people who I normally wouldn’t have interacted with’ and ‘had made me think that getting involved in a project as a volunteer looks like fun’.
* Audiences from Hull’s most deprived communities were more likely to agree with all value statements about Look Up.

These findings suggest that public art programmes have a particularly strong impact, from a society and wellbeing viewpoint, on local residents and those from the city’s most deprived communities. There are also suggestions that recruiting volunteers from amongst the local resident community will be more likely than attracting those from further afield.

* 1. Outcomes Explored

Feedback from the Focus Groups provided some context to these responses to each value statement. These are looked at in turn in the sections below.

* + 1. Sharing and Celebrating Together

Look Up seemed to create moments of shared celebration when the artwork being brought into the space caused a positive disruption. Blade and Paper City were singled out for doing this.

With Blade audiences reflected how the installation of the Blade had gone viral on social media, with footage and comments being shared. This was acting as a catalyst for people to venture out to Queen Victoria Square and see the spectacle themselves, sometimes meeting with friends whilst doing so.

*“When the Blade turned up one morning. I got up, having a cup of tea, put my Facebook on and someone put this thing on, "What's this happening in town?" I thought, “Hang on a minute”, I got my gear out when I saw it, and just watched it, just coming into the town centre, and bumped into a couple of people I know and it was just amazing seeing that there. And then, I mean I wouldn’t have even minded it staying there because I found it absolutely fantastic.”*(Focus Group Member)

*“Yeah a friend texted me at like six in the morning, and he was in Queen Victoria's Square.”*(Focus Group Member)

Regarding Paper City, audiences spoke of how the Fruit Market had been brought to life with colour a concentration of people.

*“It was just the buzz, a lot of people around, other things going on which again we're never used to getting around here.”*(Focus Group Member)

* + 1. Emotional Response

It was clear from focus groups with audiences that many of the Look Up artworks had inspired an emotional response, which some audience members found surprising.

*“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. You'd never have predicted that. Not in a million years, would you?”*(Focus Group Member)

Other audience members expected to have an emotional reaction to artworks, though found it a challenge to verbalise the exact emotions they felt.

* *“When I went down [to Blade] with my son, because I think you do get an emotional reaction to art or any installation, so we went down to see how it made us … feel, which was quite an interesting reaction to it because it did make you, feel small, not unimportant but …”*(Focus Group Member)
* *“It's intimidating in a way.”*(Focus Group Member)
* *“In some ways. Maybe, well maybe not intimidating but maybe because I didn’t feel frightened of it or negative towards it, I just felt really positive towards it.”*(Focus Group Member)

*“[Look Up] is just about different ways of looking at things … it's not just about like looking up at the skies. It's looking up from your own perspective and from your heart.”*(Focus Group Member)

*“I think after having Blade, you kind of wanted something that was significantly big to see again [A Hall for Hull], I suppose that’s the thing of putting quite big things into small spaces, it makes them more dramatic.”*  
(Focus Group Member)

Emotions mentioned by audience members in relation to their reaction to individual artworks included:

* Amazement;
* Inspiration;
* Calm;
* Joy; and
* Pride.

Amazement and inspiration seemed to link more to the large-scale artworks like Blade and Floe, or ones where there was a high level of intricacy like Elephant in the Room, Paper City and Bleached.

*“[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)

*“There's something really amazing about seeing a really familiar thing that you know inside out like you do and then seeing it looking completely different. And that is mind blowing.”*(Focus Group Member)

*“I was literally inspired [by Blade].”*(Focus Group Member)

*“I loved the bit in the smokehouse. Getting the bit of paper that I’ve I got home … The “what's your favourite colour thing”. I loved everything about it … The intricacy of some of those sculptures was amazing.”*(Focus Group Member)

For some attendees Paper City was described as a lovely experience that brought with it happiness.

*“The woven curtain that was up and with all the doors open and it just wafting in the breeze it was lovely.”*(Focus Group Member)

*“It [Paper City] was a joy.”*(Focus Group Member)

*“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)

Calm was referenced by one attendee in speaking about how Floe made her feel after having visited another artwork, which had unnerved her.

*“So what I found about Floe, was see, I found the light installations [Where Do We Go From Here?] really dystopian and worrying and very unnerving and so I felt that light was being used then to make you feel like big brother is watching. You started to worry a bit really and then I went to Floe and Floe made it feel all lovely again. So it was like suddenly light has been used in a different way too which is much more friendly … Warm, beautiful to look at.”*(Focus Group Member)

Pride was in the discoveries people made about Hull and in reflecting on the industries that the city was now known for. Blade and Paper City were referenced most strongly.

*“I enjoyed the sculpture … For me, it's also learning about the paper factory in Hull, which I didn't know about. That gave me that sort of pride in Hull.”*(Focus Group Member)

* + 1. Enjoyable Experience

Across the Look Up programme there were many examples of audiences stating they had enjoyed their experiences with the artworks. In part, this was because it was not just about looking at the artworks, there were also opportunities to engage more directly.

*“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)

The City Speaks and Floe were seen to be a particularly good example of this, with people both engaging through participating with the artworks and/or with what others were saying via it.

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

*“I had a whale of a time [participating in The City Speaks].”*(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 … The excitement on the faces of some of these youngsters.”*(Focus Group Member)

*“I didn’t appreciate that [participatory nature of A Hall for Hull] but on the Facebook thing people were talking about it a lot and they were saying, did you know if you did this, so that encouraged me to sort of look at it again.”*  
(Focus Group Member)

Washed Up Car-go was also mentioned, referencing how it was greater than the sum of its parts, which was a surprise.

*“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, and it made me think, and I really enjoyed it.”*(Focus Group Member)

* + 1. Creating Connections to the City

As discussed in previous chapter, Look Up was successful in providing audiences with a greater understanding and engagement with the city’s past (Chapter 2, Section 2.3.1), enabling them to look at Hull’s built heritage in a different way and enjoy a different experience of the city (Chapter 3, Section 3.5).

Blade was also particularly successful in making a direct connection between the artwork and the city. The coverage of how it was installed enabled audiences to understand how different partners in Hull had enabled the installation to happen.

*“Of course, you didn't learn about that [the installation of Blade] until afterwards. It just appeared. Afterwards they explained how they brought it. There was a TV program showing how it was done, which was impressive.”*(Focus Group Member)

*“To think that they're making that [wind turbines] down the road.”*(Focus Group Member)

Being described by many audience members as awesome, or synonyms of awesome, Blade also inspired connection to the City through bringing people back for additional visits.

*“That was the one I went back to again, and again.”*(Focus Group Member)

Paper City brought an unknown story about Hull to the fore, providing audiences with a greater connection to one of Hull’s industries.

*“Paper City, I didn't understand about, 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)

* + 1. Creating Connections in Communities

When discussing the Look Up programme and its name, audiences began to explore whether it was just about physically looking up. There were several audience members who took a different approach to the name and reflected on the programme as a means to unlocking people to think in different ways, including towards their community.

*“But there's more than one way to look up though isn't there? It's about looking out and upwards, and pride, and joy, and a sense of community.”*(Focus Group Member)

The City Speaks, and its participatory nature stimulated those taking part to enjoy the experience together, highlighting how the artwork had been a catalyst to joint play.

*“When I went there, 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. It was quite fun.”*(Focus Group Member)

* + 1. Challenging Audiences

It can be argued that through challenging audiences, as several of the artworks did, Look Up was providing audiences with an opportunity for development (though admittedly not in a formal way).

*“Thought provoking.”*(Focus Group Member)

*“I think it [Look Up] challenges.”*(Focus Group Member)

Washed Up Car-go was one artwork that had inspired people to think more deeply and reflect on the impact humanity was having on the seas and rivers.

*“What a waste, what a mess, what ends up in all the water and what it can do, and it made you want to walk up to the cars afterwards.”*(Focus Group Member)

*“Yeah, it's unsettling. That's how I felt about our impact.”*(Focus Group Member)

Bleached and A Hall for Hull were both referenced as examples where upon the first look you did not gain a full understanding of what you were witnessing. Instead they inspired you to look deeper and ask questions.

*“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)

*“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.”*(Focus Group Member)

This is a Freedom of Expression Centre was also referenced, with one attendee sharing how difficult they found it to fully understand; whilst another attendee felt its messages resonated with her to the point that she was inspired to find out more.

*“I mean I stood there and a lot of it was controversial, but you said a lot of it was how we would like the world to be. But you couldn't possibly read it all, you just couldn't. There was just too much visual to take in and you found yourself about halfway through when you know “I've lost the thread of this to a degree” and then moving on.”*(Focus Group Member)

*“I wanted to find out more about who he was … Yeah really really moved me.”*(Focus Group Member)

* 1. SWOT Analysis – Society & Wellbeing

In order to summarise the key learnings from the above evaluation of Society & Wellbeing outcomes, the key strengths, weaknesses, opportunities and threats have been identified and placed within a SWOT Analysis (see Table 49).

Table 49: SWOT Analysis – Society & Wellbeing

|  |  |
| --- | --- |
| STRENGTHS OF LOOK UP | WEAKNESSES OF LOOK UP |
| The programme successfully created opportunities for shared celebration and enjoyment through a positive disruption within Hull’s public spaces, and opportunities to engage directly with some artworks.  The programme provided opportunities for audiences to connect directly with the city, its stories and people, through sharing stories of the city both known and unknown, which increased pride and confidence in the city.  Blade created significant activity on social media, with friends, family and other acquaintances sharing posts and updates that in turn acted as a catalyst to visit.  The programme successfully engaged with audiences on an emotional level, with audiences amazed; inspired; proud; calmed; and made happy by artworks.  Several artworks encouraged audiences to play, which in turn led them to interact with others that they would not normally have interacted with, thus creating a sense of community.  The programme increased audiences’ confidence to engage and participate with other arts and cultural offers within the city and take more risks on what they chose to engage and participate in, due to positive experiences.  The thought-provoking nature of Washed Up Car-go and The Train Track and The Basket, caused audiences to reflect upon contemporary issues of plastic pollution and immigration. |  |
| OPPORTUNITIES IDENTIFIED BY LOOK UP | THREATS IDENTIFIED BY LOOK UP |
| Many audience members were inspired to consider volunteering because of their interactions with volunteers, so continuing to promote opportunities to be involved in volunteering in the city should result in further volunteer recruitment.  The programme highlighted the potential for arts and culture to explore issues pertinent to community and social cohesion, as well as actively create it.  The programme appears to have had a more significant impact on local residents and those from Hull’s more deprived communities, which may suggest there are opportunities to use public art to develop local audiences for visual arts and other art forms. |  |