2005-6 EVALUATION

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Contents

4 Introduction
6 Summary of findings

8 Evaluation
8 A. Review of aims, objectives, expectations
8 a. Stated aims & objectives
10 b. Evaluation opportunities and challenges; methodology
12 B. Achievement of objectives
12 a. Collaboration
18 b. Creation
20 c. Presentation
24 d. Understanding
27 e. Communication
28 C. Supporting objectives
28 a. Management
29 b. Finance
30 D. Achievement of key aim:
"to change people’s attitudes to global warming"
32 E. Conclusions and future aims

34 Appendices
34 1. Table of Outputs by date and type
42 2. References
The purpose of this report is to review the recent activities of Cape Farewell and provide a qualitative evaluation of their impact. The period reviewed covers the two calendar years 2005 and 2006. During this period the organisation delivered the primary objectives of its business plan for 2005-08. These objectives focused on the dissemination of artworks, ideas, and information generated from the three voyages Cape Farewell organised in 2003, 2004 and 2005, in which artists, scientists, and educators travelled to the high Arctic to observe firsthand some of the most obvious impacts of climate change.

Evaluating Cape Farewell presents unique challenges. Enumerating their successful delivery of outputs against quantitative objectives is relatively straightforward, but well worth detailing to demonstrate how an artist-initiated idea was directed to galvanise so many partners in the creative, public, and business worlds. Assessing the precise impact of those outputs — the degree to which Cape Farewell achieved its higher aims of raising awareness of climate change — is clearly much more difficult. It is however important to try, for two reasons. First, to provide evidence of how art can engage with non-art agendas. Second, and in the circumstances more crucially, to help understand in what particular ways art can help address the defining issue of our current generation, namely minimising the causes and mitigating the impacts of climate change.

The basis and method of review are outlined in Section A, followed by the main evaluation Sections B and C and conclusions in Section E. The factual information on which the evaluation is based, is summarised in the Table of Outputs in Appendix 1; References are detailed in Appendix 2.

It also occurs to me that the real and the imagined have long since fused here. Truths are relative to the imagination that invents them. It’s not the content of experience that we end up with, but the structure of how we know something.

Gretel Ehrlich, *This Cold Heaven: Seven Seasons in Greenland*, 2001
Summary of findings

Headline quantifiable achievements against objectives
- 22 new artworks created by 16 artists under the Cape Farewell banner
- Major presenting collaboration with Natural History Museum, London, and presenting partnership with 15 leading organisations in Oxford, Newcastle/Gateshead and Liverpool
- 275,852 visitors over 179 days of exhibition at these four English cities
- 4 artist-initiated presentations of Cape Farewell inspired work in London and New York
- 2 screenings on BBC television of Cape Farewell film, total viewing audience of 476,000
- Over 1,000 participants in 10 education events
- Distribution of 515 copies book, 7000 copies NHM Journal, 139 copies of DVD, 81,500 copies of 2 information leaflets, 5750 postcards
- Over 50 media mentions and reviews

Headline qualitative achievements
- Initiated wide-ranging practical collaborations between artists, scientists and educators
- Encouraged deep creative engagement with the subject of climate change by UK artists of the highest international standing
- Reached across cultural worlds including visual arts, film, television, dance, literature, sound art, fashion, cartoon, theatre, journalism
- Directly engaged the highest level of cultural practitioners, venues and policy makers with the subject of climate change
- Actively engaged in the wider international climate change debate through high level science, government & business partnerships

Delivered these significant achievements against ambitious objectives from a very small and young organisational base with no core funding, leveraging support from funders and partners.

Cape Farewell’s mission was clear and its objectives were consistently pursued through this period. There were some potential tensions in realising the organisation’s multiple ambitions: eg the aim to convey powerful messages to the widest possible audience, while working through an open process of artistic enquiry.

Cape Farewell’s year of delivery coincided with a huge wave of awareness-raising about climate change worldwide. This helped Cape Farewell to secure support, but also carried potential to compromise its unique message.

While climate change messages were everywhere in the news and media, Cape Farewell represented the most significant sustained artistic response anywhere in the world. Feedback from viewers, participants and stakeholders suggests that the impact of Cape Farewell on raising awareness was profound at an individual level. The number of people reached in the UK across multiple platforms and regions was very significant by arts standards. The exhibitions and film generated a healthy debate around the value of ‘message-based’ art both as art and as message.

Alongside the other hard-hitting news stories and campaigning messages, Cape Farewell consistently pursued a creative and collaborative approach focusing on the human, emotional response to climate change. Feedback suggests that those who engaged with Cape Farewell appreciated their multi-dimensional approach and recognised the need for imagination to face the challenges of climate change.

All participants strongly endorsed the project and its future potential; however there was contrasting feedback about the relative benefits of widening the network or focusing more closely on a smaller number of high quality engagements – clear choices for Cape Farewell to consider in relation to its future aims.

While funding and presenting partners provided significant contributions of money and help in kind, Cape Farewell did not secure business or government backing as sought and anticipated. This is likely to reflect both on the general lack of clarity about strategies and responsibilities for addressing climate change, and uncertainty about the precise role that art might play in communicating messages and raising awareness.

Cape Farewell invested considerable time and energy not just in realising its ambitions but in persuading potential collaborators, partners and backers both of its ability to do so and of the value of doing so. While capacity and value will always need interrogation, we hope this report will provide evidence to make that process as efficient as possible.

Alongside its own highly-focused programmes, Cape Farewell’s core team and collaborators engaged energetically in related networks such as the Tipping Point initiative to facilitate dialogue between scientists and the cultural sector.

This evaluation was undertaken by reviewing the extensive documentation available including direct feedback from participants. While we are confident its findings are sound as far as they go, there is great potential for more methodical testing of the depth and breadth of Cape Farewell’s impact in the project’s next phase.
A. AIMS, OBJECTIVES, EXPECTATIONS

a. Stated aims & objectives

Cape Farewell has presented a consistent mission statement from its inception:

Cape Farewell brings artists, scientists and educators together to collectively address and raise awareness about global warming.¹

In its 2005-08 business plan it declared one main aim:

To change people’s attitudes to global warming.²

The same document (the Plan), made a number of parallel statements of Cape Farewell’s intentions for the three-year period. Some of these intentions were stated overtly, some were contained within the narrative of the plan. They are worth highlighting to help establish a basis for evaluation.

The document set out in its opening pages five key points that underpinned its plans:

1. The art of climate change – we intend to communicate through art works our knowledge of the changing climate on a human scale, so that our individual lives can have meaning in what is a global problem.
2. We aim to engage with as wide a public as possible to influence an attitude change on why we need to live in partnership with our world where we both can benefit.
3. The Cape Farewell artists all have a story to tell and have embarked on a series of national exhibitions of their works starting at the Natural History Museum in May 2006. These will be made in conjunction with national media coverage, the BBC, national and art press and a book publication.
4. Our education work continues in partnership with National Oceanography Centre, the Nuffield Curriculum Centre, Big Heart Media, the ASE and in special science status schools. The aim – to bring a full and complete understanding of what is climate change, what is causing it and how we can effect change.
5. As the 21st century dawns we have the chance to effect a positive change that will secure our future and benefit us all.

The Plan further set out seven main objectives:

1. To work with the individual members of the Cape Farewell team and our core partner organisations to enable the realisation of our collective work and ideas that relate to climate change, wherever practicable.
2. To create and deliver a major vehicle for the public dissemination of the artworks, in various forms, produced by the Cape Farewell team.
3. To create and deliver a broadcast film, a DVD and a publication that will provide and disseminate a deeper understanding of the work of the Cape Farewell team, and their commitment to the art of climate change.
4. To create and deliver high quality and engaging educational materials that provide and communicate a deeper understanding of the science underpinning the climate change issue.
5. To maximise on other dissemination opportunities for the materials produced by the Cape Farewell team, if practicable.
6. To retain the connection of Cape Farewell’s work to inspirational, physical expeditions, and to explore the options of a further voyage, where relevant to the development of the core work.
7. To create and deliver, a clear communications strategy that can build and maintain a powerful and consistent voice for Cape Farewell, and which can maximise the opportunities for effective communication that might result in people changing attitudes on climate change.

Finally, the detailed text of the Plan contained a number of important additional assertions or aspirations about Cape Farewell’s approach. Notable among them were the following:

1. The plan reflects our twin desires to explore the effects of the ocean on man and his climate with scientists, teachers, and artists, and to enable them to find new and exciting ways of engaging the public with the realities of climate change and the possibilities for positive change.
2. We recognise that we do not have enough resources at our disposal to effect systemic change on our own. We see our role, therefore, as developing and testing new approaches to changing attitudes to global warming in partnership with larger organisations, and where some of the work can be adopted and employed to bring about a lasting difference.
3. What makes Cape Farewell unique is that it enables artists to work alongside scientists and educators, and for them all to communicate in their own, distinctive and individual ways, powerful messages about the serious consequences of climate change.
4. Cape Farewell’s work conveys what it feels like to be human at a time of rapid climate change. The team works with artists, scientists and educators to explore the impact climate change will have on our lives. The Cape Farewell expeditions are intended to act as a catalyst to make people think differently about the world. The results are beautiful, thought-provoking words and images, which, through their emotional impact, transmit powerful, life-changing ideas.
5. By gaining critical mass at a local level, Cape Farewell will, in time, and with government and media support, reach a mainstream audience whose attitudes and subsequent behaviour will also change.

…the communications task is to create a desire to see future exhibitions and engage in future projects, stimulating debate among people who will be interested in the art and/or the science, as well as the issue of climate change.

As a priority, Cape Farewell concentrates on changing attitude by making the issue more acceptable and understandable on a human scale.

Together, these Plan extracts convey the aims and objectives that Cape Farewell set out early in 2005 for its phase of activity from 2005-8, focusing particularly on the period early 2005 to end 2006, the period evaluated here. For the purpose of clarity this document groups these multiple aims and objectives under summary headings as set out in the Table of Contents.

The evaluation method – and the opportunities and challenges which this Plan presents – are considered next.
The very first of the ambitions mentioned above is perhaps the most telling. The art of climate change – we intend to communicate through art works our knowledge of the changing climate on a human scale, so that our individual lives can have meaning in what is a global problem. The sense of compulsive personal responsibility is a great strength running through Cape Farewell’s vision from its outset. A group of people feel compelled to engage with an issue of pressing global concern using the skills they have available, in their particular case artistic and collaborative. Psychiatrist Viktor Frankl described the phenomenon of undying human resilience in the face of great adversity: ‘the world is in a bad state, but everything will become still worse unless each of us does his best’.

While Cape Farewell’s model is one of personal discovery and creative responsiveness, it has never been content to be a closed affair. Its aim has always been to communicate and transmit the model, and the insights it generates, as widely as possible.

As well as personal motivation, there is substantial evidence to support Cape Farewell’s mission as a potentially highly effective strategy for changing public attitudes. Futerra, the communications agency commissioned by Defra to scope and then deliver its climate change communication strategy, has set out what it sees as best practice in this area in its publication ‘Rules of the Game’. Its ‘rules’ include: prioritising emotional over rational persuasion; not making fear-based claims; getting public attention through peripheral messaging; using ‘transmitters’ and ‘social learning’ alongside direct messages; and using ‘partnered delivery’ rather than going it alone. All of these characterise the approach of Cape Farewell.

Cape Farewell’s mission was then, underpinned both by powerful personal commitment and by techniques consistent with best practice, providing a strong basis for both subjective and objective evaluation of results.

It is also possible to see, in retrospect, a number of challenges to a straightforward review of Cape Farewell’s achievements. These challenges are both internal and external to Cape Farewell.

Internal challenges
Cape Farewell is a small organisation with great ambitions. It has developed organically since David Buckland initiated it in 2001. Cape Farewell very successfully fulfilled its original mission and objectives, mainly focused on the two Arctic journeys in 2003 and 2004 with major additional work developing pilot teaching materials. Shifting its aims and operation to a much more public-facing approach had potential to be a very difficult change of gear to achieve and to measure.

In the aims and objectives quoted above, there are apparent tensions between some of Cape Farewell’s defining ambitions:

› To increase awareness / to avoid propaganda
› To communicate powerful messages / to elicit open, complex creative responses re climate change
› To build the Cape Farewell brand / to respect and convey the diverse views and work of participants
› To communicate on the largest possible scale / to focus on an already interested audience
› To collaborate with established partners / to behave in a maverick, unchained way

The Plan is unspecific about its target audience – one area where it breaks notably from Futerra’s ‘rules’ and wider campaigning practice, but consistent with artistic practice which can equally touch one or many people.

External challenges
When David Buckland launched Cape Farewell in 2001, climate change was a minority issue. Cape Farewell’s period of public delivery – 2005-6 – saw the issue most definitely enter public debate and consciousness with key factors including Al Gore’s film, the Stern report, and not least a run of unusual weather conditions worldwide.

The full ambitions of the Plan depended for delivery on substantial funding from government and commercial sources. Major backing was secured from Arts Council England, partners and foundations (see section B.1 below), but total funds fell short of the levels anticipated. Some of the Plan’s ambitions, including an extended education programme and an academic partnership to evaluate Cape Farewell’s impact, could not, therefore, be fully pursued.

The challenges of evaluating Cape Farewell’s achievements during the period of this Plan can be summarised in the following points:

› judging not only how far its aims were realised but also whether in practice they complemented or counteracted each other
› determining Cape Farewell’s specific contribution within the multi-faceted and dramatic rise in awareness of climate change in the UK during the same period
› assessing how the funding environment influenced the Plan’s realisation

Since these themes are important to a full understanding of what Cape Farewell achieved over the period in question, they should be considered alongside the direct evaluation of those achievements.

The evaluation that follows represents the considered views of the evaluator based on evidence obtained from a number of sources:

› direct observation of the process and products of Cape Farewell’s activity over this period
› review of Cape Farewell’s internal plans and reports
› attendance at Cape Farewell’s Board and stakeholder review meeting held on 15 November 2006
› survey of participants and stakeholders based on three key questions
› partner / venue reports
› press cuttings

While Cape Farewell’s objectives and resulting outputs were many and varied, they can be grouped into a few core ambitions in the areas of Collaboration, Creation, Presentation, Understanding and Communication. These are accordingly used as thematic headings in the narrative commentary that follows, and in the table of key outputs that follows in Appendix 1.

b. Evaluation opportunities & challenges; methodology
The initial vision and model of Cape Farewell was built around an intensive collaboration between artists, scientists and educators brought together in the close confines and common purpose of an arctic journey. This vision carried through to the creation, display and communication of works in the period of the Plan.

‘Collaboration’ is a broad and ambiguous phrase but essentially means working together in an interdependent fashion, where collaborators bring skills or understanding to a relationship that changes its nature.

The Cape Farewell enterprise took the principle right through its work and finally included several different, if overlapping, kinds of collaboration:

**Parallel work between professionals of different disciplines**

The main difference was that the scientists were interested in the minutiae while all the artists were trying to understand the enormity of the place.

David Buckland, The Ship newspaper, Natural History Museum

The model developed on the Noorderlicht was carried through after the third journey. On board the ship, Heather Ackroyd and Dan Harvey sank plaster cubes into the sea to be moulded into form by the icy waves, while scientists sank devices to measure the water’s temperature at different depths. Working for their exhibition at the Natural History Museum, the same artists worked closely in association with Dr. Richard Sabin to monitor UK whale strandings: the academic to fulfil his organisation’s responsibility to study the causes of strandings; the artists to obtain the skeleton of a whale to crystalise and present in the exhibition as a strangely beautiful symbol of the life that is threatened by mankind’s neglect of his environment.

Cape Farewell offered the opportunity for people accomplished in their respective disciplines to work alongside one another without pressure for immediate results. This form of relationship allowed mutual understanding to grow and mutual interests to surface naturally. Participants noted that life slowed down faced with the rhythms of nature and the sea; they drew comparisons both with the need to stand back from day-to-day conventions to change reflex behaviours, and with the comparable sense of perspective that other people’s views can give to our own cherished beliefs and habits. Both require time for reflection.

**Time out from everyday life valuable to those that have travelled with the project.**

Time spent with others, conversation, shared knowledge & experience valuable... and in that extraordinary environment. Climate change is an issue that demands collaboration – across disciplines, industries, borders – and a collaboration of empathy across generations. Anything that can encourage and facilitate safe collaboration in this realm is vital.

Collective Notes of stakeholders’ review meeting

Ian McEwan wrote amusingly and perceptively in The Guardian in March 2005, immediately after his participation in the third expedition, about how even the best of human intentions are invariably compromised by small acts of self-interest or carelessness. On board the Noorderlicht, competition for boots and snowsuits tested the voyagers’ collaborative instincts. Back home, lack of time and the narrow focus of professional responsibilities are likely to prevent meaningful collaboration between people with common interests but different jobs. But the model of the collaborative expedition seems to have instilled a genuine expectation of mutual support and interdependence among those directly involved and more broadly associated with it:

On a personal level it’s definitely been a valuable experience for me. Especially the opportunities I've had to learn from, share and bounce ideas with a range of people from different disciplines, each with different knowledge, experiences and perspectives. From the ‘inside’, as a participant, and also from the ‘outside’ as a viewer/reader/audience member I think that there’s something that comes out of the cross-discipline, collaborative mix that is inspiring and engaging.

Kathy Barber, artist (Cape Farewell Expedition 2004)

A refreshing change from academia with wonderful people and ideas...Hope to keep working with Cape Farewell, maybe to try and write something with an artist...

Diana Liverman, Environmental Change Institute, Oxford University

**B. EVALUATION OF ACHIEVEMENT OF OBJECTIVES**

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Cape Farewell was unique among climate-related initiatives for its artistic and collaborative remit. It is therefore interesting that some participants questioned whether the enterprise should be described as ‘artist-led’. It clearly involved people from other disciplines fully enough for there to be a sense of shared ownership and the primacy of core ideas over professional territorialism:

...I wouldn’t necessarily say it was artist-led, the scientists were leaned upon quite heavily in any discussions that I attended...those who span the disciplines between art and science (architecture being one of them!) and particularly those involved in education, have a key role to play in the Cape Farewell venture.

Peter Clegg, architect (Cape Farewell Expedition 2005)

I’d say the phrase ‘artist-led’ is at odds with ‘collaborative’ and ‘interdisciplinary’...true interdisciplinary collaborations are lead by ideas, not people from particular backgrounds.

Quentin Cooper, journalist (Cape Farewell Expedition 2004)

Collaboration in the creation of work

On the March 2005 expedition there was a notable collaboration between artist Antony Gormley and architect Peter Clegg, built on a fusion of skills and interests between artist and architect leading to three distinct constructed images of the human body’s relation to the world. Their work together led Peter Clegg to develop a proposal for an ‘Ice Pavilion’ structure (so far unrealised owing to lack of funds, but still an active project). In this case the design initiative and authorship came to rest more fully with one partner – the architect – but its source lay in the richness of the original shared development of ideas.

Choreographer Siobhan Davies returned from her participation in the March expedition with a changed perception of the world and a number of practical thoughts for making work. The one chosen, which led to the performance video installation ‘Endangered Species’, involved creative engagements with long-standing collaborators Sarah Warsop (dancer), Deborah May (filmmaker), Sam Collins (technical design) as well as initiating a collaboration with fashion designer Jonathan Saunders. This process enabled Davies both to share her Arctic experience with her small team of collaborators, and to draw on their creative skills to refine the messages that could be drawn from it to communicate to a wider public.

I feel no restraint on my imagination. Each idea I form is subject to a collaborative approach which I find refreshing and supportive and gives me confidence that, however difficult a particular work may be to realise, the Cape Farewell team will be 100% behind it. I have very much enjoyed the cross disciplinary aspect of Cape Farewell which has given me the opportunity to work with film makers, photographers and sculptors.

Max Eastley, artist (Cape Farewell Expedition 2003, 04, 05)

I must admit I was a little mystified by the term Art/Science – and struggled for a long time to find a way to produce work that was not illustrative, but now am finding that through studying and talking to other Cape Farewell members I regard my work to be just that – Art/Science in Enlightenment terms.

Nick Edwards, filmmaker (Cape Farewell Expedition 2003, 04, 05)

Strategic partnerships

From a Museum perspective, our mission and that of Cape Farewell has a synergy and, because of both timing and complementarities, it has been a valued and successful relationship. We are committed to looking at the contributions of Artists around big questions in science, and Cape Farewell are demonstrable examples of what can be achieved.

Bob Bloomfield, Natural History Museum

Cape Farewell set out to be collaborative not only in the research and creation of new work, but also in its presentation and communication. This was partly an organisational strategy, recognising its limited resources. More fundamentally it was a point of principle to ensure the widest spread and adoption of the ideas generated. Reliance on collaborators for delivery of projects, while often undertaken through necessity or principle, is notoriously difficult to achieve in practice. Cape Farewell was spectacularly successful, securing a crucial partnership with the Natural History Museum in London and presenting partnerships with a wide range of organisations (listed in Appendix 1) in Oxford, Newcastle/Gateshead and Liverpool.
Cape Farewell was introduced to the Natural History Museum by participating artists Heather Ackroyd and Dan Harvey. The proposal to present a major exhibition in the Museum’s Jerwood Gallery represented a welcome scaling up of the arts programme that Bob Bloomfield had developed for the Museum in the preceding 3-4 years and coincided with plans to appoint an Art Curator, a post taken up in September 2005 by Bergit Arens.

The collaboration was close in the areas of curation, installation, interpretation, marketing and fundraising. This represented a useful synergy between the creative content provided by Cape Farewell and the popular, academic and institutional frame provided by the Natural History Museum.

Oxford and Newcastle/Gateshead offered quite different contexts in the form of outdoor presentations of four and eight days’ duration respectively. These projects were delivered by small entrepreneurial agencies – Oxford Inspires and Helix Arts – for whom Cape Farewell provided high-quality engaging content with a close strategic fit to their missions.

The collaboration with Liverpool was more complicated, as the Biennial operates within a federal structure, both for venues and for artists or organisations wishing to present in them. With limited central coordination, it can be hard for outsiders to negotiate. Cape Farewell was able to secure the endorsement of the Liverpool Biennial as an umbrella festival, and the active engagement of multiple venues including the National Liverpool Museums, the Walker Art Gallery, the National Conservation Centre, Liverpool Cathedral, Albert Dock and the Liverpool School of Art and Design.

Wider collaborative networks

- Cape Farewell provides, if nothing else, an extraordinary green networking opportunity!
  Peter Clegg, architect (Cape Farewell Expedition 2005)

- I have material and ideas to last me a good while yet, but most importantly I have made friends who I can talk to about these ideas and share a common understanding.
  Nick Edwards, filmmaker (Cape Farewell Expedition 2003, 04, 05)

- Cape Farewell inspired me to help organise Tipping Point at Oxford – which worked well for me as an individual and to broaden my research institute.
  Diana Liverman, Environmental Change Institute, Oxford University

Cape Farewell established its own delivery partnerships but also worked assiduously to join or initiate wider networks of interested individuals and organisations. Many of these were focused on the Tipping Point initiative, organised by Peter Gingold with David Buckland and Graham Devlin (Cape Farewell board member.) Collaborators here included Diana Liverman of the Oxford University Department of Environmental Studies, Prof. Chris Rapley of the British Antarctic Survey, and John SchnelliHuber of The Potsdam Institute for Climate Impact Research, artists, scientists, business people and policy makers joined two main events in 2005 and 2006 and maintained an energetic information-sharing network. These activities seeded new collaborative relationships and empowered participants to pursue their own initiatives within a wide and supportive framework. Such self-organising, flexible structures are an essential complement to the work of institutions and the projects of organisations like Cape Farewell in spreading awareness and a call to action.

It became clear through these events that scientists at the highest level are looking to artists to help shape and communicate their messages for the consumption of the wide public they wish to engage. Many individual scientists feel passionately about the issues around climate change but are rightly restricted in their professional practice to objective, verifiable research, usually in specialised areas. Artists are free to draw on this research and convey its human, emotional dimension in more holistic ways.

It must be said that the global scientific establishment remains – in general and with notable exceptions – unconvinced of a structural role for culture in or alongside their work. These key relationships, to which Cape Farewell has given energy and focus, are important steps towards more sustained engagement across the sectors.
One of the unique characteristics of Cape Farewell was the seamless transition from artists’ participation in the expeditions starting in 2003 to their creation of work and its presentation in 2006. The photographic and written records of their Arctic experiences, swiftly uploaded onto the accessible daily blog, demonstrated how artists seek to understand by creating. David Buckland’s films or photographs of films installations on the ice; Heather Ackroyd and Dan Harvey’s Ice Lens; or Lorna Dews’ walk across the ice; Max Eastley’s sound recordings – these and other works were first-hand creative explorations of a strange and beautiful situation.

The depth of experience is evident from the breathtaking and provocative art produced while in the Arctic; all of the pieces made in situ were ephemeral, evoking the transient nature of the ice and of the entire ecosystem.

Not records of human endeavour and heroism, but rather a range of responses that challenge our understanding of mankind’s wider impact on the planet and the role of art itself in an era in which science holds all the dramatic cards.

Artists were invited to participate with an open brief, and the artists and projects that emerged were all very enthusiastic but it’s ‘slow place’. The Arctic is a ‘slow place’. The response doesn’t need to be that immediate. Rachel Whiteread, artist (Cape Farewell Expedition 2003)

All of the work produced with Cape Farewell has generated new ideas and possibilities both in composing music for projections, film, environments, live improvisation and kinetic sculptures. Through my involvement… I worked for the first time with ice as a material with kinetic potential; melting and transforming, changing weight and releasing trapped material. I am planning a period of experimen- tation for 2007 to find new forms and principles.

Artists were invited to participate with an open brief, and no explicit requirement to produce or exhibit works. For some, the opportunity to experience the Arctic landscape firsthand and to engage intensively and collaboratively with the subject of climate change did not – and may never – lead to finished works directly referencing either. Antony Gormley, for example, while strongly moved by his experience on the 2003 expedition and creatively open to scientific and environmental (among many other) influences on his art, strongly resists the attribution of literal meanings or direct functionality to his work.

Other artists naturally produced works referencing the Arctic as part of their normal production. Gary Hume’s ‘Hermaphrodite Polar Bear’ was a unique, but powerful and iconic, consideration of the theme. It was shown in solo gallery shows in Germany and the United States before being included in Cape Farewell’s London exhibition, The Ship. Alex Harley used material and subject matter gathered in the Arctic for works presented at his gallery, as well as developing a monumental museum-piece for The Ship. Michelle Nishak took up the subject, producing series of both etchings and lenticular prints with her distinctive ‘lyrocratic’ style, on polar subjects as well as visualisations of the emotions prompted by the climate change. These were presented both in her own gallery and in The Ship. For other artists, the exhibition platform provided focus, context and resources for the creation of ambitious new works. Heather Ackroyd and Dan Harvey, used to making site-specific installations on a very large scale, conceived a project to crystallise the skeleton of a whale very much in response to the context provided by the Natural History Museum. Sebbaen Dews’ work was also a formal departure for her, tailored specifically to the museum context.

Cape Farewell’s role as a catalyst to creative engagement with climate change was born out by the large number and broad form of works it generated. In this respect, as in others, the organisation’s dynamic and fluid operation served its ambitions well. It had from the outset proclaimed a specific curatorial mission, it would have almost certainly constrained the imaginations and creativity of its artist participants. At the same time, the exhibitions project offered positive and coherent opportunities for artists to produce work arising from their Arctic experiences.

This view – that Cape Farewell operates most effectively between two motives, as an independent catalyst and as a coherent curatorial project – is open to question. While a consensus of popular feedback has welcomed Cape Farewell’s ambition and delivery of a wide network of diverse creative practitioners, other more critical voices – however broadly supportive of Cape Farewell’s aims – have expressed concern that the approach be more artistically focused, with emergent ideas allowed to develop at their natural pace and with less pressure to deliver on multiple agendas. At one level, this might suggest some review of the process of selecting and supporting participants based on a curatorial strategy. Perhaps more fundamentally, it implies a confidence long-term programme of development and delivery that can trigger and track an artist’s creative engagement at whatever pace and across whichever platforms are most appropriate to the work itself.

Rachel Whiteread’s involvement in Cape Farewell is revealing in respect of these issues. Whiteread (who joined the 2009 expedition) has expressed clear views that art needs time and independence to mature, and she resists any framework that risks imposing too literal meanings on her work. She did not take part in the group exhibition, but her major Tate Modern installation ‘Embarkment’ was the single highest profile artistic outcome of Cape Farewell. In no way was it an exclusive outcome of that opportunity, yet Whiteread freely admitted the interweaving of her Arctic experience among her many-layered influences and intentions for the work, and both popular and critical discussion of it generally picked up on the references to climate change in a far from two-dimensional way.

The experience of the Arctic and staying on a ship that was frozen into the ice was truly extraordinary and sublime. This opportunity certainly drew my attention to climate change in a more focused way.

The artists/collaborators involved were all very enthusiastic but I personally felt some of the artwork produced was disappoint- ing. People felt too pressured to respond quickly to the immediate environment.

The Arctic is a ‘slow place’. The response doesn’t need to be that immediate. [In the television film Art from the Arctic] Ian McEwan sagely noted how easy it can be to fall into a crevasse of ecological piety and Rachel Whiteread put her foot down when it came it instant inspiration. “I don’t think quickly enough,” she said stubbornly. A year or so later, the impression made on her by the glaciers of Spitzbergen had congealed into Embarkment, her icy white installation at Tate Modern. Added to the unquestionable beauty of the Arctic landscapes in this film, that seemed like a pretty decent pay-off on the project.

Thomas Sutcliffe, journalist, The Independent™

Rachel Whiteread has said of the piece, made up of 14,000 white plastic boxes, “I’m hoping that one of the things you get from ‘Embarkment’ is a real intake of breath. I walked in the Arctic, and I’m hoping there’ll be a sense of that there, a sort of sublime whiteness.” After its six-month run, the plastic boxes will be ground down and recycled. “Embarkment” will exist only as a memory. And as a metaphor for the disappearing ice cap, no politician’s speech or scientist’s report can match it.

Charlotte Molin, journalist, FT Magazine™

Other comments suggest while the journeys, exhibitions, events and communications were the evident public outcomes of Cape Farewell’s programme to date, its effects and results will keep emerging for some time through the slow maturation and integration of the Cape Farewell experience into individual artistic practice, and the seeding of ideas.
The creative record of artists’ experiences of the high Arctic and their collaborative learning produced a pool of images, ideas, and works in a wide variety of media. This comprised Cape Farewell’s content, at once dynamic and at the same time tightly focused – under Cape Farewell’s banner if not each individual artist’s own – on the primary aim of raising public awareness about climate change. Over the year of the Plan in question, Cape Farewell used every opportunity to reformat and present this content, to meet opportunities offered by very different contexts and audiences.

As already described, many Cape Farewell artists made and disseminated relevant work on their own. In such cases the artists invariably referred to their origin in the Cape Farewell initiative, and its aims. Other artists stored the experience for more or less evident incorporation into their future work.

Cape Farewell set out at the beginning of 2005 to engineer a major UK touring exhibition of works by as many of the participating artists as possible. This would include some of the pre-existing works, while also providing an opportunity to part-fund and provide a context for works still to be made. The exhibition project was highly challenging on several counts. First, it was by no means certain that exhibition venues prestigious and popular enough to be worth engaging would fully comprehend Cape Farewell either as environmental or as art project. Second, there is always a huge challenge in planning a major thematic exhibition the content of which is intended to be newly commissioned and ambitious. Third, the production of the exhibition project would depend on help in kind from partners along with anticipated public and private funding, the scale of which was by no means certain.

Finally, there was room for confusion between the interests of the artists developing their very different works in very different contexts, and the coherence of meaning and form needed for any public exhibition. In other words, could the given breadth of style, form, and outlook of the works generated by Cape Farewell be successfully integrated in a single exhibition?

Cape Farewell chose from the outset of its curatorial project to make a virtue of the diversity of its content. The aim was to produce an experience that was multi-dimensional – combining sound, image, object and text. It would employ the full panoply of techniques of engagement offered by the different artistic disciplines represented, to communicate a subject of profound human interest with as much physicality and immediacy as possible.

A second curatorial strategy was to frame this diverse collection of works not just under the theme of climate change but within the romance, interest of the story of the journeys. This framing device led to the title of ‘The Ship: the art of climate change’ for the largest single version of the exhibition, shown at London’s Natural History Museum. It provided a simple platform for the range of the work and the distinct personalities of the artists and the variety of their personal stories and practices.

The presentation model was differently adapted for each of the four highly distinct cities: the Ice Garden outside Oxford’s Bodleian Library; The Ship in London; a tightly-focused outdoor exhibition in Newcastle Gateshead; and a dispersed model across five venues under the umbrella of the Liverpool Biennial. These differences demonstrate both the vulnerability but also the adaptive dynamic of the relatively open collaborative curatorial process undertaken by Cape Farewell. This was never to be a straightforward tour of a packaged visual arts show. The original aim in Liverpool was to secure a large industrial space to present the whole vision, like the Natural History Museum’s Jerwood Gallery exhibition transplanted from museum to warehouse context. While there might have been benefits in the coherence of such larger single show (which eventually proved impossible), there would have been losses in being unable to tap into the wider range venues finally secured, with their own distinct audiences and frames of reference.

Cape Farewell always faced the challenge of proving to an art audience that the presentation of artworks originating in an issue of global concern could hold its own as art, and not be compromised by its message. The serious critical response to the exhibitions was limited and cautious. Those critics who gave the project time and space were respectful of its aims but broadly dissatisfied with its overall success as art. Such judgements were rarely presented as condemnations of the artists or organisers, and more as representing a fundamental problem with people’s ability to grapple with the subject of global warming.
I think the desired effect is consciousness-raising: a dozen artists bring their imaginations to this urgent matter; and hope to engage ours. The actual effect (an occupational hazard of “response art”) is more like a school project: a dozen artists tackle a topic, and apply a set of familiar devices to it.

…Saving the planet means preserving the status quo – modifying our arrangements, yes, but in order to maintain our position. This is not only a difficult point to turn into an exciting bit of art – it’s a difficulty for the eco-cause and eco-propaganda in general.

Tom Lubbock, journalist, The Independent

Despite some memorable pieces, the exhibition is like an educational display whose message is too oblique for the kids to understand.

Sarah Kent, journalist, Time Out

Such views did not stop the exhibitions, in their varying forms, from having the desired impact on many visitors, as represented by those who provided written feedback.

This is the most interesting work around at present. I want to go to Cape Farewell too. Stunning.

Visitor to Liverpool Biennial

I was stunned by what I saw, and each piece of art from the ice-covered bones to the shocking underside of a polar bear, overwhelmed me in their individual ways. The serene videos of various icebergs were beautiful, but at the same time deceptively calming. I felt as if I was waiting for the icebergs to disappear as I was watching them.

Priya Khetarpal, A Level student, Colchester, visitor to Natural History Museum

A secondary agenda of the Ship exhibition project in London was to test and hopefully expand the model of an issue-based thematic exhibition of new art – in other words not simply to present one exhibition but “to create a desire to see future exhibitions” in the partner venues and beyond.

The Natural History Museum had over the previous few years done pioneering work to introduce contemporary art into its mainstream programme as a means of engaging visitor interest and enriching their understanding of the permanent collection and more traditional natural history exhibitions. The Ship represented a significant step-change in the strategy developed by Bob Bloomfield and colleagues.

The impact of working with Cape Farewell has encouraged us in our work and helped define our position in engaging with questions of environmental impact. We wish Cape Farewell great success with your work and that we continue to find opportunities to work together.

Bob Bloomfield, Natural History Museum

Awareness of climate change will underpin exhibition production in the future. Coincidently it will also underpin the content of the next exhibition by Mark Dion which will explore the biodiversity of metropolitan London.

Bergit Arends, curator, Natural History Museum

The exhibition coincided with the appointment of Bergit Arends as the Museum’s first Curator of Contemporary Art. This appointment of a respected visual arts professional enabled a deeper and more creative interface between the exhibition content and the museum context.

From a content and curatorial point of view it was a great experience to work with a subject matter that is of urgent global importance and to challenge our audiences with an inspiring exhibition. It was an experiment to us as the contemporary arts programme is still developing, but the exhibition was very popular across a wide range of audiences.

Bergit Arends, curator, Natural History Museum
One of the most striking outputs of Cape Farewell’s first expedition in 2003 was a set of pilot materials for teaching secondary school geography pupils. The organisation has always aimed to communicate direct messages and information about climate change alongside its more oblique awareness-raising strategies. This remained true of the programme of dissemination covered by the period under review, which saw both a continuation and a major expansion of Cape Farewell’s educational ambitions along lines previously demonstrated by its website, www.capefarewell.com, honoured as one of five international awards winners in the e-science category of the UN World Summit Awards in 2005.

Cape Farewell is able to use the creative outputs and renown of its participants to attract the attention of general public and of opinion formers alike to quite pragmatic messages. It has used this power to tailor messages to specific audiences. Notably, a ‘beginner’s guide’ to climate change and a set of clear public-facing tips about how individuals can reduce their carbon footprint were included in the newspaper published by the Natural History Museum, sold at £1 to visitors to its show. At the same time, more specialised information was offered in the 175pp publication produced to coincide with the exhibition. This was carefully designed to include the fluid, dynamic use of images by Cape Farewell artists alongside new and existing writing by world authorities concisely setting out the science, economics and culture of climate change.

The Ship exhibition at the Natural History Museum provided the platform for a number of ground-breaking initiatives to encourage understanding of and engagement with the issues of climate change. These included drop-in family workshops on the lawn in front of the museum, and a specially commissioned interactive screen, by artist Kathy Barber, allowing visitors to access links to informative websites and mail these to their personal addresses for future reference. Most significant was the world’s first Student Climate Change Summit held for four days in July 2006, attended by 800 student delegates aged 16-18 years, from 48 different countries. Records of the Summit and a Video Summary can be viewed on the Natural History Museum’s website. The summit was achieved through a strategic partnership between the Natural History Museum and the British Council, its success led the partnership to plan a second International Student Conference focusing on ‘Greening Cities’.

From one perspective, it is hard to imagine that Cape Farewell should not continue developing the specialised range of initiatives for education and wider understanding that they have pioneered and effectively distributed alongside its artistic programme. However, with more people now working in this field Cape Farewell may wish to consider whether its unique mission, built around raising awareness through the imaginative engagement of artists, should continue to deliver directly in this area.

**d. Understanding**

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Involvement in Cape Farewell is about involvement and understanding not membership of a cause. So the communications task is to create a desire to see future exhibitions and engage in future projects, stimulating debate…

Cape Farewell’s brand, activities, content and values reached large numbers of people in the UK through direct participation in the audience for exhibitions and/or broadcast (279,864 people and 476,000 people respectively) and exposure to the organisation’s own or partner-generated marketing material or media coverage (details included in Appendix 1, Table of Outputs). The ‘Burning Ice’ publication, Natural History Museum journal, and wide range of talks and educational events provided further platforms for dissemination.

Alongside direct or partner-driven communication of its activities, Cape Farewell ensured that images generated by it also found their way into non-Cape Farewell communications about climate change, including for example Sir David King’s presentation to the RSA, December 2005, or Charlie Kronick’s presentation at No Way Back, Arts & Ecology conference at the LSE, December 2006.

Fully to understand and evaluate the impact of these communications is beyond the scope of this report, as systematic market survey techniques would have been required to provide robust and useful understanding of audience profile, perceptions and impact on behaviours.

Cape Farewell can give a measurable value to the extensive column inches of press notices and editorial its work has received, and compare that to the cost of advertising of climate change awareness campaigns.

Most useful perhaps to Cape Farewell in terms of its future work would be a clearer understanding of what really was being communicated: its own brand, its partners’, the artists’ identity, iconic images, specific messages, or some amalgam – helpful or confusing – of all of these. Cape Farewell’s campaign appeared to aim to communicate on all of these levels. It may well be that such a complex model was ideal as a means of engaging a sophisticated audience with a complex subject. It certainly distinguishes Cape Farewell from the more one-dimensional campaigning stances of other climate change initiatives.

Cape Farewell’s business plan was product-driven in that it started with a product – artworks presented in several forms including exhibition, film and book – and strove to secure audiences for it. Its declared focus was ‘to reach people who are already aware of climate change, who are willing to stand out and be part of trying…’ This goal was realistic and may well have been achieved. It would help the wider aims of the project however to identify clear paths from one audience to another, or at least how the designated Cape Farewell audience fits into the wider picture of raising awareness of climate change.

Cape Farewell’s messages did focus on individual artistic responses, rather than big apocalyptic visions. It was also careful to offer, in its supporting publications, extensive and helpful guides or links to practical information about climate change and individual responses to it. The effectiveness of this approach would be extremely useful to test through market survey, to help determine whether Cape Farewell can be credited with providing people, through the appeal of its art, active pathways to changing behaviour; or whether its value is more on the level of general awareness.
C. EVALUATION OF SUPPORTING OBJECTIVES

a. Management

This section does not aim to provide a detailed organisational or financial appraisal. It does highlight areas where the management and financial structures of Cape Farewell appear in the eyes of its stakeholders to have had a particular influence – positive or negative – on the development of the organisation's aims.

Over the period evaluated Cape Farewell's work was driven by a small team at its centre. Since its initiation the project grew organically under the vision and leadership of David Buckland. During 2003, and 2004 Cape Farewell employed a Project Manager, Book-keeper and freelance administrative, production and press support in the office. Outside of the office, a Production Manager and Web and Marketing team supported the team. Education activities were directed by Colin Ioad, based at Big Heart Media, a company with extensive experience in the education sector and specialising in seeking fresh ways to share information and learning. Cape Farewell operates a rolling Intern Programme and volunteers helped to invigilate the exhibitions. Crucial however were the relationships Cape Farewell built with project partners. For example, seconded teams at the Natural History Museum, John Moores University and the National Museums Liverpool, helped develop and deliver Cape Farewell programmes in London and Liverpool. Substantial senior management time was made available together with operational teams and physical resources. All Cape Farewell activity was supervised by its Board of Trustees on a bi-monthly basis.

Cape Farewell's central team did find itself under some pressure in the period evaluated. As the organisation embarks upon an ambitious three year plan of future activity it will employ a Project Co-ordinator / Administrator and Finance Manager on a permanent basis. These roles have been created to support the Director and Manager and ensure future activities are managed effectively as the organisation grows and matures.

Cape Farewell is not a collective, but neither is it a hierarchical output-driven company. It works in a collaborative way, depends upon introducing relevant people to meaningful situations and closely facilitating their interchange. With limited resources and operating on very many fronts, this can be problematic.

b. Finance

Cape Farewell received significant support from Arts Council England from its initiation, (initially towards the costs of sending artists to the Arctic, In Cape Farewell’s first three years, NESTA provided the most significant funding for the creation and dissemination of educational materials arising out of collaborations between artists and scientists on the journeys.

In the period evaluated a Touring Grant of £200,000 was awarded to Cape Farewell providing 44% of income to the exhibition programme. Financial support from Project Partners provided a further 36% of income for the programme. Help in kind from Project Partners far exceeded this percentage but is difficult to quantify precisely.

Support from the Calouste Gulbenkian Foundation and The Bromley Trust provided 16% of the income needed to realise the programme. Help in kind received from Toshiba, through the loan of high end A/V equipment, contributed the equivalent of 6% income to the exhibition programme.

These sources of support, underpinned by the essential components of Arts Council National Touring Grant and Project Partner support, enabled Cape Farewell to deliver its main objectives successfully.

Cape Farewell and the Natural History Museum invested considerable effort seeking backing for an expanded educational programme from relevant corporations and government departments. Major, well-articulated bids were prepared, were received sympathetically and with active interest, yet failed to secure backing. There are many possible reasons but it seems Cape Farewell’s timing was uniquely unfortunate. It was too late for Cape Farewell to be seen in the vanguard of large-scale climate change initiatives, yet too early for the bodies concerned to take a considered view of how its impact might complement other forms of climate change communication.

The failure is perhaps also indicative of a wider confusion about where to place resources in concerted campaigns to raise awareness and action on climate change – there is a sense that big problems need big money, but the purse-holders, unconfident of where to put it to best effect, either hold back or spread their bets.

Quite reasonably, there is strong climate of opinion that engagement with issues of climate change needs to be highly pragmatic, practical. For Cape Farewell to secure backing other than from the arts and cultural world, it will have to provide evidence that it can materially influence opinions either of the public or opinion-formers on the issues concerned.

The Natural History Museum held a debate targeted at its Corporate Members, delivered in collaboration with Climate Change Capital. This was a well-attended and very lively event, providing evidence of interest in the business world.
With climate change now fully on most public agendas, the issue will be around the depth and imagination of individual and societal engagement rather than simple awareness.

> [I] already knew a reasonable amount about the science, but made me think about ways and means to communicate what is happening to the planet to the widest number of people on the planet in a way that encourages thought and action not alarm and inaction. - Quentin Cooper, journalist (Cape Farewell Expedition, 2004)

We need to see more of this nature, even as someone who takes an active interest in environmental matters I am still finding out new and more terrifying things every day. - Visitor to Liverpool Biennial

I would urge against literalism at all costs, the idea of ‘translating the masses.’ The masses don’t need translation. People are very, very good at understanding one another. - Visitor to Liverpool Biennial

If Cape Farewell has been ahead of the game in raising public awareness, since working on the exhibition the public concern about climate change is reflected in the media on a daily basis, particularly since spring 2006. The Stern report and recent climate summit in Nairobi have also helped to place climate change much more firmly in the minds. This increased awareness appears to be leading to a growing sense of individual responsibility and willingness, expectation even, that government will need to take clear legislative action on the climate change. - Ed Gillespie, Environmentalist (Cape Farewell Expedition, 2005)

Finally, it is a tribute both to Cape Farewell’s own impact and to the broader surge in awareness of climate change over the past two years that no sooner had it realised its aims than Cape Farewell was definitely ahead of the game. - Visitor to Liverpool Biennial

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Has Cape Farewell’s job been achieved, or overtaken by wider events and shift in public opinion? There has clearly been a major change over the past two years, in the scale of awareness and sense of seriousness of issue. This increased awareness appears to be leading to a growing sense of individual responsibility and willingness, expectation even, that government will need to take clear legislative action on the climate change. It remains to be seen how far individual and government determination actually goes. Even if models of concrete action are devised, will these be random or coordinated? How can we ensure they are not a fad but represent a fundamental shift in long-term attitude. - Ed Gillespie, Environmentalist (Cape Farewell Expedition, 2005)

Recently a small intellectual storm has raged over ‘The Tipping Point’ author Malcolm Gladwell’s essay describing the difference between a ‘puzzle’ and a ‘mystery’: the first suggests a problem with a solution that has not yet been – but is capable of being – found; the second may benefit from analytical investigation but requires a fundamental frame of reference shift for its meanings to become clear or even comprehensible. - ED Gillespie, Environmentalist (Cape Farewell Expedition, 2005)

Key aim: “to change people’s attitudes to global warming”

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A summary of key findings from this evaluation is presented in the Introduction at the beginning. These final few words are intended as pointers to how the recent achievements of Cape Farewell might be taken further.

Cape Farewell, along with its participants and partners, can now have a more confident basis for backing their continued endeavour. There is a clearer public desire to engage with the issues of climate change than there was even two years ago at the start of the Plan considered here. In delivering that Plan, Cape Farewell have provided clear evidence of their ability to engage highly respected creative practitioners and committed partners, to convey creative responses to climate change to wide public across many platforms.

Having completed a full cycle of collaborative research, creation, presentation and dissemination of its work, Cape Farewell should now be able to offer its participants, creation, presentation and dissemination of its work, Cape Farewell should now be able to offer its participants, and particularly from the leadership provided by David and Co. the art world and the educational world, not to mention the world itself, needs it to survive and prosper.

Peter Clegg, architect (Cape Farewell Expedition 2005)

After discussing this with colleagues, my final recommendation would be that Cape Farewell should be a static HQ / think tank. As things develop, people should be sent out as artist/colleagues returning with their ideas and feedback (think of Artangel as a model) and then continue...It could then possibly develop further into a truly extraordinary working model for the 21st century.

Rachel Whiteread, artist (Cape Farewell Expedition 2005)

On the evidence of this report a number of forward-looking conclusions can be proposed:

- Cape Farewell offers a highly effective range of collaborative opportunities, across sectors and sub-disciplines within the creative, educational, scientific, business, and policy worlds. Having defined the model there is ample potential to extend it – to further disciplines (for example, the social sciences have not yet featured in a major way), other countries, and even more comprehensively across generations.

- However broadly Cape Farewell chooses to operate, its core value lies in the deep imaginative engagement that an artist can bring to the subject of their consideration, in this case climate change. Cape Farewell must continue to achieve excellence in its selection of creative participants, support of their research and presentation of their works.

- It would be valuable to commission more sustained analysis of the impact of the next phase of Cape Farewell. An appropriate range of techniques should include professional audience surveys in breadth as well as interviews in depth, to help more fully understand the nature of specialist and public response to the work of Cape Farewell – for example attempting to track the detail of influence from an artist’s direct experience to a member of the audience and onward through word of mouth etc.

- Cape Farewell should consider including among its future objectives advocacy for its very model of work. This has been an unrecognised requirement in its recent phase, and acknowledgement could be beneficial in the planning and framing of its partner and funding relationships.

It could be argued that the primary aim of Cape Farewell, “to change people’s attitudes to global warming,” having been achieved, its work is finished. However the way it has played its part in realising that aim, and the way the public debate around climate change is unfolding, suggest its real work is just beginning.

The debate on climate change is not over. Some, though fewer, still question the science and the economics of the need to address the human causes of climate change. Far more uncertain are the steps that need to be taken to address the issues, both technological and political or behavioural.

While scientists, technologists, business people and politicians may rightly take the lead, there is great need in this of all issues for the wider societal and cultural impact of possible solutions to be considered. There will be great temptation to embrace one-dimensional, quick fix, special interest solutions.

Artists cannot be expected more than anyone else to rise above such human conditions and limitations, but art and the artistic process have the great advantage of operating alongside such conditions, offering observations and visions which we can use, consciously or not, to calibrate and judge our values and behaviours in the ‘real’ world.

Art is most useful when not constrained to operate to deterministic methods or ends but to complement these by remaining unconstrained, personal, intuitive, ambiguous.

Cape Farewell’s greatest achievement to date has been to focus the benefits of an open-ended and experimental creative process on a single issue of great human importance. This process has begun to demonstrate how, to move on from the impulses of guilt or fear to the outcomes of effective action we need to travel not only the paths of analysis but also the open spaces of the imagination.

Greg Hilty
March 2007

E. Conclusions and future aims

E. CONCLUSIONS AND FUTURE AIMS

ARE WE AT THE BEGINNING OF AN UNPRECEDENTED ERA OF INTERNATIONAL CO-OPERATION, OR ARE WE LIVING AN EDWARDIAN SUMMER OF RECKLESS DENIAL? IS THIS THE BEGINNING, OR THE BEGINNING OF THE END?
APPENDIX 1

Cape Farewell Evaluation 2005-6, Outputs by date and type

2005
Jan – Mar
Apr – Jun
Jul – Sep
Oct – Dec

Collaboration
* expeditions
* partners
* networks
* creative collaboration

6-11 Mar
3rd Expedition
20 artists, scientists & journalists

11-12 Sep
1st Tipping Point event bringing 60 artists, scientists, educators, business people and policy makers together Christchurch College, Oxford

Heather Ackroyd and Dan Harvey work with Natural History Museum’s whale stranding programme

2 scientists from Oxford University Dept of environmental Change and 1 from Oxford Trust facilitated workshops and debates

Partnerships in Oxford:
> Oxford Inspires
> Oxford Preservation Trust
> Oxford Castle Group
> University of Oxford
> Bodleian Library
> Sheldonian Theatre
> Asian Cultural Centre

Siobhan Davies works with fashion designer Jonathan Saunders, film-maker Deborah May, dancer Sarah Warsop and production designer Sam Collins

Partnerships in Newcastle/Gateshead:
> World Summit on Arts and Culture
> Helix Arts
> CarbonNeutral Newcastle
> Sage Gateshead

12 Apr
Tipping Point dialogue between artists and scientists British Antarctic Survey, Cambridge

11 May
Caryl Churchill, Chris Rapley and John Schnefrhuber on stage at Royal Court Theatre, London

Partnerships in Liverpool:
> Liverpool Biennial
> Liverpool John Moore’s University School of Art and Design
> Walker Art Gallery
> National Conservation Centre
> Liverpool Anglican Cathedral
> Albert Dock

3-4 Sept
2nd Tipping Point event, Oxford

Creation
* artworks

7 artists created installations in response to ‘The Ice Garden’ brief:
K Barber – Here Today
D Buckland – Water Wall
P Clegg – Ice Towers
M Eastley – Ice Field
H Ackroyd and D Harvey – Ice Lens
I McEwan – The Hot Breath of our Civilisation

New works created for exhibition The Ship include:
D Buckland – Ice Texts
S Davies – Endangered Species
G Deblonde – The Svalbard Series
A Hartley – fynmark (Undiscovered Island)

New works created for Newcastle/Gateshead Modular Outdoor Exhibition

2006
Jan – Mar
Apr – Jun
Jul – Sep
Oct – Dec

Partnerships in Newcastle/Gateshead:
> World Summit on Arts and Culture
> Helix Arts
> CarbonNeutral Newcastle
> Sage Gateshead

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> Liverpool Biennial
> Liverpool John Moore’s University School of Art and Design
> Walker Art Gallery
> National Conservation Centre
> Liverpool Anglican Cathedral
> Albert Dock

3-4 Sept
2nd Tipping Point event, Oxford

APPENDIX 1
## Cape Farewell Evaluation 2005-6, Outputs by date and type

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<tr>
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<tbody>
<tr>
<td>Dissemination</td>
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<tr>
<td>› exhibitions</td>
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<td>› website</td>
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<td>› publications</td>
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<td></td>
<td>12 Mar – 30 Apr</td>
<td>6 Sep – 8 Oct</td>
<td>15-18 Dec</td>
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<td></td>
<td>Gary Hume's</td>
<td>Alex Hartley's large scale photographic works exhibited at Victoria Miro Gallery, London</td>
<td>The Ice Garden Clarendon Quad, Bodleian Library, Oxford</td>
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<td></td>
<td>Hermaphrodite Polar Bear painting exhibited at Matthew Marks Gallery, New York</td>
<td>approx 15,000 visitors</td>
<td>Embankment exhibited at Tate Modern, London</td>
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<td>in Oct – 1 May Rachel Whiteread's installation</td>
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<td></td>
<td>Dec Michele Noach's lenticular prints and drawings exhibited at Curwen Gallery, London,</td>
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<tr>
<td>Outputs</td>
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<td></td>
<td>1 Jun – 3 Sep</td>
<td>12 Jan</td>
<td>1 Jun – 3 Sep</td>
<td>15 Nov – 18 Nov</td>
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<td></td>
<td>The Ship: The Art of Climate Change Natural History Museum, London</td>
<td>David Hinton film Art from the Arctic 1st broadcast, BBC4 76,000 viewers</td>
<td>Cape Farewell: Art and Climate Change Liverpool Biennial 150,000 visitors</td>
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<td></td>
<td>11 May Patrons to the Museum, Corporate Members, Friends and Family</td>
<td>1 May Michele Noach's lenticular prints and drawings exhibited at Tate Modern, London</td>
<td>6 Sep – 8 Oct Alex Hartley's large scale photographic works exhibited at Victoria Miro Gallery, London</td>
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<td>4 exhibition openings including main opening</td>
<td>Embankment exhibited at Tate Modern, London</td>
<td>Dec Michele Noach's lenticular prints and drawings exhibited at Curwen Gallery, London,</td>
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**Notes:**
- 76,000 viewers for Art from the Arctic on the first broadcast on BBC4.
- 151,434 visitors for Cape Farewell: Art and Climate Change at the Liverpool Biennial.
- 40,000 visitors for the Ship: The Art of Climate Change at the Natural History Museum.
### Cape Farewell Evaluation 2005-6, Outputs by date and type

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
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</thead>
<tbody>
<tr>
<td>2005 Jan-Mar</td>
<td>Understanding publications, education materials, conferences/talks, &amp; workshops</td>
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<tr>
<td>2005 Apr-Jun</td>
<td>Students attended educational materials at various venues.</td>
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<tr>
<td>2005 Jul-Sep</td>
<td>Participants attended conferences and talks on climate change.</td>
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<tr>
<td>2005 Oct-Dec</td>
<td>Workshops and educational events continued.</td>
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</tbody>
</table>

#### 2006 Yearly Summary

<table>
<thead>
<tr>
<th>Year</th>
<th>Jan-Mar</th>
<th>Apr-Jun</th>
<th>Jul-Sep</th>
<th>Oct-Dec</th>
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</thead>
<tbody>
<tr>
<td>2006 Apr-Jun</td>
<td>Burning Ice exhibition guide published, 7200 copies distributed.</td>
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<tr>
<td>2006 Jul-Sep</td>
<td>Outdoor Modular Exhibition, text and images representing Cape Farewell project.</td>
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<tr>
<td>2006 Oct-Dec</td>
<td>Drop-in workshops at NHM.</td>
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</table>

#### Specific Events

- **6 Feb**: D Buckland lecture to Tim Smit and staff, Eden Project
- **16 Dec**: Climate – The Forces of Change (D Buckland, S Tindale (Director, Greenpeace), K Hampton (Climate Change Capitol Bank)) Sheldonian Theatre 75 people attended
- **17 Dec**: CNI Workshops Two free workshops Marquee at exhibition site, 100 participants
- **18 Dec**: Climate Change – The Impact in Asia (S Huq, Director (International Institute for Environment and Development) Prof D Liverman (Oxford University), D Buckland Asian Cultural Centre 25 people attended Cape Farewell Story 20m banner produced and displayed
- **19 Jun**: D Buckland lecture at Globe City Gallery, Newcastle 30 people attended
- **29 Sept**: Day of artist talks by D Buckland, M Eastley, H Askroyd and D Harvey 50 people attended
- **25 Sept**: D Buckland lecture at Tate Liverpool

#### Additional Details

- **11-14 Jul**: Student Summit, NHM 800 student delegates aged 15-18
- **16 July**: D Buckland lecture to Corporate members of NHM
- **29 Sept**: Drop-in workshops at NHM
- **11 Oct**: D Buckland lecture at Museum of British Art, Yale University
- **15 Oct**: D Buckland lecture at Exploratorium, San Francisco
- **19 Oct**: D Buckland lecture at Dept of Environment, City Hall San Francisco
- **20 Oct**: D Buckland lecture to British Council Liverpool, Curators
- **25 Oct**: D Buckland lecture at the International Science Conference, RAPID climate change
- **2 Nov**: D Buckland lecture to staff at Southbank Centre
- **14 Dec**: D Buckland lecture at Kampnagel Arts Complex in Hamburg

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**Liverpool interpretative leaflet outlining exhibition programme & CF publications**

3 Oct: D Buckland lecture at Museum of British Art, Yale University

11 Oct: D Buckland lecture at Exploratorium, San Francisco

15 Oct: D Buckland lecture at Dept of Environment, City Hall San Francisco

20 Oct: D Buckland lecture to British Council Liverpool, Curators

25 Oct: D Buckland lecture at the International Science Conference, RAPID climate change

3 Nov: D Buckland lecture to staff at Southbank Centre

14 Dec: D Buckland lecture at Kampnagel Arts Complex in Hamburg
<table>
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<tr>
<th>Communication</th>
<th>media marketing</th>
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</table>

This section contains a figure for the total amount of newspaper, printed press, radio and television coverage achieved by Cape Farewell.

### 2005

**Jan – Mar**

**Newspaper:** 7
- Media coverage of The Ice Garden in: Guardian x 2, Times, Independent, Oxford Times x 2
- Cape Farewell Project Coverage: Guardian
- Magazines/Journal: 15

**Radio:** 3
- Media coverage of The Ice Garden: BBC Radio 4 Front Row, BBC Radio 4 Start the Week, Radio Oxford

**Television:** 3
- Media coverage of The Ice Garden: Central News, BBC South x 3

**Internet:** 4
- Media coverage of The Ice Garden: bbc.co.uk/starttheweek, bbc.co.uk/frontrow, evolvingcity.com, oomf.org.uk
- 20,000 copies information brochure distributed

### 2006

**Jan – Mar**

**Newspaper:** 5
- Media coverage of Art from the Arctic in: Guardian, Independent, Times, Dorset Evening Echo, Guardian (A Hartley)
- Cape Farewell Project Coverage: Guardian
- Magazines/Journal: 11
  - Media coverage of Art from the Arctic in: Radio Times, Green Places, Contemporary No. 56, Wire

**Radio:** 1
- Media coverage of The Ice Garden: BBC Radio 4 The Material World, Quentin Cooper

**Television:** 2
- Media coverage of The Ice Garden: BBC 2 The Culture Show, Deutsche Welle, German Television

**Stakeholders**:

- **Newspaper:** 5
  - Media coverage of The Ship in: Times, Independent

- **Cape Farewell Project Coverage:** Independent, Daily Mail (A Hartley)
- **Magazines/Journal:** 11

- **Radio:** 3
  - Media coverage of The Ice Garden: BBC Radio 4 Front Row, BBC Radio 4 Start the Week, Radio Oxford

- **Television:** 2
  - Media coverage of The Ice Garden: Central News, BBC South x 3

- **Internet:** 1
  - Cape Farewell Project Coverage: B2B Online newsletter
  - 6,500 leaflets, 350 A3 posters and 18,000 cards distributed (NHM and Liverpool Biennial, campaign details available)

- **Platform for Art:**
  - 1000 large posters and 1000 escalator posters of S Davies Walking Dance photographed by G Deblonde. Circulated throughout London Underground

- **Magazines/Journal:** 2
  - Cape Farewell Project Coverage: Earth Magazine (Friends of the Earth member magazine), Walking Dance, front cover image, D Magazine (Winter Issue)
References

1 Gretel Ehrlich, This Cold Heaven – Seven Seasons in Greenland, 2001, Fourth Estate
2 All quotations are extracts from Cape Farewell 2005-08, the company’s Business Plan produced in 2005
3 see www.futerra.co.uk, ‘How we work’ section
5 Note of a review meeting held at the RSA on 15 November 2006, attended by Cape Farewell staff, board, participating artists, partner representatives
6 Ian McEwan, ‘Save the boot room, save the Earth’, The Guardian Review, 19 March 2005, p7
7 Olive Heffernan, ‘An Arctic Voyage of Science, Art & Education’, Marine Scientist No.13, 4Q 2005
8 Unless otherwise stated, all quotations are from comments solicited for the purpose of this evaluation
10 Thomas Sutcliffe, ‘Last Night’s TV’, The Independent, 22 February 2006
15 Unsolicited email to Cape Farewell
16 ‘Liverpool Visitors’ Book
18 ‘Liverpool Visitors’ Book
19 Note of a review meeting held at the RSA on 15 November 2006, attended by Cape Farewell staff, board, participating artists, partner representatives

Picture Credits

Cover Kathy Barber, ‘Here Today’, 2005. Photo: Kathy Barber
p2 Max Eastley, Drawing, 2005
p5 Gautier Deblonde, Untitled, Part of The Svalbard Series, 2003-2005
Photo: Marije de Haas
p13 David Buckland, Ice Text, 2004
Photo: David Buckland
p14 Siobhan Davies & Collaborators on ‘Endangered Species’, 2006 Left to right: Sam Collins, Deborah May, Sarah Warsop, Siobhan Davies
Photo: Vicky Long
Photo: David Buckland

Photo: Gautier Deblonde
Photo: Vicky Long
p22 ‘Cape Farewell: The Art of Climate Change’, The Sage Gateshead, Cape Farewell’s Outdoor Modular Exhibition exhibited during the World Summit on Arts & Culture
Photo: David Buckland
p25/26 Student Climate Change Summit, Natural History Museum, July 2006
Photo: Natural History Museum