

# EVALUATION OF AVERTON FESTIVAL 2017

Undertaken for the Wonderland City Council Arts and Culture Unit  
by Hannah Bright, April-May 2017.



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# EXECUTIVE SUMMARY

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The Averton Festival evaluation indicates successes and opportunities for delivering on three outcomes identified in the Wonderland City Council Plan:

- Outcome 2: Wonderland community members feel connected to others
- Outcome 10: Cultural and artistic focus of the City of Wonderland thrives
- Outcome 16: Wonderland City Council has a growing local economy

## ATTENDANCE

- An estimated 1200 people attended the festival - an increase from previous years.
- Two-thirds lived in Averton, with the majority of others living in other Wonderland suburbs: the festival successfully served its local community.
- 50% spoke a language other than English at home: the festival supported people from culturally diverse backgrounds to come together as a community.
- 50% of adults were between 30-50 years, with many attending with children. 25% of adults were 18-30 and 25% were 50+. The festival supported intergenerational socialisation.

## INCREASED CONNECTEDNESS FACILITATED (COUNCIL OUTCOME 2)

- Helped people feel more connected to others in the community: 64% reported an increased feeling of connectedness.
- Enabled performers to connect with people useful to their careers.
- Provided opportunities for stallholders to connect with people and organisations.

## AESTHETIC ENRICHMENT EXPERIENCED (COUNCIL OUTCOME 10)

- Very high degree of aesthetic enrichment experienced by audience.
- Performers rated the festival as highly aesthetically enriching.

## ECONOMIC BENEFIT OBTAINED

- Stallholders selling food or other items derived economic benefit that was highly significant in terms of these businesses.
- Performers derived economic benefits that were extremely significant in the context of their artist incomes, and which had meaning to them beyond the economic.

## OPPORTUNITIES

A number of changes could strengthen the festival and outcomes for the community. These include:

- Increasing cultural diversity in festival programming.
- More opportunities for audience members to interact would increase enjoyment and connectedness.
- Improved access for people with a disability.
- Active supporting of participation of community groups not yet involved in the festival.

## CONCLUSION

This festival was successful in helping participants feel more connected with others in the community. It produced high levels of aesthetic enrichment and contributed to the local economy. Diversity and community were key values identified by all stakeholder groups. The desire for the festival to better reflect Averton's diversity and community was clearly articulated.

# THE FESTIVAL

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The Averton Festival is part of a program of festivals operated by the Wonderland City Council Arts and Culture Unit. It takes place annually on one Sunday afternoon on Averton Reserve. It has been running for eight years, initially developed to provide an opportunity for the local community to come together to celebrate Averton's people and place. While the festival has never been formally evaluated, the Unit staff's have been able to provide some information about previous events based on their observation. Attendance at previous Averton Festivals has been an estimated 800-900 people. Staff believe that festival audience has always broadly reflected the local community, with a growing diversity in the cultural backgrounds of the people attending in recent years. Staff observe that there has been an increase in the proportion of people from South and South-East Asian countries attending in the past few years, whereas in earlier years there was a higher proportion of people from Southern European cultural backgrounds. The majority of attendees have appeared to be families with primary school aged children.

Staff perceptions about the cultural backgrounds of people attending the Festival matches demographic data about Averton collected by the Australian Bureau of Statistics. 53.5% of Averton residents now identify as speaking languages other than English (or in addition to English) at home, with 46% having been born overseas. 34% of the Averton population identify as speaking languages from South and South-East Asian countries. The population of Averton is relatively young, with the median age being 32 years old. 50.1% of the population are female, and 49.9% are male. 52% of households are families with one or more children. Thus, the festival seems to have been attracting a representative sample of the local population.

The 2017 Averton Festival was held on 30th April. The program consisted of live performances by local bands and artists: 24-Hour Beats, Made for Romance, Dance Bollywood and African Drum and Dance Superstars. There were also performances by a local calisthenics group, a school choir and Danceability who offer dance and fitness opportunities for young people and young adults with disabilities. These groups were chosen to reflect the cultural and social richness of the suburb, and/or for the known quality of their performance. All performers except the school choir and calisthenics group were paid for their performances. There were a number of information stalls representing local organisations and government, and two food stalls and a coffee stall, only one of which was owned by locals.

Planning for the 2017 Averton Festival included (for the first time) the decision to evaluate how the festival contributes to achieving Council outcomes. Three strategic outcomes from the Wonderland City Council Plan were identified as being possible for the festival to contribute to:

- Outcome 2: Wonderland community members feel connected to others and have access to the necessary services
- Outcome 10: The cultural and artistic focus of the City of Wonderland continues to thrive
- Outcome 16: The Wonderland City Council has a growing local economy.

# EVALUATION

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## WHAT WAS MEASURED AND HOW

The number of participants attending the Festival was counted using hand-held number clickers at the two main entry points to the festival.

Data about economic outputs was gathered from Council contracts (how much money was paid to how many artists), while the survey was used to find out about outcomes of this payment for them: how significant was this payment within the context of their overall livelihoods?

To measure outcomes of cultural activities across five public policy domains: cultural, social, economic, environmental and civic CDN's framework for measuring outcomes (CDN, 2017) was used. These three council outcomes were identified as belonging to the social, cultural and economic policy domains respectively. Each outcome was matched with the best-aligned outcome for measurement in each domain, which were:

- **Social** - Bonding, bridging and linking social capital increased
- **Cultural** - Aesthetic enrichment experienced
- **Economic** - Individual economic benefit obtained

Consequently, survey questions were created to evaluate the:

- Sense of community connection engendered by the festival for audience members, performers and stallholders.
- Level of aesthetic enrichment experienced by audience members and performers.
- Economic benefit experienced by performers, stallholders and stallholders.

Surveys questions invited respondents to rate their responses using a scale of 1-10, with one being the lowest and 10 being the highest (see Appendices 1-3). A post-pre-post interview technique was used for attendees to rate their experience, such as sense of connection to others in the community both before and after experiencing the festival. Surveys were administered verbally with responses being anonymous and documented by the researcher.

During the festival, the researcher also acted as a participant observer, and her observations are included in this report.

**Response rates:** more than 90% of people approached at the festival were happy to answer questions, with the only refusals being from people who were busy with children or who had just arrived and so felt they could not give a proper assessment. Three artists were interviewed, with the other two participating artists being unable to be contacted. Seven stallholders were interviewed, with only one stallholder being unable to be contacted.

## EVALUATION PARTICIPANTS

The evaluation focused on outcomes of festival participation for three stakeholder groups: performers, stallholders and audience members.

### Audience members (receptive participants)

On the day of the festival, adult audience members were surveyed by two people (the researcher and a member of the Arts and Culture Unit) over a 90-minute period. Responses to questions about participants' experiences at the festival was gathered along with information about attendees' age, place of residence and language spoken at home.

### Performers (creative participants) and stallholders

Ten days after the event, performers and stallholders were contacted by phone and invited to take part in a brief phone survey. The gap between festival and survey allowed time for reflection and for connections made at the festival to be followed up. The artists and stallholders overall were happy to answer questions at the time they were called or at an appointed time, with the average survey taking only minutes to complete.

# FINDINGS

## Festival attendance

Attendance at the festival over its four-hour duration was estimated at 1200, which was higher than the audience estimates of the same festival in recent years. This was calculated using hand-held number counters/clickers at the two main entry points to the festival.

## Audience demographics

**Age:** Just under half of the 58 participants surveyed were between 30 – 50 years (total 24 people). Among these were a high number of adults with children. The number of young adults (18-30) and older adults (50+) were similar, with 18 and 14 people surveyed respectively. This sample was therefore reflective of demographics of the area as reported by ABS.

**Languages spoken at home:** The diversity of respondents' languages reflects the multicultural population of Averton. Almost 50% of those surveyed spoke only English (a slightly higher percentage than the Averton average of 46.5%), with the other surveyed audience members being divided almost equally between those who spoke English and a second language at home (approximately 25%), and those who only spoke a non-English language at home. The majority of languages come from Asian countries, with almost 25% from the Indian subcontinent, as shown in Figure 1. As a sample of audience members, the data collected from those surveyed indicates that the festival is successful in attracting people from the diversity of cultures of residents of Averton.

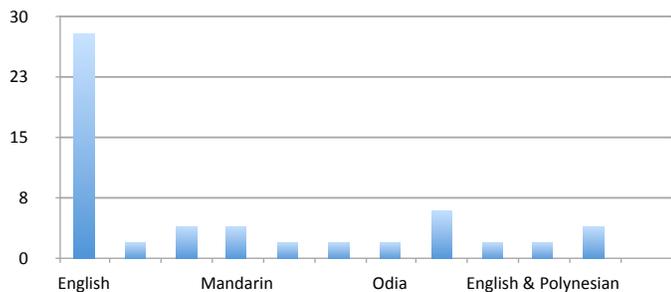


Figure 1: Languages spoken at home by audience members. Odia is an Indian language from Orissa. Other Indian languages spoken, where the response was "English & Indian", were Punjabi, Urdu and Malayalam.

**Place of residence:** As can be seen in Figure 2, the majority of attendees came from Averton itself. Of the 40 people surveyed from Averton, 22 came from the area directly around the festival site. Other attendees from the Wonderland area were from five different suburbs. It is notable that the four people from outside of the Wonderland area were all former Averton residents who came especially to attend the festival.

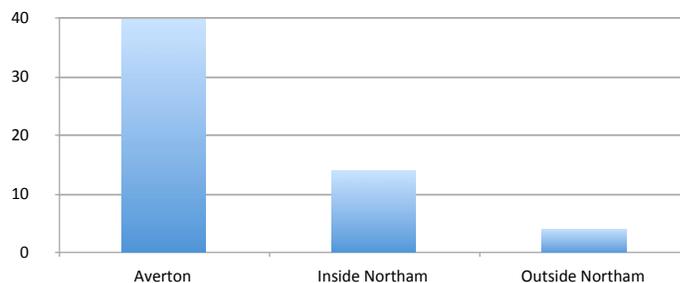


Figure 2: Attendees' place of residence

# IDENTIFIED COUNCIL OUTCOMES

## COUNCIL OUTCOME 2:

**Wonderland community members feel connected to others and have access to the necessary services**

### Audience Member Responses

Attendees rated their sense of connection to others in the community both before and after experiencing the festival.

When audience members were asked to describe whom they considered when thinking about others in the community, just under 50% of respondents cited variations on neighbors or other people in the Averton community, and just under 25% cited people from different cultural backgrounds. The people and organisations cited by audience members as others in the community they were thinking about in terms of connection are grouped below in Figure 3.

## PEOPLE CONSIDERED WHEN THINKING ABOUT OTHERS

### Neighbours & Community

- Neighbours
- People I live around
- Local community
- People of Averton
- Other people I know, i.e. neighbours
- People living close
- Other residents and neighbours

### Other People Groups

- Other mums
- Other young people
- Adults mixing and the children
- Other families
- Other parents
- People who are new here
- Anyone else

### Culturally Diverse Backgrounds

- People from other backgrounds
- Different cultural backgrounds
- All nationalities
- Different backgrounds and cultures
- Music and all the cultures
- Diversity

### Community Organisations

- Schools
- Kindergarten
- Seniors
- Lions Club
- Radio station
- Sports clubs
- Shops

Figure 3: People attendees consider when thinking about others in the community

Just over a third of people surveyed reported their sense of connection to the community before the festival as being a 5 or below; with only two people reporting a connection of 5, the lowest score, after engagement. At the higher end of the scale, 25% of those surveyed rated themselves at 8 or above before the festival; with this rising to 50% of people rating themselves as 8 or above after the festival.

Of the 58 audience members surveyed, 44 indicated that they felt that their sense of community connection had increased as a result of the festival. Just under one quarter of attendees surveyed showed a high increase in sense of connection after experiencing the festival, with six people reporting an increase of 30% or more.. Of the 14 participants who reported no change, 10 felt they were already well connected and reported no change in that connection. Two people felt unable to rate their pre- and post-festival sense of connection. As

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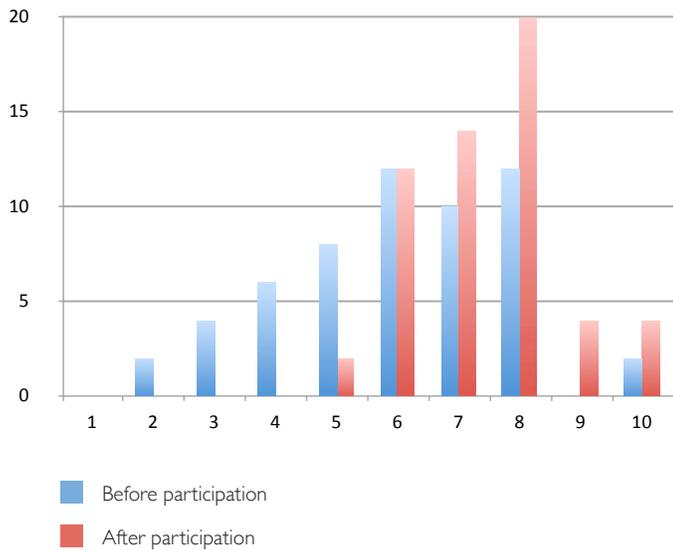


Figure 4: Sense of connection to others in the community

The size of change in connection over the course of the festival is shown in Figure 5

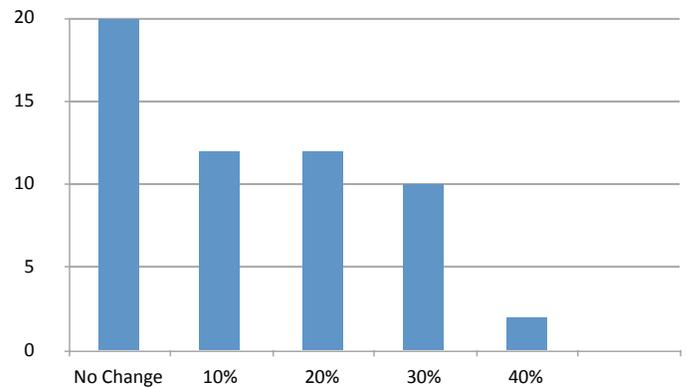


Figure 5: Size of increase in community connection

Analysis of the responses from audience members indicate that their festival experience resulted in increased bonding capital (between like others) and bridging social capital (connection between unlike others).

## Performer Responses

Performers were asked about the quality of connections made through their experience of the festival, with an emphasis on connections with people who could be useful for their careers. When asked to rate their experience on a scale of 1 -10 (1 being no connections made and 10 being a great deal of connections made) the three performers surveyed all rated their experience as 6 or above. When asked with whom these new connections were made, responses included new audiences, people in the community, people in Council and the Master of Ceremony. One artist stated that they had connected with an organiser of another festival. These findings indicate that the festival was successful in increasing social capital for this small stakeholder group.

# IDENTIFIED COUNCIL OUTCOMES

## Stallholder Responses

Stallholders were asked whether they felt that the festival had helped them to make connections to people in the community who would be important to them in the future (linking social capital). As shown in Figure 7, of the eight stallholders who responded, five rated their experience at 6 or above. The lowest rating was 4, with two people providing this rating. In discussing their ratings, seven attendees made positive comments about their experiences, while one stallholder did not feel that the event had provided a great deal of connections. Three stallholders mentioned connecting with potential members and people who did not previously know about their organisation.

It is interesting to note that the three stallholders who rated their experience at 5 or below also ran the least interactive stalls. This may be significant in terms of explaining why they did not make the connections they wished to. Audience feedback indicated that interactivity was highly valued.

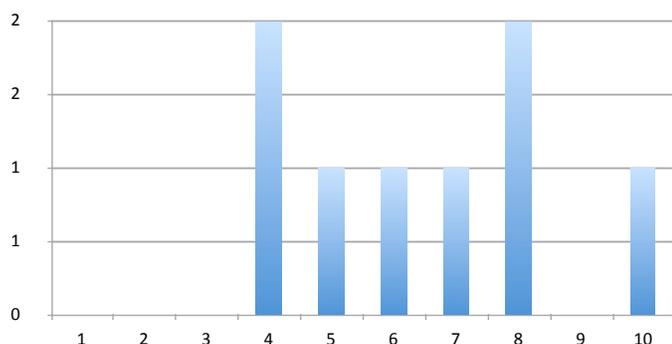


Figure 7: Connections made to people who will be important in the future

When asked who the new people they had made connections with were, six stallholders cited members of the community and local people. One stallholder noted that their organisation had seen double the audience visits to their stall as compared to previous festivals. Another stated that they had already had three families come to visit them as a result of the festival, with one family making a regular commitment to volunteer with them every Sunday. Three stallholders also mentioned Wonderland City Council workers and organisations as being connections they had made, and two stallholders mentioned reconnecting with people that the organisation had lost touch with.

It is interesting to note that a four of the stallholders mentioned the value of connections made with other stall holders at the festival. At the time the stallholders were surveyed, new activities together were already being planned. For example, the local community garden reported that it is going to helping the local kindergarten with its garden, while the kindergarten plans to visit the community garden. Beverage traders Big Bean stated that people at the festival had asked them to come to their own events and believed that the festival had provided them connections to future employment opportunities. Thus, the festival was successful in increasing linking social capital for stallholders and community organisations.

# IDENTIFIED COUNCIL OUTCOMES

## COUNCIL OUTCOME 10: Cultural and artistic focus of the Wonderland City Council continues to thrive

### Audience member responses

Audience members were asked if they had experienced a sense of aesthetic enrichment, defined as experiences that are special and outside the everyday. They were asked to specify what aspect/s of aesthetic enrichment they experienced, with responses depicted in Figure 8 below.

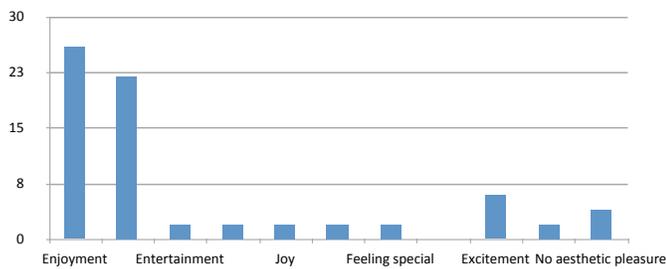


Figure 8: Feeling of aesthetic enrichment experienced

Enjoyment and entertainment were the most reported feelings of all those included in the survey. Of all surveyed audience members, the majority reported a sense of aesthetic enrichment. Notably, two people reported no sense of aesthetic enrichment, with both citing a lack of reflection of Averton in the content of the festival as influencing this response.

The majority of audience members rated their experience of aesthetic enrichment at 8 or above, as can be seen in Figure 9 below.

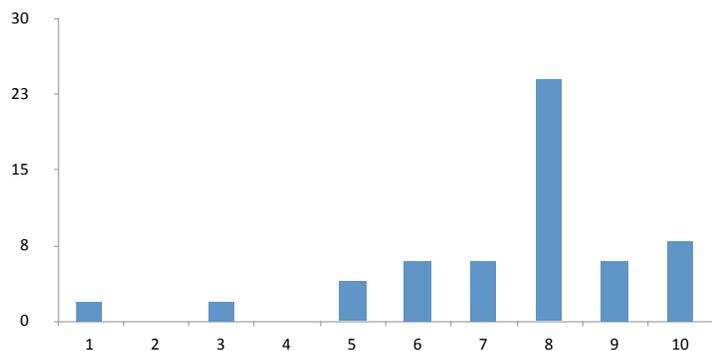


Figure 9: Amount of aesthetic enrichment experienced

Audience members offered a range of comments about aspects of the festival they valued. The suitability of the event for families, being small scale and safe for children to wander around and that it was not expensive were mentioned several times. Other people mentioned the pleasure gained from exposure to something new, and that the music was a good stress relief.

There were also a number of comments/suggestions for improvement of the festival. Two audience members reported that the festival did not reflect the current community of Averton as it is today, noting that they would like a greater diversity of cultures represented in the performers and the food available. One stallholder also made the suggestion that the festival could be improved by increasing cultural diversity in the programming. Others said that they would like more child friendly activities. One audience member who was using a wheelchair noted that the site had poor accessibility, pointing out that they were the only person with a physical disability at the event. Another attendee mentioned that the set up of the seating resulted in certain performances in front of the stage being obscured by people standing around the stage. She suggested that seating be placed in front of the ground level performance area.

### Performer Responses

Three artists were surveyed and asked questions about connections made and aesthetic enrichment. When asked to rate, from 1-10, how aesthetically enriching their experience of the festival was, the responses from all three artists were high. As shown in Figure 6, two artists rated their experience as 10 while the third rated the experience as an 8.

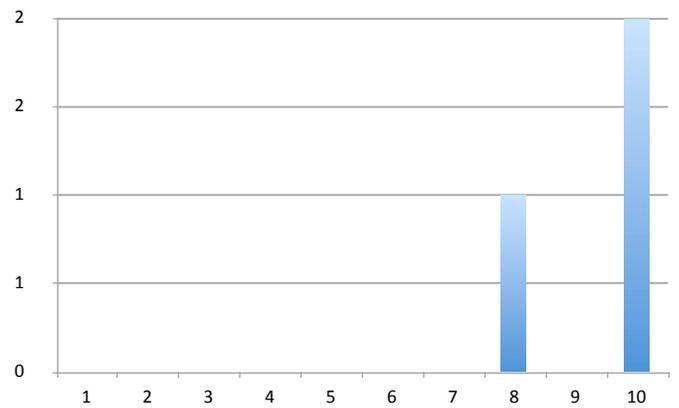


Figure 10: Aesthetic enrichment experienced by artists

# IDENTIFIED COUNCIL OUTCOMES

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When asked to say more about the feeling. Two artists mentioned the feeling of togetherness. One artist mentioned that community festivals are a great source of a sense of togetherness and provide a safe inviting space for diverse communities. Another artist added that interaction between people of different ages, walks of life and background added to their experience. The third surveyed artists characterised feelings as all of the above, meaning the options (enjoyment or entertainment; escape or captivation; beauty, awe, joy and wonder; or that you were moved or felt outside or transcendent of your everyday experience) that were mentioned as part of the question.

## **COUNCIL OUTCOME 16:**

### **The Wonderland City Council has a growing local economy**

#### **Stallholder Responses**

Stallholders selling food or other items at the festival were asked to rate their economic experience of the festival on a scale of 1-10 (with 1 being not economically beneficial at all and 10 being extremely economically beneficial). Of the three stallholders asked this question, one rated their experience as a 10 while another rated their experience as an 8. The lowest rating was a 3, however; this stallholder noted that economic benefit was not the prime reason for his organisation's participation and that the money raised was in fact higher than in previous years. As noted above, Big Bean believed that the festival had provided them connections to future employment opportunities.

Stallholders were asked how significant the economic benefit from the festival was in the context of their yearly income from that business. Two stallholders reported a moderately high level of significance, explaining that there are few opportunities to have a high number of customers in a short period as happened at the festival. One stallholder reported a low level of significance because their organisation had external funding and the money raised was only a small part of their income.

#### **Performer Responses**

With the exception of the school and local calisthenics club, all performers were paid, with contracts being between \$500 and \$1500 and amounting to a total \$5750 in contracts. Performers were asked how significant the economic benefit from the festival was in the context of their yearly income from their work as a performing artist (so excluding income derived from any other work they did to supplement their income as an artist). All performer respondents reported that the economic benefit from the festival was extremely significant in terms of their income as performers, citing infrequent and properly paid performance opportunities as the main reasons for the high economic significance.

Performers were also asked if the economic benefit meant anything to them aside from the pure financial gain. All performers made reference to payment being recognition of their skills/talents and a valuing of their artforms. For one group of performers, it was the first time they had been paid as artists and so this was a significant milestone for them. The responses of stallholders and performers indicate that the Averton Festival is a successful means of supporting the economy through providing new and ongoing economic opportunities, including those that have a high level of significance both financially and in terms of personal professional development.

# RECOMMENDATIONS

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The following recommendations are intended to support Council to build upon successes and address opportunities for improvement as highlighted by the findings of this evaluation.

## **Increase Diversity**

The festival should aim to program culturally diverse performances throughout the festival. All stakeholders identified cultural diversity as important to their experience and wanted the festival to reflect the diverse backgrounds of the people of Averton. There is an opportunity for this diversity to be reflected in the stalls and events that take place off the main stage. For example, Bindaas Dance could hold a Bollywood dance class. This would also serve to make the festival more interactive, which number of attendees identified as an opportunity for improvement. Local businesses and community groups, such as cultural groups and associations, could be encouraged to host stalls or provide catering options. The Arts and Culture Unit could partner with other Council departments that might be able to advise on, and assist with, the training and certification needed to provide catering services. This in turn could help to support ongoing economic activity beyond the festival.

## **Create a more interactive festival program**

To achieve greater outcomes for both audience members and stallholders, the Wonderland City Council should work with current and perspective stallholders to make stalls more interactive. Potential activities could include running information sessions and developing online resource to guide stallholders. Once stallholders for the next festival are confirmed, the Wonderland City Council can provide further targeted advice to maximise outcomes. A further opportunity would be to partner new and/or perspective stallholders with more experienced stallholders to enable greater learning and support. A number of groups formed new connections at this year's festival and it is likely that they would value connections with more groups in the community. To improve visits to stalls, the MC could speak with stallholders on stage between performances to highlight each organisation and their presence at the festival.

## **Remove barriers to participation**

The festival at present is not well equipped for those with a physical disability. This issue was identified by a disabled audience member who reported difficulty in moving around the festival site in her wheelchair. In light of this, and with regard to the Wonderland City Council's Disability Access and Inclusion Plan, the Arts and Culture Unit can work with the Council's Disability Policy and Advisory Committee to identify and eliminate barriers to participation.

## **Encourage new involvement of organisations**

Survey responses indicate that people would like the festival to reflect the local community. The festival has had a range of positive outcomes for the organisations that participated this year and their experiences can be used to encourage other organisations to participate. Many organisations may not understand how the values of the festival align with their own and may need ongoing engagement. Wonderland City Council should outline the goals of the festival to organisations and use this year's success to generate more engagement for the next festival. It is noted that Wonderland City Council was unsuccessful in its attempts to contact a number of community groups that were identified as potential participants in the festival.

## **Check this**

One performer commented that they felt the planning for the festival was great but suggested that the set up needs to be more connected in future. When asked to explain this comment, the performer stated that while they had encouraged audience members to visit the stalls and the Short Sharp Dance Party, they felt that they were not successful in getting audience members to do this as the set up was not very connected. (It should be noted that the dance party was away from the main area due to excessive rain in the days leading up to the festival).

# CONCLUSION

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It is clear that this year's Averton Festival was successful. Based on the survey data, the festival enabled people to feel more connected to others in the community, produced high levels of aesthetic appreciation in both artists and audience members and had economic benefits for stallholders and performers.

The festival therefore contributes to Wonderland City Council achieving three of its identified outcomes:

- 2: Wonderland community members feel connected to others and have access to the necessary services
- 10: Cultural and artistic focus of the Wonderland City Council continues to thrive
- 16: The Wonderland City Council has a growing local economy

Diversity and community were key values identified by all stakeholder groups surveyed.

Survey responses indicate a number of changes that could strengthen the festival and outcomes for the community. These include:

- Increasing cultural diversity in festival programming, including performances and stalls.
- Creating more interactive opportunities for audience members.
- Improving access for people with a disability.
- Actively supporting participation of community groups not yet involved in the festival.

Outcomes-based planning and evaluation of subsequent Averton Festivals using the Cultural Development Network's framework for measuring outcomes of cultural activities in the five public policy domains (cultural, social, economic, environmental and civic) will support improved outcomes for community. It will also enable the Arts and Culture Unit to better report on how its work contributes to the achievement of the Wonderland City Council's identified outcomes and overarching vision.

## References

CDN (2017). A schema of measurable outcomes for cultural engagement. [www.culturaldevelopment.net.au/outcomes/](http://www.culturaldevelopment.net.au/outcomes/)

# APPENDIX I

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## Averton Festival Audience Member Evaluation Survey

I. I'd like to ask you a couple of questions about your experience at the festival today. This will focus on how your involvement in the music or other creative activities here might have impacted your feeling of connection to other people. Do you have 2 minutes to speak with me?

Wonderland City Council has organised this festival as part of its goal to help local residents to feel more connected to other people in the community.

Thinking about how your participation might have impacted you:

Ia. Do you think your sense of connection to other people in the community might have changed as a result of this participation? YES

No

Ib. Do you feel more (or less) connected to others in the community as a result of your participation? More Less

Ic. On a scale of 1-10, (where 0 is not connected to others at all and 10 is very well connected), now that you have attended the festival could you rate your sense of connection to others in the community?

0\_\_1\_\_2\_\_3\_\_4\_\_5\_\_6\_\_7\_\_8\_\_9\_\_10

Id. On a scale of 1-10, thinking back to how connected to others in the community you might have felt before you attended the event, could you give that a rating?

0\_\_1\_\_2\_\_3\_\_4\_\_5\_\_6\_\_7\_\_8\_\_9\_\_10

Ie. When you are thinking about others in the community, can you tell me more about who or what kind of people you might be thinking of?

2. Wonderland City Council has a second objective for this festival, which is to enhance residents' cultural enjoyment specifically the sense or feeling of specialness or being outside the everyday that might happen after participating or watching a cultural activity.

2a. Thinking about the performances and other creative activities at the festival today, did you have a sense of experiencing something special and outside of the everyday? That might be feelings like:

Enjoyment, escape, entertainment?

Beauty, awe, joy, wonder?

Feeling special or moved?

Challenge?

2b. Thinking about that experience, on a scale of 1 – 10 (1 being not special at all to 10 being extremely special or enriching) how would you rate your experience?

0\_\_1\_\_2\_\_3\_\_4\_\_5\_\_6\_\_7\_\_8\_\_9\_\_10

3. To finish the interview, can you tell me two things about yourself?

3a. What languages do you speak at home?

3b. Can you show me on this image where in Averton or Wonderland City Council you live? Please be as specific as possible.

If you do not live in Wonderland City Council, can you tell me your postcode?

[Map of Wonderland suburbs inserted]

Thank you for taking the time to speak with me and I hope you enjoy the rest of your day.

Do not ask this question. Mark according to your observation.

3b. Approximate age range: Young adult  
18-30

Middle aged adult  
30-50

Older adult  
50+

# APPENDIX 2

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## Averton Festival Stallholder Survey

Wonderland City Council has organised this festival as part of its goal to help local residents feel more connected to other people in the community. Thinking about how your participation may have impacted on you:

Q1. Did this activity provide you with connection to new people who could be important to you in the future? (Council workers, other artists or community leaders, new members/participants)

Q2. On a scale of 1-10, (1 being no connections made and 10 being a great deal of connections made) how would you rate your experience?

1\_\_2\_\_3\_\_4\_\_5\_\_6\_\_7\_\_8\_\_9\_\_10

Can you tell me who those new people are?

Only ask if stallholder was selling items:

Wonderland City Council has another goal, which is to enhance the economic opportunities for residents.

Q3. Thinking about your participation in the festival, on a scale of 1-10 (1 being not economically (financially) beneficial at all and 10 being very economically (financially) beneficial) how would you rate your experience of the festival?

1\_\_2\_\_3\_\_4\_\_5\_\_6\_\_7\_\_8\_\_9\_\_10

Q4. How significant was this economic benefit in the context of your yearly income from this business? We will use a scale of one 1-10 where 1 is not significant and 10 is extremely significant.

1\_\_2\_\_3\_\_4\_\_5\_\_6\_\_7\_\_8\_\_9\_\_10

Q. Can you tell me about why you gave it this rating?

Thank you for taking the time to speak with me today, your feedback is really useful and appreciated.

# APPENDIX 3

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## Averton Festival Artists Survey

Wonderland City Council organised this festival as part of its goal to enhance residents' aesthetic enjoyment, specifically the sense or feeling of specialness or being outside of the everyday that might come from participation in a cultural activity.

Thinking about your participation in the festival:

Did your participation provide an experience that was aesthetically enriching: this means that it might have caused you to have a feeling of enjoyment or entertainment; escape or captivation; beauty, awe, joy and wonder; or that you were moved or felt outside or transcendent of your everyday experience?

Thinking about that experience, on a scale of 1-10 (1 being not special at all and 10 being extremely special or enriching) how would you rate your experience?

1\_\_2\_\_3\_\_4\_\_5\_\_6\_\_7\_\_8\_\_9\_\_10

Can you tell me more about that feeling?

Wonderland City Council had another goal for the festival, which was to help local residents feel more connected to other people in the community. Q1. Thinking about how your participation may have impacted on you:

Did this activity help you to connect with people who might be able to offer you opportunities to help you progress your career? (these might be council workers, other artists, audiences, people in the community)

Q2. On a scale of 1-10, (1 being no connections made and 10 being a great deal of connections made) how would you rate your experience?

1\_\_2\_\_3\_\_4\_\_5\_\_6\_\_7\_\_8\_\_9\_\_10

Can you tell me who those new people are?

Wonderland City Council has another goal, which is to enhance the economic opportunities for residents.

Q3. How significant was the income you earned from the festival in the context of your yearly income as a performing artist? We will again use the scale of 1-10 with 1 being not significant and 10 being extremely significant.

1\_\_2\_\_3\_\_4\_\_5\_\_6\_\_7\_\_8\_\_9\_\_10

Q4. Did the economic benefit from the festival have any meaning for you beyond financial gain?

Yes      No

Q5. If yes, what?

Thank you for taking the time to speak with me today, your feedback is really useful and appreciated.