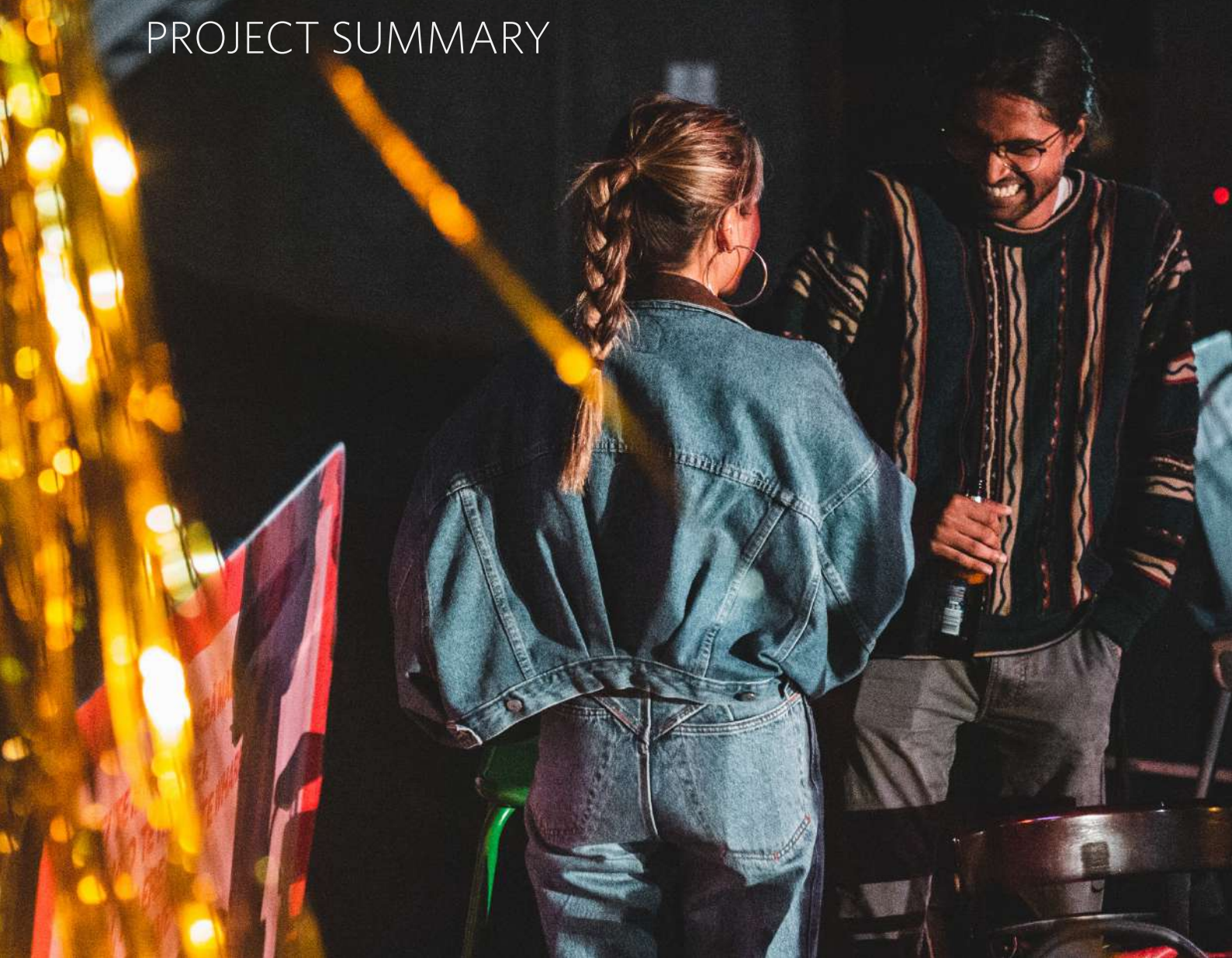


CREATIVE NEW ZEALAND EVALUATION PILOT 2022

PROJECT SUMMARY





Acknowledgements

This report has been prepared by Kristine Royall, Tom McKenzie and Shannon Pearse of Culture Counts™. We would like to thank Creative New Zealand for their support through the development and delivery of the project. We would also like to thank all stakeholders including organisations, public patrons, artists and staff for their participation in this project.

Image courtesy of Artspace Aotearoa.

Cover image: The Basement Theatre, image by Ankita Singh.

At a Glance

7



Participating Organisations

68



Activities Evaluated

2,730



Survey Responses Collected

1 January to
31 December 2022



Duration of Pilot

SURVEY TEMPLATE

4



Core Dimension
Statements

6



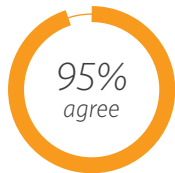
Core Demographic
Questions

31



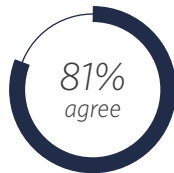
Optional Dimension
Statements Selected

CORE DIMENSION RESULTS



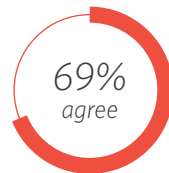
Concept

*It was an interesting
idea/programme*



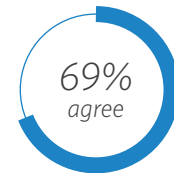
Diversity

*It engaged people from
different backgrounds*



Relevance

*It gave me a better
understanding
of today's world*



Access

*It gave me the opportunity
to access activities I would
not otherwise have access to*

● Quality

● Economic

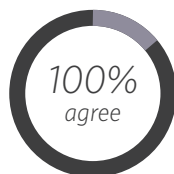
● Cultural

● Social

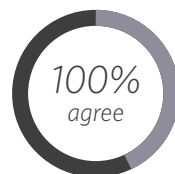
PARTICIPATING ORGANISATION FEEDBACK

100%

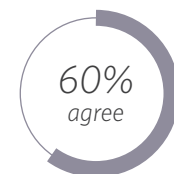
*Had a positive overall
experience*



*I see the value in
contributing to a nation-
wide view of the impact
of arts and culture*



*The responses gave
us valuable insights
into our audiences and
their experience*



*The set of core dimension
questions was relevant to
our organisation*

● Agree

● Strongly agree

Executive Summary

Creative New Zealand (CNZ) engaged Culture Counts to deliver an Evaluation Pilot that collected insights into the impact of its investment in arts and cultural activities across the country. Seven organisations funded by CNZ's Toi Tōtara Haemata (Tōtara) Investment Programme opted into the year-long Pilot, which ran from January to December 2022. The Pilot aimed to help organisations understand, quantify and demonstrate their own unique impact, as well as contribute to the nation-wide dataset. This pilot mirrors similar trials in Australia and the United Kingdom.

This report summarises the methodology used for the Pilot and the survey results captured by participating organisations throughout the year. Participants were asked to provide feedback following their involvement in the initiative, and recommendations have been made for future cohort evaluations that may be undertaken by CNZ.

CNZ sent out an expression of interest to organisations funded by the Tōtara Investment Programme, to trial the application of the Culture Counts Evaluation Platform and apply a standardised outcomes framework to evaluate their funded activities. Seven organisations expressed interest and completed the requirements of the Pilot, including Artspace Aotearoa, Auckland Philharmonia Orchestra, The Basement Theatre, Chamber Music New Zealand, Choirs Aotearoa New Zealand, Christchurch Symphony Orchestra and PANNZ (Performing Arts Network New Zealand).

The Pilot was fully subsidised by CNZ and as part of their participation, each organisation received a complimentary subscription to the Culture Counts Evaluation Platform and an online snapshot report that summarised survey results captured throughout the evaluation period. Organisations also received ongoing guidance and advice from the Culture Counts team to ensure best-practice evaluation techniques were used and maximum value was gained from the project.

As part of the Pilot, organisations were asked to distribute a survey template to their audiences, participants and/or stakeholders that included a range of demographic and outcome-based questions, the results of which contributed to the study. The evaluation framework involved the use of metrics in cultural, social, economic and environmental outcome domains, and the template included four outcomes-based dimension statements that aligned with the three key pillars of the Creative New Zealand Investment Programme; Diversity and reach, Dynamic arts, Resilient arts sector.

The survey template also asked respondents to identify their age, gender, ethnicity, and postcode. An additional question asked if they identified as a person with disability, a person living with a mental health condition, if they spoke a language other than English at home or if they were LGBTQIA+. This data helped to identify the demographic sample of people who responded to the surveys and took part in the events and initiatives. While these questions were not able to be altered or removed, additional questions could be added by the organisation to gather programme feedback.

The Evaluation phase of the pilot was categorised by two periods; Phase 1 which ran from 1 January to 30 June 2022, and Phase 2 from 1 July to 31 December 2022. At a minimum, each organisation was required to distribute the survey template at least once during each phase. At the end of each phase, all data was analysed by Culture Counts and presented in an interactive Power BI dashboard. The dashboard enables CNZ to deeply interrogate their data, monitor organisation progress, see how different demographics are engaging with arts and culture, and to compare dimension results with Culture Counts benchmarks.

In total, the seven organisations distributed 68 surveys and collected 2,730 individual responses during the Pilot period. Aggregate data represents a diverse range of people from all age groups, genders and ethnicities. Respondents came from different areas across New Zealand, with the majority from Auckland due to the location of participating organisations and larger samples collected from these participants. The dimension statement that aligned with CNZ's 'Dynamic arts' Pillar performed the best on average with 95% of respondents agreeing that they had experienced an interesting idea/programme.

At the end of the project, participating organisations were invited to provide feedback on the project via a user feedback survey distributed by Culture Counts. Generally, feedback for the Pilot was extremely positive. Representatives from all participating organisations agreed that the evaluation requirements were easy to understand, that responses gave them valuable insights into audiences and their experience and that they see the value in contributing to a nationwide view of the impact of arts and culture.

Based on these results, it is evident that the Pilot has been a valuable exercise in upskilling organisations and building an evaluation culture within the New Zealand arts and culture industry. Culture Counts has made the following recommendations for future cohort evaluations undertaken by CNZ:

- Introduction of flexible dimension requirements in survey templates
- Continue measuring consistent demographic questions, with changes to question formats relating to gender, ethnicity and disability to align with best-practice methods
- CNZ and Culture Counts to publish national dimension benchmarks for participating organisations to reference
- Culture Counts to develop support resources and educational initiatives for future participants.

Organisations that have participated in the Pilot have been given a complimentary six-month extension on their current Culture Counts subscription so that they can continue to collect data until 30 June 2023.



ŌZ Youth Choir, Choirs Aotearoa New Zealand. Image courtesy of Lucas Packett Photography

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1.0

Introduction

Creative New Zealand (CNZ) engaged Culture Counts to deliver an Evaluation Pilot that collected insights into the impact of its investment in arts and cultural activities across the country. Seven organisations funded by CNZ’s Tōtara Investment Programme opted into the year-long Pilot, which aimed to help them understand, quantify and demonstrate their organisation’s unique impact, as well as contribute to the nation-wide dataset.

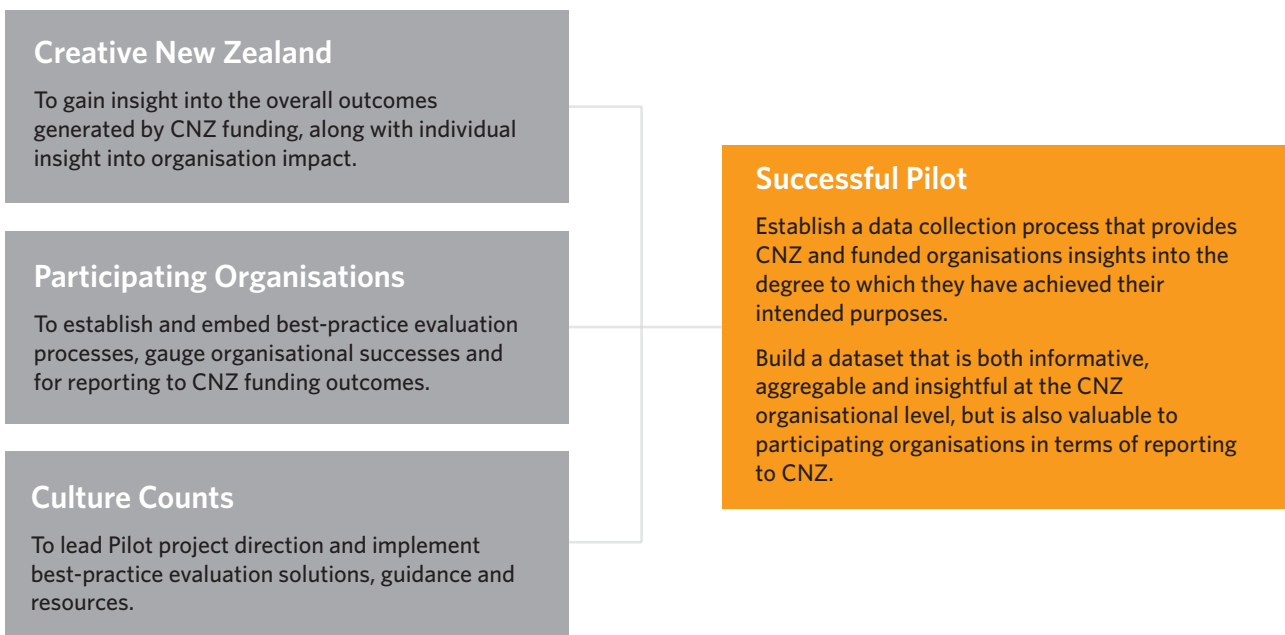
The original Pilot was due to be setup from December 2019, with the data collection period running in 2020 and 2021. The COVID-19 pandemic delayed the rollout of the original Pilot, which was able to take place once social distancing restrictions were eased in 2022.

Culture Counts and CNZ established that the goals of the Pilot were to:

- Establish a data collection process that provides CNZ and funded organisations insights into the degree to which they have achieved their intended purposes.
- Build a dataset that is both informative, aggregable and insightful at the CNZ organisational level, but is also valuable to participating organisations in terms of reporting to CNZ, and assisting them to gauge their own successes as an organisation.

The following diagram contextualises the project.

PILOT OBJECTIVES

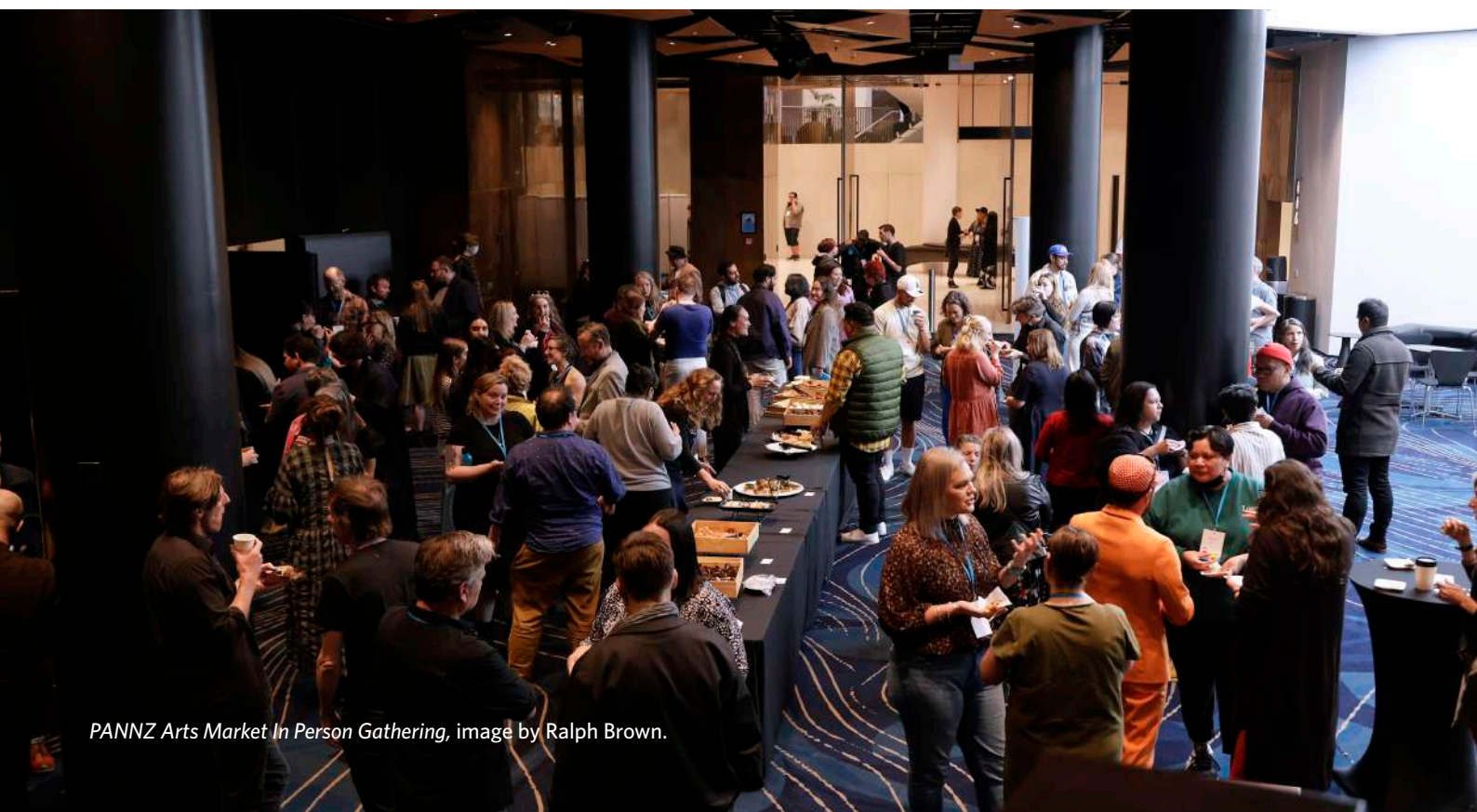


The organisations that participated in the Pilot included, Artspace Aotearoa, Auckland Philharmonia Orchestra, The Basement Theatre, Chamber Music New Zealand, Choirs Aotearoa New Zealand, Christchurch Symphony Orchestra and PANNZ (Performing Arts Network New Zealand).

Culture Counts provided users with the tools, resources and support to gain insight into their audiences, feedback on programming, and to build a dataset that speaks to the impact achieved through evaluated programmes. These organisations were able to use the Culture Counts Evaluation Platform to evaluate any number of their activities, alongside the Pilot requirements.

The Pilot required that participating organisations include a defined set of questions in at least two surveys throughout the year. The required question set included four dimensions (outcome metrics) that linked back to CNZ objectives, in addition to demographic questions that asked about respondents' location, age, gender, identity and ethnicity.

This report summarises the aggregate results captured through these surveys. It outlines the evaluation approach, user experience and presents feedback and suggestions that can inform future evaluation strategy.



PANNZ Arts Market In Person Gathering, image by Ralph Brown.

About Culture Counts

Culture Counts is an online evaluation platform and metric framework that empowers organisations to build surveys and collect responses with ease, and to use this data to measure the outcomes of their activities. The system can be used to assess any investment or event that has an intrinsic impact for individuals and the community.

Culture Counts' team supports users by providing education and advice on strategic alignment, survey design, data collection and reporting, to help them get the most out of their evaluations.

Dimension Statements

The platform gives users access to 100+ standardised outcomes metrics, known as 'dimensions', that have been developed through extensive work with the sector and cover cultural, social, civic, environmental, economic and quality outcomes. They have been developed through extensive work with the sector, internationally tested and academically validated.

Dimensions can be chosen to suit a specific need or context and they use standard language that allows for events to be benchmarked nationally and internationally and for performance to be tracked over time. Each survey that was part of the Pilot contained a core set of dimensions, asking respondents about their experience attending an event or programme presented by participating organisations.

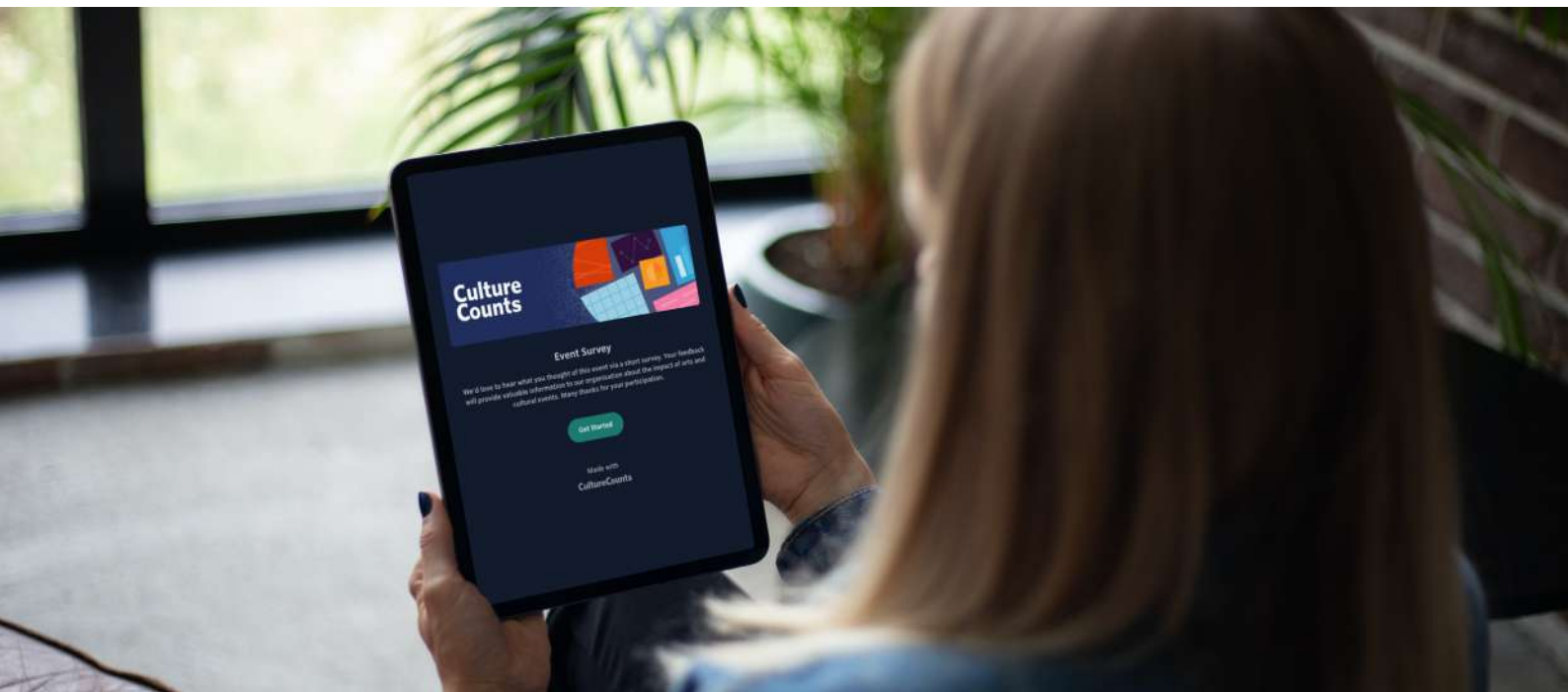
Dimensions are assessed using a Likert scale, in which respondents move a slider to indicate whether they agree or disagree with the dimension statement. An example of this question format as used in the Culture Counts survey tool is displayed below.

Responses are recorded on a 101-point slider which can be interpreted as an average score (e.g. 56/100) or split into one of five buckets based on an individual's level of agreement; Strongly Disagree, Disagree, Neutral, Agree or Strongly Agree. Dimension results from the Pilot are detailed in the Outcomes section of this report, from page 16 onwards.

DIMENSION RESPONSE FORMAT



The screenshot shows a survey question interface. At the top, there is a question mark icon followed by the text: "Concept: It was an interesting idea/programme". Below this, it says "Rate how much you agree or disagree with this statement". A horizontal slider is displayed with three labels: "Strongly Disagree" on the left, "Neutral" in the center, and "Strongly Agree" on the right. A circular slider knob is positioned exactly at the "Neutral" mark. Below the slider, the instruction "Slide to record a response" is visible.



2.0

Evaluation Methodology

Culture Counts and CNZ identified a set of survey questions aligned with the objectives of the Pilot. The survey template included a number of outcome-based 'dimension' statements, alongside demographic questions. Participating organisations were required to include these questions in at least two surveys distributed throughout the annual period.

The CNZ Evaluation Pilot survey template included four dimensions statements that align with the three key pillars of the Creative New Zealand Investment Programme; Diversity and reach, Dynamic arts, Resilient arts sector. Culture Counts conducted an extensive Strategic Alignment in collaboration with CNZ, to highlight four metrics that best speak to the organisations' overarching goals. These metrics formed the core of each survey attributed to the Pilot throughout this project.

In addition to the dimensions, participating organisations were asked to include a number of demographic questions in their surveys that asked which area the respondent lived in, their age, gender, ethnicity, and postcode. An additional question asked if they identified as a person with disability, a person living with a mental health condition, if they spoke a language other than English at home or if they were LGBTQIA+.

This data helps to identify the demographic sample of people who responded to the surveys and took part in the events. It also helps organisations to understand the types of people that are engaging with their programmes, the diversity of their reach and whether this trends or differs across programmes.

Strategic Alignment

Pillar 1: Diversity and reach

Our investment will be increasingly directed towards ensuring the range of arts practices we support better reflects all aspects of diversity and the changing face of New Zealand.

DOMAIN	OUTCOME AREA	DIMENSION STATEMENT
Economic	Increased Reach	Diversity: It engaged people from different backgrounds
Social	Equality	Access: It gave me the opportunity to access activities I would not otherwise have access to

Pillar 2: Dynamic arts

The development of high-quality, innovative New Zealand art remains an important focus for us. This includes established artists, practitioners and arts organisations, those who are new to the arts sector, and those creating and practicing in new and innovative ways.

DOMAIN	OUTCOME AREA	DIMENSION STATEMENT
Quality	n/a	Concept: It was an interesting idea/ programme

Pillar 3: Resilient arts sector

DOMAIN	OUTCOME AREA	DIMENSION STATEMENT
Cultural	Insight	Relevance: It gave me a better understanding of today's world



Chamber Music New Zealand Finals 2022. Photo by Thomas Hamill.

Survey Template

The following questions form the complete survey template that was required for each public evaluation that contributed to the overarching Pilot. Whilst these questions could not be altered or removed, additional questions could be added by the organisation to gather programme feedback. Culture Counts assisted organisations to identify metrics and survey designs that best suited their programme.

1. Which of the following best describes where you usually live?

-
- Auckland
 - Bay of Plenty
 - Canterbury
 - Chatham Island
-
- Gisborne
 - Hawkes Bay
 - Manawatu-Whanganui
 - National
-
- Nelson-Marlborough
 - Northland
 - Otago
 - Southland
-
- Taranaki
 - Waikato
 - Wellington
 - West Coast
-
- Overseas (please specify)
-

Message: The following statements are about your experience of [EVENT/PROGRAMME NAME] Please indicate how much you agree or disagree. It's okay to leave negative feedback - it helps us improve.

2. **Concept:** It was an interesting idea/programme

3. **Diversity:** It engaged people from different backgrounds

4. **Access:** It gave me the opportunity to access activities I would otherwise not have access to

5. **Relevance:** It gave me a better understanding of today's world

6. **Do you identify as any of the following?** (multiple choice)

We ask this so we can learn about the identities of people who participate in our programmes and how they are impacted. Please select all that apply.

-
- Prefer not to say
 - Speak a language other than English at home
 - LGBTQIA+
-
- A person living with disability
 - A person living with a mental health condition
 - None of the above
-

7. **Which ethnicities do you identify as?** (free text answer)

Please list all that apply below. If you would prefer not to answer, please skip this question.

8. **Postcode:** What is your postcode? (free text answer)

9. **Age:** What is your age? (free text answer)

10. **Gender:** How would you describe your gender? (select one)

-
- Female
 - Male
 - In another way
-

3.0

Participating Organisations

In September 2021, CNZ sent out an expression of interest to organisations Tōtara Investment Programme, inviting them to take part in the Evaluation Pilot.

CNZ and Culture Counts communicated the following overall benefits for Pilot participants:

- Deeper understanding of the public value generated from arts and cultural events and activities delivered.
- Best-practice evaluation skills development including survey design, administration, and analysis.
- The opportunity to influence a sector-lead approach to Creative New Zealand funding acquittals.

The following organisations expressed interest in and completed the requirements of the Pilot.

PARTICIPATING ORGANISATIONS

Artspace Aotearoa

Auckland Philharmonia Orchestra

The Basement Theatre

Chamber Music New Zealand

Choirs Aotearoa New Zealand

Christchurch Symphony Orchestra

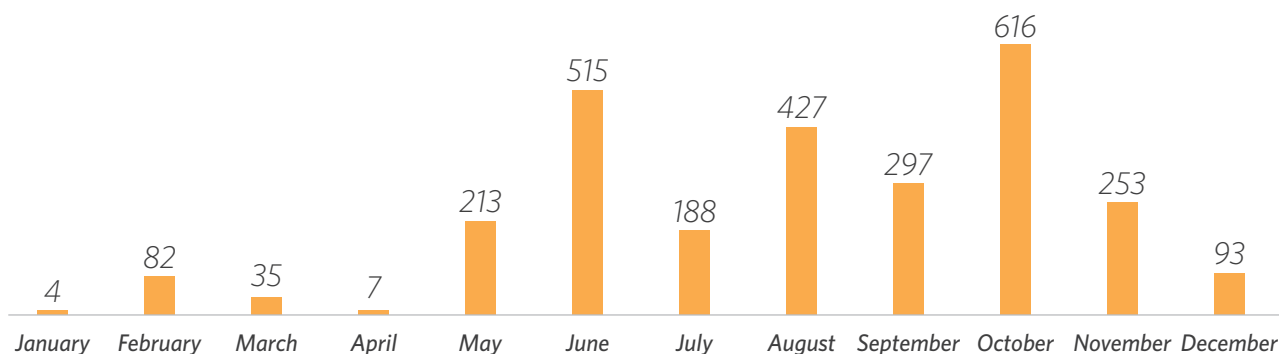
PANNZ (Performing Arts Network New Zealand)

7 
Organisations

68 
Surveys

2,730 
Survey responses

SURVEY RESPONSES COLLECTED OVER TIME



Individual survey responses collected by Pilot participating organisations, between 1 January to 31 December 2022.

Pilot Inclusions

The Pilot was fully subsidised by CNZ and as part of their participation, each organisation received a complimentary Culture Counts Subscription and Online Snapshot Report.

Culture Counts Annual Subscription

Pilot participants were offered access to the Culture Counts Evaluation Platform for the duration of the year. The Platform provides access to a Culture Counts dashboard, which allows the self-creation of unlimited surveys, and summary statistics for each survey taken. Results are available to export in raw data format, and charts can be viewed via an online reporting dashboard (with ability to download and share externally).

This subscription also includes comprehensive support from a dedicated Culture Counts team member. Each organisation received an initial consultation and training session to identify organisation requirements and cover best-practice survey design and delivery techniques.

The Culture Counts team was also available to guide users through the first evaluation set-up, including selection of dimensions and custom questions, and choice of survey types based on distribution method. Throughout the year, Culture Counts checked in regularly with organisations via email to ensure best-practice evaluation techniques are being used and maximum value was being gained from the subscription.

In January 2023, Culture Counts announced that it would offer CNZ Evaluation Pilot participants a 6-month extension on their subscriptions free of charge. This extension allows organisations to continue using the Platform until 30 June 2023.

Online Snapshot Report

Creative New Zealand has funded the provision of an Online Snapshot Report for each participating organisation.

A custom report was delivered to each organisation at the close of the Pilot, in February 2023. The Snapshot Report aggregates and summarises data collected throughout the year. This provided each participating organisation with a tangible asset at the close of the Pilot, and encouraged the full use of the Culture Counts platform throughout the entirety of the subscription period.

CNZ Reporting Dashboard

Culture Counts built an interactive dashboard that summarises all data captured as part of the Pilot. The Power BI dashboard was updated twice, halfway through the Pilot (July 2022) and at the end (February 2023). The dashboard enables CNZ to deeply interrogate their data, monitor organisation progress, see how different demographics are engaging with arts and culture, and compare dimension results with Culture Counts benchmarks. Filters enable CNZ to drill into the data further, based on a range of variables such as organisation, location, survey and more.



THEATRE
BASEMENT



SUMMER PRIDE

NAU MAI KI TE WHARE O BASEMENT

THE SLAB IS OPEN!

OPEN AIR BAR + THEATRE
LIMITED TIX!

The Basement Theatre, image by Ankita Singh.

Implementation

The Creative New Zealand and Culture Counts Evaluation Pilot ran from 1 January to 31 December 2022. The below timeline summarises the key project milestones in the Setup, Evaluation and Wrap-up phases of the project.

Part 1: Setup

- Setup took place from December 2021 to March 2022.
- All organisations who expressed interest in participating in the Pilot received the project Information Pack and Data Sharing Agreement.
- Individual organisation training and onboarding sessions commenced in January 2022.

Part 2: Evaluation

The Evaluation phase of the pilot was categorised by two periods:

- **Phase 1:** Data collection (1 January to 30 June 2022)
- **Phase 2:** Data collection (1 July to 31 December 2022)

At the end of each phase, Culture Counts summarised all data collected as part of the Pilot in an interactive Dashboard Report, which was shared with Creative New Zealand.

Phase 1 was impacted by COVID-19 restrictions, with many organisations unable to collect data as a result of cancelled events while lockdowns were in place.

Part 3: Reporting (2023)

- The final Dashboard update was delivered in February 2023.
- Each organisation received an Online Snapshot Report, summarising the results from survey data collected by the organisation, throughout the Pilot period.
- All participating organisations were invited to provide feedback about their experience of the Pilot via a Culture Counts user feedback survey.

Pilot Timeline	'21	2022												2023	
	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Jan	Feb
Setup															
Welcome Pack distributed	x														
Data Sharing Agreement finalised	x														
Individual organisation onboarding sessions		x	x	x											
Evaluation															
Data collection, Phase 1		x	x	x	x	x	x								
Data collection, Phase 2								x	x	x	x	x	x		
Reporting															
Dashboard update								x							
Final dashboard update														x	x
User feedback survey														x	x
Custom Snapshot Reports sent to participating orgs														x	x



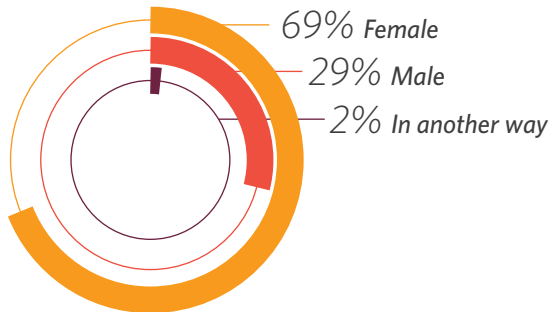
Image courtesy of Christchurch Symphony Orchestra.

4.0

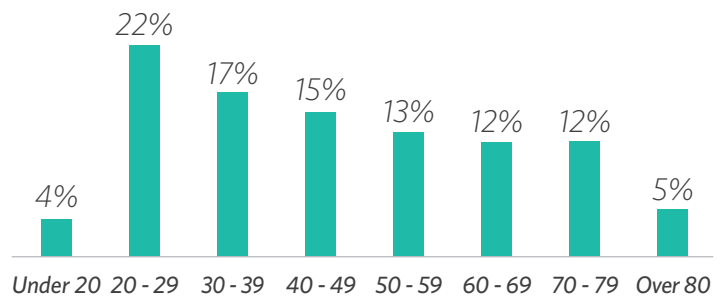
Respondent Profile

The following pages summarise the aggregate data captured by CNZ Evaluation Pilot participants during the 2022 annual period. The demographic insights represent the respondents that completed surveys distributed by the seven organisations throughout the year.

AUDIENCE GENDER

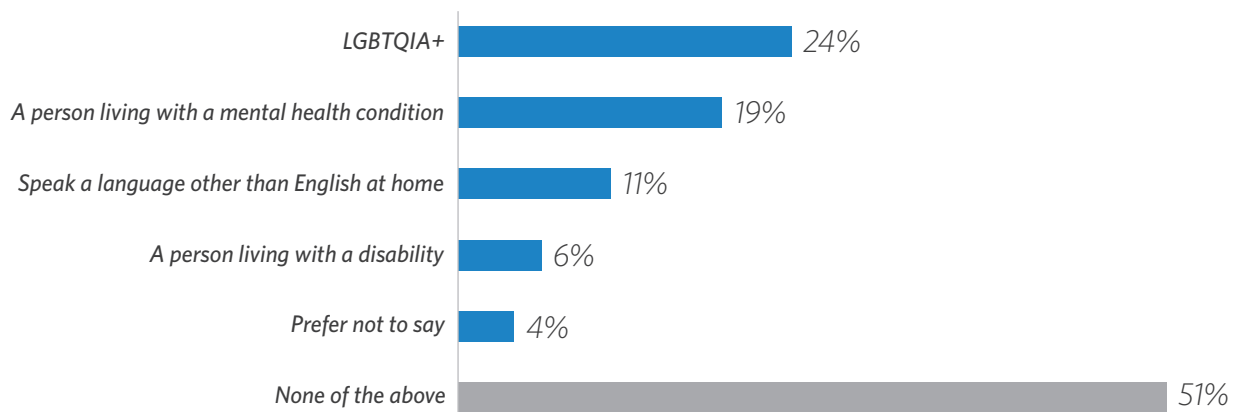


AUDIENCE AGE



IDENTITY

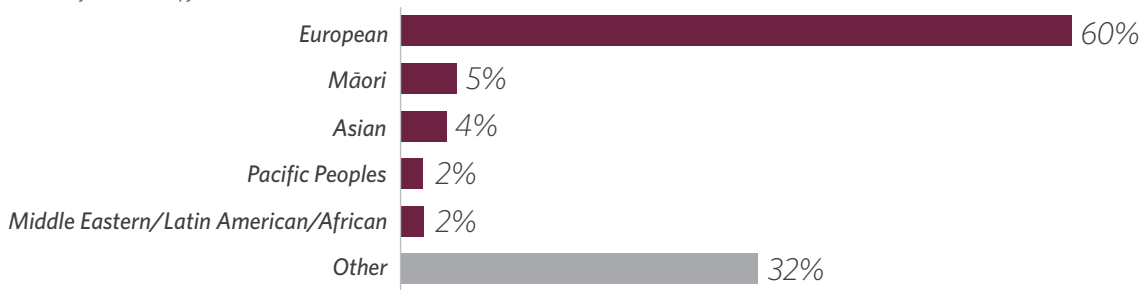
Do you identify as any of the following?



Survey respondents were asked which ethnicities they identified as, responding via a free text field. Data has been cleaned and where possible, matched to Stats NZ Level 1 and Level 2 ethnicity groupings¹. The first chart shows the data in Level 1 groupings only, and the second chart expands on this to include Level 2 categories.

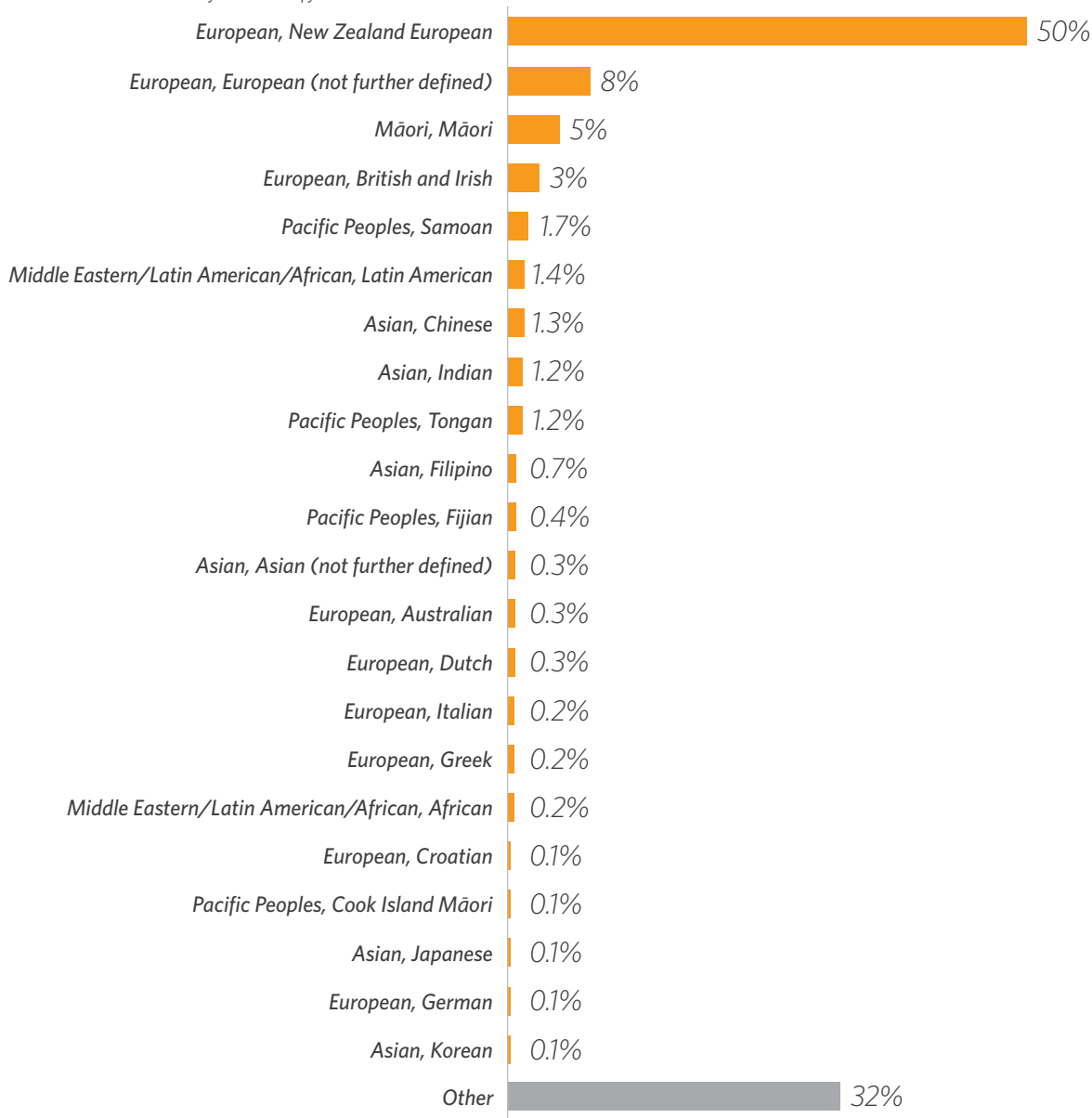
ETHNICITY - LEVEL 1 GROUPINGS

Which ethnicities do you identify as?



ETHNICITY- LEVEL 1 & 2 GROUPINGS

Which ethnicities do you identify as?



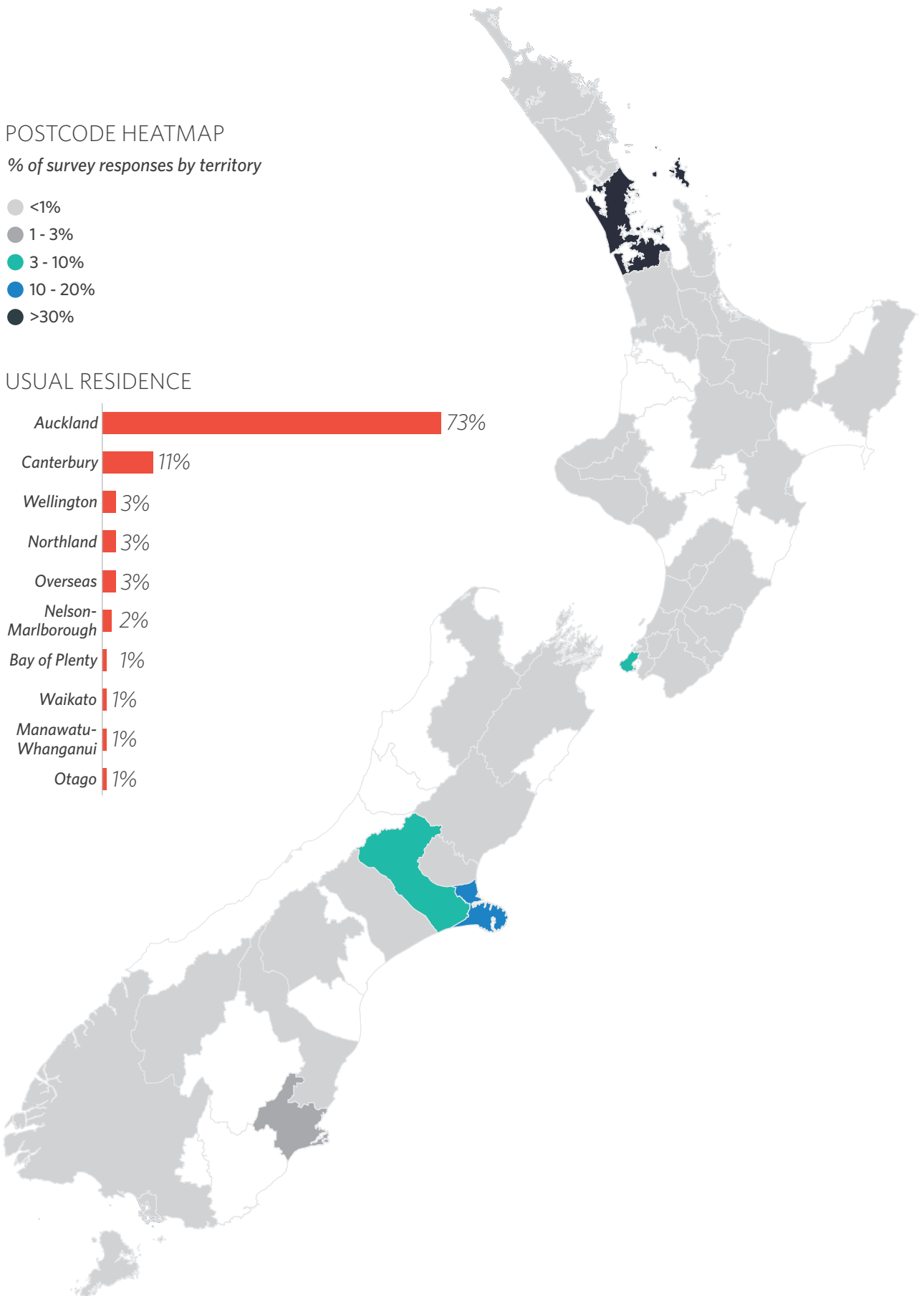
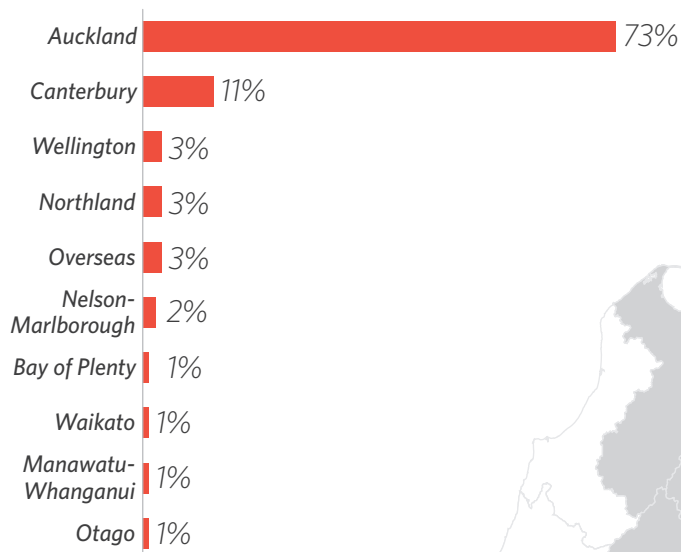
¹ NZ Stats, Ethnicity New Zealand Standard Classification 2005 V2.0: http://aria.stats.govt.nz/aria/?&_ga=2.147679991.1304901023.1680668031-931130293.1680668031#ClassificationView:uri=http://stats.govt.nz/cms/ClassificationVersion/I36xYpbxsRh7IW1p

POSTCODE HEATMAP

% of survey responses by territory

- <1%
- 1 - 3%
- 3 - 10%
- 10 - 20%
- >30%

USUAL RESIDENCE



5.0

Outcomes

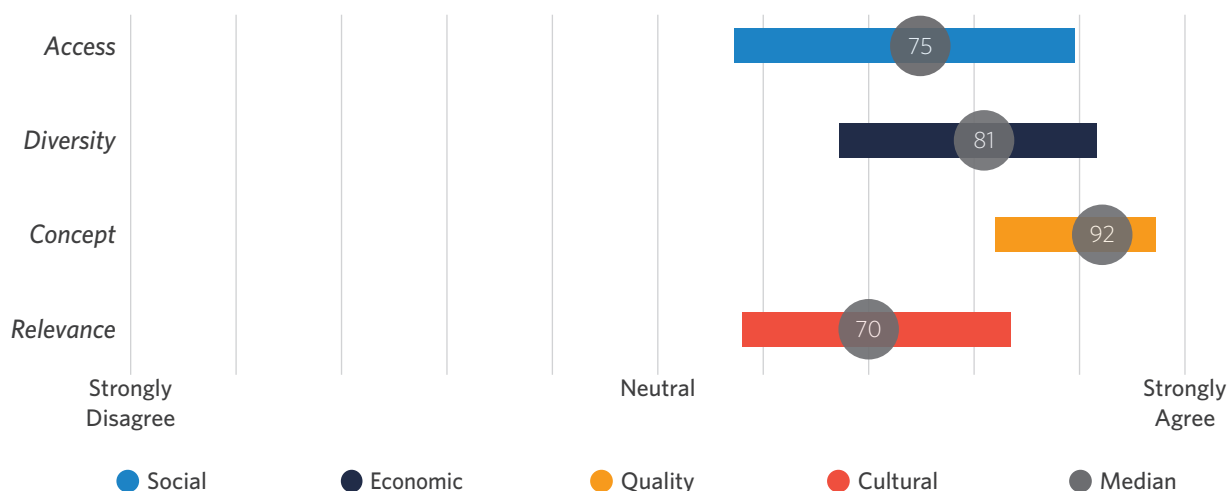
Overall Outcomes, Interquartile Range

The following chart shows the interquartile range of responses for the four dimensions that were included in the Pilot survey templates. Survey respondents moved a slider to indicate whether they agreed or disagreed with the dimension statement using a Likert scale.

These ranges represent the middle 50% of responses, i.e. the most common areas on the slider where responses typically fell. Accompanying this range is the median result for each dimension. Smaller ranges indicate similarity in agreement between respondents, whereas larger ranges indicate a wider spread of responses.

The results for 'Access' had the largest interquartile range, which indicates that the response to the statement, "It gave me the opportunity to access activities I would not otherwise have access to", varied most widely amongst respondents. The smaller interquartile range for 'Concept' demonstrates that all surveyed audiences were more aligned in their response, and that generally, audiences were likely to agree that they experienced an interesting idea/programme.

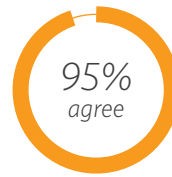
INTERQUARTILE RANGE



Overall Outcome Agreement

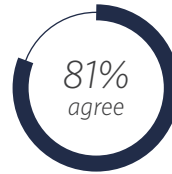
The following analysis groups individual responses into five buckets based on their strength of agreement; 'strongly disagree', 'disagree', 'neutral', 'agree' and 'strongly agree'. This illustrates the proportion of respondents that agreed with each statement (i.e. that gave a score which fell in the 'agree' or 'strongly agree' bucket).

This analysis shows that almost all survey respondents agreed that the event experienced was an interesting idea/programme. A large proportion of people also agreed that the CNZ-funded activity engaged people from different backgrounds.



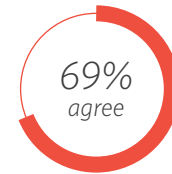
Concept

It was an interesting idea/programme



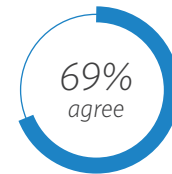
Diversity

It engaged people from different backgrounds



Relevance

It gave me a better understanding of today's world



Access

It gave me the opportunity to access activities I would not otherwise have access to



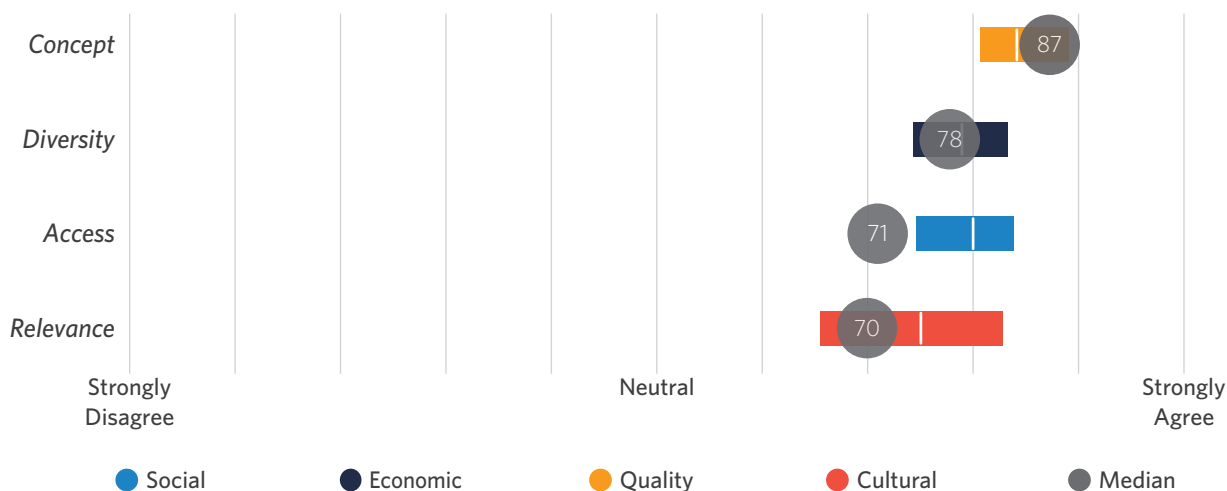
Culture Counts Benchmarks

Culture Counts has made benchmarks available based on all surveys conducted in the platform. Benchmarks give context to organisations so that they can understand the unique impact they deliver through their events and the outcomes that distinguish them from other offerings.

The following chart shows the average dimension results achieved for events associated with the CNZ Evaluation Pilot, compared to the benchmark interquartile range of other events evaluated by Culture Counts. Results that sit within the range are considered a 'benchmark' result, with anything above the range considered to be exceptional.

Overall results for 'Concept', 'Diversity' and 'Relevance' sat within their respective benchmark ranges, with results for 'Concept' at the higher end of the range. The average result achieved for the 'Access' dimension fell below the benchmark, suggesting that these audiences were less likely to agree that the programme they engaged with 'gave them the opportunity to access cultural activities they wouldn't otherwise have access to', when compared to general arts and culture audiences in Australia and New Zealand.

CULTURE COUNTS BENCHMARKS

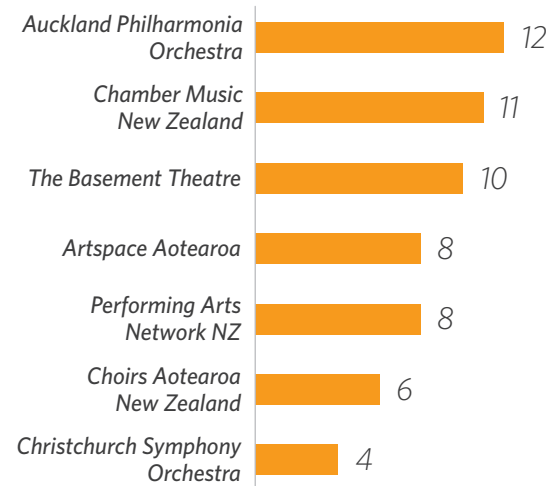


Dimension Use

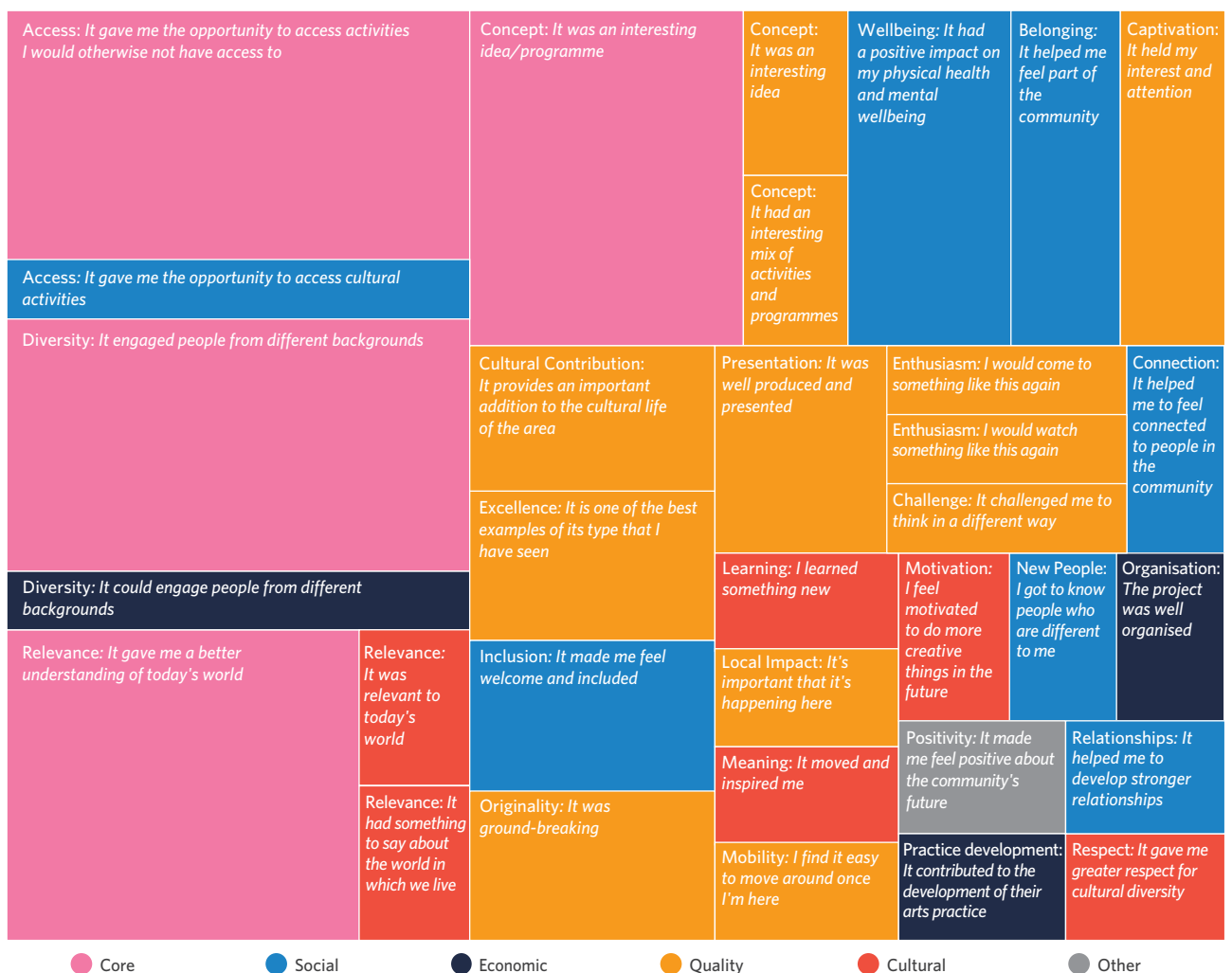
In addition to the four CNZ-aligned dimension statements required by the Pilot, organisations were able to include additional dimensions in the surveys that aligned with their own programme objectives and desired impacts. The below tree map illustrates all dimensions that were used throughout the year, with the size of each box reflecting the number of organisations that used it.

It is apparent that dimensions in the Social and Quality domains were popular choices amongst survey creators. Organisations used between four and twelve dimensions in their surveys throughout the year.

NUMBER OF DIMENSIONS USED BY ORGANISATION



DIMENSIONS USED IN SURVEYS



6.0

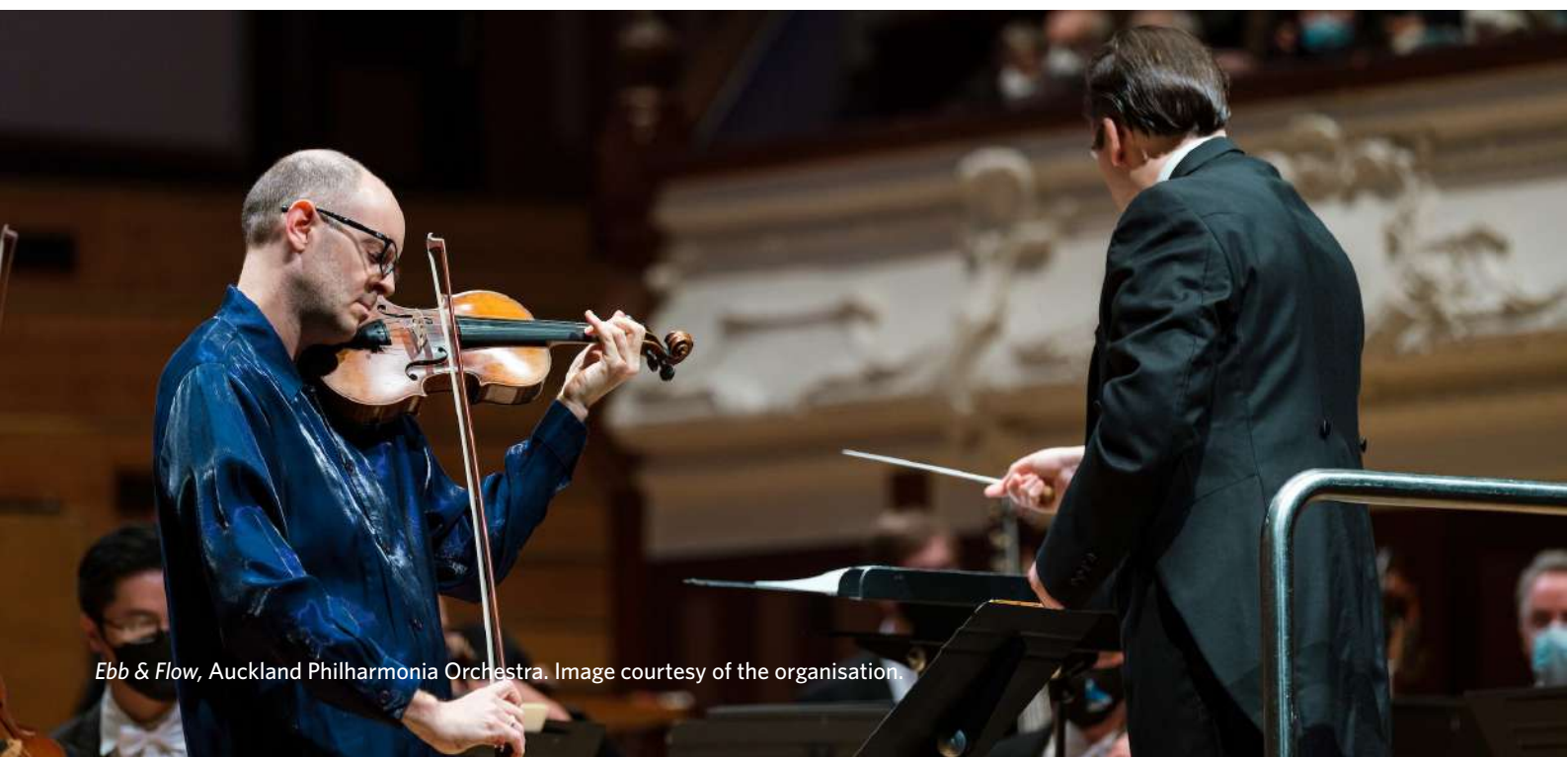
CNZ Evaluation Pilot Participant Feedback

Participating organisations were invited to provide feedback on the Pilot via a survey distributed at the conclusion of the project. The survey aimed to monitor the quality of service, evaluation understanding, relevance of the Culture Counts platform and the piloted evaluation approach for funded organisations. Feedback was received on behalf of all seven participating organisations.

Generally, feedback for the Pilot was extremely encouraging. Representatives from all participating organisations rated their experience positively and agreed that the evaluation requirements were easy to understand and that responses gave them valuable insights into audiences and their experience.

Respondents overwhelmingly agreed that they see the value in contributing to a nation-wide view of the impact of arts and culture, however responses were more mixed when asked if the set of core dimension questions used for the Pilot were relevant to their organisation. This feedback is explored further in the Recommendations section of this report (see page 27).

Feedback for the Culture Counts Evaluation Platform was also positive, with all respondents agreeing that it was useful for evaluation purposes and that the process ran smoothly from a technical perspective. Organisations appreciated the support and guidance provided by Culture Counts staff and most liked the look and style of the surveys.



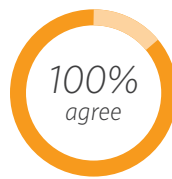
Participant Feedback Snapshot

EVALUATION PILOT

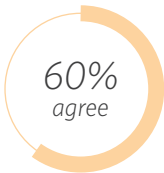
100% Had a positive overall experience



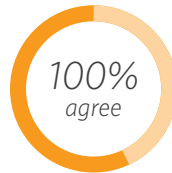
The evaluation requirements were easy to understand



I see the value in contributing to a nation-wide view of the impact of arts and culture



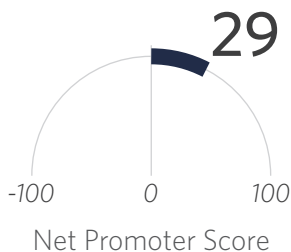
The set of core dimension questions was relevant to our organisation



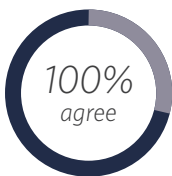
The responses gave us valuable insights into our audiences and their experience

● Agree ● Strongly agree

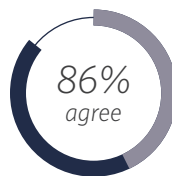
CULTURE COUNTS



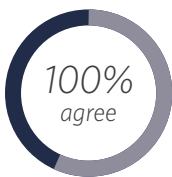
A NPS that is higher than zero is felt to be positive, with a score of 50 or more considered excellent. This NPS of 29 indicates that survey respondents are somewhat likely to recommend the Culture Counts Evaluation Platform to friends or colleagues.



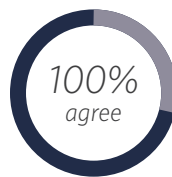
I received valuable help and support from Culture Counts throughout the year



I liked the look and style of the surveys



The Culture Counts platform was useful for our evaluation purposes



The process ran smoothly from a technical perspective

● Agree ● Strongly agree

Qualitative Feedback

The Pilot's user feedback survey invited respondents to provide qualitative feedback. Written responses are shown below, and tagged to highlight comment themes observed, including: valuable insights, new skills, support valued, demographic questions, benchmarking and dimension requirements.



Valuable insights



Knowledge & efficiency



Support & guidance



Platform use



Demographic questions



Benchmarking






Dimensions






Can you tell us what you liked about the project and/or what you learned?



- It was incredibly easy to get customer data and we'd love to extend this more across our public programmes to compare with concert data. It gave an insight in to the way our audience responds.*



 Valuable insights
- It is a very interesting aspect of the project that we can see where our survey results sit compared to average results received by all organisations in the industry that use the Culture Counts platform. Industry benchmarks, especially in the arts sector, can be difficult to come by and useful to our own research efforts. However it would be even more useful to see more detail of how this benchmark changes for different areas of the cultural sector, such as only live events, or only music events. The questions on inclusivity, access and belonging also fostered some great feedback comments on our community outreach programmes.*



 Valuable insights  Benchmarking


 Dimensions
- Great to be included and part of a wider effort to upskill arts reporting. My initial Zoom sessions were valuable to understand the deep thinking that has been done to set up Culture Counts*



 Knowledge & efficiency  Support & guidance
- It was an important focus to gain audience feedback and experiences. Its interface was user friendly and the reports provided were easy to understand and navigate.*

 Valuable insights  Platform use
- Really liked that we were surveying audiences on how the shows impacted them instead of just if they enjoyed them. This is valuable to us and our artists.*

 Valuable insights  Dimensions
- Liked the; very active support in the process of creating the questions, the range of options for questions, the fact that there is a standardisation for the wider sector, participating as part of the national framework, and the final report format.*

 Support & guidance  Platform use

 Benchmarking
- It cut down the process of coming up with survey questions which was great for time management and allowed for consistency across the two surveys we completed. We learnt that you can condense a lot of what you need to know into less survey questions. It was really valuable to have this system for free and being a part of the programme kept us on top of surveying.*

 Knowledge & efficiency  Valuable insights



PANNZ Arts Market In Person Gathering,
image by Ralph Brown.

Do you have any feedback on how the Evaluation Pilot survey template could be improved?

- It was a good template for an evaluation pilot.
 - Knowledge & efficiency
- There are certain features we would be interested in having access to that the platform doesn't currently provide, such as the possibility to filter responses by demographic data or first time attendance, so that we can more easily see how different age groups found out about the concert, or what NPS score we get from people who are interacting with us for the first time. Greater on-platform filtering options in general would be helpful.

Several of the CNZ dimension questions were quite abstract and open to different interpretations. We believe it would help participants completing the survey if descriptive paragraphs could be added giving more context. For example, it's important it's happening here could mean country-wide, city-wide or within one suburb, and we're unsure what participants understood they were answering.

The standard CNZ survey with all dimensions questions is quite long. As surveys are more likely to be completed if they are short, we would appreciate the chance to opt out of certain questions for certain events when they feel less relevant, to see if this increases our response numbers.

Platform use Dimensions

Demographic questions

- An easy and quick way to export to one-page hardcopy surveys would be useful, we still consistently find this is the best way to engage with our audience members
 - Platform use
- Some of the required questions for this pilot were not necessarily framed well for our audiences so some flexibility in questions would be useful if we were to use Culture Counts again.
 - Dimensions
 - Demographic questions

- I worry that some of the dimension statements were not understood by audiences as we had intended them - namely Access and New People. I wonder if audiences interpreted these statements in different ways, therefore does it make for accurate data? Could there be different statements to choose from?
 - Dimensions

- Weird that there is no inclusion of Pacific Island demographic option. Don't like the way the gender question is framed. Wish we could find a way of reaching our pop in audience who are not part of our online reach, especially our international visitors.
 - Platform use
 - Demographic questions

- Some of the [dimension] questions weren't always relevant to what we were doing at [our organisation] so we had to get creative with how we used them. It would've been great to get more tailored [dimension] questions to suit our organisation. The [dimension] question around Access was a little bit confusing - our industry and survey participants understood that more to do with boundaries to accessing the programme/event and the way it was set up in Culture Counts fully captured that.
 - Dimensions

Please share any additional thoughts or comments about your experience here

- Overall the programme was super user-friendly and a very different way of thinking about surveying than our team had been exposed to previously.
 - Platform use
 - Knowledge & efficiency



7.0

Recommendations

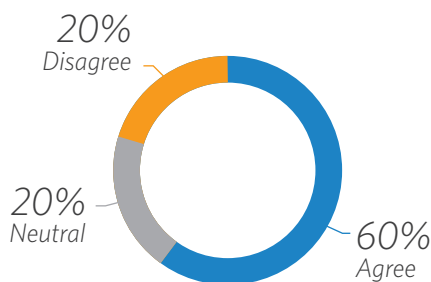
The CNZ Evaluation Pilot has been a valuable exercise in upskilling organisations and building an evaluation culture within the New Zealand arts and culture industry. Based on the outcomes of the Pilot and feedback from CNZ and programme participants, Culture Counts has made the following recommendations for future cohort evaluations undertaken by CNZ.

Flexible dimension requirements

A recommendation for future evaluation programs will give users the ability to choose a selection of dimensions that they would like to measure from a CNZ-aligned shortlist, rather than mandate a set that must be used across all evaluations. As an example, CNZ may identify eight dimension statements that align with their Strategic Pillars and ask participating organisations to measure at least three in their evaluations.

USER FEEDBACK

The set of core dimension questions was relevant to our organisation



This suggestion is based on both feedback from participants in the Evaluation Pilot and the success of the 'flexible dimension' method in other cohort evaluations managed by Culture Counts.

Results from the user feedback survey showed that some respondents felt that the set of core dimensions were not relevant to their organisation. In addition, multiple participants raised this in anecdotal feedback, specifying that not all dimensions were relevant across all programs and that they would have preferred to omit any that were deemed unsuitable.

Introducing a more flexible approach will mean that individual organisations can select metrics that are most relevant to their programs and events, ensuring that they are evaluating against their own strategic goals in a way that is meaningful for themselves and their stakeholders. The use of the core metrics is encouraged in order to generate a significant and interrogatable big data set.

Similar feedback has been received for cohort evaluation projects managed by Culture Counts. In the past, both Creative Victoria and City of Gold Coast have transitioned from 'set' to 'flexible' dimension requirements for funded organisations participating in their evaluation programs. Similarly, Arts Council England and the Western Australian Department of Local Government, Sports and Cultural Industries, as part of their Arts Organisation Investment Program, will be introducing flexible requirements for their cohort evaluations from 2023 onwards.

Increased flexibility may make the evaluation programme more accessible to a broader range of funded organisations.

Demographic questions

The CNZ Evaluation Pilot survey template included demographic questions that asked which area the respondent lived in, their age, gender, ethnicity, and postcode. An additional question asked if they identified as a person with disability, a person living with a mental health condition, if they spoke a language other than English at home or if they were LGBTQIA+. This data helps to identify the demographic sample of people who responded to the survey and took part in the event. It also helps organisations to understand the types of people that are engaging with their programs, the diversity of their reach and whether this trends or differs across programs.

Capturing consistent demographic information allows for aggregate insights and comparisons across organisations. For CNZ, mandating the inclusion of demographic questions in their cohort surveys will allow the funder to draw insights at a high level, gain an understanding of the populations' engagement with arts and culture across the country and, track these trends over time. It also enables data to be filtered based on differences in demographics and may highlight different needs based on location or background.

Following the Pilot, one participating organisation suggested that they would prefer for demographic questions to be optional as some respondents may find the questions to be intrusive however, it is worth noting that the Culture Counts platform allows respondents to skip any questions that they would prefer not to answer.

It is recommended that CNZ continue to capture consistent demographic data in their cohort surveys however, following the Pilot, it is suggested that some changes are made to question structures relating to ethnicity, disability and gender.

Ethnicity survey question

In the planning phase of the Evaluation Pilot, CNZ and Culture Counts explored the most suitable way of capturing a respondent's ethnicity via survey question/s. Due to the wide range of ethnicities that people might identify with, together with possible different interpretations of the question, it was decided that this would be asked as a free text question phrased as follows:

Which ethnicities do you identify as?

Please list all that apply below. If you would prefer not to answer, please skip this question.

The free text format allowed respondents to write about their ethnicities in a way that felt most authentic to themselves. In application, this data collection method led to some challenges in data aggregation. Culture Counts' Analysts cleaned data and matched results to Stats NZ Level 1 and Level 2 ethnicity groupings² (with most common responses charted on page 12 of this report). Due to a range of factors including different interpretations of the question, language variants and differences in spelling and grammar, approximately one-third of responses could not be classified into the Stats NZ groupings.

Participating organisations reported that it was difficult to gain insight from responses to this question. Free text responses are not aggregated and charted in the Culture Counts Evaluation Platform, meaning that organisations weren't able to interpret these results unless they took the time to examine the raw data.

2 Stats NZ, Ethnicity New Zealand Standard Classification 2005 V2.0: http://aria.stats.govt.nz/aria/?&_ga=2.147679991.1304901023.1680668031-931130293.1680668031#ClassificationView:uri=http://stats.govt.nz/cms/ClassificationVersion/136xYpbxsRh7IW1p

This matter was discussed with CNZ in September 2022 and it was agreed that for future evaluations, a prompted multiple choice list will be introduced for future programmes. This aligns with the approach that CNZ has used in recent surveys for Creative Professionals, which lists Stats NZ Level 1 and Level 2 categories for the larger Pacific and Asian nations.

Which ethnicities do you identify as?

Please select all that apply. If you would prefer not to answer, please skip this question.

- New Zealand European
- New Zealand Māori
- Samoan
- Cook Island Māori
- Tongan
- Niuean
- Fijian
- Tokelauan
- Other Pacific Island *
- Chinese
- Indian
- Filipino
- Korean
- Sri Lankan
- Japanese
- Other Asian *
- Other European *
- Other ethnic group (please specify)

* Identifies options that the respondent will be asked to specify in a follow-up question.

Disability survey question

As part of the Identity question in the Evaluation Pilot survey template, respondents can select whether they identify as a person living with disability and/ or a person living with a mental health condition. Following the creation of the reporting dashboard, CNZ highlighted an opportunity to include more meaningful data around disability. CNZ proposed some alternative survey questions regarding disability that aligned with recent internal research projects and best-practice guidelines.

These questions can be considered as part of future survey templates and cohort requirements, and are outlined below.

The following question group is derived from the Washington Group Short Set³ and as Stats NZ are increasingly using this set of questions, it has the advantage of being comparable with the New Zealand population.

Do you have difficulty with any of the following?

- Seeing, even if wearing glasses
- Hearing, even if using a hearing aid
- Walking or climbing steps
- Remembering or concentrating
- Washing all over or dressing
- Communicating using your usual language, for example understanding or being understood by others

Response options:

1. No difficulty
2. Some difficulty
3. A lot of difficulty
4. Cannot do at all

The CNZ Deaf and Disabled Accessibility Reference Group proposed that the following questions are more inclusive and helpful, especially for younger people and those who are neurodiverse.

Do you identify as Deaf or Disabled?

- Yes
- No

Do you identify of having a disability or impairment?

- Yes
- No

³ Washington Group on Disability Statistics, *WG Short Set on Functioning*: <https://www.washingtongroup-disability.com/question-sets/wg-short-set-on-functioning-wg-ss/>

Finally, CNZ highlighted a question that was used in the Audience Atlas Aotearoa Survey⁴ that asks the respondent what makes an activity accessible to them, in the context of venues and facilities.

What makes an arts activity, event or venue accessible to you?

Select all that apply

- Accessible venues or facilities, e.g. wheelchair access, hearing loops
- I can get accessible transport
- There is assistive technology available
- The website is accessible
- There is information available about accessibility before I get to the event / activity
- There is information in accessible formats
- Staff understand accessibility and disability
- The venue / presenter engages with me beforehand about my access needs
- There are sign language interpreters available
- There are support staff available
- I can take a support worker or carer with me at no extra cost
- There are not too many people there
- Other

Gender question

In the lead up to the 2023 Census, Stats NZ conducted an extensive review into how questions regarding gender and sexuality are asked, and based on this research, have released a new standard for data⁵. Their guide recommends that data relating to gender is collected as per the example below, and as such, it is recommended that in the future, Creative NZ collect data using this standard so it is comparable with national data.

If able to process text responses:

What is your gender?

- Male
- Female
- Another gender

Please state: _____

If unable to process text responses:

What is your gender?

- Male
- Female
- Another gender

⁴ Creative NZ, Audience Atlas Aotearoa: <https://creativenz.govt.nz/Development-and-resources/Research-and-reports/Audience-Atlas-Aotearoa-2020>

⁵ Stats NZ, Data standard for gender, sex, and variations of sex characteristics: <https://www.stats.govt.nz/assets/Methods/Data-standards-for-sex-gender-and-variations-on-sex-characteristics/downloads/Data-standard-for-gender-sex-and-variations-of-sex-characteristics.pdf>



Image courtesy of Christchurch Symphony Orchestra.

Availability of benchmarks

It is suggested that for future iterations of the project, dimension benchmarks are published by CNZ and made available to participating organisations. Benchmarks can provide useful context to results, particularly for new participating organisation that may not have their own benchmarks or time series data to refer to. The benchmarks could be published as a one-page PDF and updated regularly. Once a sufficient amount of data is collected from a range of artforms, it may also be possible to publish artform-specific benchmarks.

Evaluation support

Most participating organisations cited that the support they received from Culture Counts staff was essential to their success in reaching the Pilot objectives, as well as planning their own evaluation goals. The onboarding sessions clarified the methodology and importance of evaluation, and premade survey templates ensured that it was easy for those with limited resources to start collecting data. For future cohort evaluations, it is suggested that Culture Counts develop additional resources to support participants, such as example templates for different events and/or audiences and webinars for further educational opportunities.

Culture Counts Evaluation Platform Feedback

User feedback received by Pilot participants has been noted by the Culture Counts team and passed onto developers for consideration in the feature pipeline. Some of these are already in production, including:

- **Chart filters** that will enable users to delve deeper into survey and evaluation results, and pivot insights based on answers to other questions.
- **Paper survey exports** for users to distribute for manual completion (for audience members that would prefer not or do not have the ability to use devices).

It's worth noting that since the completion of the Pilot, Culture Counts has launched the following improvements to the Evaluation Platform:

- **Accessible survey interface:** Culture Counts has launched a refreshed survey interface that complies with best-practice guidelines as defined by the WCAG 2.1 Success Criteria for functionality and usability, as per the ARIA Authoring Practices Guide (APG).
- **Offline surveys:** When conducting Interview surveys, users can now continue collecting responses even when their device is not connected to the internet. This feature enables organisations to collect, sync and upload your survey responses with minimal disruption.
- **Multiple user management:** Allows organisations to collaborate on their evaluations by giving multiple staff members access to their account and managing settings on the User Management dashboard.

