

# Super Slow Way Linear Park Pilot

Evaluation Report

2022

## Executive summary

This document sets out the results of an evaluation of the Super Slow Way Linear Park Pilot programme. It includes a summary of key outputs, an assessment of the programme's reach, audience/participant profile and reactions to activities. The carbon footprint associated with audience/participant travel has also been calculated.

In order to analyse the impact of the project holistically across the whole Linear Park pilot the evaluation has looked at outcomes and outputs across funding from both LCC and Blackburn with Darwen Council however this data has been presented separately throughout in order for the two authorities to measure results against the outputs and outcomes specific to their their own authority.

### → Key outputs and outcomes

- A summary of programme outputs and key outcomes is set out on page 4. It shows that the target to engage 11,800 people has been exceeded, with almost double this number (21,696) engaging with activities.
- Over 2,200 people have benefitted from 1 to 1 support lasting 1 hr or more in duration and a further 15,700+ have benefitted from 1 to many support.
- Although there has been a shortfall in the number of unemployed people supported, this group made up a much greater proportion of beneficiaries than they account for within the local community.
- All three target outcomes have been achieved with the number of people engaging in life skills support following interventions, the total surface area of green/blue infrastructure improved, and the number of organisations engaging in knowledge transfer each exceeding the targets originally set.
- Over 100 activities and events were delivered across the length of the park with almost 17 acres of infrastructure enhanced as a result.

### → Other key findings

- The programme has successfully engaged more local people, with two thirds of the 80% of all beneficiaries living within 5 miles of the canal not having engaged in arts and culture for at least 12 months previously.
- It has also successfully engaged a wide demographic representation of the local population, with people from across the age range and ethnic groups engaging. They include Asian/Asian British people who made up the same proportion of local beneficiaries as they do the local population.
- The programme has also engaged a significantly greater proportion of people from deprived communities and socio-economic groups DE (least affluent groups) than we would expect from the population more generally, particularly when we consider that these groups are increasingly under-represented amongst arts and cultural audiences more generally.
- Over a third of all beneficiaries have engaged in activities involving life skills support. The proportions are much higher amongst Asian/Asian British, unemployed and younger beneficiaries, well over half of whom benefitted in this way.
- Analysis of the engagement profiles of local people and those who engaged with the programme indicate that a number of key barriers to engagement have been overcome, including those associated with geographic, monetary and physical access; the perceived relevancy of activities; and, communications associated with them. This has resulted in significantly more people engaging from groups we would more typically expect to be under-represented.
- The ratings given to activities by beneficiaries have been consistently high, averaging 4.7 out of 5 overall and with 95% of all beneficiaries rating their experiences of activities as 4 or more out of 5.

- Finally, the carbon footprint associated with audience travel is markedly low, reflecting the programme's success in engaging local people. And, whilst some targets associated with supporting local business have not been met, it is clear the programme has involved and benefitted a wide range of organisations based across the full stretch of the Linear Park area.

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## 1 Background & introduction

The Super Slow Way is a cultural development programme that covers 20 miles of the Leeds & Liverpool Canal corridor stretching from Blackburn to Pendle across East Lancashire. In 2021, following the publication of a feasibility study the programme received funds to pilot the Pennine Lancashire Linear Park, a project aimed at connecting physical improvements across a 23-mile section of the Canal corridor via a programme of environmental, cultural, leisure, educational and economic activities.

This document sets out the results of an evaluation of this pilot activities delivered between November 2021 and September 2022. It draws on a light touch evaluation framework set up to capture the quantitative evidence required to demonstrate key programme outcomes and outputs of the funding received. It includes a summary of these outputs and outcomes, an analysis of the programme's reach amongst local communities and people who may otherwise have little inclination and/or opportunity to engage; and, an assessment of other programme impacts associated with the local environment.

## 2 Evaluating the programme

The evaluation framework was set up to ensure evidence could be collected to assess progress in achieving specific quantifiable aims set out for the Community Renewal Fund and Climate Action Fund reporting. They included the following:

- Delivering a high quality programme of activities that engage people and help to improve green/blue infrastructure along the length of the Linear Park
- Increasing engagement amongst local audiences and participants who reflect the demographic of the communities through which the Linear Park runs
- Supporting local people in becoming more involved and learning new skills

To add to postcode data already being collected to gain insights about who has engaged and benefited from activities, a self-completion postcard was used to collect evidence about audience and participants' demographic and working status profile as well as their reactions to the programme. This was distributed to a random sample of beneficiaries via trained volunteers and deemed the most appropriate means of collecting evidence without skewing the results or compromising the quality of beneficiaries' experience and/or their levels of involvement. A sampling frame was set up to facilitate this and in total, 1,869 postcards were completed.

Table 1 overleaf sets out the sample details (including the numbers of validated postcodes from which many of the results herein have been drawn) and the margin of error we should allow for when considering the results. This tells us the maximum percentage points the results could differ from the results we would derive had every beneficiary provided data, with 95% probability.

In setting up our evaluation framework and monitoring processes we aimed to create a system that did not create barriers to our target audiences despite this data gathering from many participants has proved challenging with many people reluctant to share what they view as personal information - economic status particularly and often reluctant to share full postcode information.

Table 1: Sample details	All beneficiaries (physical activities)	Total sample collected	Validated postcodes	Margin of error (@95%)
<b>Completed postcards</b>	18,035	1,983	1,942	2.1%
<b>Postcodes only</b>		1,869	1,831	2.2%
<b>All postcodes</b>		3,852	3,773	1.4%

To supplement the evidence from audiences and participants and to support monthly reporting commitments, an activity monitoring spreadsheet was also set up. This was completed for all activities delivered over the pilot and included details of the types of support given to beneficiaries via each activity, the postcode/s in which the activities were delivered, the number and type of people engaging, and the number of practitioners, volunteers and organisations involved. Where activities were delivered at more than one location, they have been counted separately for analysis, on which basis the details for 21 different types of activity and 106 different activity instances were recorded.

Finally, a list of organisations involved in the delivery of the pilot was maintained and a record kept of their size, location, type (public, private or voluntary) and whether they took part in knowledge sharing activity as a result. In total, the details of 65 organisations were recorded over the period.

### 3 Achieving key outputs & outcomes

Tables 2 to 4 overleaf set out the key programme outputs and outcomes set out in the core funding agreement. They include the numbers of people engaging with activities, made up of audiences engaging with live, digital and live to digital events, and participants who actively took part physically or digitally in the programme activities. Against an overall target of 11,800, the programme has significantly over-achieved, with over 11,300 people engaging in activities delivered in Lancashire alone and a further 9,400+ engaging in activities delivered in Blackburn with Darwen.

Of the 21,700 total, over 18,000 engagements were in live physical settings, over 3,000 by Blackburn with Darwen residents and over 13,600 by residents from elsewhere in Lancashire. Although the number of people who indicated they were unemployed was lower than anticipated, the targets to engage employed and economically inactive people were exceeded, as were those to deliver 1 to 1 support (at 3.4 times the original target) and inspire people to engage in life skills support as a result (at 4.5 times the original target). There are differences in the rate at which targets have been achieved or exceeded amongst beneficiaries from Blackburn with Darwen and Lancashire. However, the numbers receiving 1 to 1 support and subsequently engaging in life skills support are much higher than originally forecast across both areas.

As table 3 indicates, the numbers of businesses and organisations involved in activities have been smaller than those originally envisaged, with fewer medium and large businesses involved. The number of private and voluntary organisations involved has also been smaller, with the number of public organisations based in Lancashire greater than that targeted. Despite this, the total number of organisations involved in knowledge transfer activities as a result exceeds the original target, as has the amount of surface area (m<sup>2</sup>) of green/blue infrastructure added or improved as a result of funding support. With 68,600+ m<sup>2</sup> of improvements secured overall, the area is significantly larger than the total 25,000m<sup>2</sup> originally forecast.

Table 2: Engagement targets		Location of activity					
		Blackburn with Darwen		Lancashire County		Total pilot	
		Target	Actual	Target	Actual	Target	Actual
<b>Live audiences</b>			4,553		5,796		10,458
<b>Live participants</b>			2,722		4,128		7,577
<b>Total live engagers</b>			7,275		9,924		18,035
<b>Digital participants</b>			1,682		1,124		2,890
<b>Digital audience</b>			180		77		257
<b>Live to digital audience</b>			308		206		514
<b>All beneficiaries</b>		3,300	9,445	8,500	11,331	11,800	21,696

Table 3: Funding targets		Location of beneficiary/ organisation					
		Blackburn with Darwen		Lancashire County		Total pilot	
		Target	Actual	Target	Actual	Target	Actual
<b>People (live engagers)</b>	Economically Inactive	1,500	1,186	2,225	4,021	3,725	5,499
	Unemployed	300	281	2,050	1,056	2,350	1,669
	Employed	1,500	1,588	4,225	8,535	5,725	10,867
	Total	3,300	3,056	8,500	13,612	11,800	18,035
<b>Beneficiaries from 1 to 1 support (60 min +)</b>		150	388	520	1,727	670	2,289
<b>Beneficiaries from 1 to many support</b>		3,150	2,668	7,670	11,884	10,820	15,746
<b>Businesses</b>	Small	8	10	20	9	28	22
	Medium	4	-	10	-	14	-
	Large	2	-	5	1	7	3
	Total	14	10	35	10	49	25
<b>Organisations</b>	Public	4	4	10	12	14	16
	Private	18	12	40	16	58	33
	Voluntary Sector	8	6	20	10	28	16
	Total	30	22	70	38	100	65

Table 4: Target outcomes		Location of activity/ organisation					
		Blackburn with Darwen		Lancashire County		Total pilot	
		Target	Actual	Target	Actual	Target	Actual
<b>People engaged in life skills support following interventions</b>		150	778	500	1,520	650	2,835
<b>Total Surface Area (m<sup>2</sup>) of green/blue infrastructure added or improved as a result of support</b>		5,000	9,876	20,000	54,154	25,000	68,657
<b>Organisations engaged in knowledge transfer activity following support</b>		5	7	15	15	20	22

## 4 Delivering accessible activities

Over the course of the pilot, more than 100 activities and events were delivered across the length of the Linear Park with almost 7 hectares (17 acres) of blue/green infrastructure enhanced. These activities included free cycling and canoeing pilots, with taster sessions, adult and family courses aimed at encouraging people to develop valuable skills, get active and improve their health and wellbeing whilst also having fun exploring the traffic free spaces along the course of the canal.

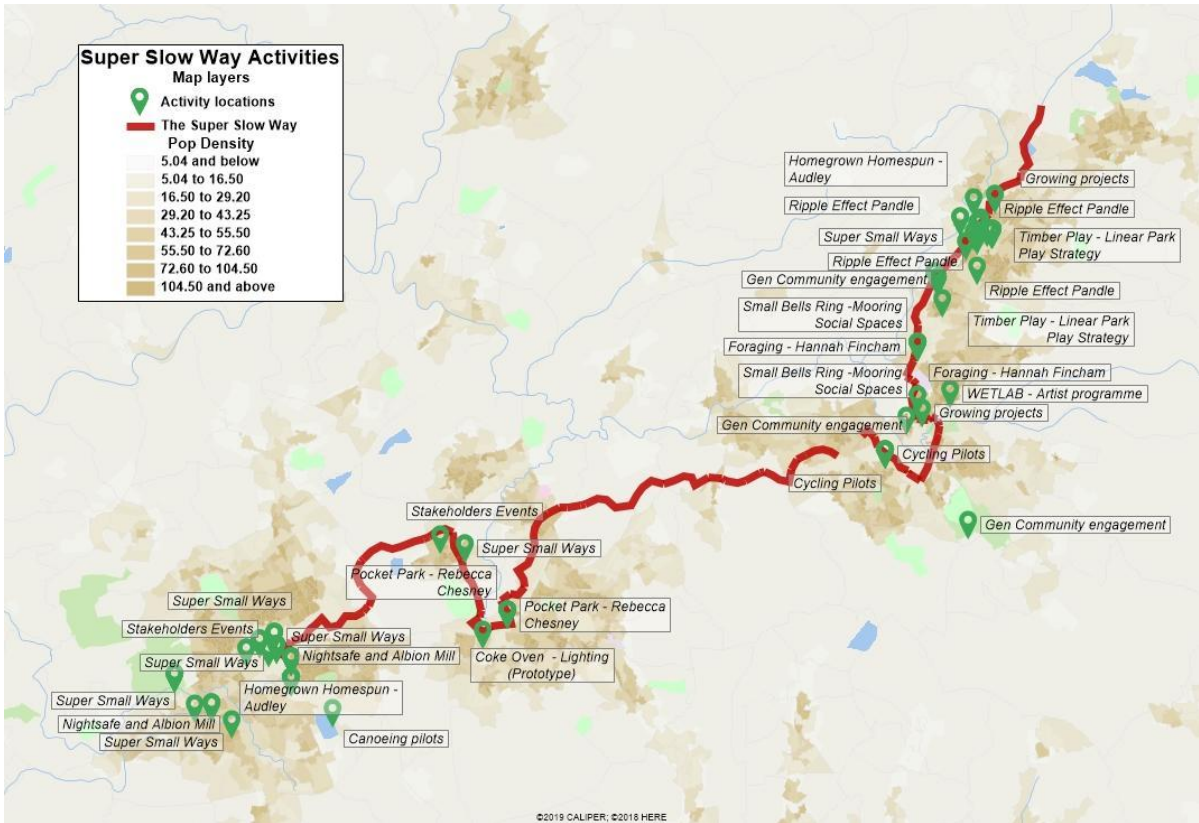
Larger scale events and projects included Jacqueline Donachie’s Festival of Making commissioned filmwork, IMPERIAL, attracting an audience of 4,000 at two locations within the Linear Park and online and involving 1,350 participants. The Pendle Festival of Culture and Peace Walk also attracted a large audience with its interactive, family fun-day aimed at celebrating people, environment and culture with music, crafts and food stalls.

Other family-friendly activities exploring the park’s potential included Timberplay’s pop up play day, involving 120+ participants in banner-making workshops, and green-fingered activities together with a Marhaba pop up café. The Small Bells Ring floating library of short stories encouraged over 1,100 participants to shape the largest collection of short stories in the UK. Local people were invited to step on board to discover a galley kitchen, reading salons, children’s library & writers’ room.

Over 20 smaller scale Super Small Ways projects involved almost 4,500 local people in bringing their own ideas about how to animate and respond to the canal and its landscape. These included tree planting, fun days, photography, picnics and cycling at locations in Blackburn; walks, treasure hunts, Samba, storytelling and illuminations in Hyndburn; video exhibitions and writing workshops in Burnley; and, digital film screenings, sculpture, writing and guitar recitals in Pendle.

Table 5: Programmed activities	Audiences (live & digital)	Participants (live & digital)	All beneficiaries
Burnley Canal Festival		620	620
Canoeing pilots	316	738	1,054
Coke Oven - Lighting (Prototype)	2,000		2,000
Cycling Pilots	137	265	402
Festival of Making Design Commission	4,000	1,350	5,350
Foraging - Hannah Fincham		46	46
Gen Community engagement	23	83	106
Growing projects		31	31
Homegrown Homespun - Audley		565	565
Lighting - Flyover	75	12	87
Nightsafe and Albion Mill	15	58	73
Pendle Festival of Culture	3,000	370	3,370
Pocket Park - Rebecca Chesney	174	689	863
Ripple Effect Pendle	103	406	509
Small Bells Ring -Mooring Social Spaces		1,117	1,117
Stakeholders Events		207	207
Super Small Ways	1,186	3,309	4,495
Timber Play - Linear Park Play Strategy		125	125
Volunteer programme		18	18
WETLAB - Artist programme	200	208	408
<b>All programme activities</b>	<b>11,229</b>	<b>10,467</b>	<b>21,696</b>

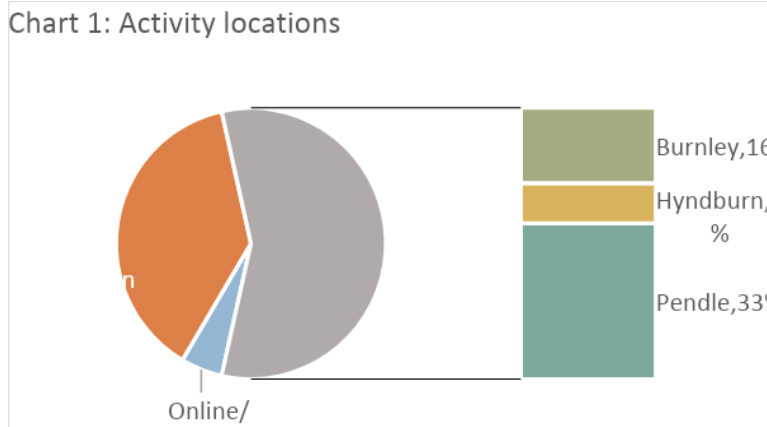




The extent to which activities were accessible to local communities is evident in how widespread they were across the 20 mile stretch of the Linear Park. This is illustrated by the map below which shows how activities were concentrated in line with population density along the canal.

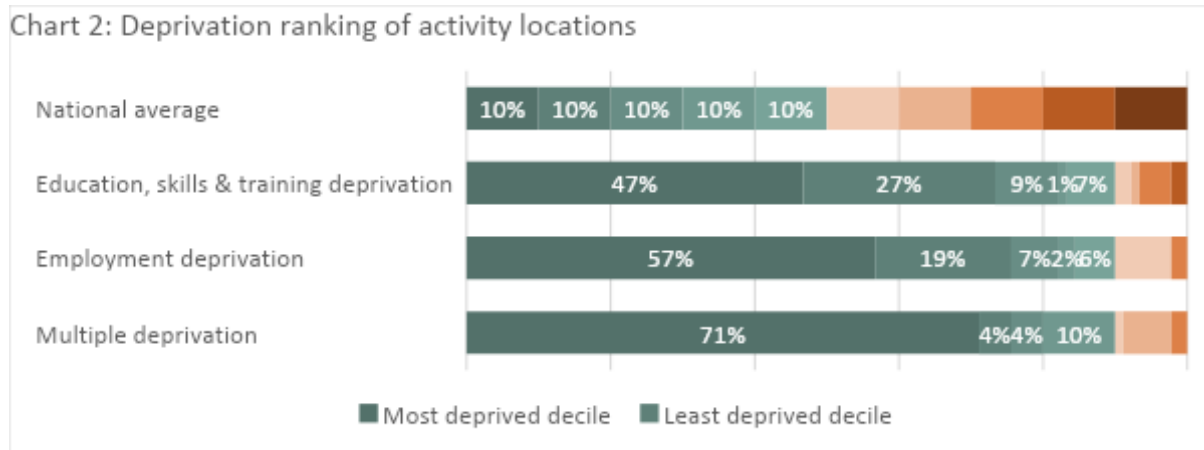
Activities took place across all four Local Authorities through which the Linear Park runs. Over half were delivered in the Lancashire County Council area; with a third in Pendle. Just 5% of activities were delivered online or outside the immediate area (in Oldham and Salford) and the remaining 38% took place close to the canal in Blackburn with Darwen.

Chart 1: Activity locations



Beyond proximity to the canal and coverage across the park, the extent to which the programme increased local access to a wide range of cultural opportunities is evident in the types of neighbourhood in which activities were delivered: insights about which, we can draw from the English Indices of Multiple Deprivation 2019 (IMD). These provide a measure of a broad concept of deprivation, including deprivation associated with income, employment, skills and education, health, access to services, living environment and crime. As there is a coincidence between neighbourhood deprivation levels and cultural engagement, it also acts as an indicator of the programme's success in reaching communities that would otherwise have limited exposure to high quality creative opportunities.

Also notable, is the evidence that deprived communities have been most adversely affected by the Covid 19 pandemic and ongoing cost of living crisis. As such, the results (shown in chart 2) also help to demonstrate the programme’s success in reaching communities that are most likely to benefit from positive outcomes associated with skills development, creative expression, physical activity, an increased connection to the environment, including, for their improved health and wellbeing (particularly in terms of reductions in isolation and loneliness exacerbated during lockdowns).



The chart shows that the significant majority of activities (71%) took place in areas ranked amongst the most deprived decile for multiple deprivation nationally with over half (57%) taking place in areas ranked amongst the most deprived decile for being involuntarily excluded from the labour market. Furthermore, just under half (47%) were in areas ranked amongst the most deprived in terms of attainment and skills, which demonstrates how well targeted activities were to priority groups and communities. We will explore the extent to which these groups and communities engaged with these activities next.

## 5 Programme reach & engagement

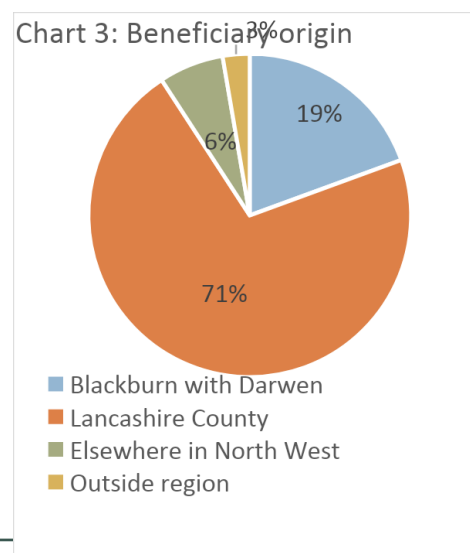
Amongst the aims set out for the pilot were those to significantly increase the number of local people amongst audiences and participants; to engage audiences and participants who reflect the demographic of local communities; and, to raise the cultural profile of East Lancashire by attracting audiences from across the region to large scale commissions and ticketed events.

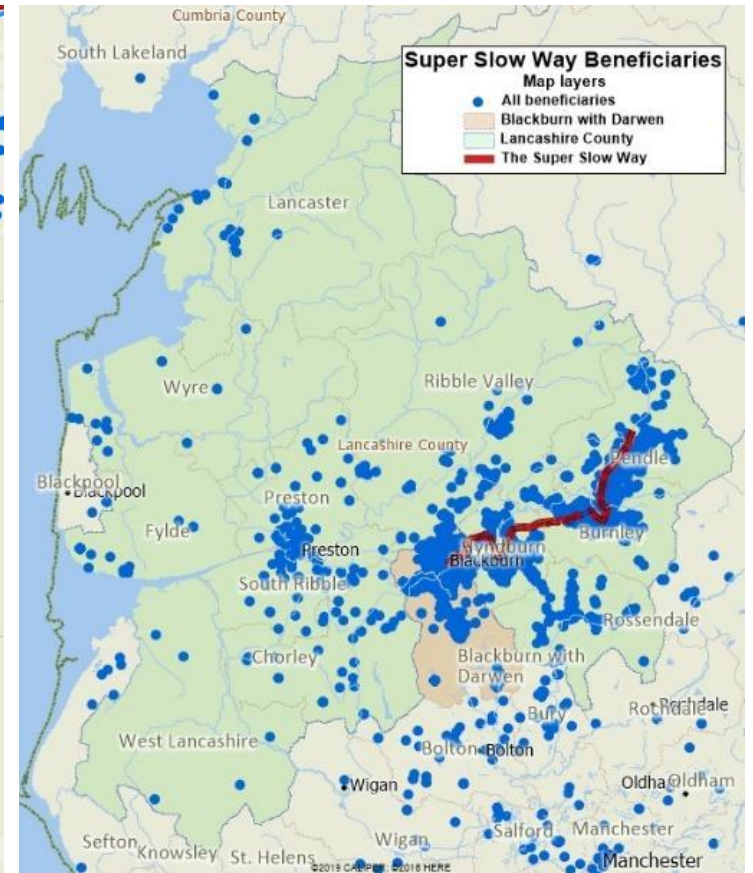
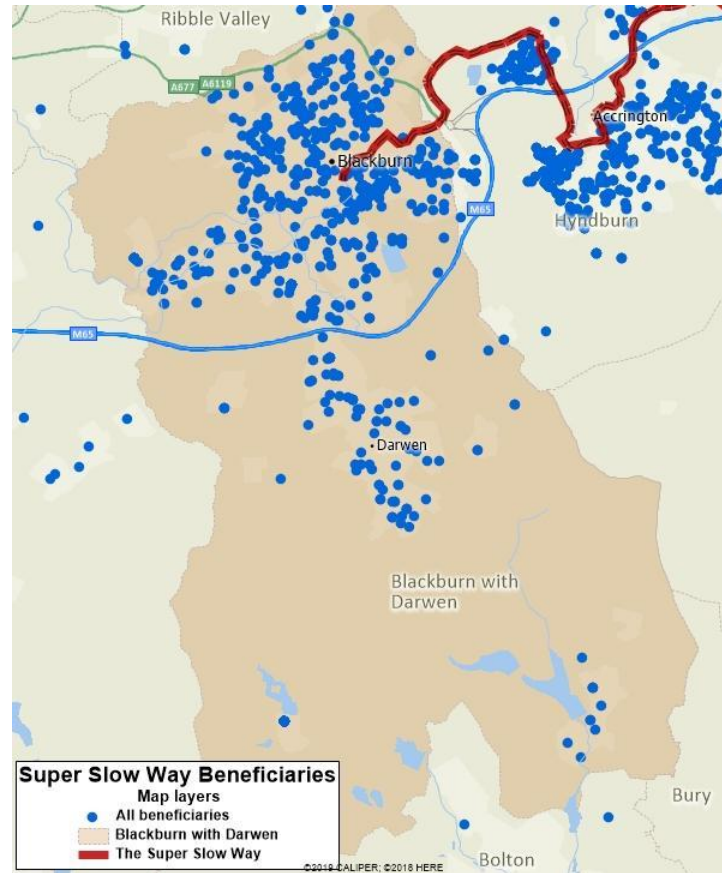
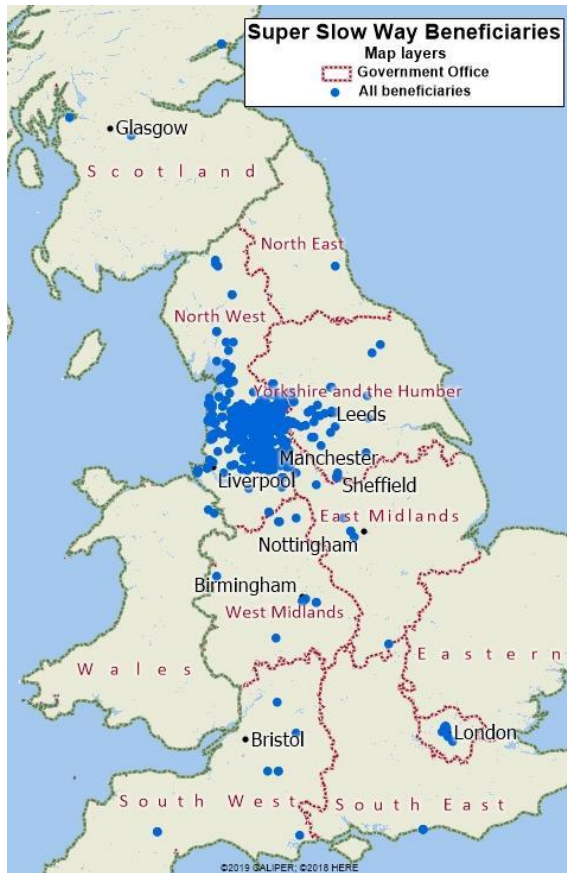
To assess whether these aims have been achieved, we can draw on the postcodes of those who engaged and the information they provided via the postcard.

### 5.1 Engaging local communities

The extent to which the programme has engaged local people is evident from the spot maps overleaf which show that whilst some audiences travelled from as far as Scotland and the South Coast, the significant majority were from the North West.

As chart 3 indicates, over 70% were from Lancashire (including Blackpool), a further 19% from Blackburn with Darwen and a further 6% from elsewhere in the North West. Just 3% were from outside the region.

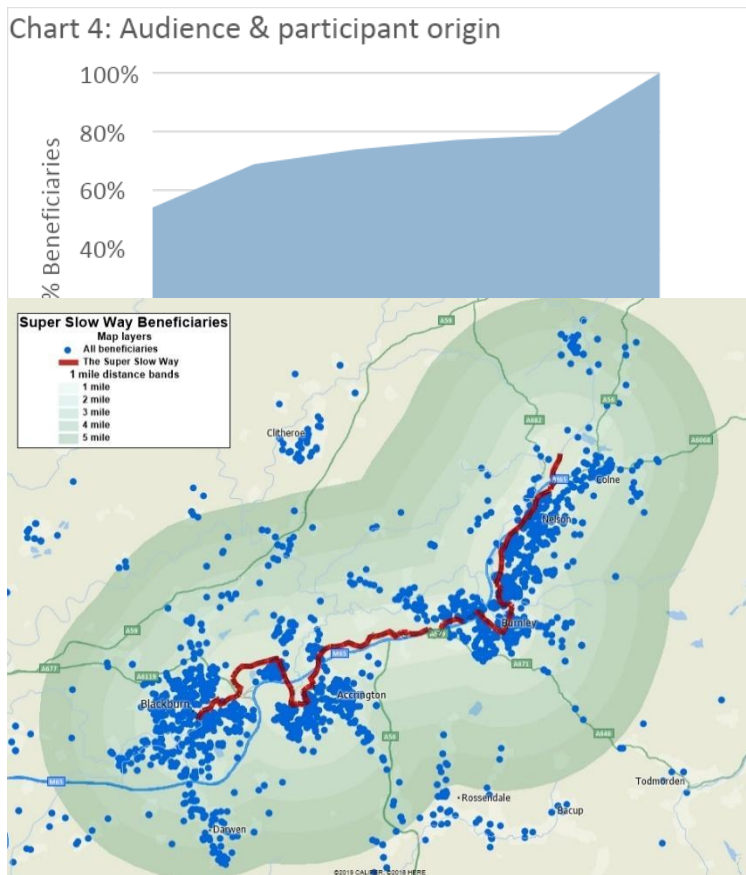




To gain further insights about the extent to which people from communities closer to the Linear Park engaged, we can map their postcodes according to their distance to the canal as illustrated aside.

The map below shows the areas that are within 1 to 5 mile distance bands of the canal and chart 4 shows the percentage of beneficiaries whose postcodes lie in each distance band. It shows that over half (54%) of all audiences and participants live within a mile of the canal with almost 80% living within 5 miles.

The map also shows that people from the populated areas across all four districts have engaged. They include 22% from Burnley, 21% from Hyndburn and 14% from Pendle as well as the 19% previously indicated from Blackburn with Darwen.



## 5.2 Ensuring local communities are represented

As we know that the majority of beneficiaries were from communities within a 5 mile distance of the canal, we can draw on area profile data for this area to explore how well represented these local communities have been amongst those engaging with activities.

Charts 5 to 9 overleaf compare the age, gender, ethnicity, disability and employment status of all programme beneficiaries (audiences and participants), those beneficiaries from local communities (within 5 miles of the canal) and the resident population in these local communities. They show that people from across the demographic spectrum have engaged with activities.

Although there has been an over-representation of females, people from across the age groups have engaged, including young adults who are generally under-represented amongst arts and cultural audiences. Also, typically under-represented, but not amongst programme beneficiaries, are people from Asian or Asian British backgrounds who made up 14% of all beneficiaries and 17% of those who live locally (the same proportion they represent in the local population). And at 10% overall and 11% amongst those beneficiaries who live locally, the proportion of D/deaf and/or disabled people is positive, albeit less than we would expect from the population overall. This is not surprising given the range of activities programmed.

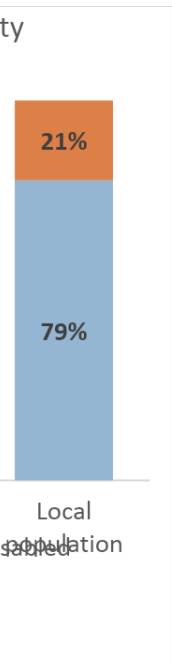


Chart 5 : Beneficiary gender

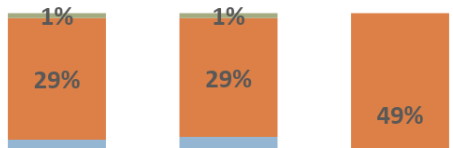


Chart 6 : Beneficiary age

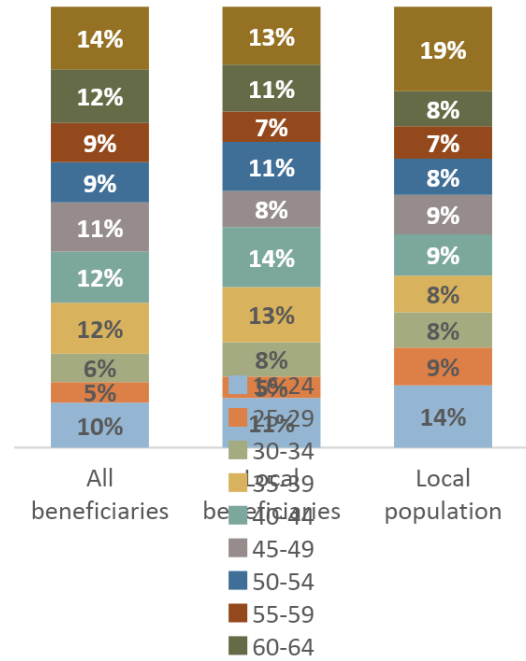


Chart 9: Beneficiary employment status

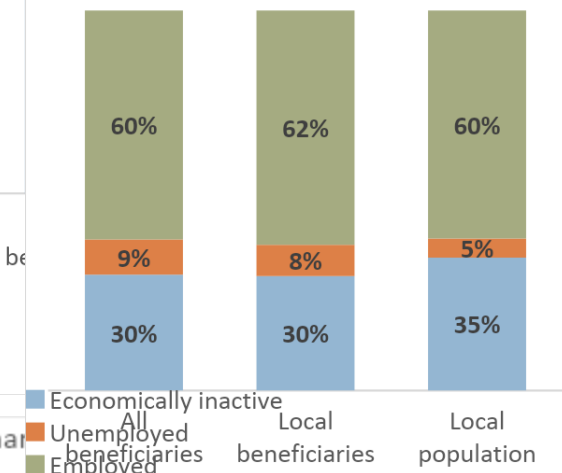
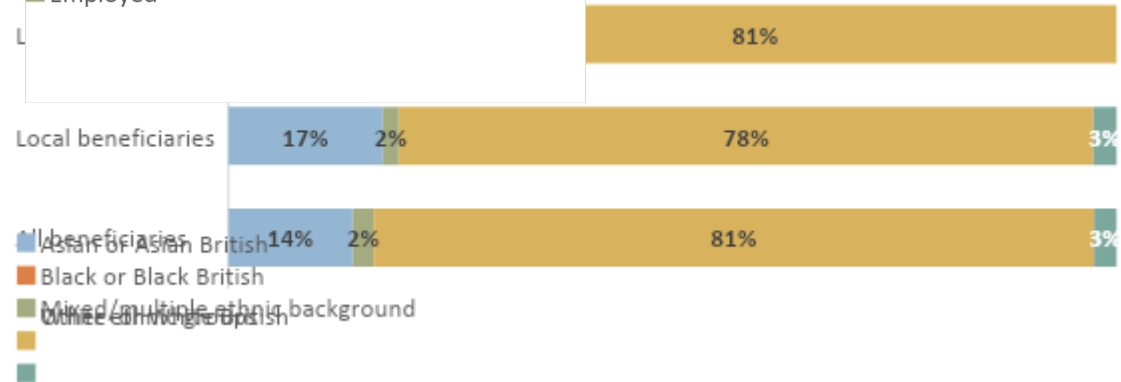


Chart 10: Local beneficiaries ethnicity



As chart 9 illustrates, and in line with the broad aim to support skills development amongst those most likely to gain, the proportion of beneficiaries who were unemployed (at 9% overall and 8% amongst those living locally) is significantly greater than those in the local population (5%).

Of further note and evident from chart 10 is the over-representation of people from socio-economic groups DE (least affluent groups), who accounted for over 40% of all beneficiaries and just under half of beneficiaries from local communities.

Similarly, and as chart 11 illustrates, the proportion of beneficiaries from deprived communities has been significant. 30% of all beneficiaries and 37% of those who live locally were from communities ranked within the most deprived decile nationally with over two thirds of all beneficiaries and three quarters of those from local communities from areas with higher than average levels of deprivation.

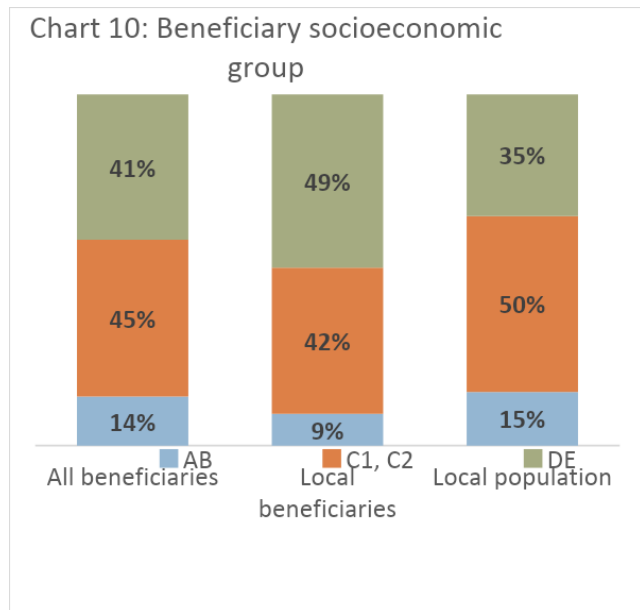
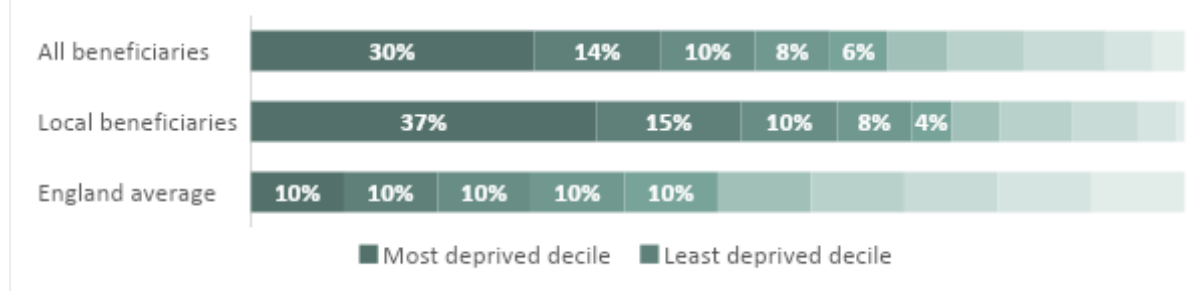


Chart 11: Deprivation ranking of beneficiary communities



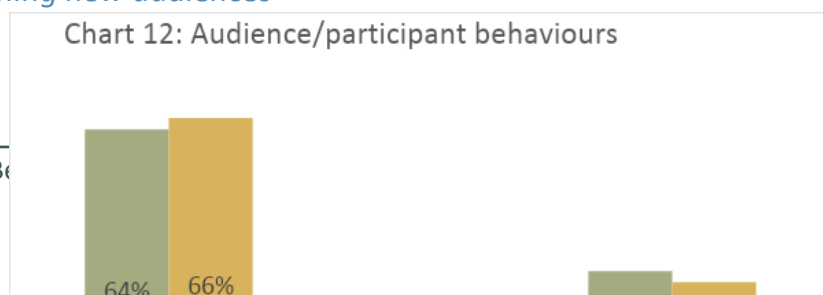
Overall, these findings provide clear evidence of the programme’s success in engaging a strong representation of local communities, including many groups we wouldn’t typically expect to engage in cultural activities. Amongst them, those from Asian/ Asian British communities, unemployed people and people from amongst the lowest socio-economic groups and most deprived communities, all of which are increasingly under-represented amongst arts and cultural audiences, and most of which are amongst those most likely to gain from the positive outcomes of engagement.

### 5.3 Attracting audiences from outside East Lancashire

We know from the postcodes of audiences and participants that 84% lived in East Lancashire and 16% from elsewhere. When we apply these proportions to all live audiences and participants, we can estimate the number of visitors to the area at just under 3,000 people (2,886). The number is lower than the original target of 10,000 and reflects the focus on engaging local people in pilot activities. Notwithstanding this, it demonstrates the potential for larger scale events to attract audiences from further afield, evident also from the profiling analysis (see section 6.3).

### 5.4 Attracting and retaining new audiences

To gain insights about the extent to which the pilot



engaged new people and encouraged their repeat engagement, we asked Audiences and participants were asked them had they participated in arts and culture in the last 12 months, and the number of times they had taken part in local events like these.

The results are shown in chart 12 and indicate that the programme has successfully engaged a high proportion of new audiences/participants, with 2 out of 3 from local communities indicating they had not engaged in the previous 12 months. This is very positive given the profile of those who have engaged and known barriers they have overcome to do so.

Of equal note, is that amongst those engaging, at least 1 in 5 have done so 4 plus times, providing evidence of how relevant and accessible activities were as well as the value audiences and participants will have derived.

### 5.5 Supporting skills development

A further aim articulated in the business plan was to support people to learn new skills and become more involved. The extent to which this has been achieved is evident in the 1,767 hours (worth almost £17,000) that local volunteers have spent helping to deliver activities, gaining experience and developing skills. As chart 12 also illustrates, well over a third of those engaging with the programme overall and over a third of local beneficiaries were involved in activities involving life skills support. This includes support which improves confidence, resilience or motivation around the process of job searching as well as communication skills, presentation skills, activities which reduce social isolation or encourage appropriate employment related behaviours.

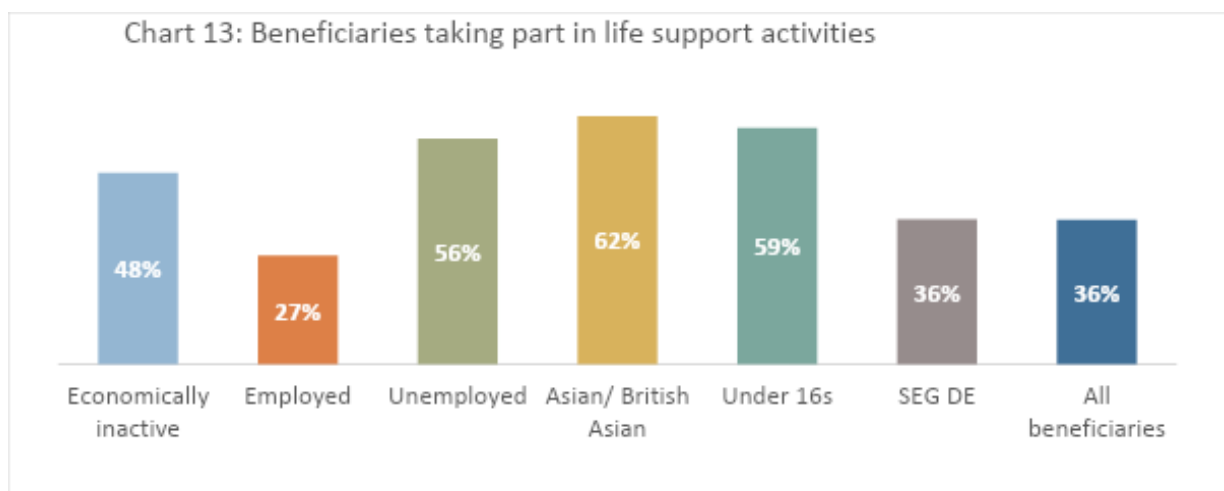


Chart 13 compares the proportions of different types of beneficiary benefitting from life skills support. It shows that a much greater proportion of unemployed, Asian/ British Asian and younger beneficiaries benefitted in this respect, again evidencing how well targeted activities have been.

## 6 Beneficiary profiles

The previous analysis demonstrates the extent to which the programme reached and engaged a good representation of local people, including groups that face barriers to engagement associated with how relevant and accessible (geographically, monetary and physically) activities are.

We can gain further insights about the types of people engaging, their motivations and barriers to engagement and how they compare with the population more generally from their Audience Spectrum profile. The Audience Spectrum framework uses a wide range of information about people's engagement behaviours (including from the national Taking Part Survey) to categorise them

into ten distinct audience segments and 20 subsegments based on their arts and cultural engagement behaviours.

The ten segments fall into three categories:

- Highly engaged, making up 26% of the UK population;
- Moderately engaged, making up 39% of the UK population; and,
- Least engaged, accounting for 35% of the UK population.

Pen portraits for each of the segments and further information about the framework development are available at

[https://www.theaudienceagency.org/audience-finder-data-tools/audience-spectrum#Explore\\_Segments](https://www.theaudienceagency.org/audience-finder-data-tools/audience-spectrum#Explore_Segments) .

Chart 14 overleaf compares the Audience Spectrum profile of all beneficiaries and those living within 5 miles of the canal (local beneficiaries) with the profile of the local population overall, the UK population and of typical arts engagers<sup>1</sup>.

### *6.1 Understanding local barriers to engagement*

When we compare the profile of local communities with that of the population more generally and typical audiences, we can draw a number of insights. They include the much smaller proportion of the population falling within the highly engaged segments (at 6% compared with 26% nationally) and much greater proportion falling within the least engaged segments (61% compared with 35% nationally). All four of the least engaged segments are over-represented within the population close to the canal, suggesting a wide range of barriers to engagement.

The Up Our Street and Supported Communities segments typically face barriers of access and account for over a quarter of the population locally. Frontline Families tend to be time and money poor and are unlikely to see arts and cultural activities as a priority given the economic pressures they face. Whereas Kaleidoscope Creativity, an ethnically diverse segment, will face barriers associated with the perceived relevancy of activities to their lives and culture, as well as more practical ones associated with the placements and language of programme communications.

### *6.2 Overcoming these barriers*

The extent to which activities have helped to reduce these barriers to engagement is evident in the profile of those engaging. As chart 14 illustrates, this includes a significant over-representation of all four typically least engaged segments when compared with audiences more generally.

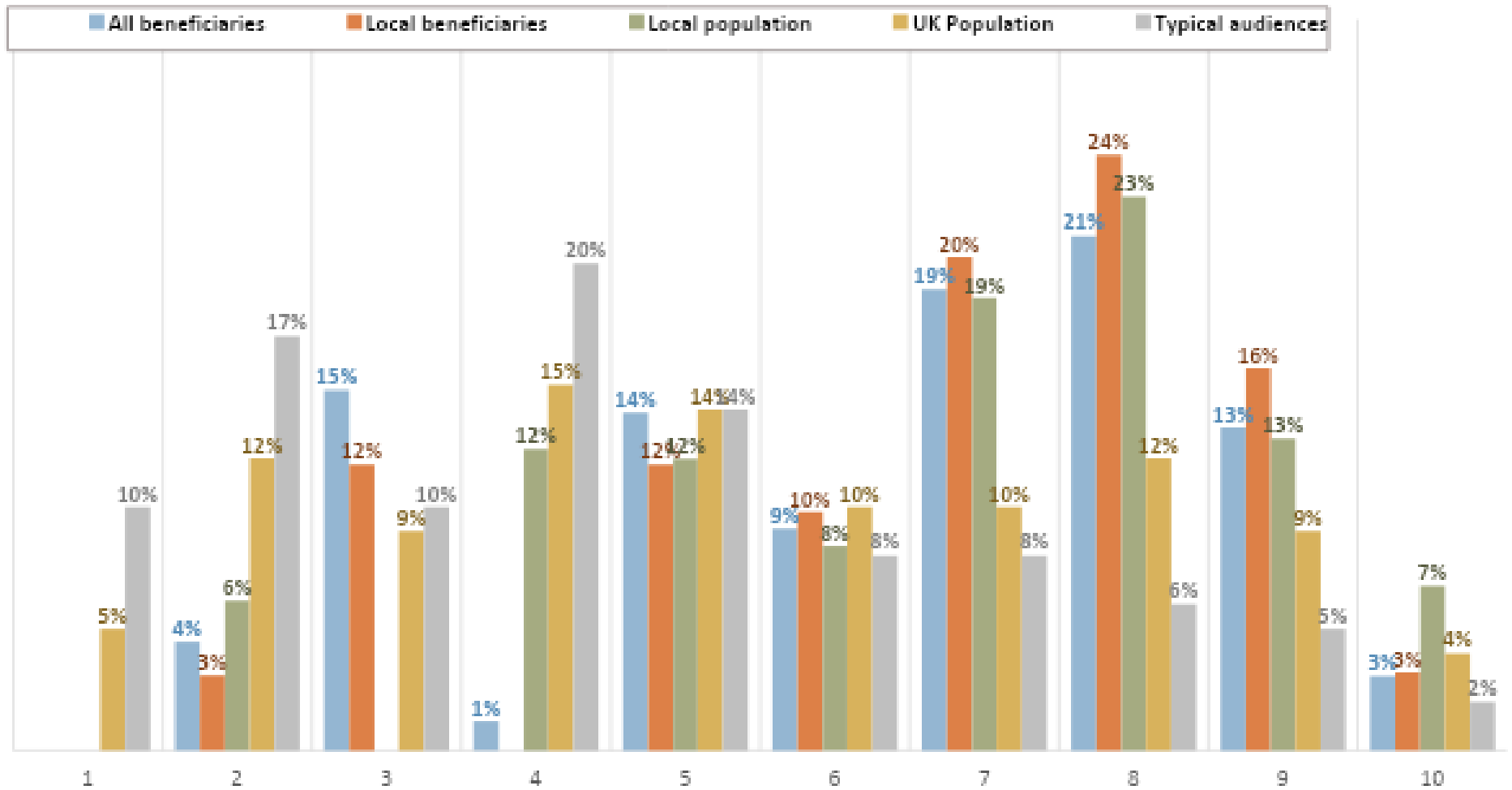
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<sup>1</sup> Audience finder benchmarks at

[https://www.theaudienceagency.org/audience-finder-data-tools/audience-spectrum#Explore\\_Segments](https://www.theaudienceagency.org/audience-finder-data-tools/audience-spectrum#Explore_Segments)



Chart 14 : Audience Spectrum profile comparisons



The near representation of Up Our Street amongst all beneficiaries and local beneficiaries shows that this community-minded group valued the investment in local activities that were influenced and/or led by local communities. The predominance of this segment and the over-representation of Supported Communities compared with typical audiences is also evidence of how physically accessible many activities have been.

The near representation of Frontline Families amongst all beneficiaries and overrepresentation amongst local beneficiaries is notable, given that this group represent just 6% of typical audiences. It again demonstrates how accessible events have been to a group that is currently at the front line of the cost of living crisis. Low risk, family oriented activities will have helped to engage them, as will the availability of activities on their doorstep.

The near and over-representation of the remaining least engaged segment Kaleidoscope Creativity amongst all and local beneficiaries demonstrates how relevant the programme has been to local communities. At 16% of all local beneficiaries, this segment accounts for more than three times the proportion we would expect from a typical audience and demonstrates how the programme has created interest and demand amongst across diverse cultural groups.

### 6.3 Drawing arts engagers to the area

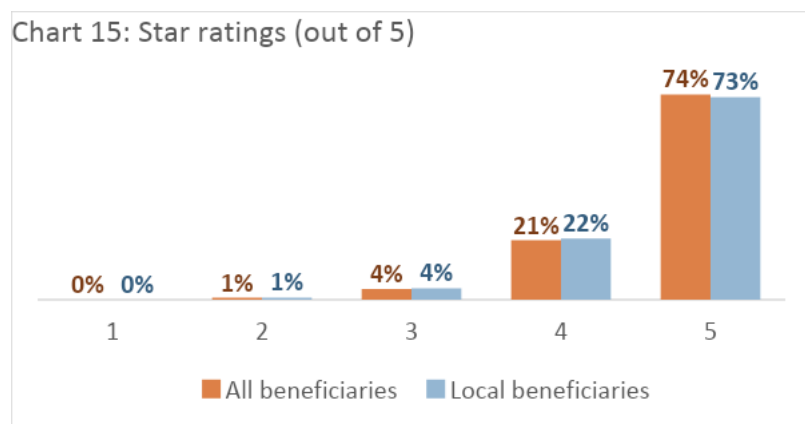
It is clear from the profiling comparisons that the programme has engaged a good representation of families with those segments characterized as such (Trips & Treats and Frontline Families) accounting for over a third of all beneficiaries. It is also clear from the comparisons that it has attracted a much larger proportion of audiences and participants from the Experience Seekers segment, a group characterised as being predominantly young, sociable and highly engaged in arts and cultural activities.

Although this segment represents very few local residents, it accounts for 12% of local beneficiaries and 15% of all beneficiaries. This significant over-representation demonstrates how sociable and distinctive programmed activities have been perceived by local young people represented by this group. It is also evidence that the programme has drawn these, quite discerning arts engagers from further afield and in doing so likely to have raised the cultural profile of East Lancashire.

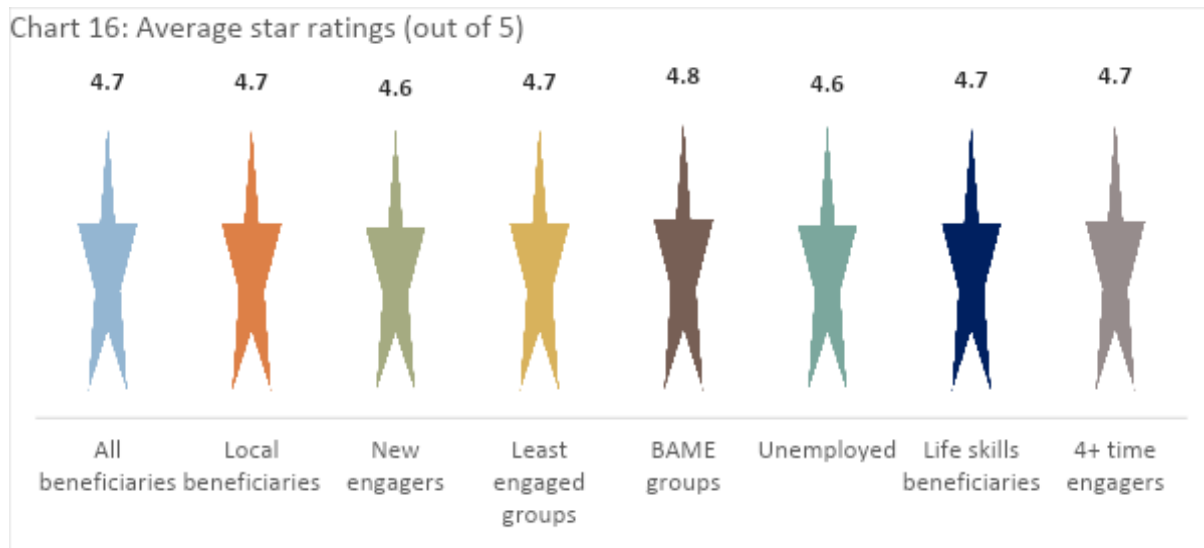
## 7 Delivering high quality experiences

We can draw further insights about the quality of programmed activities from the feedback from beneficiaries who completed the postcard. They were asked both to rate their experiences on a five star scale and to explain why reasons for these.

Chart 15 compares the ratings given by all and local beneficiaries. It shows that in both cases the most popular rating was 5 stars with the significant majority (73+%) rating the activities they engaged with as such. There are slight differences between the two groups but, in both cases, 95% of those engaging gave a rating of at least 4 stars.



An indicator of quality in itself, is the consistency in the average ratings given by different types of beneficiary, illustrated in chart 16. It shows that for all identified groups, the average ratings given have been at least 4.6 out of 5. Although the differences are slight, the average ratings given by those beneficiaries from non-white ethnic backgrounds, least engaged groups, those engaging in life skills support activities and those engaging at least 4 times were the highest at 4.7. Albeit that the average rating of 4.6 out of 5 amongst new audiences and unemployed beneficiaries is also very positive.



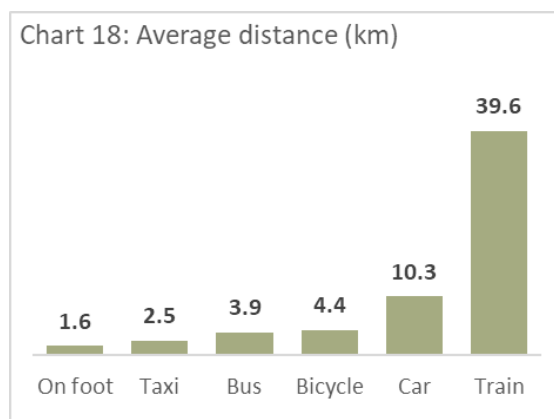
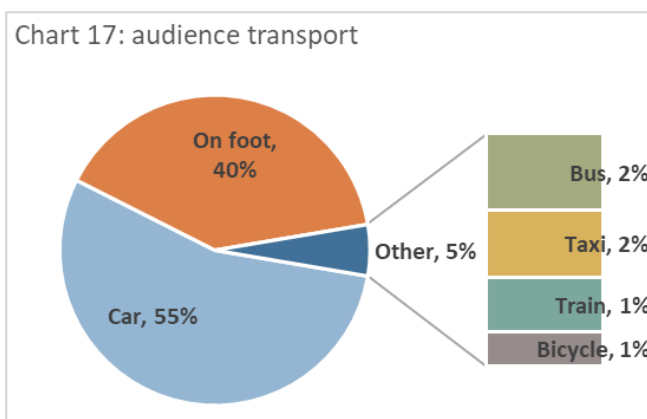
## 8 Environmental impact

As noted previously, the amount of blue/green infrastructure created or improved as a result of the pilot programme, at just under 7 hectares, has far exceeded the original target. It is also clear from the activities delivered that the programme will have had a positive impact in increasing the profile, understanding, thinking around and dialogue around our relationship with the canal, its blue and green infrastructure and the wider landscape. There will also be impacts that have been mitigated by increasing efficiencies through collaboration, demonstrating more sustainable practices to help embed more environmental thinking, developing skills and supporting knowledge transfer.

### 8.1 Audience travel

Against these positive impacts we should also consider the impact of delivering activities in terms of resource use/depletion and the carbon footprint associated with audience/participant travel to physical events, which can be estimated from the mode of transport they used and how far on average they travelled to attend activities and events.

Charts 17 and 18 overleaf show the transport modes and average distances travelled by audiences and participants. They indicate that a noteworthy 40% walked to the events, 55% travelled by car and 5% used other means. The average distance travelled by audience using different modes varies with those attending on foot travelling the shortest distances (1.6 km on average) and those travelling by train travelling the furthest at just under 40 km on average.



These results have been used to calculate the total carbon emissions<sup>2</sup> resulting from audience and participant travel to and from programmed activities, illustrated in table 6. It shows that the total carbon emissions resulting from audience travel to physical events was 15 tonnes CO<sub>2</sub>e. Although, there are other impacts associated with the delivery of activities (resulting from energy and water use and the amount of waste produced), this is less than the average annual emissions of 2 households<sup>3</sup>.

Table 6: Audience travel carbon footprint	Average return distance (km)	Emissions
Bus local	8 km	331 kg CO <sub>2</sub> e
Car	21 km	13,699 kg CO <sub>2</sub> e
Cycling	9 km	0 kg CO <sub>2</sub> e
Taxi	5 km	383 kg CO <sub>2</sub> e
Train	79 km	507 kg CO <sub>2</sub> e
Walking	3 km	0 kg CO <sub>2</sub> e
<b>Total</b>		<b>15 tonnes CO<sub>2</sub>e</b>

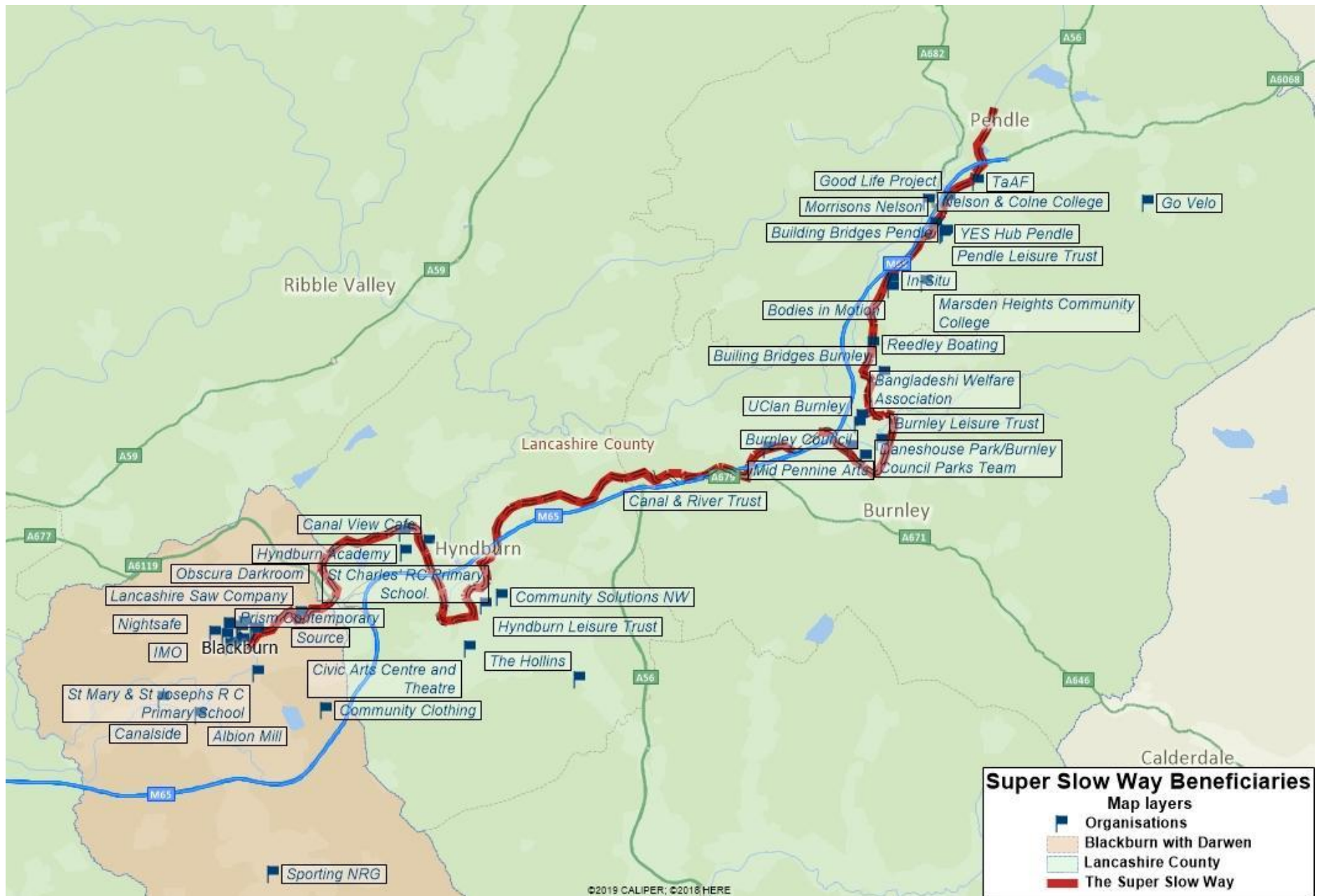
\*1,000 kg = 1 tonne; CO<sub>2</sub>e = Carbon dioxide equivalent. Results are calculated as 'CO<sub>2</sub>e' or 'Carbon Dioxide Equivalent'. This is the universal unit of measurement used to indicate the global warming potential (GWP) of each of the 7 Kyoto greenhouse gases in terms of Carbon Dioxide equivalent impacts. It is used to evaluate the impacts of releasing (or avoiding the release of) different greenhouse gases in a consistent way.

## 9 Supporting local organisations

Finally, outputs associated with the funding targets to involve and support local businesses and facilitate knowledge transfer activities are set out on page 4. The map overleaf draws on the postcodes of these partner organisations to demonstrate coverage across the length of the park. It shows how organisations based in all four districts and populated areas through which the Park stretches have benefitted in these respects. A list of these organisations is set out in Appendix 1.

<sup>2</sup> Julies Bicycle IG tools have been used to estimate the total carbon emissions for the programme. See <https://www.juliesbicycle.com/> for further details

<sup>3</sup> Committee on Climate Change (CCC) estimates that in 2014 the average UK home's carbon footprint was 8.1 tonnes CO<sub>2</sub>e: see [www.theccc.org.uk](http://www.theccc.org.uk)



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## Appendix 1. List of partner organisations

Organisation	Type	Knowledge transfer activities	District
Albion Mill	Private organisation	Yes	Blackburn with Darwen
Bangladeshi Welfare Association	Voluntary Sector		Burnley
Barnoldswick Marina	Private Limited Company	No	Pendle
BDP	Private Limited Company	No	Manchester
Bea Davidson Photography	Private organisation	No	Blackburn with Darwen
Bean at the Bureau	Other	No	Blackburn with Darwen
Blackburn College	HE College		Blackburn with Darwen
Blackburn Council	Local Authority		Blackburn with Darwen
Blackburn with Darwen Food Resilience Alliance	Voluntary Sector	No	Blackburn with Darwen
Blackburn Youth Zone	Voluntary Sector	No	Blackburn with Darwen
Bodies in Motion	Private organisation	No	Pendle
Go Velo	Private Limited Company	Yes	Pendle
Building Bridges Burnley	Voluntary Sector	No	Burnley
Bureau Blackburn	Voluntary Sector	Yes	Blackburn with Darwen
Burnley Council	Local Authority	No	Burnley
Burnley Leisure Trust	Private organisation	No	Burnley
Calypso Cafe	Private Limited Company	No	Blackburn with Darwen
Huckleberry Films	Other	Yes	Rossendale
Canal View Cafe	Other	No	Hyndburn
Canalside	Voluntary Sector	Yes	Blackburn with Darwen
In-Situ	Private organisation	Yes	Pendle
Community Clothing	Private Limited Company	No	Blackburn with Darwen
Community Solutions NW	Voluntary Sector	No	Hyndburn
Daneshouse Park/Burnley Council Parks Team	Local Authority	No	Burnley
Ekosgen	Private Limited Company	No	Manchester
Festival of Making	Private organisation	Yes	Blackburn with Darwen
Finsley Gate Wharf	Private organisation	No	Burnley
Reedley Boating	Other	Yes	Burnley
Building Bridges Pendle	Voluntary Sector	Yes	Pendle
Healthwatch Blackburn with Darwen	Local Authority	No	Blackburn with Darwen
Canal & River Trust	Private organisation	Yes	Burnley
Civic Arts Centre and Theatre	Voluntary Sector	Yes	Hyndburn
Hyndburn CAN network	Voluntary Sector		Hyndburn
Hyndburn Leisure Trust	Private organisation	No	Hyndburn
IMO	Voluntary Sector	No	Blackburn with Darwen
Idle Women	Private organisation	No	Hyndburn
Good Life Project	Voluntary Sector	Yes	Pendle
Lancashire Community Farm	Voluntary Sector		Burnley
Hyndburn Academy	Other	Yes	Hyndburn
Lancashire Libraries	Local Authority	Yes	Preston
Lancashire Saw Company	Private Limited Company	No	Blackburn with Darwen
Lancashire Mind	Local Authority	Yes	Chorley
Making Rooms	Private organisation		Blackburn with Darwen
Marsden Heights Community College	Other	No	Pendle
Lancashire Wildlife Trust	Voluntary Sector	Yes	Chorley
Morrisons Nelson	Public Limited Company	No	Pendle
Myerscough College	HE College		Wyre
Nelson & Colne College	HE College	No	Pendle
Nightsafe	Voluntary Sector	Yes	Blackburn with Darwen
Obscura Darkroom	Other	Yes	Blackburn with Darwen
Pendle Leisure Trust	Private organisation	No	Pendle
Playground design studio	Private Limited Company	No	Manchester
Prism Contemporary	Private organisation	No	Blackburn with Darwen
Mid Pennine Arts	Private organisation	Yes	Burnley
Source	Private Limited Company	No	Blackburn with Darwen
Sporting NRG	Private Limited Company	Yes	Blackburn with Darwen
St Charles' RC Primary School.	Other	No	Hyndburn
St Mary & St Josephs R C Primary School	Other	No	Blackburn with Darwen
TaAF	Local Authority	No	Pendle
The Alternative School,	Other		Pendle
The Hollins	Other	Yes	Hyndburn
Things that go on things	Private Limited Company	No	
Timberplay	Private Limited Company	No	Sheffield
UCLAN Burnley	University	No	Burnley
ES Hub Pendle	Local Authority	Yes	Pendle

