**CREATIVE COMMUNITIES PROGRAMME**  
**END OF PROJECT REPORT**

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Electric Fence |
| **PROJECT LEAD:** | Annabel McCourt |
| **REPORT DATE:** | 10/10/2017 |

**INTRODUCTION**

Everyone who receives a grant from the Creative Communities Programme must complete this End of Project Report. 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 Report.

This End of Project Report tells us:

* What has happened during your project as a whole;
* Your final income and expenditure figures;
* What you have learned from the project, how you have adapted to these learnings, and what you plan to do with this learning in future.

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

* The outcomes and impacts of our grant and support on your organisation;
* The effectiveness of our services and grants administration; and
* What key things the city needs to be aware of in future, when supporting community level arts and culture projects.

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 went, what you’ve learnt and how well we supported you.

**EVENT PLANNING AND PROJECT MANAGEMENT**

This was a completely new and groundbreaking project, which had to be developed from scratch.

Challenges were a constant and variable factor, but the team assembled, with appropriate skills and abilities, as identified before the start of the project, enabled a concept to become a reality. This was further enhanced by match funding from ACE in the form of G4As.

Although this project was completely new and developed specifically for Hull2017, it ran to the detailed schedule and evolved to/with the venue and its inherent challenges.

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

Early documentation of concept – i.e. setting up website and social media presence an advantage for conveying potential/meaning/opportunities really helped.

Content in terms of development and manufacturing was particularly engaging.

Guest speaker at various places including 20-21 Visual Arts Centre and John Leggott art Students – people took ownership of the project

**RISK MANAGEMENT**

Just like any other project, calm professional approach adhering to best practice. It was challenging getting timely answers to questions from the Minster. Added complications included building works and ever-altering procedures.

Detailed Risk Assessment compiled and completed – signed-off by the Minster.

**BUDGET**

In this section we ask for a final 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.**

Breakdown of budget to include additional ACE funding. Variance indicative of unknown quantities in development of entirely new and original concept.

**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)

**B. MONITORING & EVALUATION REPORT**

1. **Event Delivery**

**How did you do on reaching the targets laid out for project activity?**

|  |  |  |  |
| --- | --- | --- | --- |
|  | **ORIGINAL TARGET\*** | **REVISED TARGET\*** | **TOTAL\*** |
| **PROJECT VENUE/LOCATION** | | |  |
| HU1 – HU9 | 1 |  | 1 |
| Not HU1 – HU9 |  |  |  |
| **ACTIVITY** | | |  |
| Number of performances |  |  |  |
| Number of exhibition days | 60 |  | 77 |
| Number of commissions\* | 1 |  | 1 |
| Number of sessions for education, training or taking part\* | 0 | 3 | 5 |
| 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  
\*Total: final figures for the project as a whole  
\*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 incorporated heritage, please briefly say how you developed, presented and / or told 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.

N/A although the Electric Fence benefited from being in a heritage venue and vice versa – new art audiences for heritage and new heritage audiences for contemporary art.

1. **Project Delivery Team**

**Who was involved in delivering your project? Please include yourself, employees and any freelancers that you contracted for this project.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL NO. INDIVIDUALS** | **TOTAL NO. OF DAYS WORKED** | **TOTAL NO. OF HU1-HU9 RESIDENTS** | **TOTAL NO. OF DAYS WORKED BY HU1-HU9 RESIDENTS** |
| **CATEGORY OR ROLE** | | | | |
| Project Manager(s) | 1 (artist) | 20 | 0 |  |
| Artists | 1 | 90 |  |  |
| Production/exhibition staff | 2 | 38 |  |  |
| Other staff | 5 | 10 | 4 |  |
| Volunteers | 71 | 70 | 68 |  |

**Using the equal opportunities form provided in the Toolkit, please complete the Total column within the tables below for all people involved in the Delivery Team for your project. We recommend that you ask all members of the project Delivery Team to complete this form at the start of the project, and include it as part of the contracting process for any new staff or freelancers going forward.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **AGE GROUPS – DELIVERY TEAM** | |  | **DISABILITY/LONG TERM ILLNESS – DELIVERY TEAM** | |
| 16-17 years |  |  | Yes |  |
| 18-19 years |  |  | No | 3 |
| 20-24 years |  |  | Prefer not to say |  |
| 25-29 years |  |  | **CONDITIONS – DELIVERY TEAM** | |
| 30-34 years | 1 |  | Learning disability |  |
| 35-39 years |  |  | Long-term illness/condition |  |
| 40-44 years | 1 |  | Sensory impairment |  |
| 45-49 years |  |  | Mental Health condition |  |
| 50-54 years |  |  | Physical impairment |  |
| 55-59 years | 1 |  | Cognitive impairment |  |
| 60-64 years |  |  | Other |  |
| 65-69 years |  |  |  |  |
| 70-74 years |  |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say |  |  |  |  |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | | **TOTAL** |  |  | | **TOTAL** |
| **GENDER - DELIVERY TEAM** | | |  | **ETHNICITY – DELIVERY TEAM** | | |
| Male | 2 | |  | Welsh/English/Scottish/Northern Irish/British | 3 | |
| Female | 1 | |  | Irish |  | |
| Transgender |  | |  | Gypsy or Irish Traveller |  | |
| Other |  | |  | Any other White background |  | |
| Prefer not to say |  | |  | White and Black Caribbean |  | |
|  |  | |  | White and Black African |  | |
|  |  | |  | White and Asian |  | |
|  |  | |  | Any other Mixed/multiple ethnic background |  | |
|  |  | |  | Indian |  | |
|  |  | |  | Pakistani |  | |
|  |  | |  | Bangladeshi |  | |
|  | | |  | Chinese |  | |
|  |  | |  | Any other Asian background |  | |
|  |  | |  | African |  | |
|  |  | |  | Caribbean |  | |
|  |  | |  | Any other Black/African/Caribbean background |  | |
|  |  | |  | Arab |  | |
|  |  | |  | Any other ethnic group |  | |
|  |  | |  | Prefer not to say |  | |

**Thinking about your project as a whole, what would you say have been the main successes and challenges for you and your project delivery team (approximately 500 words):**

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

Remarkable success of a very strong concept and turning this into a reality.

This was obviously a bespoke piece of thinking, design and construction and therefore required a constant dialogue between all members of the delivery team – from the artist, to the tech developers, manufactures, suppliers and location. The overall design had to work in harmony with the concept, technology, construction materials, challenging location etc. For example, the best resonant surface for the Feonic Speakers would be fiberglass, this in turn would be better for the functionality of the theremin units, however it wouldn’t be possible to drill into a medieval floor and therefore fiberglass posts wouldn’t provide the rigidity required for a free-standing unit.

An internal metal frame would have to be created, again affecting the theremins. Scale models had to be built and tested. An alternative technological solution had to be appropriated in the form of touch capacitance. Prototype posts had to be built and tested.

The authentic vernacular of fence ‘materials’ had to be used to maintain authenticity and the pretence of the fence being live. Ceramic and plastic isolators, galvanized wire etc. provided the solution for pushing touch-capacitance technology to the very limit. The idea of using powder-coated (concrete effect) aluminium was replaced with distressed steel, there were concerns about the resonance, but following tests the audio qualities were superb with the Feonics and we forged ahead. Cantilevered stands were developed to not only allow for free-standing capability, but also as a means to hide all tech and power requirements, thus greatly improving the overall aesthetic appeal – although macabre the fence is extremely elegant. Everything was considered, from the rough nature of the welds to emulate human scar tissue, to the echoes of Auschwitz with the shape of the posts and design of the light, right through to the shape of the Minster window back-drop and the final positioning of the fence.

There is not enough room available here to reflect the sheer amount of work, challenges and solutions developed to bring this remarkable project to fruition!!!

1. **Audiences & Participants**

**How many people, in total, attended or participated in the project as a whole?**

|  |  |  |
| --- | --- | --- |
| **TYPE OF ENGAGEMENT** | **TOTAL** | **% FROM HU1-HU9** |
| Number of audience members\* | 30000 |  |
| Number of participants\* | It was interactive |  |
| **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 those doing the activity.**

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

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **AGE GROUPS – AUD. & PART.** | |  | **DISABILITY/LONG TERM ILLNESS – AUD. & PART.** | |
| 0-2 years |  |  | Yes |  |
| 3-5 years |  |  | No |  |
| 6-10 years |  |  | Prefer not to say |  |
| 11-15 years |  |  | **CONDITIONS – AUD. & PART.** | |
| 16-17 years |  |  | Learning disability |  |
| 18-19 years |  |  | Long-term illness/condition |  |
| 20-24 years |  |  | Sensory impairment |  |
| 25-29 years |  |  | Mental Health condition |  |
| 30-34 years |  |  | Physical impairment |  |
| 35-39 years |  |  | Cognitive impairment |  |
| 40-44 years |  |  | Other |  |
| 45-49 years |  |  |  |  |
| 50-54 years |  |  |  |  |
| 55-59 years |  |  |  |  |
| 60-64 years |  |  |  |  |
| 65-69 years |  |  |  |  |
| 70-74 years |  |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say |  |  |  |  |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | | **TOTAL** |  |  | | **TOTAL** |
| **GENDER - AUDIENCES** | | |  | **ETHNICITY – AUDIENCES** | | |
| Male |  | |  | Welsh/English/Scottish/Northern Irish/British |  | |
| Female |  | |  | Irish |  | |
| Transgender |  | |  | Gypsy or Irish Traveller |  | |
| Other |  | |  | Any other White background |  | |
| Prefer not to say |  | |  | White and Black Caribbean |  | |
|  |  | |  | White and Black African |  | |
|  |  | |  | White and Asian |  | |
|  |  | |  | Any other Mixed/multiple ethnic background |  | |
|  |  | |  | Indian |  | |
|  |  | |  | Pakistani |  | |
|  |  | |  | Bangladeshi |  | |
|  | | |  | Chinese |  | |
|  |  | |  | Any other Asian background |  | |
|  |  | |  | African |  | |
|  |  | |  | Caribbean |  | |
|  |  | |  | Any other Black/African/Caribbean background |  | |
|  |  | |  | Arab |  | |
|  |  | |  | Any other ethnic group |  | |
|  |  | |  | Prefer not to say |  | |

**Thinking about your project as a whole, what would you say have been the main successes and challenges for your audience members / participants:**

**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. It must also include any findings from your Audience/Participant Survey (A Question Bank is provided for the Audience/Participant Survey, from which you will build your own project questionnaire with support from Hull 2017 staff).**

‘When the World makes no sense, this makes sense!’

‘That everyone can be accepted for who they are.’

‘My son and his male partner are visiting Hull. At first I didn’t wish to touch the fence as it made me feel so uncomfortable. My husband encouraged me to do so and it echoed my feelings about the issue of LGBT issues.’

‘Striking symbolism!’

‘An experience that everyone should see and that we hope that one day, people will join as one and make the world a better one!’

‘What an amazing piece of great art! It kicked up an unexpected storm of emotions in me. My uncle died in Auschwitz because they were fighting against fascism. They died so that I could be here to see this wonderful art. Thank you and thank you for it being a tribute to all oppressed. Here’s to hope.’

‘Thought provoking. As many people as possible should see it.’

1. **Online Engagement**

**How did your project impact upon your online presence?**

|  |  |  |
| --- | --- | --- |
|  | **TOTAL PAGE VIEWS** | **UNIQUE PAGE VEIWS** |
| Website views relating to project |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **LIKES/FOLLOWERS AT START** | **LIKES/FOLLOWERS AT END** | **IMPRESSIONS ON POSTS RELATING TO THE PROJECT** | **ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT** |
| Facebook | **0** | **207** |  |  |
| Twitter | **0** | **139** |  |  |
| 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. Please provide different examples to those in your Project Update Report:**

‘You really must visit Hull Minster to see this surprising and powerful installation.’

‘Yesterday I finally got to see this thought provoking piece at Hull Minster. I was blown away by the visual of this harsh, ominous structure in what is arguably Hull’s most beautiful building interior…’

Powerful and strong comments. You must be super proud

Superb in every detail!!!

Yesss!!!! I can’t wait to see this!

1. **Partners**

**How many partners were involved with the project?**

|  |  |  |
| --- | --- | --- |
|  | **TOTAL BASED IN**  **HU1 – HU9** | **TOTAL BASED OUTSIDE**  **HU1 – HU9** |
| **PARTNER TYPE** | | |
| Artistic partner (e.g. theatre, art gallery, music venue) |  |  |
| Heritage partner (e.g. museum, archive) |  |  |
| Funder (e.g. Arts Council England, business, private trust) |  | 1 |
| Public Sector partner (e.g. libraries, GPs) |  |  |
| Voluntary sector partner (e.g. community group, charity) |  |  |
| Education (e.g. school, college, university) |  | 1 |
| Other | 2 |  |
| **PARTNERSHIP STAGE** | | |
| Number of new partnerships established via this project | 4 |  |
| Number of existing partners involved in this project |  |  |

**Thinking about your project as a whole, what would you say have been the main successes and challenges for your partners:**  
**This can include formal and informal feedback given to you by staff and / or your own observations. You can use notes or minutes from partner meetings; informal conversations; emails; etc. to inform this.**

Partners:

Arts Council England –

Feonic  
  
Strata