**CREATIVE COMMUNITIES PROGRAMME**
**PROJECT UPDATE REPORT**

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | The Electric Fence |
| **PROJECT LEAD:** | Annabel McCourt |
| **REPORT DATE:** | 31/01/2017 |

**INTRODUCTION**

Everyone who receives a grant from the Creative Communities Programme must complete this Project Update Report by the dates on the accompanying reporting schedule. Please read it straight away – you will need to collect the information throughout the lifetime of your project.

Please refer to your Agreement, and any changes you agreed with us, when you complete this Project Update Report form.

This Project Update Report tells us:

* What has happened during your project to date;
* Your current income and expenditure figures;
* What you have learned so far, and how you have adapted to these learnings.

We will send you a separate online survey about your experience of the Creative Communities Programme. We will process the information you to understand:

* The effect of our grant and support to date;
* The current effectiveness of our services and grants administration; and
* Where and how we need to make changes. We also use this information to report to our funders.

Please email this activity report to: creativecommunities@hull2017.co.uk

1. **PROJECT REPORT**

Please provide a brief update (3 or 4) sentences on each of the following areas to let us know how your project is going and how we can support you.

**EVENT PLANNING AND PROJECT MANAGEMENT**

Location – It has finally been agreed to use Holy Trinity Church as the new location for the Electric Fence, following a change of leadership at St. Mary’s. The agreed dates are from July 4th – September 30th. There is still a shadow looming with impending building works at Holy Trinity. This will affect the overall design of the fence, as a level of portability will have to be incorporated.

Match-Funding – A successful application to ACE has resulted in a GFTA award, which has resulted in commissioning specialist audio technologists to increase the interactive capabilities of the fence. Exploring open source design for active participation.

Local firms Feonic and Strata are instrumental and couldn’t be more helpful.

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

Infrastructure in place.
Website up and running: [www.electric-fence.org.uk](http://www.electric-fence.org.uk)
Facebook & Twitter accounts established. Facebook embedded with website (in turn links to twitter) – needs active promotion to gain more likes/follows/shares.
Would appreciate these links promoted via Hull 2017 channels. Teaser videos & tech dev/manufacture videos underway. About to start ‘Your Fence’ campaign and will seek active participation http://www.electric-fence.org.uk/yourfence.
Fence couldn’t be more timely appreciate help to link into world events without crossing political line and isolating funders.

**RISK REGISTER**

We have sent you a template of a Risk Register with example risks that projects may face. Please complete this return with the Project Update Report.

**Please use the space below for any comments and supporting information.**

Prototype fence post will be under construction at Strata group in the next week or two.

Need to discuss the possibility of identifying tech savvy invigilators/volunteers to power up/down the installation. Aiming for simple/low maintenance tech design – but do not have the benefit of gallery controlled conditions!

**BUDGET UPDATE**

In this section we ask for a summary of the income and expenditure of your activity to date.

Pleasecomplete the Budget Template provided. The template includes instructions on how to complete it.

**Please use the space below for any comments and supporting information.**

**Specific Requirements - VAT**

If you are registered for VAT, your expenditure figures should not include VAT that you can claim back. If you are not registered for VAT, your figures should include VAT. You may need to get advice from your own accountant or the relevant tax office. For information about VAT and other taxes, contact HM Revenue and Customs (HMRC) through their website at [www.hmrc.gov.uk](http://www.hmrc.gov.uk)

**TIMELINE UPDATE**

We have sent you a copy of your original Project Timeline. Please complete the columns called Status and Notes to let us know if your project is on track.

**Please use the space below for any comments and supporting information.**

1. **MONITORING & EVALUATION REPORT**
2. **Event delivery**

**To date, how are you currently doing on reaching the targets laid out for project activity?**

|  |  |  |  |
| --- | --- | --- | --- |
|  | **ORIGINAL TARGET\*** | **REVISED TARGET\*** | **ACTUAL TO DATE\*** |
| **PROJECT VENUE/LOCATION** |  |
| HU1 – HU9 |  |  |  |
| Not HU1 – HU9 |  |  |  |
| **ACTIVITY** |  |
| Number of performances |  |  |  |
| Number of exhibition days | 48 |  |  |
| Number of commissions\* | 1 |  |  |
| Number of sessions for education, training or taking part\* | 4 |  |  |
| Number of accessible activities |  |  |  |

**\*Original target: target(s) listed within your contract**

**\*Revised target: new suggested targets now that your project planning and delivery is underway**

**\*Actual to date: only complete this column if you have delivered some activity with the public**

**\*Commissions: a commission is defined as the hiring or payment to an artist / artistic company to create an art work or performance. A commission can be wholly or partly funded by you / your organisation.**

**\*Sessions for education, training or taking part: includes guided sessions, learning sessions, skills development workshops, formal training of volunteers, practical workshops, all other community/public facing workshops.**

If your project will incorporate heritage, please briefly say how you are developing, presenting and/or telling people about heritage or historical content, e.g. using heritage buildings or sites, collecting oral history (stories and memories), displaying historical artworks or collections, working with museums or archives, sharing or presenting historical stories or events.

[Holy Trinity Church](http://www.holytrinityhull.com/) provides the perfect location for the Electric Fence, not least the context of the work, but a series of apposite architectural features, which simply cannot be ignored!

Here are a few points of interest:

The beautifully carved coralloid marble font, which is still in use, stands at the west end of the church and dates from around 1380. William Wilberforce, MP for Hull and pioneering abolitionist of the slave trade, is one of many to have been baptised here.

THE FREEDOM WINDOW

Stained glass window by Harry Stammers, 1953

Declaring:

Freedom From Fear

Freedom From Want

Freedom of Religion

Freedom of Speech

1. **Project Delivery Team**

**This can include formal and informal feedback given to you by staff, freelancers and / or your own observations. You can use notes or minutes from project team meetings; informal conversations; emails; etc. to inform this.**

**Thinking about your project to date, what would you say have been the main successes for the project delivery team:**

Additional funding from ACE – which will enable the project to become fully interactive and take it to a new level.

The willingness of leading experts in their field (Theremin Bollards/Feonic) & local engineers (Pearlgreen Strata) to be really up for the challenge – they are totally behind what is in reality an abstract project. They get it and are willing to experiment to find the best solution. Better yet, they understand the artistic vision behind the project.

Securing a site-specific church location for a challenging art installation – both in terms of context and build.

**Thinking about your project to date, what would you say have been the main challenges for the project delivery team:**

Securing and then having to change locations, due to circumstances beyond our control. Finding a new, even more ideal location, but living with the knowledge that building work could start at any time and any location within the church building – not knowing when or the impact this could have on the artwork.

Trying to establish a balance between aesthetics/acoustics/technology/engineering/location – without compromising the art

Creating something that has never been done before!

1. **Audiences & Participants**

**To date (up to and including now), how many people have engaged with the project? If you are yet to do any public facing work, please leave this section blank.**

|  |  |  |
| --- | --- | --- |
| **TYPE OF ENGAGEMENT** | **ACTUAL TO DATE** | **% FROM HU1-HU9\*** |
| Number of audience members\* |  |  |
| Number of participants\* |  |  |
| **TOTAL BENEFICIARIES** |  |  |

**\*The % can be taken from the results of your audience and participant surveys or box office reports**
**\*‘Audience members’ includes people going to an exhibition or performance, and people getting access to work that is printed, recorded, broadcast or on the internet.**
**\*‘Participants’ means doing the activity.**

**Please complete the Total column within the tables below. You should collect this information using the Audience and Participant Surveys (which will be designed with support from the Hull 2017 team) and / or via the Participant Equal Opportunities Form provided in the Toolkit.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **ACTUAL TO DATE** |  |  | **ACTUAL TO DATE** |
| **AGE GROUPS**  |  | **CONDITIONS**  |  |
| 0-2 years |  |  | Learning disability |  |
| 3-5 years |  |  | Long-term illness/condition |  |
| 6-10 years |  |  | Sensory impairment |  |
| 11-15 years |  |  | Mental Health condition |  |
| 16-17 years |  |  | Physical impairment |  |
| 18-19 years |  |  | Cognitive impairment |  |
| 20-24 years |  |  | Other |  |
| 25-29 years |  |  | **ETHNICITY**  |  |
| 30-34 years |  |  | Welsh / English / Scottish / Northern Irish / British |  |
| 35-39 years |  |  |
| 40-44 years |  |  | Irish |  |
| 45-49 years |  |  | Gypsy or Irish Traveller |  |
| 50-54 years |  |  | Any other White background  |  |
| 55-59 years |  |  | White and Black Caribbean |  |
| 60-64 years |  |  | White and Black African |  |
| 65-69 years |  |  | White and Asian |  |
| 70-74 years |  |  | Any other Mixed/multiple ethnic background  |  |
| 75+ years |  |  | Indian |  |
| Prefer not to say |  |  | Pakistani |  |
| **GENDER** |  |  | Bangladeshi |  |
| Male |  |  | Chinese |  |
| Female |  |  | Any other Asian background |  |
| Transgender |  |  | African |  |
| Other |  |  | Caribbean |  |
| Prefer not to say |  |  | Any other Black/African/Caribbean background  |  |
| **DISABILITY/LONG TERM ILLNESS** |  | Arab |  |
| Yes |  |  | Any other ethnic group  |  |
| No |  |  | Prefer not to say |  |

**This can include formal and informal feedback given to you by staff and / or your own observations. You can use comments books; informal conversations; emails; etc. to inform this.**

**Thinking about your project to date, what would you say have been the main successes for your audience members / participants:**

**Thinking about your project to date, what would you say have been the main challenges for you / your audience members / participants:**

1. **Online Engagement**

**To date, how has your project impacted upon your online presence?**

|  |  |  |
| --- | --- | --- |
|  | **TOTAL PAGE VIEWS TO DATE SINCE PROJECT BEGAN** | **UNIQUE PAGE VEIWS TO DATE SINCE PROJECT BEGAN** |
| Website views relating to project |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **LIKES/FOLLOWERS AT START OF THE PROJECT** | **LIKES/FOLLOWERS SINCE PROJECT BEGAN** | **IMPRESSIONS ON POSTS RELATING TO THE PROJECT TO DATE** | **ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT TO DATE** |
| Facebook | **0** | **120** |  | **3328** |
| Twitter | **0** | **31 (early days)!** | **20** |  |
| Instagram |  |  |  |  |
| Other |  |  |  |  |

**DEFINITIONS**

* **Followers include:** Facebook Page Likes / Profile Friends; Twitter Followers; YouTube Subscribers; etc.
* **Impressions:** impressions (“views”) of Facebook posts linked to CCP project; impressions (“views”) of Twitter tweets linked to CCP project; views of YouTube videos linked to CCP project; etc.
* **Engagements:** Facebook posts, likes, shares, comments; Twitter tweets, retweets, likes; YouTube shares, comments; etc.

**In the boxes below, please share a selection of audience comments or quotes from social media made about your project:**

It takes a lot to get me really excited about tech these days. These guys have got me excited.

1. **Partners**

**To date, how many partners are involved with the project?**

|  |  |  |
| --- | --- | --- |
|  | **ACTUAL TO DATE BASED IN** **HU1 – HU9** | **ACTUAL TO DATE BASED OUTSIDE** **HU1 – HU9** |
| **PARTNER TYPE**  |
| Artistic partner (e.g. theatre, art gallery, music venue) |  |  |
| Heritage partner (e.g. museum, archive) | 1 - Church |  |
| Funder (e.g. Arts Council England, business, private trust) |  | ACE |
| Public Sector partner (e.g. libraries, GPs) |  |  |
| Voluntary sector partner (e.g. community group, charity) |  |  |
| Education (e.g. school, college, university) |  | 1 - YSJ |
| Other | 2 | 3 |
| **PARTNERSHIP STAGE** |
| Number of new partnerships established via this project | 2 | 3 |
| Number of existing partners involved in this project | 3 |  |

**This can include formal and informal feedback given to you by staff and/ or your own observations. You can use comments books; informal conversations; emails; etc. to inform this.**

**Thinking about your project to date, what would you say have been the main successes for your partners:**

Holy Trinity delighted to be collaborating – want to engage more as an arts venue – pleased to be working on a project drawing down arts funding – shared expertise for future funding bids.

Employing artists

Developing open-source tech - legacy

**Thinking about your project to date, what would you say have been the main challenges for your partners:**

Converting a plan (albeit well conceived) into a functioning reality – this is an ongoing challenge.
Conflict of materials – steel better from an engineering point of view, aluminium better from an acoustic point of view – resonance. Actioning compromise with compromising on the art.
Location conditions – including indoor climate – i.e. theremins too sensitive
Building work & the unknown.