

## CREATIVE COMMUNITIES PROGRAMME END OF PROJECT REPORT

### GENERAL INFORMATION

<b>PROJECT NAME:</b>	The Extraordinary Orchard Park Parade
<b>PROJECT LEAD:</b>	Handmade Parade
<b>REPORT DATE:</b>	20 June 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](mailto:creativecommunities@hull2017.co.uk)

## **A. 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**

As well as the four lead artists there were 5 other artists recruited to deliver workshops and make key builds. Delays with Hull 2017 sending our contract through impacted on our ability to contract the delivery team for this project, which then impacted mostly upon the timeline for the project and the community coordinators' ability to get started within a timeframe that they felt appropriate for the project.

Liaison with Hull City council throughout the project was difficult. We were particularly disappointed we did manage to secure an empty shop unit across from the main workshop space at St Michaels Youth Centre for the artists to make big builds. We found the amount of bureaucracy inhibiting to say the least. We felt more could have been done by City of Culture to push for the use of Council managed properties, and this was the area where we could have done with more support.

It would also have been useful to have a clearer idea of how to liaise with the ESAG board. In the Hull 2017 Event Management training I attended, there was a fair amount focused on ESAG, but in the end we had very little contact with them, nor did it seem necessary. It was better to go to the council's event team or direct to the police. A list of these key contacts from Hull 2017 at the outset would have been helpful.

The event day went extremely well, apart from a terrible service and lack of communication from the traffic management company Cobra. This issue has been dealt with and their staff disciplined. Organisation of suppliers, caterers and liaison with Hull Culture and Leisure trust for the use of Shaw Park all went well.

As a company, Handmade Parade have reflected upon the contracting of project managers, and learnt that each project needs to be managed on a project - by project basis between the Artistic Director and Project Manager. Some of the responsibilities that I had would have made more sense for the Artistic Director to have.

### **MARKETING AND COMMUNICATIONS, PARTICIPATION AND LEARNING**

Our 2 community coordinators, based in Hull worked as a mini team with the project manager to help spread the word about the Extraordinary Parade. Early on in the project we changed the name to include 'Orchard Park' and this proved effective in making sure Orchard Park residents had ownership of the project.

The marketing of the project had a strong visual brand, but because we were delayed starting the project, this did not come as soon as we would have liked.

Social media was highly effective and the boosted posts on Facebook helped draw a huge number of people from across Hull to be interested in the parade event. It was still difficult however, to get people to come to the public workshops, and the first few had low attendance numbers. Media interest and Hull 2017 promotion helped make the last weekend workshops get more participants. Banners and leaflets also proved effective in reaching our audience.

## MARKETING AND COMMUNICATIONS, PARTICIPATION AND LEARNING CONT..

Schools workshops were highly effective in getting the young people on the estate invested and excited about the project.

The stilt walking workshops that targeted 12 - 16 year olds were an effective way of engaging with a hard to reach within this community. While challenging to get participation from this group, stilt walking ultimately brought a sense of challenge and excitement to the young people who took part.

## RISK MANAGEMENT

Sadly, this project was hit with a number of family bereavements and bad circumstances that impacted on certain artists' ability to deliver the project, including original artistic director, Andrew Kim, and lead artists Dave Young and Liz Dees.

We managed this with Kerith Ogden from Handmade Parade stepping in to be artistic director. As soon as Dave Young knew his father was terminally ill, he let us know, and Kerith again, took over much of his role, with one of our associate artists, Jonny taking over Dave's delivery commitments in Hull.

Kerith and I have discussed the idea of a line in the budget dedicated solely to ad hoc artist fees, especially with large projects like The Extraordinary Orchard Park Parade where lots of people are working on the project over a period of time, and sometimes, factors outside of work take priority. This way delivery of the project is not affected.

## BUDGET

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

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

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

Handmade Parade is not VAT Registered. Budget attached.

\* Please note: the contingency remaining will be used to pay for artist time to repair the parade artwork hired for this parade.

## B. MONITORING & EVALUATION REPORT

### i. Event Delivery

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

	ORIGINAL TARGET*	REVISED TARGET*	TOTAL*
<b>PROJECT VENUE/LOCATION</b>			
HU1 - HU9	8 - 12	10	9
Not HU1 - HU9	0	0	0
<b>ACTIVITY</b>			
Number of performances	1	NA	1
Number of exhibition days	0	NA	0
Number of commissions*	1	3	5
Number of sessions for education, training or taking part*	20	29	34
Number of accessible activities	12	12	12 *

\*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 artwork 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, and 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.

\* Each public workshop was accessible in that any ability / age could attend although a BSL interpreter was not contracted. We took this decision after discussion about where best to spend our budget. We spread the word that all were welcome and wheelchair access for the public workshop venue was good. So while we would not describe the sessions as specifically 'accessible' we contracted artists who are experienced in being inclusive in their practice.

## ii. 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
<b>CATEGORY OR ROLE</b>				
Project Manager(s)	1	40	0	0
Artists	9	Estimate 95	4	Estimate 45
Production/exhibition staff	5	6	0	0
Other staff	2	27	27	27
Volunteers	64	70	64	70

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

*Please note, only those delivering more than 1 day's work and / or working in Hull completed the equal opportunities form. (10 artists + 3 staff including project manager).*

<b>TOTAL</b>	
<b>AGE GROUPS - DELIVERY TEAM</b>	
16-17 years	
18-19 years	
20-24 years	1
25-29 years	1
30-34 years	1
35-39 years	1
40-44 years	4
45-49 years	2
50-54 years	1
55-59 years	1
60-64 years	
65-69 years	
70-74 years	
75+ years	
Prefer not to say	

<b>TOTAL</b>	
<b>DISABILITY/LONG TERM ILLNESS - DELIVERY TEAM</b>	
Yes	1
No	7
Prefer not to say	
<b>CONDITIONS - DELIVERY TEAM</b>	
Learning disability	
Long-term illness/condition	
Sensory impairment	
Mental Health condition	1
Physical impairment	
Cognitive impairment	
Other	

TOTAL	
GENDER - DELIVERY TEAM	
Male	5
Female	7
Transgender	
Other	
Prefer not to say	

TOTAL	
ETHNICITY - DELIVERY TEAM	
Welsh/English/Scottish/Northern Irish/British	12
Irish	
Gypsy or Irish Traveller	
Any other White background	
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):

**Successes:**

- The community coordinators had positive experiences of working on The Extraordinary Orchard Park Parade. Both mentioned that they thought the team working was strong, with good communication between project manager and them. The project manager worked well to bridge the distance between the Hull community and Handmade Parade. Having a constant 'face' for the project in Orchard Park helped keep the parade at the forefront of people's minds and helped get people involved.

*'Sharing the role with another person was great. I didn't feel isolated and I had Jo to bounce ideas off and I felt part of a group. I liked how Jo, Katherine and myself worked as a team. If one of us didn't have capacity to follow up on a community contact, another could step in and manage that'.*

Lydia Caprani, Community Coordinator.

- Both community coordinators said they felt like they could trust Handmade Parade, which led to good working relationships.

*'From early conversations with Katherine I realised she knew the type of community we were working in, had lots of experience with the challenges we'd face and understood the importance of not just 'parachuting in'. Lydia Caprani.*

- There was plenty of effective communication between the artists, project manager and community coordinators.

*'It felt like there was good communication between the artists and us. Expectations were also made very clear for the role from Katherine. As these changed, we were always updated, this fluidity was useful, and we were able to adapt the project's delivery. It felt like we made decisions as a team as we communicated together lots'.*

Jo Lorenz, Community Coordinator and St. Michaels Youth Project Manager.

- Katherine and Kerith, project manager and artistic director for Handmade Parade also developed a strong working relationship, despite this developing later in the project than would normally have happened. (Kerith took over as Artistic Director late in November 2016, after Andrew Kim stepped down from the project).
- The marketing plan for The Extraordinary Orchard Park Parade was thorough, well executed and creative. This proved highly effective in reaching this hard to engage community.
- The artistic quality of the parade was very high and thematically, the parade fit very well together. This gave a real sense of achievement to the delivery team as well as the participants and volunteers.
- The parade event was well organised and was delivered to a very high standard. This was a huge success given this was a new community for Handmade Parade to deliver in, and working collaboratively with two other companies.

*'I'm part of the Facebook group for Hull 2017 volunteers and after the event, it was totally flooded with positive comments about the Extraordinary Parade. Everyone felt it was very well organised'.*

Lydia Caprani.

### Challenges

- One of the main challenges was working within the confines of the Hull 2017 umbrella in terms of knowing when to announce things and also, managing the delays in communications and contracting that happened at the start of the project. All the delivery team agreed that the project's timeline could have been pushed forward by 6 - 8 weeks in order to capture the Orchard Park community more effectively in earlier outreach.
- Both community coordinators mentioned the struggle of not having print material earlier on. In hindsight, we should have agreed the theme earlier in order to get stronger branding out to the public earlier on.

*'Because of the delays with Hull 2017 we didn't have any print material until the week of the first event, and that was hard because we were marketing without visuals. We needed something to hand to people'.*

Jo Lorenz.

- Getting participants to come to the workshops was one of the main challenges. Overcoming the general negativity / cynicism of this community took lots of energy, but being able to spread that between two community coordinators and the project manager helped.
- Another theme to come out of evaluation with the delivery team was definition of roles. Some of the assistant artists from Hull were not sure of their role. Similarly, the community coordinators were not sure who to pass contacts to, project manager or artistic director. This came about partly with the change in personnel. In future, responsibilities would be more clearly set and all artists would be managed by the artistic director, rather than lead artists, so it is clear how the project fits together as a whole.
- Another challenge for the project was the distance between Handmade Parade and Hull. This was eased however to some extent by having the project manager based in Sheffield and coming for regular meetings with the community coordinators.
- A huge challenge for the artists was not having a base in Hull big enough for large makes and collaborative working. Some of the Hull artists felt disappointed that opportunities for collaboration were lost because of this.

### iii. 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*	1110	1000
Number of participants*	581	581
<b>TOTAL BENEFICIARIES</b>		

\*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. PLEASE NOTE, THE FIGURES BELOW ARE FOR PARTICIPANTS ONLY. TAKEN USING DATA FORMS IN WORKSHOPS.

TOTAL	
AGE GROUPS - PARTICIPANTS.	
0-2 years	12
3-5 years	40
6-10 years	302
11-15 years	71
16-17 years	0
18-19 years	1
20-24 years	6
25-29 years	17
30-34 years	50
35-39 years	16
40-44 years	15
45-49 years	2
50-54 years	5
55-59 years	1
60-64 years	6
65-69 years	11
70-74 years	5
75+ years	8
Prefer not to say	13
<b>Total</b>	<b>581</b>

TOTAL	
DISABILITY/LONG TERM ILLNESS - PARTICIPANTS.	
Yes	8*
No	70*
Prefer not to say	
CONDITIONS - AUD. & PART.	
Learning disability	5
Long-term illness/condition	
Sensory impairment	1
Mental Health condition	
Physical impairment	2
Cognitive impairment	
Other	

\* Taken from a sample of public/ outreach workshop sessions



TOTAL	
GENDER - PARTICIPANTS	
Male	124
Female	157
Transgender	1
Other	
Prefer not to say	

\* Taken from a sample of public and outreach workshop sessions

TOTAL	
ETHNICITY - PARTICIPANTS	
Welsh/English/Scottish/Northern Irish/British	69
Irish	
Gypsy or Irish Traveller	
Any other White background	4
White and Black Caribbean	
White and Black African	1
White and Asian	
Any other Mixed/multiple ethnic background	
Indian	
Pakistani	
Bangladeshi	
Chinese	
Any other Asian background	1
African	
Caribbean	
Any other Black/African/Caribbean background	
Arab	2
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**

#### Audience Feedback

- We collected 30 audience surveys online and 23 on the day of the parade. The majority of those completing the survey rated the parade on a scale of 1- 10, 6 and above for being well produced, interesting, different, thought provoking, absorbing, and well thought through. Most rated it 10/10 for its artistic quality. This is impressive as those completing the survey seemed to be regular arts audiences. 58% of those surveyed had attended a performance or an event involving artistic activity three or more times in the last 12 months.
- 32% of the audience surveyed had not taken part in an artistic activity in the last 12 months. 66% of those surveyed said the Extraordinary Parade had made them think that getting involved in a similar project looks like fun. This is great success for this project as it demonstrates the accessibility of this art form and could lead to real legacy for arts engagement in Hull in future.

### Audience Feedback

- Another success for audiences was that the majority of those surveyed (66%), said the experience of watching the parade had made them want to take more risks when choosing what arts and culture they would choose to see.
- A similar percentage (64%) said it had given them the opportunity to interact with people they would not normally have interacted with. This shows the value of the project in building community cohesion and sense of shared experience.

### Participant Feedback

- 20 participants were surveyed. More people from our sample said they regularly participated in arts activities than those who did not, although 33% had not taken part in a creative activity, which shows how the project reached those not previously engaged in the arts.
- 19 out of 20 respondents said they had enjoyed the experience of participating very much.

*I had such a great time making the costumes for the parade. All the staff were so friendly and helpful. Absolutely fantastic.* Workshop participant.

*'I love this place, and I love working here'.* Fatima age 8

*'Great fun for the kids. Friendly, happy atmosphere'.* Workshop participant.

- 100% of participants surveyed said they would get involved with the Extraordinary Orchard Park again. 90% of these participants said they'd been inspired to get involved in other new projects and activities.
- All participants responding to the survey rated the project 8 or above out of 10 for organisation, their involvement, support and artistic experience. 66% said it made them see Hull differently.
- Levels of engagement with their local community had all risen in those participants surveyed with 100% saying they felt 'engaged' or 'very engaged' with their community following The Extraordinary Orchard Park Parade. This is compared with 38% who said before the project they felt completely disengaged or disengaged with their community.
- 70% of participants surveyed said they thought the Extraordinary Orchard Park Parade had give them a voice in their community and the same percentage said they'd gained new skills. The most common skill people felt they'd gained was trying new things and problem solving. This is a great success for the project.
- A big success for the project is that 70% of participants surveyed said they'd had a boost in confidence or self esteem as a direct result of being involved in the project.

### Delivery team reflection (taken from debriefs and written feedback).

- The age range of those turning out to watch the parade and take part in the parade was very broad. Our community coordinators observed that it felt like every age was represented. They commented that there were even people in doorways watching who were 65+.

*The reaction of the people watching the parade was wonderful. I walked at the back of the parade and one woman grabbed me. She was genuinely emotional and said 'I've never seen anything this amazing before, let alone around here'.*

Lydia Caprani.

*For participants and audience there was such a sense of pride created through this project and a real buzz in the atmosphere. People are already talking about next year's and possible themes. The overwhelming reaction has been 'It was miles better than we ever expected it to be'.*

Jo Lorenz.

- A lot of people were really intrigued as to how the artwork was made. In future it would be good to have workshops specifically so people could make larger artworks.

### Delivery team reflection continued

- The schools workshops were a great way to spread the word and build the sense of excitement about the project.
- Many participants (around 20) who didn't come to any of the workshops did then go on to St Stephens the week after. This demonstrated a real enthusiasm that wasn't there before.

*'The stilt walking with young people was a huge success. To get them in costume, up on stilts and not caring what their community thought; that was great. They've already asked me 'Are we stilt walking again next year?'* Jo Lorenz.

*'Main successes were that people completely new to community-based arts activities got involved with the workshops and kept coming back! It was great to see people working together and getting excited about the project. On several occasions while I was working at the venue outside of the public workshop times, members of the public popped in to show their friends and relatives what they had been making at the public workshops. They were obviously excited and proud to be involved in this project. A challenge for some of those that participated in the public workshops was that they had to accept the prescribed themes and costume options'.*

Derek Howlett, Assistant Artist.

- The parade helped the Orchard Park community 'take over' their streets and possibly changed their relationship with their local area. This is a big part of the success of this sort of project.
- A lot the delivery team said that it was challenging for participants to understand what the workshops were for at first, and they did not come to them because of this. They did not grasp the scale of the project's ambition. Once they'd seen the parade they wished they'd been involved. There doesn't seem to be an easy way to communicate that involvement. But strong foundations have now been laid down.
- Retaining young people for the stilt walking sessions in the face of peer pressure was challenging. However, some of those that dropped out were very present on the event day and have expressed a wish to be involved in future.
- General barriers to participation for local people such as family, work, confidence were part of the challenges, but the parade itself was so well attended and received that it is thought in future a lot of these barriers would be overcome.

*'It was great to see so many people from all of the areas of the city out watching the event, even though engaging participants had been hard work. It was nice seeing a lot of people I know who are not from the Estate coming to watch the event, and seeing something positive and off high quality happening on the Orchard Park'.*

Charles Huckvale, Lead Artist. Hull Carnival Arts.

- Another success for participants was the way people from Hull felt they could get involved and the way momentum of the project had built.

*'The amount of people who just turned up on the day and cobbled costumes together out of left over bits. Some of them really went to town in that last hour!'*

Gill Burns, Assistant Artist.

**iv. Online Engagement**

How did your project impact upon your online presence?

	TOTAL PAGE VIEWS	UNIQUE PAGE VEIWS
Website views relating to project	Unknown	Unknown

	LIKES/FOLLOWERS AT START	LIKES/FOLLOWERS AT END	IMPRESSIONS ON POSTS RELATING TO THE PROJECT	ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT
Facebook	3, 888 - 10 /12/16	4,089 - 24/05/17	48,340	1,123
Twitter	2, 133	2,340	30, 648	813
Instagram	NA	NA	NA	NA
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:**

"I haven't seen so many people turn out for an event on the estate since they blew down the tower blocks."

I think it was a great afternoon outing. I took my two sisters and 95-year-old mum who would not normally have attended - they all thoroughly enjoyed it. It was great to see the residents on the doorstep, in the garden and on the streets and they were all extremely friendly and welcoming - saying "Hello" and chatting to us as we passed. Fantastic event - much better than I had expected (no disrespect intended).

It's a good boost for the area which does not have a very good reputation. I was impressed with the effort shown by the people involved. Well done and will definitely attend the next parade.

I was surprised by the variety and quality of the vehicles props and costumes. I was pleased to see so many children taking part in the parade. I felt it brought the whole community together.

WOW IT WAS GREAT. The parade had my disabled son dancing which I have not seen him do before, he said he could even see a lot of the colours though he has severe sight loss and would like to join in.

## v. Partners

How many partners were involved with the project?

	TOTAL BASED IN HU1 - HU9	TOTAL BASED OUTSIDE HU1 - HU9
<b>PARTNER TYPE</b>		
Artistic partner (e.g. theatre, art gallery, music venue)	1	1
Heritage partner (e.g. museum, archive)		
Funder (e.g. Arts Council England, business, private trust)	1	
Public Sector partner (e.g. libraries, GPs)	1	
Voluntary sector partner (e.g. community group, charity)	4	
Education (e.g. school, college, university)	6	
Other - business	1	
<b>PARTNERSHIP STAGE</b>		
Number of new partnerships established via this project	14	
Number of existing partners involved in this project	1	

Thinking about your project as a whole, what would you say have been the main successes and challenges for your partners:

For the artistic partners working on the project, the main challenges came from personal issues and balancing this with the workload, and also lack of space to collaborate. Most artists felt that St Michaels Centre was not big enough and an additional space would have been beneficial -

*In the initial meetings there was a big focus, and talk around collaborative working of the artistic teams from Hull, Hebden and Huddersfield. Especially sharing of skills and new techniques etc.*

*Unfortunately due to lack of a large space to make large scale work without public onsite, various team logistics in organising overnight stays, and personal issues outside of peoples control there was not as many opportunities for the teams to share skills and work collaboratively as I had hoped. This left me with a feeling that a lot of the large work had to be made in individual studio spaces of the delivering artists and then parachuted in at the last moment, rather than made on the Estate.*

Charles Huckvale, Hull Carnival Arts.

This was unfortunate, and I think impacted more on the skill sharing aspect of the project in terms of developing Hull based artists, than community engagement and involvement. This shows the importance of venue when placing arts projects within communities.

Successes for artistic partners include the practical making skills artists taken from Handmade Parade's methodology, with most Hull artists commenting that they had developed their technical skills through observing other artists work.

For the schools involved in the project, engagement with the Extraordinary Orchard Park Parade has been very positive. We received the following feedback from schools -

*'Children loved it'* - Katie Johnson teacher at Thorpepark School

*'The pupils and parents had a great time. Thank you!'* - David Irving. Head of The Parks Academy

For community groups and our main partner third sector partner working on the project, St Michaels, there have been many successes coming out of the project. This feedback is from Jo Lorenz, Manager of St. Michaels Youth Project and Community Coordinator for the parade.

#### Successes

- Our team has an increased confidence to deliver creative projects, now that we've been involved in the Extraordinary Parade. Staff feedback has been brilliant. The staff's cynicism has been overcome, with expectations totally exceeded. One said 'I've never seen Shaw Park so full in my life'. The team feels like we're making more of a difference now.
- We also feel like people trust St. Michaels more. Rainbow Gardens and ourselves both feel like we have more influence in this community now.
- Our profile has been raised massively, which is great. Our videos on Facebook used to get maybe 60 views. Now it's more like 4000 views!
- We've seen a huge increase in engagement with St Michaels from the parents through doing this project. We used to have 100 likes on Facebook, now it's nearly 200, and the parents are using it to find out what's happening at our venue.
- The project has strengthened links between different organisations in the area. The artists working across the area has strengthened those links.
- The Extraordinary Parade became part of our programme, I'm glad we embedded it. That was a good strategy.

#### Challenges

- There weren't really any challenges as an organisation, only the barriers to participation from the community that we're used to.
- Bit of a frustration that Hull Carnival Arts didn't get more involved in the outreach side of things or seem to make much of an effort to engage with St. Michaels. That would have provided more legacy for this project.

Overall, Handmade Parade have learned that the key to the success of this project was the strong involvement of a key community player, namely St Michaels, in being able to reach the Orchard Park community. Without the two community coordinators and project manager, this project would not have been the success it was. It has been challenging as a high profile arts organisation to go into a new community and work with an artistic company already established in that area, however, this was managed extremely well, with sensitivity and strong communication throughout. It was disappointing that the local company did not use the opportunity to build stronger links with the Orchard Park community, but this did not impact on the outcomes of the project and there is an excellent base on which future projects could be built upon.