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# Local government cultural data schema: reporting the contribution of local government to the cultural life of Australia

**Specifics for data collection**

* Information reported on this form should comply with the Australian equivalents to International Financial Reporting Standards (AIFRS).
* Report on an accruals basis as recorded in this business's/ organisation's Income Statement and Balance Sheet.
* Include depreciation and amortisation.
* Report all expenditure exclusive of Goods and Services Tax (GST) where this is recoverable as an input tax credit.
* If exact figures are not available, please provide careful estimates.
* Monetary values should be reported in thousands of Australian dollars (A$'000). Where the value in this department, agency, organisation or entity's accounts is not expressed in thousands of dollars, round the value up or down to the nearest thousand dollars.
* The items listed under Including and Excluding are examples only and should not be taken as a complete list of items to be included or excluded.
* Include details of the department, agency, organisation or entity's participation in any unincorporated joint ventures.

QUICK REFERENCE:

**INPUTS*:*** *resources identified and available to produce outputs*

**1.1 Infrastructure**

1.1.1 Capital assets: buildings /facilities for cultural use: $ value

1.1.2 Capital assets: cultural collections: $ value

1.1.3 Capital assets: other sites of cultural significance: $ value

**1.2 Financial Resources**

1.2.1 Buildings leasing for cultural activities or management: $ spent

1.2.2 Annual recurrent gross expenditure: $ spent

**1.3 Human Resources**

1.3.1 Volunteers: estimated EFT number

1.2.2 Contractors: $ amount

**OUTPUTS:** *Activity types that the resources (inputs) are applied to*

**2.1 Development of cultural collections**

2.1.1 Acquisitions: additions to cultural collections excluding public art: $ amount

2.1.2 Acquisitions: additions to public art: $ amount

**2.2 Practitioners**

2.2.1 Contracts to cultural practitioners: $ amount

2.2.2 Grants, sponsorship and prizes for cultural activities: $ amount

**2.3 Presentational activities**

2.3.1 Exhibitions: arts and heritage objects in all forms

2.3.2 Performances: performing arts of all forms

2.3.3 Publications in all media

2.3.4 Commission of public art (not acquired)

2.3.5Gathering, celebration or ceremony

2.3.6 Public Talks

2.3.7 Pathways and guided tours

**2.4. Developmental activities**

2.4.1 Creative recreational

2.4.2 Educational

2.4.3 Professional

 2.4.4 Research and development

 2.4.

**2.5 Cultural Festivals**

**2.6 Artists residencies**

***Key activity output measures***

|  |  |
| --- | --- |
|  | **Sub-sets** |
| **Number of activities**  | CountActivitySession |
| **Number of participants** | Receptive (audiences) paidReceptive (audience) freeActive (enabling/creating) |
| **Number of new works** | New works madeNew works presented |

**PART 1 - INPUTS: resources identified and available to produce outputs**

**1.1 INFRASTRUCTURE**

**1.1.1 Capital assets: buildings /facilities for cultural use: $ amount**

***Definition:*** Capital value (replacement value) of council-owned buildings/facilities, including contents, used for cultural purposes, defined as use for activities listed in outputs listed below, regardless of which department in council is leading them.

***Calculation:*** Include 100% of value of cultural-purpose buildings, and percentage of the value of buildings partly used for cultural activities. For example, if the Town Hall is used approximately 30% of the time for cultural use, then 30% of its capital value should be included in this dataset. This may be an estimate if data is not kept.

***Including:*** libraries, museums, art galleries, cinemas, performing arts centres, spaces for artmaking, rehearsal, etc., both dedicated buildings and those with multiple functions.

***Excluding:*** leased buildings, which is included in 1.2.1.

**1.1.2 Capital assets: cultural collections: $ amount**

***Definition:*** Capital value (replacement value recommended) of cultural collections owned by council, such as held by galleries, libraries, museums and cinemas.

***Including:*** Public art, defined as non-ephemeral art that is that is displayed, presented or performed in shared public spaces (usually outdoors and site specific) and designed to engage the public or a specific community. Includes sculpture, interactive digital art and murals, inclusive of monuments and memorials.

***Excluding:*** Monuments and memorials that have not been created by artist/craftspeople, such plaques on rocks.

**1.1.3. Capital assets: other sites of cultural significance: $ amount**

***Definition:*** Capital value of sites that are significant to the shared heritage of members of the community and listed in the council’s asset register. A natural site or architectural structure considered beautiful, powerful, meaningful, sacred, significant and/or holy to a particular religion, living tradition or belief system, and consecrated for worship, ritual, or contemplation.

***Including:*** sites council might own or have established that recognise a significant event or intention such as war memorials, Avenues of Honour, Reconciliation Room, memorials and cenotaphs. etc.

***Excluding:*** sites that do not have a capital value.

## 1.2 FINANCIAL RESOURCES

### 1.2.1. Buildings leasing: $ spent

***Definition:*** Amount spent on leasing non-council buildings for council’s own cultural activity.

***Excluding:*** Short term hiring for particular programs, which can be considered program costs.

### 1.2.2. Recurrent gross cash expenditure: $ spent

***Definition:*** Total gross expenditure of council funds on cultural programs, specialist areas and projects including operational costs, wages and salaries, goods and services, current grants and transfer payments, specific purpose grants and subsidies.

***Including:*** Non-capital grants or payments to individuals, groups, organisations or other entities on all cultural activities from all relevant areas, including libraries. These items are also reported separately in 1.3

## 1.3 HUMAN RESOURCES

***Definition*:** This section covers human resources required to produce outputs that are not paid i.e. volunteers. We have made the decision not to count number Council internal paid staff.

### 1.3.1 Human resources unpaid: (volunteers) estimated EFT number

***Definition*:** People involved in support roles to all cultural activities who are not paid to contribute. This might include volunteers, interns, student placements, work for the dole, Board/Advisory group members, tutors and others.

# PART 2: OUTPUTS: activities that the resources (inputs) are applied to:

***Definition:*** All cultural activities in which the council has some producer or co-producer role, leading or initiating.

***Including:*** activities undertaken by Council’s staff: by dedicated cultural development staff; by other staff such as Youth, Events and other staff; and those undertaken in partnership, if they have a cultural (creative, expressive) component.

## 2.1 DEVELOPMENT OF CULTURAL COLLECTIONS

**2.1.1 Acquisitions: additions to public art collections: $ amount**

***Definition:*** Value (replacement value recommended) of public art built and displayed in public spaces in the municipality that are non-ephemeral, commissioned during this period (this according to council’s accounting standard- either when contracted or when spent).

***Including:*** Monuments, memorials, site-specific, included in collection and asset register.

### 2.1.2 Acquisitions: additions to cultural collections excluding public art: $ amount

***Definition:*** Value (replacement value recommended) of new items accessioned into collections during the period (this according to council’s accounting standard- either when contracted or when spent), owned and managed by the council and made public through galleries, museums, libraries, cinemas, etc.

***Including:*** Art: fine arts and craft objects; heritage artefacts, including machinery and records; library books and digital media.

***Excluding:*** annual cost of archival storage materials, conservation treatments, maintenance and repair.

## 2.2 PRACTITIONERS

**2.2.1 Contracts to cultural practitioners: $ amount**

***Definition:*** Amount whole of council spends paying cultural practitioners (artists and producers) to create or lead artistic content in cultural services that council has decided upon.

***Includes:*** Practitioners and producers hired or contracted as sole operators, groups or companies, for activities across all areas of council, in all artforms. Includes companies funded for festivals and major cultural events. Expenses these people might accrue in providing the services, and dollars disbursed to contracted practitioners (sole-operator or corporate entity) from ticket sales.

***Excludes:*** Fees paid to artists in public art commissions, conservators, event staff, and consultants; grants, sponsorship and prizes (these are covered in 2.2.2).

**2.2.2 Grants, sponsorship and prizes for cultural activities: $ amount**

***Definition:*** Cash spent through grants, sponsorship and prizes from all areas of council, for cultural activities initiated or run by others.

***Including:*** Arts or heritage grants programs (capital, operational or project funding); short-term, annual or multi-year; for individuals, small groups or companies; subsidies for use of space or foregone rent, sponsorship of cultural activities and events; and competitions or prizes.

## 2.3 PRESENTATIONAL ACTIVITIES

***Definition:*** All cultural activities that involve public presentation, or augment public presentation, held in council owned or leased sites such as libraries, museums, galleries, PACs, cinemas, etc. and other. This includes activities within and outside of festivals.

### 2.3.1 Exhibitions: of arts and heritage objects in all forms

***Definition:*** Displays of art or artefacts in galleries, museums, cinemas, libraries or outdoor areas; of all visual artforms.

**ACTIVITY*:*** Number of separate exhibitions

***Definition:*** Number of separate produced, led and/or delivered exhibitions in venues such as, and not limited to a gallery, public space, cinema or museum. Includes both exhibitions as separate programs and those included in festival programs.

**SESSIONS:** Number of separate times (sessions) exhibition is open.

***Definition:*** Number of times the exhibition was available for the public to participate, such as number of days, or if not on a daily basis, on how many times it was available (opening and closing) to the audiences.

**PARTICIPANTS**

**Receptive (audiences):**

***Definition:*** Attendees at an exhibition.

***PAYING:*** Number of receptive participants who paid to attend.

***FREE:*** Number of receptive participants who did not pay to attend. Numbers estimated by most appropriate method. This might include staff, security or volunteers with clickers; official pedestrian counter system; figures provided by contracted research companies; approximate figures provided by emergency services, event security or event management; based on venue/location capacity.

**Active (active through to creative participants):**

***Definition:*** Number ofparticipants involved in the creative process, making something new, using creativity and involving self-expression.

***Excludes:*** contractors or others paid to deliver or lead the activity

**2.3.2 Performances: performing arts of all forms**

***Definition:*** Public presentations of all performing artforms, including music, (of all forms including opera, orchestral music and musical theatre), dance (of all forms from ballet to jazz to culturally specific styles), theatre (of all forms including circus and physical theatre, performance art, puppetry, comedy and other), performances of literary arts such as readings or poetry and other performances held in theatres, halls, open spaces or on temporary stages; including story times and public book readings in libraries.

**OUTPUT MEASURES**

**ACTIVITIES: Performances:** Number of separate performances

***Definition:*** Number of separate produced, led and/or delivered performances such as, and not limited to, those offered by a performing arts centre, public space or other venues. Includes performances billed as separate programs or included in a festival program that are scheduled.

**SESSIONS:** Number of separate times (sessions) of a performance

***Definition:*** Number of times the performance was available for the public to attend. The performance can be stand-alone or as part of a festival.

TICKETED:

**PARTICIPANTS**

**Receptive (audiences):** Number of participants

***Definition:*** Attendees at performances, including audience members.

***PAYING:*** Number of receptive participants who paid to participate

***FREE*:** Number of receptive participants who did not pay to attend, whether ticketed or estimated attendance by host organisation, using most appropriate method. This might include staff, security or volunteers with clickers; official pedestrian counter system; figures provided by contracted research companies; approximate figures provided by emergency services, event security or event management; based on venue/location capacity.

**Active (active through to creative participants):** Number of participants

***Definition:*** Participants involved in the creative process, making something new, using creativity and involving self-expression.

***Excludes***: Contractors or others paid to deliver or lead the activity

**2.3.3 Commissioned public art (not acquired)**

***Definition:*** New work commissioned by the organisation to be experienced in a public space and not forming part of the cultural collection or an exhibition. It can exist according to its natural life or for a pre-determined period and is not regarded as a cultural asset and is for public viewing or engagement.

***Includes:*** Murals, temporary installations, site-specific artwork, pop-up performance or art.

***Excludes:*** Public art commissioned and acquired as part of a cultural collection, existing monuments or memorials, permanent works maintained by the organisation.

**OUTPUT MEASURES**

**Active Participants:** (Number) How many people were actively participating but not the creative participant/practitioner contracted.

**NEW WORKS** (Number) How many new works resulted from the commission in this activity.

**$ Amount** The total dollar amount spent on the commissions in this activity

**2.3.4 Publications in all media**

***Definition:*** Published material that is stand-alone, including creative writing publications, novels, short stories, poetry, screenwriting, playwriting, local histories, films, videos, academic journal articles, etc.

***Includes***: Exhibition catalogues, on-line programs: digital cultural content, presented by council on own or other websites that do not fit into other categories.

***Excludes:*** Resources that are primarily promotional material or material that is not stand alone such as venue website, program brochure or.

**ACTIVITY:** Number of separate publications

***Definition:*** Number of separate produced, led and/or delivered publications such as, and not limited to, creative writing, including novels, short stories, poetry, screenwriting, film making, playwriting, local histories, journal article, etc. Publications produced as separate items for distribution, for sale or for free whether on-line or through a traditional print-run.

**PARTICIPANTS**

**Receptive (audiences):** Number of people regarded as individual 'sales'

***Definition:*** Recipients of the publication whether through traditional print technologies or on-line.

**PAYING:** Number of receptive participants who paid for the resource

**FREE:** Number of receptive participants who received the publication without paying. Estimated through most appropriate method, such as dispatch records or download counts.

**Active (active through to creative participants):** Number of people who contributed to the publication

***Definition:*** Participants involved in the creative process, making something new, using creativity and involving self-expression.

***Excludes:*** Contractors or others paid to deliver or lead the activity

**2.3.5 Gathering, celebration or ceremony**

***Definition:*** A public occasion, especially one celebrating an event, achievement, or anniversary. This could include ritual observances and procedures required or performed for a formal occasion and/or an activity held to celebrate something.

***Include:*** ceremonies, commemorations and community gatherings that have a creative or cultural focus. ***Exclude***: Festivals

**ACTIVITY:** Number of separate public occasions or gatherings.

***Definition:*** Number of separate produced, led and/or delivered events or public occasions.

**SESSIONS:** Number of separate times or days (sessions) the event or occasion was held.

***Definition:*** Number of times the activity was available for the public to participate, such as number of days, or if not on a daily basis, on how many times it was available (opening and closing) to audiences.

**PARTICIPANTS**

**Receptive (audiences):** Number of people

***Definition:***Attendees at a cultural activity.

**PAYING:** Number of receptive participants who paid to attend

**FREE:** Number of receptive participants who did not pay to attend, either ticketed or estimated attendance by host organisation, using most appropriate method. This might include staff, security or volunteers with clickers; official pedestrian counter system; figures provided by contracted research companies; approximate figures provided by emergency services, event security or event management; based on venue/location capacity.

**Active (active to creative participants):** Number of people who creatively contributed to the event

***Definition:*** Participants involved in the creative process, making something new, using creativity and involving self-expression.

***Excludes:*** Contractors or others paid to deliver or lead the activity.

**2.3.6 Public Talks**

***Definition:*** Events where a new idea or work is shown and explained to an audience.

***Include:*** Lectures and Talkswhere information is presented and analysed; Seminars: educational events that feature one or more experts delivering information primarily via lecture and discussion; Conferences: gathering of audiences receiving current information about industry trends and developments; Forums: a meeting or medium where ideas and views on a particular issue can be exchanged.

**ACTIVITY:** Number of separate events.

***Definition:*** Number of separate produced, led and/or delivered conferences, seminars, forums etc.

**SESSIONS:** Number of separate sessions or days

***Definition:*** Number of times the activity was available for the public to participate, such as number of sessions within the event, number of talks, number of panel discussions.

**PARTICIPANTS**

**Receptive (audiences):** Number of people

***Definition:***Attendees at a cultural activity.

**PAYING:** Number of receptive participants who paid to attend

**FREE:** Number of receptive participants who did not pay to attend, either ticketed or estimated attendance by host organisation, using most appropriate method. This might include staff, security or volunteers with clickers; official pedestrian counter system; figures provided by contracted research companies; approximate figures provided by emergency services, event security or event management; based on venue/location capacity.

**Active (active to creative participants):** Number of people who presented.

***Definition:*** Participants involved in the creative process, making something new, using creativity and involving self-expression.

***Excludes:*** Contractors or others paid to deliver or lead the activity.

**2.3.7 Pathways and guided tours**

***Definition:*** a tour of a historic site or place of interest conducted by a physical or virtual guide.

***Include:***  Art trails, heritage walks, sculpture parks, sites of heritage significance that have scheduled tours or times of organised visits or tours.

***Exclude:*** Open venues such as heritage buildings or parks that would be classed as a presentation activity if an advertised presentation when not participating in guided tours.

**2.4. DEVELOPMENTAL ACTIVITIES**

***Definition***: Other cultural activities initiated by council that have personal or professional development intention, for people who would not consider themselves artists, as well as emerging or established artists of any age and skill level. May be within or outside of festival program.

**2.4.1 Creative recreational**

Opportunities provided for arts participation for people who would not necessarily consider themselves artists or artists-in-development.

***Include:*** Activities where the intent is purely for creative recreation, leisure and enjoyment.

***Excludes:*** activities offered for those who seek or experience professional employment in the arts and activities design for educational purposes; Public presentations where participants play no active role.

**ACTIVITIES:** Number of activities

**SESSIONS:** Number of separate times (sessions) of an activity

***Definition:*** Number of times the activity was repeated and was available for participation, such as number of days, or if not on a daily basis, on how many session times it was available to the participants.

**PARTICIPANTS:** Number of people

**Active (active to creative participants):** Participants actively contributing to the activity.

***Definition:*** Participants involved in the creative process, making something new, using creativity and involving self-expression.

***Excludes:*** Contractors or others paid to deliver or lead the activity.

**2.4.2 Educational*:*** formal or informal arts education or instruction

***Includes:*** educational classes or workshops in any cultural facility including libraries, where there is group or individuals brought together for a learning purpose.

***Excludes:*** activities offered for those who seek or experience professional employment in the arts and activities design purely for creative recreation; public presentations where participants play no active role.

**ACTIVITIES:** Number of activities

**SESSIONS:** Number of separate times (sessions) of an activity

***Definition:*** Number of times the activity was repeated and was available for participation, such as number of days, or if not on a daily basis, on how many session times it was available to the participants.

**PARTICIPANTS:** Number of people

**Active (active to creative participants):** Participants actively contributing to the activity.

***Definition:*** Participants involved in the creative process, learning something new, such as tools to access new knowledge (Internet) using creativity and involving self-expression.

***Excludes:*** Contractors or others paid to deliver or lead the activity.

**2.4.3 Professional development:** Activities for artists of all ages and levels to develop skills, share ideas and form networks, with professional development intent.

***Includes:*** scheduled events such as classes and training workshops where specialist technical knowledge is passed on, structured with specific topics of interest; programs in which advice and mentoring is provided to artists as individuals, or activities to broker new relationships between artists and audiences, sponsors or funders, etc. such as artists’ register.

***Excludes:*** activities designed for educational purposes and those offered for purely for creative recreation; Public presentations where participants play no active role.

**ACTIVITIES:** Number of activities

**SESSIONS:** Number of separate times (sessions) of an activity

***Definition:*** Number of times the activity was repeated and was available for participation, such as number of days, or if not on a daily basis, on how many session times it was available to the participants.

**PARTICIPANTS:** Number of people

**Active (active to creative participants):** Participants actively contributing to the activity.

***Definition:*** Participants involved in the creative process, making something new, using creativity and involving self-expression.

***Excludes:*** Contractors or others paid to deliver or lead the activity.

**2.3.4 Research and development**

***Definition:*** formal investigation into past, present or future activities that is documented or communicated in some form. This can lead to development of new work and or presentation of new work, development of new activities or processes.

**ACTIVITIES:** Number of research activities completed, findings documented and communicated

**HOURS:** the time spent on the research.

**2.5.1 Cultural Festivals (all artforms and cultural activities)**

***NOTE:*** In this schema, we are counting cultural festivals twice. The first time, outputs (activities) of festivals are counted as part of all other presentational and developmental cultural activities as above. Then festival outputs are counted here again, but as separate from other activities. The data is the same both times, so it does not need to be collected or counted twice.

**Definition:** Public multi-event activities. *Cultural* festivals are defined as those that have *cultural* outcomes (see CDN outcomes schema). From single venue, single day events to multiple venues across more than one day; free or ticketed; and activities within them. All artforms, all types of activities (presentational and developmental); all festival types (artform, precinct, identity, commercial)

***Definitions:* Festival Types:** This information is included here as these categories of festival have been agreed by the Cultural Forum as useful, but data is not needed at this level for the current task.

* **Artform:** Focussing primarily on a single artform such as visual arts, performing arts, literary arts or multi-artform [writers’ festival, sculpture triennial, etc.]
* **Identity:** Focussing primarily on a community of interest such as ethnicity, sexuality or social group [Greek, Mardi Gras, Youth Arts, etc.]
* **Precinct:** Focussing primarily on a geographic area such as a park, a street, a suburb or natural feature [Castlemaine State Fair; Lygon Street]. Could not be relocated without a significant change of focus.
* **Creative industry:** Focussing primarily on a creative industry that is either associated with arts, or commissions and contracts artists as part of its activities, such as Fashion or Design Week. *Excluding:* Food & Wine Festivals.

In deciding which type to choose, the major focus of the festival is the decision point. For example, the Huon Valley Queer Film Festival would be an artform festival, as it could not change to exclude films without a complete change of direction, whereas the other characteristics (location and identity) could potentially be adapted, and it still be considered the same event.

**Council festival** is defined as one in which thecouncil has some producer or co-producer role, leading or initiating

***Including:*** activities undertaken by Council’s staff: by dedicated cultural development staff; by other staff such as Youth, Events and other staff; and those undertaken in partnership, if they have cultural outcomes.

***Excluding:*** Activities that council contributes to in festivals that are run by another organisation, for example, a Tea Dance within the State government’s Seniors Week; a tour of a historic site as part of History Week or a hip-hop competition as part of National Youth Week. The council activities would be counted in Presentational 2.2 and Developmental activities 2.3 above, not as part of festivals because they are not council festivals.

**COUNT:** Number ofcultural festivals

***Definition:*** Number of separate produced, led and/or delivered festivals that bring multiple activities together under a 'festival' theme.

**2.6 Artists' residencies and studio programs**

***Definition:*** formal programs in which artists are contracted to work for a period of time (any length); to exhibit, perform and conduct workshops or master classes; usually in a particular location or area; studio programs designed with the intention to support and develop artists creative practice.

**ACTIVITIES:** Number of activities

**SESSIONS:** Number of separate times (sessions) of an activity

***Definition:*** Number of times the activity was repeated and was available for participation, such as number of days, or if not on a daily basis, on how many session times it was available to the participants.

**PARTICIPANTS:** Number of people

**Active (active to creative participants):** Artists involved in the program.

***Definition:*** Participants involved in the creative process, making something new, using creativity and involving self-expression.

***Excludes:*** Contractors or others paid to deliver or lead the activity.

**PARTICIPANTS**

**Receptive participants (audiences):** Number of people

***Definition:*** Attendees at a cultural festival

**PAYING:** Number of receptive participants who paid to attend

**FREE:** Number of receptive participants who did not pay to attend, either ticketed or estimated attendance by host organisation, using most appropriate method. This might include staff, security or volunteers with clickers; official pedestrian counter system; figures provided by contracted research companies; approximate figures provided by emergency services, event security or event management; based on venue/location capacity.

**Active:** Number of participants

***Definition:*** Participants involved in the creative process, making something new, using creativity and involving self-expression, performing, reading etc.

***Excludes:*** Contractors or others paid to deliver or lead the activity.