

South Australian Local Government

# CULTURAL IMPACT FRAMEWORK

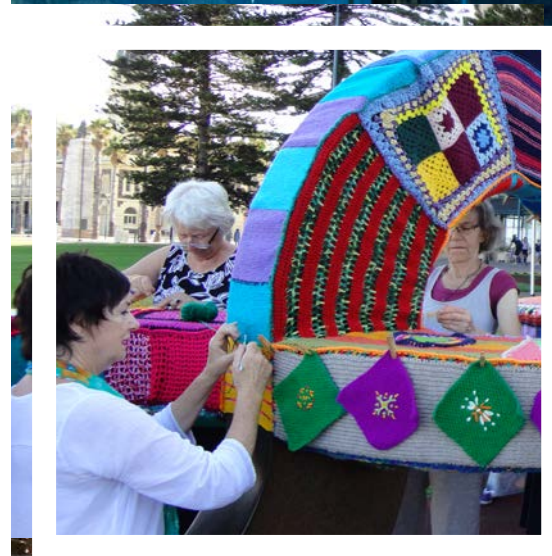
A Framework for Local Councils to measure the value of cultural development activities and better understand how decisions made by Councils impact on the culture of a community.



This Framework has been published by the Creative Communities Network South Australia. The following organisations collaboratively produced the Framework and associated tools.

- The Barossa Council
- City of Holdfast Bay
- City of Marion
- City of Norwood Payneham & St Peters
- City of Unley
- Arts South Australia
- Local Government Association of South Australia (LGASA)

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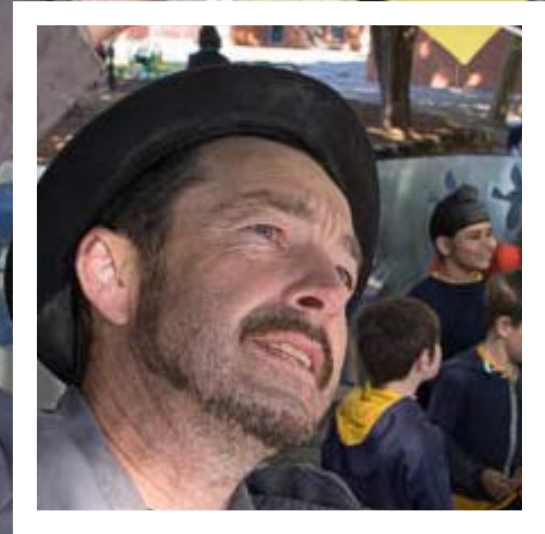
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Culture will be key in the success of sustainable development policies, as a driver and enabler of development and people centred societies. A holistic integrated approach to development needs to take creativity, heritage, knowledge and diversity into account.”

GLOBAL TASKFORCE AND REGIONAL GOVERNMENTS, 2014

# 1 | EXECUTIVE SUMMARY





## “Culture is about who we are, how we define ourselves and how we make meaning of the world around us. It informs everything we do.”

(CULTURAL INDICATORS: MEASURING IMPACT ON CULTURE 2012).

The role of Local Government has changed considerably in the last two decades, with more and more Councils across Australia investing significant funds in the delivery of arts and cultural activities. Within the context of their expanding role, all Councils endeavour to make wise, intelligent, ‘value for money’ and sustainable choices to make life better for their communities and equally they try to understand the impact of their decisions – e.g. are citizens safer, wealthier, happier? Culture is a core pillar for healthy, prosperous, vital and vibrant communities. It intersects with economic viability, environmental sustainability and social wellbeing. It connects people, contributes to sustainable design and development and brings innovation to policy and planning. Cultural vitality encourages meaningful

interaction with ideas, the built environment and between people. It provides opportunities for people to reflect on their identity and celebrate the past. Measuring cultural vitality is as important as measuring the strength of the economy, the health of the environment and success of our social health systems.

Councils are in a unique position to influence the lives of their residents but they need the tools to measure the value of their investment and to understand how their decisions affect the culture of their community – both positively and negatively.

The South Australian Local Government Cultural Impact Framework provides Councils with a process to collect, organise and report data and information that can inform their decision making and convey the value of culture.

The Framework provides the tools to help Councils to:

- consider the impact of decisions on the culture of communities
- measure the value of current investment in cultural activity, assets and infrastructure.

The Cultural Impact Framework identifies five cultural Domains: Creativity, Connectedness, Values, Sustainability and Engagement, each with a set of three defining Indicators. Together the Domains and the Indicators provide a picture of what cultural vitality is and why we aspire to have it within our communities.

Designed to be used over a period of time, the Framework enables the collection and interpretation of data that can reflect changes in the community related to its cultural vitality.

Further information regarding Local Government arts and cultural policy can be found on the Australian Local Government Association (ALGA) website <http://alga.asn.au/?ID=11761&Menu=44,469,468>

## 2 THE CULTURAL IMPACT FRAMEWORK OVERVIEW

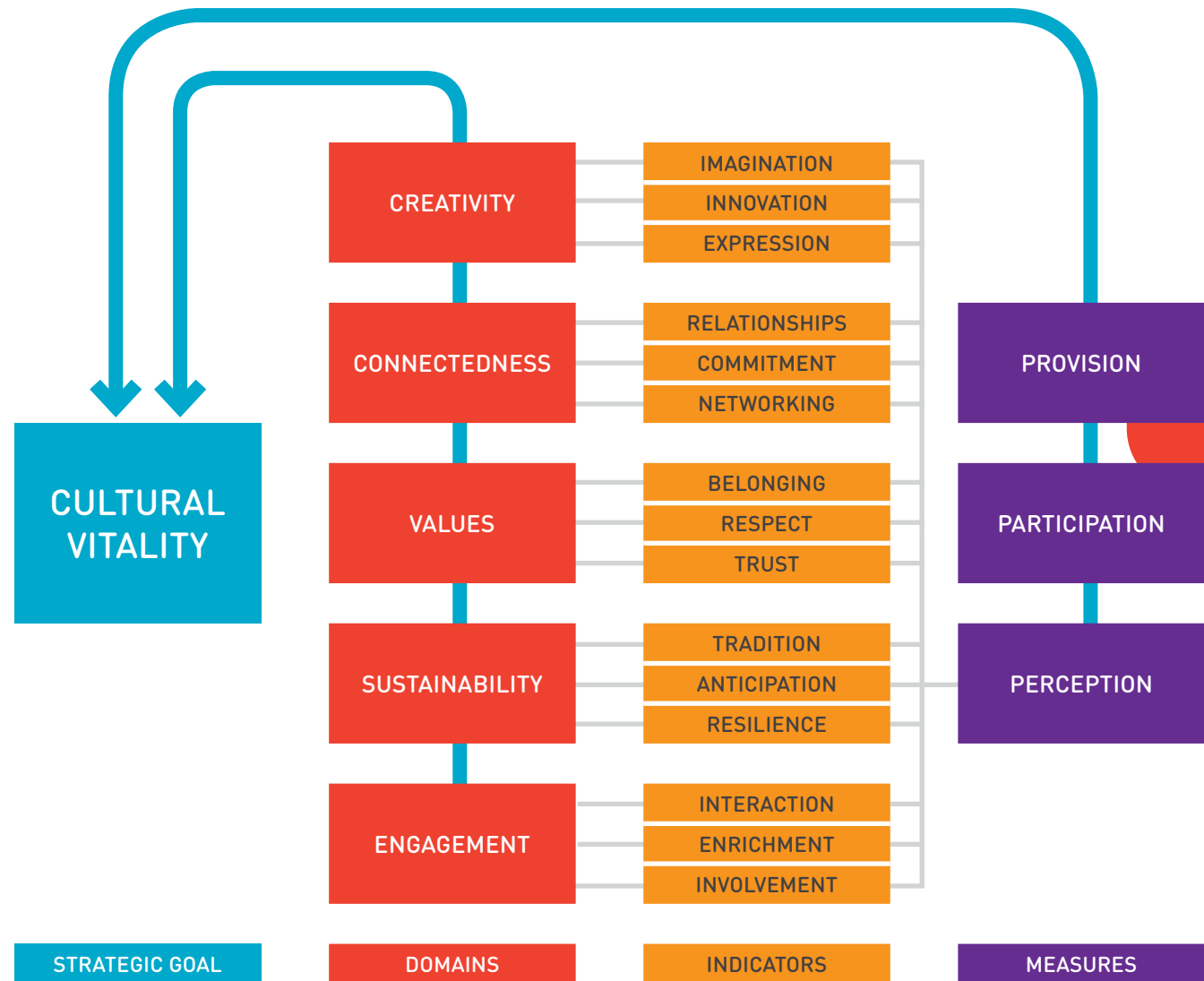
The Framework has three components, **DOMAINS**, **INDICATORS** and **MEASURES**.

There are five Domains and each Domain has three Indicators. The Domains represent the key elements of Cultural Vitality. The Indicators help to describe each Domain and define the characteristics we want to measure.

There are three Measures categories; Provision, Participation and Perception.

Provision and Participation Measures are designed to tell us how many people are involved and the amount of funds invested by Councils, external parties and participants.

Measuring Perception helps us to understand the experiences of people within the context of the Domains and Indicators.





## DOMAINS

**Cultural vitality means a community is creative, connected, values based, sustainable and engaged.**

The statement above is the foundation of the Cultural Impact Framework and it outlines the key characteristics of cultural vitality. The Framework describes the characteristics and how we use them to understand the quality of cultural vitality. We call these characteristics, **DOMAINS** and they are:

**CREATIVITY**

**CONNECTEDNESS**

**VALUES**

**SUSTAINABILITY**

**ENGAGEMENT**

In a Local Government context the Domains are aspirations and are often reflected in the community and strategic plans of individual Councils, albeit with a variety of language. They drive the work of the cultural services teams and is why Councils invest in arts and cultural activity. The Domains provide the definitions and language suitable for cultural and strategic plans. Through the Framework, Councils are able to track the level of and the quality of cultural vitality.



## 2. THE CULTURAL IMPACT FRAMEWORK OVERVIEW

### INDICATORS

Indicators help to determine the presence of something and its relative strength. They provide us with something to measure and provide insight into the strength and meaning of the Domains.

In relation to the Cultural Impact Framework, we have established a series of three indicators for each Domain. The Indicators define what each Domain represents and when we measure the Indicators we learn to what extent the Domain exists in the community.

The Indicators for each of the Domains are:

DOMAIN	CREATIVITY	CONNECTEDNESS	VALUES	SUSTAINABILITY	ENGAGEMENT
Indicators	Imagination	Relationships	Belonging	Tradition	Interaction
	Innovation	Commitment	Respect	Anticipation	Enrichment
	Expression	Networking	Trust	Resilience	Involvement

**Imagination, innovation and expression indicate that creativity is present in a community.**

In the above statement:

- Creativity is the Domain - we want our community to be creative because this is a characteristic of cultural vitality.
- Imagination, innovation and expression are the Indicators of creativity - if we measure the presence of these three things in Council programs and services we can understand how well the organisation contributes to the creativity of the community.

Full descriptions of the Domains and the Indicators are provided in Section 3 of this document - Detailed Framework.



## MEASURES

The Cultural Impact Framework acknowledges that there are three different categories of measurement.

**PROVISION** The amount invested in a cultural activities, collections, buildings or places by Council, external funders and participants.

**PARTICIPATION** The number of people involved in or with cultural activities or collections; or visits to buildings or places.

**PERCEPTION** Determines how people feel and experience cultural activities, collections, buildings or places.

The following statement provides an overview of how all three measures evaluate the cultural success of Council's program.

**Council aims to have a CREATIVE (Domain) and ENGAGED (Domain) community and invests \$100k (Measure: Provision) in an EXHIBITIONS PROGRAM (Measure: Provision) at the gallery. 15,000 people (Measure: Participation) attend the exhibitions annually. Of the attendees 80% AGREE (Measure: Perception) that it encouraged them to use their imagination (Indicator) and, 50% (Measure: Perception) agree that it provided an opportunity for ENRICHMENT (Indicator) through learning.**

Tools in the Framework assist with the collection, documentation and analysis of this information over time. The Framework provides an understanding of how Council's investment achieves its aim of cultural vitality and the Domains that reflect this. It can also provide a value proposition that compares Council's investment with levels of participation and the amount of funds invested both by Council and the participants.

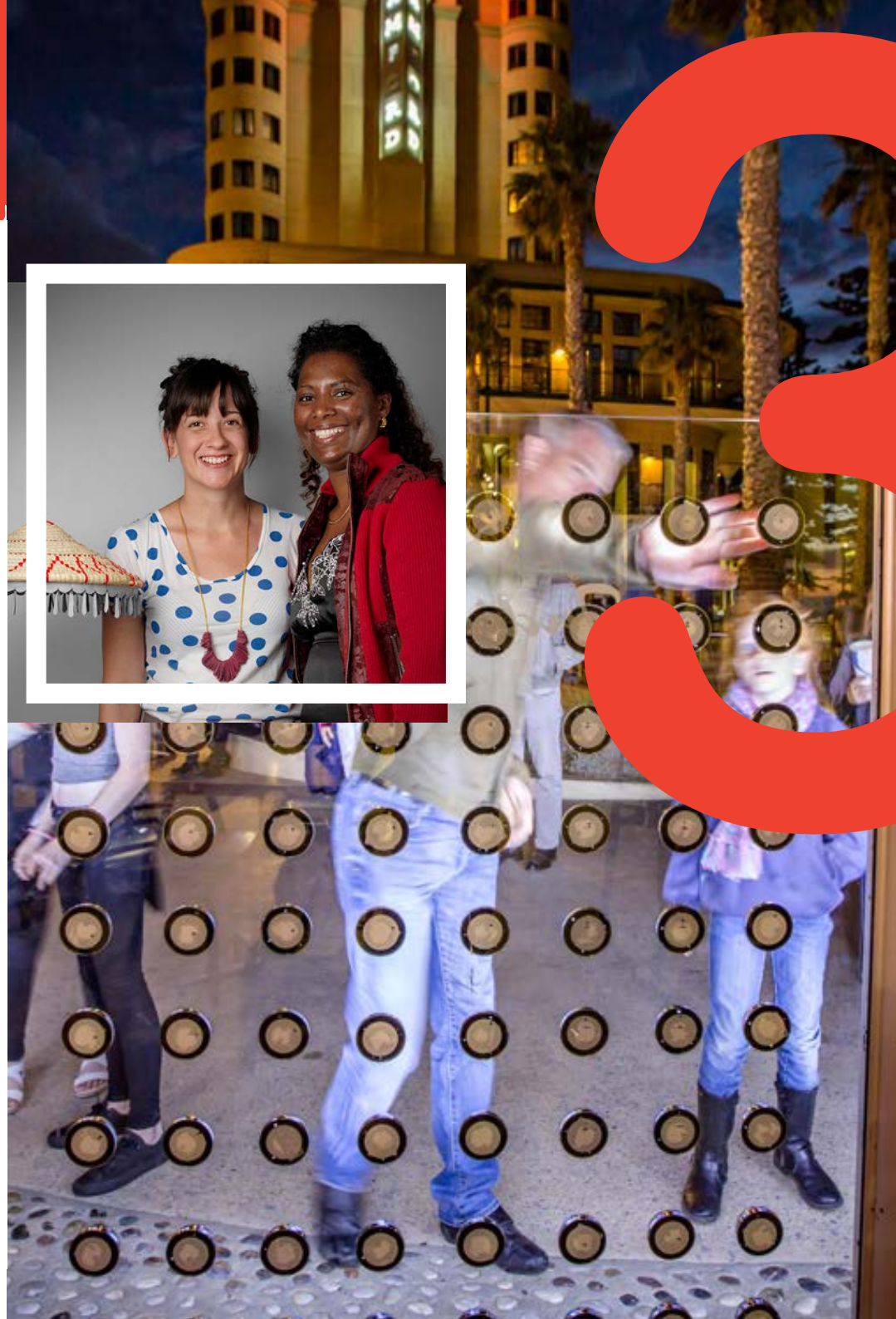
**"I see culture as the essence of everything..." MARY GILES**



### 3 | DETAILED FRAMEWORK

The five cultural **DOMAINS** have been developed to provide structure to the broad definition of culture: creativity, connectedness, values, sustainability, and engagement. Each cultural Domain has a set of three **INDICATORS** to enhance deeper definition. Each Indicator has a set of **MEASURES** related to Participation, Perception and Provision. The tools, definitions, Domains, Indicators and measures presented in this Framework are an attempt to unravel some of the mystery about the value of culture. However, it is by **no means definitive**. The Cultural Impact Framework is intended to inspire further exploration, experimentation and rigorous discussion about cultural impact.

..."culture is... the community creation of values, meaning and purpose in life." JON HAWKES





**DOMAIN**

**CREATIVITY**

The process of generating original ideas that stimulate new ways of thinking, believing and doing.

INDICATOR	INDICATOR DETAILS	MEASURES
<p><b>IMAGINATION</b></p> <p>The stimulation and generation of ideas.</p>	<p>A local culture of curiosity, inventiveness, strong entrepreneurial spirit e.g. a community ideas bank, use of new technologies, community forums, art projects.</p>	<p><b>PROVISION</b> How much is invested in activities, collections or buildings that stimulate or generate new ideas?</p> <p><b>PARTICIPATION</b> How many people participate in activities, collections or buildings that stimulate or generate new ideas?</p> <p><b>PERCEPTION</b> Do Council activities, collections or buildings encourage people to use their imagination?</p>
<p><b>INNOVATION</b></p> <p>Capacity to use original ideas, to develop and implement solutions to do things better.</p>	<p>A local culture of listening actively, speaking candidly, questioning thoughtfully and challenging openly; Council protocols that support and generate creativity and embrace opportunities; novel start-ups, locally led co-design projects with original and creative outcomes, prototypes for public art, creative working hubs.</p>	<p><b>PROVISION</b> How much is invested in activities, collections or buildings that support innovation and change in the community?</p> <p><b>PARTICIPATION</b> How many people participate in activities, collections or buildings that support innovation and change in the community?</p> <p><b>PERCEPTION</b> Do Council activities, collections or buildings encourage new ways of thinking?</p>
<p><b>EXPRESSION</b></p> <p>Capacity to communicate values, beliefs, traditions, perceptions and ideas in diverse ways.</p>	<p>Production of art, design, creative products, services and events; creative expression in personal or professional life; creative and cultural grants for proactive community groups e.g. Men’s Sheds, art groups.</p>	<p><b>PROVISION</b> How much is invested in activities, collections or buildings that result in creative and community outcomes?</p> <p><b>PARTICIPATION</b> How many people participate in activities, collections or buildings that result in creative and community outcomes?</p> <p><b>PERCEPTION</b> Do Council activities, collections or buildings encourage people to express themselves?</p>

### 3. DETAILED FRAMEWORK

DOMAIN	INDICATOR	INDICATOR DETAILS	MEASURES
<b>CONNECTEDNESS</b> The links between individuals, their communities and their surroundings.	<b>RELATIONSHIPS</b> The affinity we have with each other and place.	A sense of local identity and community spirit e.g. engagement with local history activities, acknowledgement of stories of past generations, public art, place making.	<b>PROVISION</b> How much is invested in activities, collections or buildings that link individuals to their community and their surroundings? <b>PARTICIPATION</b> How many people participate in activities, collections or buildings that link individuals to their community and their surroundings? <b>PERCEPTION</b> Do Council activities, collections or buildings make people feel attached to other people or places?
	<b>COMMITMENT</b> Participation and contribution to place and or the community.	Formal or informal, unpaid volunteering which benefits the community e.g. assisting at cultural facilities, Neighbourhood Watches, street parties, guerrilla gardening.	<b>PROVISION</b> How much is invested in activities, collections or buildings that encourage and support volunteering and other contributions to the community? <b>PARTICIPATION</b> How many people participate in activities, collections or buildings that support and encourage volunteering? <b>PERCEPTION</b> Do Council activities, collections or buildings make people want to contribute to the community?
	<b>NETWORKING</b> Constructive personal and community exchanges of knowledge, skills, and information.	Strong, supportive and well-maintained networks e.g. Men's Sheds, heritage groups, community gardens, book clubs, service clubs.	<b>PROVISION</b> How much is invested in activities, collections or buildings that encourage an exchange of knowledge skills or information? <b>PARTICIPATION</b> How many people participate in activities, collections or buildings that encourage an exchange of knowledge skills or information? <b>PERCEPTION</b> Do Council activities, collections or buildings link people to each other and/or information in the community?



**DOMAIN**

**VALUES**

Principles of behavior that relate to worth, merit and meaning and reflect what is important in life.

INDICATOR	INDICATOR DETAILS	MEASURES
<p><b>BELONGING</b></p> <p>A sense of fitting in and feeling a part of the community.</p>	<p>Feeling accepted by and comfortable with family friends, neighbours, the local community, and/or special interest groups.</p>	<p><b>PROVISION</b> How much is invested in activities, collections or buildings that enhance belonging in the community?</p> <p><b>PARTICIPATION</b> How many people participate in activities, collections or buildings that enhance belonging in the community?</p> <p><b>PERCEPTION</b> Do Council activities, collections or buildings make people feel like they belong?</p>
<p><b>TRUST</b></p> <p>A sense of confidence in the reliability and honesty of the community.</p>	<p>Sharing of knowledge and skills, emotional, social and spiritual security in community e.g. Local Exchange Trading Schemes (LETS), Food Bank, swap meets, support groups, street parties.</p>	<p><b>PROVISION</b> How much is invested in activities, collections or buildings, which involve the sharing of knowledge, skills and/or resources?</p> <p><b>PARTICIPATION</b> How many people participate in activities, collections or buildings that involve the sharing of knowledge, skills and/or resources?</p> <p><b>PERCEPTION</b> Do Council activities, collections or buildings build people's sense of trust and make them feel safe?</p>
<p><b>RESPECT</b></p> <p>A sense of civic consideration and regard for others in the community.</p>	<p>An inclusive culture of citizens with diverse backgrounds and beliefs with an equitable approach to socio-economic circumstances, gender, age, abilities, sexual preference, ethnic, faith based and other special interest groups e.g. sporting clubs, volunteer programs, advisory groups.</p>	<p><b>PROVISION</b> How much is invested in activities, collections or buildings that reflect Council's demographic?</p> <p><b>PARTICIPATION</b> How many people participate in initiatives that reflect Council's demographic?</p> <p><b>PERCEPTION</b> Do Council activities, collections or buildings promote respect for people regardless of difference?</p>

### 3. DETAILED FRAMEWORK

DOMAIN	INDICATOR	INDICATOR DETAILS	MEASURES
<b>SUSTAINABILITY</b>  The capacity for the community to endure, adapt to and predict diverse cultural, social, environmental and economic conditions.	<b>TRADITION</b>  Capacity of a community to uphold, affirm and renew cultural beliefs, customs and long held practices.	Acknowledgement of First Nation peoples, diverse multicultural groups and a capacity to honour and/or refer to decisions and habits from the past e.g. Indigenous place naming, cultural strategies and policies, multicultural festivals, historical events, repurposing of heritage buildings.	<b>PROVISION</b> How much is invested in activities, collections or buildings that uphold, affirm and renew cultural beliefs?  <b>PARTICIPATION</b> How many people participate in initiatives that uphold, affirm and renew cultural beliefs?  <b>PERCEPTION</b> Do Council activities, collections or buildings preserve and/or affirm values and beliefs?
	<b>ANTICIPATION</b>  Being well informed, prepared and capable to respond to diverse and changing societal conditions.	A capacity to acquire the skills which prepare for new technology, fluctuating trends and/or changing systems or expectations e.g. skills development for changing society community capacity building projects, induction and language programs for new migrants, consideration of 'whole of life energy' of cultural events and initiatives, 'seven generations' thinking.	<b>PROVISION</b> How much is invested in activities, collections or buildings that inform or build capacity to respond to changing societal conditions?  <b>PARTICIPATION</b> How many people participate in initiatives that inform or build capacity to respond to changing societal conditions?  <b>PERCEPTION</b> Do Council activities, collections or buildings help people to deal with change and/or think about the future?
	<b>RESILIENCE</b>  Capacity to create value from and respond constructively to diverse challenges	Responding productively to down turns, negative growth and/or crisis e.g. programs to fill empty shop fronts, policies that embrace constructive 'guerilla movements', place making, creative responses to disaster recovery.	<b>PROVISION</b> How much is invested in activities, collections or buildings, which support the community to respond constructively to diverse challenges?  <b>PARTICIPATION</b> How many people participate in initiatives that support the community to respond constructively to diverse challenges?  <b>PERCEPTION</b> Do Council activities, collections or buildings make people feel stronger and more confident about their lives?

## DOMAIN

### ENGAGEMENT

The process of active participation.

#### INDICATOR

##### INTERACTION

The experience of meeting and being with others in the community.

#### INDICATOR DETAILS

The coming together of community e.g. festivals, swimming pools, libraries, community groups, community buses; programs that bring disparate communities together constructively.

#### MEASURES

**PROVISION** How much is invested in activities, collections or buildings, which bring communities together to interact?

**PARTICIPATION** How many people participate in initiatives that bring diverse communities together?

**PERCEPTION** Do Council activities, collections or buildings encourage people to mix with other people?

##### ENRICHMENT

The sense of positive emotion, meaning, personal development and fulfillment.

The experience of lifelong learning e.g. Scout badges, library programs, arts skills workshops, life saving courses, sporting clinics; contributing to something greater than the individual self.

**PROVISION** How much is invested in activities, collections or buildings that involve education or lifelong learning?

**PARTICIPATION** How many people participate in activities, collections or buildings that involve education or lifelong learning?

**PERCEPTION** Do Council activities, collections or buildings provide opportunities to develop knowledge and skills?

##### INVOLVEMENT

Active participation in local issues, decision making by the community and empowerment.

Active contribution in local and broader issues, initiatives and decision-making and mechanisms for informed participatory decision making e.g. citizens' juries, neighbourhood houses, residents' associations, Section 41 Committees, Youth Advisory Committees.

**PROVISION** How much is invested in activities, collections or buildings that encourage people to be involved in local decision-making?

**PARTICIPATION** How many people participate in activities, collections or buildings that encourage people to be involved in local decision-making?

**PERCEPTION** Do Council activities, collections or buildings involve people in local issues?



## 4 | THE CULTURAL IMPACT FRAMEWORK TOOLKIT

### TOOLKIT OVERVIEW

The Cultural Impact Framework Toolkit provides tools that help to answer two strategic questions:

- A. What is the impact of Council's investment in cultural activity, assets and infrastructure on cultural vitality?
- B. What is the impact of a particular Council decision on culture?

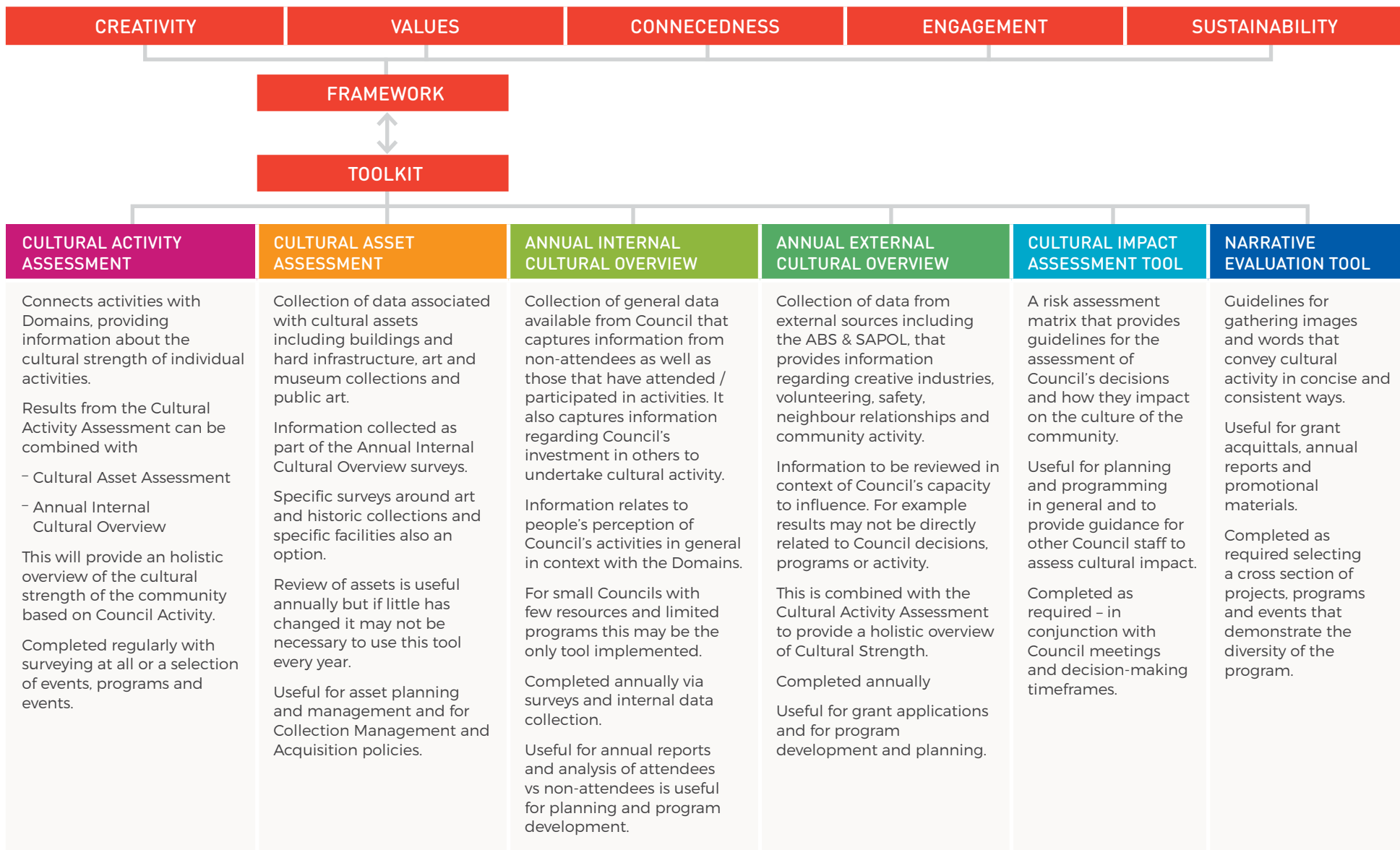
The Toolkit includes a range of processes, instructions and examples that Local Government officers can use to help develop a body of evidence around the value of arts and cultural activities and answer the two strategic questions listed above. It also provides guidelines regarding how Council's programs and services can be documented in a narrative form. There are six separate tools included in this Kit that can be used independently or concurrently. Some components of data overlap from one tool to another.

### THE SIX CULTURAL IMPACT FRAMEWORK TOOLS ARE

- CULTURAL ACTIVITY ASSESSMENT TOOL
- CULTURAL ASSET ASSESSMENT TOOL
- ANNUAL INTERNAL CULTURAL OVERVIEW TOOL
- ANNUAL EXTERNAL CULTURAL OVERVIEW TOOL
- CULTURAL IMPACT ASSESSMENT TOOL
- NARRATIVE EVALUATION TOOL







# 5

## GENERAL PLANNING INSTRUCTIONS

### STEP ONE

#### PLAN WITH THE FRAMEWORK IN MIND

The Toolkit does not need to align with a current strategic plan for Council to use it effectively, but it is beneficial to think about including terminology and ideas outlined in the Framework in longer term strategic, business or cultural plans or shorter term work/action plans. When developing documents Councils should think about how Key Performance Indicators and targets can easily align with the Domains and the Indicators outlined in the Framework. If using the Framework with existing strategies or plans, different headings or language can easily

align with the Domains and Indicators. The strategic goal outlined in the Framework is “Cultural Vitality” which is easy to interchange with a range of other terms in your strategic plan such as wellbeing, vibrancy, connectedness and cultural diversity.

You can start using the Toolkit at any time regardless of the planning cycle.

### STEP TWO

#### REVIEW THE CULTURAL IMPACT FRAMEWORK

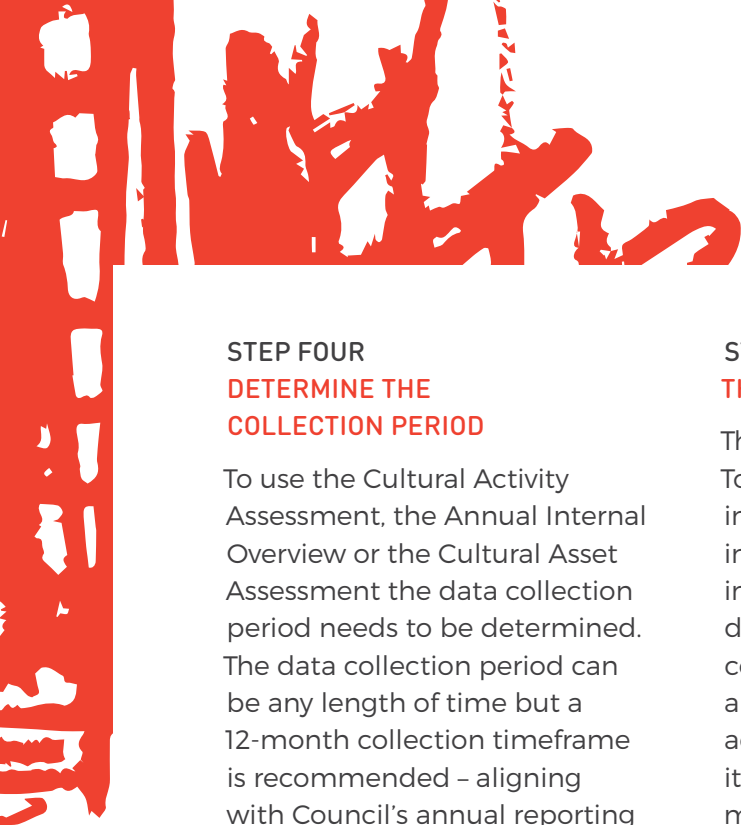
It is really important to be familiar with the Framework, as outlined in Section 3, and read over the survey templates and spreadsheets. It has been developed to be as simple as possible, but measuring cultural vitality is complicated and the more familiar users are with the terminology, the easier it is to use. Printing the Domains and Indicators summarised in Section 1 and placing them in a visible position in the workplace is recommended.

### STEP THREE

#### IDENTIFY THE TOOL

There are six tools and each one provides different sets of information. Selecting a tool depends on resourcing and capacity and the information that is required, but it is important to note that data for one tool can be used in other tools. For example, the information collected as part of the Cultural Activity Assessment is documented on the Cultural Activity Assessment Spreadsheet with information from that tool populating the Annual Internal Cultural Overview.

The Cultural Impact / Risk Assessment Tool can be used at any time for a decision being made by Council and is not tied to a data collection period. The Narrative Documentation Tool can also be utilised at any time but it is recommended that the narratives for a select number of activities are developed each year for use in reports and for promotional purposes.



#### STEP FOUR DETERMINE THE COLLECTION PERIOD

To use the Cultural Activity Assessment, the Annual Internal Overview or the Cultural Asset Assessment the data collection period needs to be determined. The data collection period can be any length of time but a 12-month collection timeframe is recommended – aligning with Council’s annual reporting mechanisms. Data can be analysed at any time and you can monitor progress from one period to the next. The Toolkit has been developed so that data can be collected throughout the year and at the end of the collection period you can review the data and assess your level of cultural vitality.

#### STEP FIVE THINK ABOUT ANALYSIS

The Cultural Impact Framework Tools provide a range of information that can be analysed in a variety of ways and it is important to think about how data will be used. The data collected can be analysed at a granular level for individual activities, as well as overall, and it is important to put individual measures in context. For example when using the Cultural Activity Assessment Tool to measure project performance in relation to each of the Domains, Councils should acknowledge that this is just one piece of the broader data story. Not all activities will rate well in all of the Domain areas and the context of what the program costs, what funds were circulated into the local economy and who and how many people participated needs to be considered. For example a public art project may not rate particularly well in the Sustainability Domain but that

may not have been the purpose of that particular project – it may have been more focused on Creativity and Engagement Domains.

The tools provide the following pieces of data:

- Perception Scores for each of the Domains, which translates into overall Cultural Vitality Scores – one for the Annual Internal Review and one for the Cultural Activity Assessment.
- Provision information for Council’s Cultural Activities, which collates the amount of money and in-kind support invested in arts and culture by Council and external supporters, including sponsors and funding bodies. It also provides information regarding the amount of money invested by participants, not only on entry or enrolment fees but also on transport, food and other costs. The participant investment data as a provision measure, reflects

the amount of money that is being circulated through the economy as a result of Councils arts and cultural services.

- Participation and Visitation information for Arts and Cultural Services along with some further demographic information about the participants and their motivations for getting involved. This information is useful for forward planning.

# 6 | CULTURAL ACTIVITY ASSESSMENT INSTRUCTIONS



**For the assessment of individual projects, programs and events as they occur throughout the year.**

## TOOL DOCUMENTS

### SPREADSHEETS

Activity – Events Spreadsheet

Activity – Programs Spreadsheet

Activity – Projects Spreadsheet

### SURVEY TEMPLATES

Cultural Impact Framework Event Survey

Cultural Impact Framework Program Survey

Cultural Impact Framework Project Survey

Please note that the column references noted throughout the instructions correspond to the column references in Row 9 on each of the Activities and Assets spreadsheets.

## STEP ONE IDENTIFY THE COLLECTION PERIOD

Decide when and for how long your collection period will be. The obvious data collection period would be for one year but shorter periods can be selected if necessary. It is important to note that regardless of the collection period, when populating the spreadsheets the figures will update automatically so a progressive score can be monitored. Alternatively you may decide to have four quarterly collection periods each year and document quarterly figures – comparing from one data collection period to the next.

## STEP TWO IDENTIFY AND LIST ACTIVITIES

At the beginning of the collection period identify all of the activities planned during the period. Activities are programs, projects and events. For definitions see Section 12, Glossary of Terms. Once identified, list all of the projects, events and programs in Column A on the corresponding Activity Spreadsheet. There is one each for programs, events and projects. Listing the Activities in Column A provides a total for the number of activities presented by Council and represents a provision measure.

## STEP THREE SELECT ACTIVITIES TO MEASURE

Using the Framework and assessing activities is time and resource intensive. Depending on Council's capacity, a selection of activities should be collected for assessment from those recorded in Column A of the Spreadsheets. The more activities selected and assessed, the greater the quality and accuracy of data and the subsequent analysis will be. If not assessing all activities, the sample selected should reflect the diversity of activities on offer, taking in events, projects and activities of different types and sizes.

For example: three events may be listed on the Activity – Events Spreadsheet, five projects on the Activity – Projects spreadsheet and ten programs on the Activity – Programs spreadsheet but Councils may only decide to include 30% to 50% of these in the data collection process. As mentioned in Step Two,

## 6. CULTURAL ACTIVITY ASSESSMENT INSTRUCTIONS

### STEP THREE

#### SELECT ACTIVITIES TO MEASURE (CONT.)

regardless of the number chosen for assessment, all activities should be listed, ensuring that the total number of activities Council delivers is documented, which is a provision measure.

### STEP FOUR

#### RECORD TARGET PARTICIPANT NUMBERS

For all activities being assessed, determine what the target number of participants is and record this in Column X of the corresponding Spreadsheet. This supports the development of a key participant measure, providing information that compares actual participants to target participants. Participant numbers in their own right are useful but within the context of the target number, Councils can make a more informed judgment as to the success of an activity in relation to participation. Once the program has been delivered the actual number of participants is recorded as per the next step.

### STEP FIVE

#### TRACK YOUR PARTICIPANT NUMBERS

Collecting the number of participants for an activity is an important part of the Framework. For most programs and projects this is reasonably simple. If the activity requires registrations or has a limited number of places recording attendance is quite easy.

For larger events there are two methods of crowd counting that can be employed. For ticketed events, track the numbers of people who purchase tickets or who come through the door or turnstile. For un-ticketed events, such as free festivals in larger outdoor spaces, the Jacobs Method can be used (developed by Herbert Jacobs). To estimate crowd numbers divide the space consumed by the crowd into sections – visually speaking. Then count the number of people in one of the sections and multiply it by the number of sections. This won't give you an exact number but it will provide a good estimate. Further information about the Jacob's

Method can be found online.

For each activity record the attendance numbers in Column W of the corresponding Activity Spreadsheet. This is done for each Activity Spreadsheet – events, programs and projects. If the target number of participants has been recorded and noted in Column X as part of Step Four and the actual participant numbers are recorded in Column W, a percentage target achieved will automatically appear in Column Y.

**"Stories are about emotion and sentiment.  
Data is about evidence and rationale. Combine  
the two and you find the truth."** MAZ MCGANN

## STEP SIX

### TRACK YOUR EXPENSES

At the conclusion of an activity, work out the financial investment and record this on the appropriate Activity Spreadsheet. Three of the Investment columns T, U and V, coloured grey in the Spreadsheets need to be completed as part of this step. The remaining two Investment columns are populated later as part of Step Eight.

Investment columns T, U and V requires the recording of financial information from the activity including the amount of funding provided by Council in cash, the amount provided by Council in-kind and the amount of grants or sponsorship received from external parties.

**Council's cash investment:** Add all of the expenses including the cost of the venue, materials, equipment, marketing and specialist contractors involved in the activity such as artists, performers and security guards.

Any income from the activity should then be subtracted from this amount with the exception of grants or sponsorship. For example, if the painting class at the Gallery cost \$2,500 to deliver including teacher/artist fees, venue hire and advertising and \$1000 was received in registration fees, the activity cost Council \$1,500 to deliver. If \$2,500 in registration fees were collected, the event cost is \$0 and if you collected \$3,000 in registration fees the event cost is -\$500 (that is a minus). Council's cash investment is recorded in Investment Column T. The participant investment is collected via the survey and recorded in Column R and S – this is detailed in Step Eight.

**COUNCIL'S IN-KIND INVESTMENT:** Include any contributions that Council has provided in-kind in Investment Column U. This should include an estimate of staff costs for permanent or regular Council staff that were not specifically employed to deliver the activity.

For example, this could include Depot staff who have managed road closures or reception staff that have provided administration or marketing support. The value of in-kind staff can be challenging to estimate but it is important to include, and we recommend that an in-house formula is established and applied consistently across all Activity Spreadsheets. Other in-kind items include venue, equipment, materials and administration costs such as phone calls and printing etc. The administration fee could be a consistent amount across all activities such as 1% of the total budget for example, depending on the size and nature of the activity.

**EXTERNAL GRANTS:** Any sponsorship or grants from external parties should be added into Investment Column V. If the contribution from an external party has been in-kind include it in the total figure with any cash contributions.

## STEP SEVEN

### PREPARE AND DELIVER ACTIVITY SURVEYS – SURVEY MONKEY

A hard copy survey template has been provided for programs, projects and events, which were developed using Survey Monkey. The collection and analysis of data for the Cultural Impact Framework is dependent on using Survey Monkey. If surveys are collected via hard copy they will need to be added into Survey Monkey via the manual input function. Survey Monkey can be used free of charge for up to 100 respondents per survey, otherwise a membership can be purchased either on a monthly or annual basis. A "Select" Survey Monkey Membership is adequate for use as part of the Cultural Impact Framework.

[www.surveymonkey.com](http://www.surveymonkey.com)

There are three survey templates for the activities, one each for programs, projects and events. Depending on the type of

## 6. CULTURAL ACTIVITY ASSESSMENT INSTRUCTIONS

activity, the appropriate survey template should be selected and updated with the details of the Council undertaking the survey. The Council name, logo (if desired) and the name of the activity need to be inserted at the beginning of the survey. Instructions on how to edit questions are detailed on the Survey Monkey website. Waving the cursor across the question in the “design survey” mode prompts the edit button to appear.

At the completion of each activity participants are invited to complete a survey either digitally or via hard copy. Survey Monkey provides a digital link for each individual survey. This can be found via the “Collect Responses” tab on the Survey Monkey website. Survey accuracy is an important factor to consider when collecting data. The higher the percentage of participants included in the survey, the greater accuracy of the information collected. Information regarding sample sizes and survey confidence levels can be found

in the Glossary of Terms. Once the survey has been finalised the number of survey respondents is recorded in Column AB. This figure can then be compared with the total number of participants and provide some indication of the survey confidence level.

For small to medium activities, getting participants to complete a survey should not be difficult but for larger events and programs securing the appropriate number of survey respondents can be quite resource intensive. It is important to keep this in mind when thinking about what activities are to be assessed and included in the data collection process for the Cultural Impact Framework. Getting people to complete a survey at a large outdoor event may involve staff or volunteers standing around and inviting people to complete a survey. Surveys could be made available at information booths or food stalls and a small incentive for people to complete the survey

can also be useful. Alternatively, email addresses of attendees could be collected during the event, with the survey distributed via email after the event.

All hard copy surveys can be manually added into the Survey Monkey website. The +Manual Data Entry function can be found via the “Collect Responses” tab.

**“Arts, culture and creativity allow us to live the very best life we can possibly imagine.”** TRISH HANSEN

## STEP EIGHT

### POPULATE THE ACTIVITY SPREADSHEETS WITH SURVEY RESULTS

Populating the Activity Spreadsheets is a crucial component of the Framework and provides critical Perception Measure data.

Locate the activity listed on the corresponding Activity Spreadsheet as per Step Two. If people participated in a project and the project survey was distributed, data is recorded on the Activity – Project Spreadsheet. The “Analyze Results” tab in Survey Monkey provides a summary of the survey responses collected. Generally data is provided in both graphical and numerical format but numerical data only is recorded on the CIF Spreadsheet.

It is important to note that not all of the information collected via the survey is recorded on the Activity Spreadsheets. The surplus information is provided for context and deeper analysis of activities





offered. This information is useful for future planning of individual activities and can be referred to for analysis or discarded depending on Council's needs.

#### QUESTION INFORMATION RECORDED

Information from Question 1 (gender), Question 8 (perception) and Question 9 (investment) is recorded on the CIF Spreadsheets.

#### QUESTION INFORMATION NOT RECORDED

Information from Question 2 (age), Question 3 (postcode), Question 4 (occupation), Question 5 (event marketing), Question 6 (motivations), Question 7 (return business) and Question 10 (other comments) is not recorded on the Spreadsheets.

The numerical results for Questions 1, 8 and 9 are provided by Survey Monkey and can be found in the "Analyze Results" tab for each survey distributed. This information is then recorded in the corresponding Column in Activity Spreadsheet. (see instructions below)

#### QUESTION 1: GENDER

Record the percentage number of males in Column Z of the Activity Spreadsheet.

Record the percentage number of females in Column AA of the Activity Spreadsheet.

Answer Choices	Responses	
Male	33.33%	2
Female	66.67%	4
Total		6

Information to be recorded in Column AA of Activity Spreadsheet

Information to be recorded in Column Z of Activity Spreadsheet

## 6. CULTURAL ACTIVITY ASSESSMENT INSTRUCTIONS

### QUESTION 8: PERCEPTION

Question 8 in the survey provides all of the perception measure data and it is broken into sixteen different statements with a response from each statement corresponding with a column in the Activity spreadsheet. For example, the first statement in Question 8 has “the event/program/project encouraged me to use my imagination”, this corresponds with Column B of the spreadsheet with the same statement listed in row 12.

Corresponding Statements – Spreadsheet and Survey Monkey Results

9	A	B	C	D
10	DOMAIN	CREATIVITY		
11	Indicator	Imagination	Innovation	Expression
12	The project.....	Encouraged me to use my imagination.	Encouraged new ways of thinking.	Encouraged me to express myself.
13				
14				

Asset Spreadsheet

Q8	Strongly agree.	Somewhat agree.	Somewhat disagree	Strongly disagree	Don't know.	Total	Weighted Average
▼ The program encouraged me to use my imagination.	0.00% 0	50.00% 3	16.67% 1	16.67% 1	16.67% 1	6	2.40
▼ The program encouraged new ways of thinking.	0.00% 0	33.33% 2	33.33% 2	33.33% 2	0.00% 0	6	2.00
▼ The program encouraged me to express myself.	0.00% 0	0.00% 0	50.00% 3	50.00% 3	0.00% 0	6	1.50

Survey Monkey Results

a) Locate the “weighted average” number on the survey results page. It is the only number from the Question 8 results that is required – one “weighted average” number for each corresponding column in the Spreadsheet.

Q8	Strongly agree.	Somewhat agree.	Somewhat disagree	Strongly disagree	Don't know.	Total	Weighted Average
The program encouraged me to use my imagination.	0.00% 0	50.00% 3	16.67% 1	16.67% 1	16.67% 1	6	2.40
The program encouraged new ways of thinking.	0.00% 0	33.33% 2	33.33% 2	33.33% 2	0.00% 0	6	2.00
The program encouraged me to express myself.	0.00% 0	0.00% 0	50.00% 3	50.00% 3	0.00% 0	6	1.50

Weighted average number

b) Record the “weighted average” number from each Question 8 statement in the corresponding Column on the Spreadsheet from Columns B through to Q there are 16 statements in total.

9	A	B	C	D
10	<b>DOMAIN</b>	<b>CREATIVITY</b>		
11	<b>Indicator</b>	Imagination	Innovation	Expression
12	The Program...	Encouraged me to use my imagination.	Encouraged new ways of thinking.	Encouraged me to express myself.
13	Test Program Title	2.4	2	1.5
14				

Weighted average numbers are recorded here on the spreadsheet.

For example Imagination is the first Indicator for Creativity on the Spreadsheet with the statement in row 12 Column B of the Activity Spreadsheet – “Encouraged me to use my imagination” is the same as the first statement under Question 8 in the survey.

## 6. CULTURAL ACTIVITY ASSESSMENT INSTRUCTIONS

### THE SCORES

- The “weighted average” is a score out of 4 for each Indicator.
- The score for each Activity listed on the Spreadsheet is added together and the total is automatically populated in Row 33 – this is not a relevant piece of data as it can vary depending on the number of Activities included. It does not provide insight into the Perception measures or the quality of activities.
- The average score for each Indicator is automatically calculated and appears in Row 34.
- Average scores for each Indicator are automatically added together, providing an overall total for each Domain out of 12 in Row 35. This is also automatically translated into a percentage score (out of 100) in Row 36.
- This is relevant Perception Measure data and provides insight into how activities perform in relation to each

Domain. For example an event may score very highly on sustainability and connectedness but scores for the other Domains may be low. Analysis of the information may indicate that the low scores are reasonable depending on what the objective was for the event. Scores should be viewed in the context of the aims and objectives for the activity.

- All of the individual Domain Scores from Rows 35 and 36 are automatically aggregated to provide an overall Cultural Vitality Score for the type of activity, which is listed in Row 37. It is recorded as a score out of 60 and also a percentage score. For example if the information is being recorded on Activity – Programs Spreadsheet the score calculated in Row 37 provides a Cultural Vitality score for Programs.
- The Score for Column Q headed “Value” is a generalist Cultural Vitality Score and is not directly

linked to specific Indicators or Domains. The statement in the survey relates to the level of “importance” for the activity. It is included in the Framework as a question to provide a generalist perspective from survey respondents, particularly if they find it difficult to grapple with the Indicator statements. It is a score that provides further insight into participant perceptions for analysis.

### ANNUAL INTERNAL DATA OVERVIEW DATA POPULATION

Relevant information from the Activity Spreadsheets automatically populate the Annual Internal Overview Spreadsheet.

**‘The arts play a vital role in a culturally ambitious nation. Never before has there been such rapid change driven by creativity and innovation. Never before has there been more engagement, participation or curiosity about art and culture in our evryday lives.’** ART NATION,

AUSTRALIA COUNCIL FOR THE ARTS, 2015

### QUESTION 9: PARTICIPANT INVESTMENT

Question 9 provides information that supports the Provision measures. It relates to the funds that are invested in cultural activities by participants including registration and entry fees, as well as associated costs including transport, food, equipment etc depending on the nature of the activity. For example: an individual may attend a free event but spend money on transport to attend the event or buy food and/or other merchandise. This data along side the other information collected in the Investment Columns (T – V) provides a full picture of provision for Cultural Activities along with a sense of how much money is turned over in the local economy from Cultural Activities.

a) The average amount of money spent by each survey respondent is recorded in Column R of the Activity Spreadsheet.

**Q9**

Answer Choices	Average Number	Total Number	Responses
Dollar amount \$ Responses	35	70	2
Total Respondents: 2			

Average Number from Survey Results is entered into Column R of the Activity Spreadsheet

R	S	T	U	V
<b>INVESTMENT</b>				
Money invested in the event by participants, council or stakeholders				
Average spend per participant	Total participant spend based on average individual spend.	Council Funding Cash	Council Funding in Kind	External Grants
35	\$0			
	\$0			

Once the average spend amount is recorded in Column R the “Total participant spend” is automatically calculated based on the number of participants as recorded in Column W as per Step Five.

# 7 | CULTURAL ASSET ASSESSMENT INSTRUCTIONS





## For the assessment of Council Assets including Buildings and Places and Collections.

### TOOL DOCUMENTS

#### SPREADSHEETS

Assets – Buildings and Places

Assets – Collections

#### SURVEY TEMPLATES

Cultural Impact Framework Building and Places Survey

Cultural Impact Framework Collections Survey

### STEP ONE

#### IDENTIFY THE BUILDINGS, PLACES AND COLLECTIONS TO BE INCLUDED.

Buildings and places are any asset that Council has determined is of a cultural nature. Typical examples are galleries, museums, and libraries but community centres and town halls could also be included. More details around selection of buildings can be found in the Glossary of Terms.

Collections are groups of cultural items, such as the books, owned by the library or an art collection owned by the public gallery.

It is recommended that Assets are evaluated once per year but, depending on Council capacity to resource the use of the Framework, some assets may be assessed every two to three years. Councils could formulate a schedule of assessment that outlines which Assets are included in the Framework assessment each year. It is important to note that comparisons can only be made

if data is collected over multiple time periods. For example: results can be examined from one year to the next with improvements or deteriorations reflected in the data collected. For example public art collections might only be included every three years with the first year providing a base line and subsequent years providing a sense of changes – either positive or negative.

Councils may also choose to assess a single artwork, such as a prominent piece of public art, rather than a whole collection of artworks.

List all of the assets to be assessed on the corresponding Assets Spreadsheet in Column A – there is one Spreadsheet for Collections and one for Buildings and Assets.

### STEP TWO

#### SELECT TARGET AUDIENCE TO BE SURVEYED AND HOW THEY WILL BE ACCESSED

To collect data associated with assets identify a group of relevant people. For example, if assessing a Gallery public art collection, choosing to survey gallery visitors would be appropriate. If evaluating a single piece of public art in the main street, distributing the survey to a random group of ratepayers or the Chamber of Commerce members would be suitable. It is important to note the nature of the target audience so this can be reviewed next time data is collected and comparisons can be made accordingly. For buildings or places a group of users or members could be identified.

## 7. CULTURAL ASSET ASSESSMENT INSTRUCTIONS

### STEP THREE

#### PREPARE AND DELIVER ASSET SURVEYS – SURVEY MONKEY STEP

Electronic and 'printable hard copy' survey templates have been provided for both Buildings/Places and Collections, which were developed using Survey Monkey. The collection and analysis of data for the Cultural Impact Framework is dependent on using Survey Monkey. If surveys are collected via hard copy, they will need to be added into Survey Monkey via the manual input function. Survey Monkey can be used free of charge for up to 100 respondents per survey, otherwise a membership can be purchased either on a monthly or annual basis. A "Select" Survey Monkey Membership is adequate for use as part of the Cultural Impact Framework. [www.surveymonkey.com](http://www.surveymonkey.com)

Update the survey according to Council details including the Council name, inclusion of a logo (if desired) and inserting the building or place name or the collection /

artwork name at the beginning of the survey. Instructions on how to edit questions are detailed on the Survey Monkey website but waving the cursor across the question in the "design survey" mode will show the "edit" button.

Surveys should be distributed according to the target audience as identified in Step Two, both via digital channels and face to face. For the Art Collection example outlined in Step Two (above) the surveys could be distributed via Gallery staff as people attend an exhibition of the collection. The public art survey could be sent out digitally to a group of ratepayers identified from a Council database or it could be advertised with a web link to follow via the media or newsletters.

Ensure a collection period is identified and include a survey deadline with information distributed to prospective survey respondents. Survey collection periods can vary but a minimum of two weeks should be allowed.

### STEP FOUR

#### POPULATE ASSET SPREADSHEETS WITH SURVEY DATA

##### QUESTION 1: GENDER

Input the percentage number of males in Column Z of the Asset Spreadsheet.

Input the percentage number of females in Column AA of the Asset Spreadsheet.

##### QUESTION 8: PERCEPTION

Recording of the information from the Survey Results onto the Assets Spreadsheets is virtually identical to the process outlined in Section 6, Step Eight of this document.

Question 8 in the survey provides all of the Perception measure data and it is broken into sixteen different statements with a response from each statement corresponding with a column in the Asset spreadsheet. For example: the first statement in Question 8 is "The building/place/ collection encourages me to use my imagination", corresponds with Column B of the spreadsheet with the same statement listed in row 12.

**"The good things in life: love, creativity and arts, are difficult to quantify but without them life would be grey and meaningless."** MARG EDGECOMBE



Corresponding Statements – Spreadsheet and Survey Monkey Results

9	A	B	C	D
10	DOMAIN	CREATIVITY		
11	Indicator	Imagination	Innovation	Expression
12	The Collection...	Encouraged me to use my imagination.	Encouraged new ways of thinking.	Encouraged me to express myself.
13				
14				

Asset Spreadsheet

	Strongly agree.	Somewhat agree.	Somewhat disagree	Strongly disagree	Don't know.	Total	Weighted Average
▼ The program encouraged me to use my imagination.	0.00% 0	50.00% 3	16.67% 1	16.67% 1	16.67% 1	6	2.40
▼ The program encouraged new ways of thinking.	0.00% 0	33.33% 2	33.33% 2	33.33% 2	0.00% 0	6	2.00
▼ The program encouraged me to express myself.	0.00% 0	0.00% 0	50.00% 3	50.00% 3	0.00% 0	6	1.50

Survey Monkey Results

## 7. CULTURAL ASSET ASSESSMENT INSTRUCTIONS

a) Locate the “weighted average” number on the survey results page. It is the only number from the Question 8 results that is required – one “weighted average” number for each corresponding column in the Asset Spreadsheet.

Q8	Strongly agree.	Somewhat agree.	Somewhat disagree	Strongly disagree	Don't know.	Total	Weighted Average
The program encouraged me to use my imagination.	0.00% 0	50.00% 3	16.67% 1	16.67% 1	16.67% 1	6	2.40
The program encouraged new ways of thinking.	0.00% 0	33.33% 2	33.33% 2	33.33% 2	0.00% 0	6	2.00
The program encouraged me to express myself.	0.00% 0	0.00% 0	50.00% 3	50.00% 3	0.00% 0	6	1.50

Weighted average number

b) Record the “weighted average” number from each Question 8 statement in the corresponding Column on the Spreadsheet from Columns B through to Q, there are 16 statements in total.

9	A	B	C	D
10	<b>DOMAIN</b>	<b>CREATIVITY</b>		
11	<b>Indicator</b>	Imagination	Innovation	Expression
12	The Collection...	Encouraged me to use my imagination.	Encouraged new ways of thinking.	Encouraged me to express myself.
13	Test Collection Title	2.4	2	1.5
14				

Weighted average numbers are recorded here on the spreadsheet.

For example Imagination is the first Indicator for Creativity on the Spreadsheet with the statement in Row 12 Column B of the Activity Spreadsheet – “Encourages me to use my imagination” is the same as the first statement under Question 8 in the survey.

## THE SCORES

- The “weighted average” is a score out of 4 for each Indicator.
- The score for each Asset listed on the Spreadsheet is added together and the total is automatically populated in Row 33 – this is not a relevant piece of data as it can vary depending on the number of Assets included. It does not provide insight into the Perception measures or the quality of activities.
- The average score for each Indicator is automatically calculated and appears in Row 34.
- Average scores for each Indicator are automatically added together, providing an overall total for each Domain out of 12 in Row 35. This is also automatically translated into a percentage score (out of 100) in Row 36.
- This is a relevant Perception Measure, with the data evaluating Assets according to each Domain. For example: a

Building may score very highly on sustainability and connectedness but scores for the other Domains may be low. Analysis of the information may indicate that the low scores are reasonable depending on the objectives for the Building. Scores should be viewed in the context of the aims and objectives for the Assets.

- All of the individual Domain Scores from Rows 35 and 36 are automatically aggregated to provide an overall Cultural Vitality Score for Buildings / Places or Collections which is listed in Row 37 – depending which Asset you are dealing with. It is recorded as a score out of 60 and also a percentage score.
- The Score for Column Q headed “Value” is a generalist Cultural Vitality Score and is not directly linked to specific Indicators or Domains. The statement in the survey relates to the level of “importance” for the Asset. It is included in the Framework as a question that provides a

generalist perspective from survey respondents, particularly if they find it difficult to grapple with the Indicator statements. It is a score that provides further insight into participant / visitor perceptions for analysis.

## ANNUAL INTERNAL DATA OVERVIEW DATA POPULATION

Relevant information from the Asset Spreadsheets automatically populate the Annual Internal Overview Spreadsheet.

## 7. CULTURAL ASSET ASSESSMENT INSTRUCTIONS

### QUESTION 9: PARTICIPANT INVESTMENT

Question 9 provides information that supports the Provision measures. It relates to the amount of funds that are invested in cultural activities by participants including registration and entry fees as well as associated costs including transport, food, equipment etc., depending on the nature of the activity. For example: an individual may attend a free event but spend money on transport to attend the event or buy food and/or other merchandise.

This data along side the other information collected in the Investment Columns (T - V) provides a full picture of provision for Cultural Assets along with a sense of how much money is turned over in the local economy from Cultural Assets.

The average amount of money spent by each survey respondent is recorded in Column R of the Asset Spreadsheet.

**Q9**

Answer Choices	Average Number	Total Number	Responses
Dollar amount \$ Responses	35	70	2
Total Respondents: 2			

Average Number from Survey Results is input into Column R of the Activity Spreadsheet

	R	S	T	U	V
<b>INVESTMENT</b>					
Money invested in the event by visitors, council or stakeholders					
Average spend per visitor	35	Total visitor spend based on average visitor spend	Council Funding Cash	Council Funding in Kind	External Grants
		\$0			
		\$0			

Once the average spend amount is recorded in Column R the "Total visitor spend" Column S is automatically calculated based on the number of participants as recorded in Column W as per Step Six.

## STEP FIVE

### RECORD EXPENDITURE INFORMATION

If external grants have been sourced for assets including buildings and collections record the total amount of funding in Column V.

If Council has contributed a significant amount of in-kind funding to the management, maintenance or growth of an asset this amount should be recorded in Column U.

The amount of funding expended by Council (Column T) is also a useful piece of data and this is collected as part of the Annual Internal Review. The information gathered as part of Step 4 of the Annual Internal Overview Process helps to populate this information in the spreadsheet.

## STEP SIX

### RECORD VISITOR NUMBERS

For Assets it is more appropriate to collect visitor numbers rather than participants. Collecting data on the number of visitors for some Assets including buildings and collections can be difficult, so the decision to collect this information is up to you. For example if using the tool to assess a piece of public art located in a busy public place, it would be very difficult to establish visitor numbers.

For a building, however, an estimate of the number of visitors could be included, if this information is collected regularly, which is often the case for Libraries or Galleries. It is important to note that when recording visitor numbers for buildings or places that visitor numbers are not collected twice as part of participant numbers that have been captured in other spreadsheets. For example: in a Library visitors may use the

facility to borrow books or to participate in Council programs and should only be counted as participants, not visitors for the Asset Spreadsheet. As a general rule the number of participants captured through individual activity should be subtracted from the total number of visitors for particular buildings or places to ensure these have not be counted twice. The visitor number figure is designed to capture the casual visitor to venues rather than activity participants.

Visitor numbers for the asset are recorded in Column W.

If there is a mechanism for collecting visitor numbers and you have decided to use this information you should also nominate the target number of visitors and record this in Column X of the Assets – Building – Places or Collections Spreadsheets.



## 8 ANNUAL INTERNAL CULTURAL OVERVIEW INSTRUCTIONS

For the assessment of Council Cultural Activity on an annual basis combining data collected once per year and data collected through the activity assessment process.

The Annual Internal Cultural Overview provides Councils with an opportunity to collect information from residents about arts and culture from a general perspective, once a year. Unlike the Activity Assessment Tool, which focuses on individual activities, the Annual Internal Cultural Overview invites people to provide their feedback on Council's performance in relation to all of its Arts and Cultural investment – activities, assets and its approach to cultural vitality in general and regardless of participation in actual activities. The Annual Internal Cultural Overview has the potential to capture non-attenders and residents who may have not participated in activities but

they still have a view of the community's cultural vitality and Council's performance, which is beneficial.

Smaller councils with limited resources may decide that the Annual Internal Cultural Overview is the only tool they use as it requires collection of information in a short space of time once per year. It is important to note however, that some of the data on the Annual Internal Overview Spreadsheet is populated from Activity and Asset Spreadsheets, which means that if the Cultural Activity Assessment or the Cultural Asset Assessment tools are not used, some of the data in the Annual Overview will be blank. Despite the absence of some of the data, the use of the Annual Overview Tool on its own still provides Councils with data that is worthy of analysis. Alternatively you may prefer to rely on the data collected through the Cultural Activity Assessment only and not use the Annual Tool.

## TOOL DOCUMENTS

### SPREADSHEETS

Annual Internal Data Spreadsheet  
Annual Internal Overview Spreadsheet

The Annual Internal Overview Spreadsheet is divided into three sections; one each for Perception, Provision and Participation. Each of the Sections have information that is collected as part of the Cultural Activity Assessment Process and the Annual Data Overview Process.

### SURVEY TEMPLATES

Cultural Impact Framework  
Annual Survey

## STEP ONE

### PLAN ANNUAL COLLECTION PERIOD

Determine what time of year you will use the Annual Internal Overview Tool. Aligning the use of this tool with Council's annual reporting schedule is logical but it can be implemented at any time. It is also important to consider the best time to capture data in relation to the target audience – the people who will complete the Annual Survey. For example December may be problematic due to other “end of year” distractions or your community may have other periods of peak activity such as harvest that may not be ideal for capturing potential survey respondents. Regardless of when the Annual Internal Overview is conducted, be consistent from one year to the next, collecting at the same time each year.

## STEP TWO

### PREPARE AND DELIVER CULTURAL IMPACT FRAMEWORK ANNUAL SURVEY – SURVEY MONKEY

A hard copy survey template has been provided for the Annual Internal Overview, and as stated in earlier sections this was developed using Survey Monkey. The collection and analysis of data for the Cultural Impact Framework is dependent on using Survey Monkey. If surveys are collected via hard copy, they will need to be added into Survey Monkey via the manual input function. Survey Monkey can be used free of charge for up to 100 respondents for a survey, otherwise a membership can be purchased either on a monthly or annual basis. A “Select” Survey Monkey Membership is adequate for use as part of the Cultural Impact Framework.

[www.surveymonkey.com](http://www.surveymonkey.com)

Update the survey according to Council's details including the Council name, inclusion of a

logo (if desired) at the beginning of the survey, and editing the list in Question 8 to reflect local facilities and events within the Council area. Instructions on how to edit questions is detailed on the Survey Monkey website but if the cursor is waved across the question in the “design survey” mode the “edit button” will appear.

The surveys should be distributed as broadly as possible. The aim is to get a broad cross section of the community from various geographic locations and demographic backgrounds. If Council has an organised engagement group such as a “citizen jury” or similar it is important to capture this group and to also circulate throughout other sectors and groups such as schools, aged care facilities, service clubs, libraries and through other accessible networks. Surveys should be distributed face to face and via digital channels including a web link, distributed

via email and featured on relevant webpages. It can also be promoted through print media such as newsletters, newspapers and mail out flyers. Enlisting the support of others to distribute the survey on Council's behalf is also very useful, for example community centres, recreation centres and local café owners may be happy to distribute hard copies of the survey.

Once collected from all of the public locations, the hard copy surveys must be manually added onto the Survey Monkey website. The +Manual Data Entry function can be found via the “Collect Responses” tab.

## 8. ANNUAL INTERNAL CULTURAL OVERVIEW INSTRUCTIONS

### STEP THREE

#### POPULATE THE ANNUAL INTERNAL DATA SPREADSHEET WITH SURVEY DATA

Populate the Annual Internal Data Spreadsheet with the information from the “Analyze Results” tab of Survey Monkey. Only data from from Question 1 and Question 15 are relevant for this Spreadsheet. This information is recorded in Row 13, Columns B - P. Refer to instructions in an earlier section - e.g. Section 7 Step 3 for instructions on how to transfer the data from Survey Monkey.

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S
DOMAIN	CREATIVITY			CONNECTEDNESS			VALUES			SUSTAINABILITY			ENGAGEMENT			MALE	FEMALE	SURVEY ACCURACY
Indicator	Imagination	Innovation	Expression	Relationships	Commitment	Networking	Belonging	Trust	Respect	Tradition	Anticipation	Resilience	Interaction	Enrichment	Involvement			
	Encouraged me to use my imagination.	Encouraged new ways of thinking.	Encouraged me to express myself artistically.	Made me feel attached to the place where I live.	Made me want to contribute to the community.	Linked me to other people and/or information in the community.	Made me feel like I belong.	Built my sense of trust and made me feel safe.	Promoted respect for people regardless of difference.	Preserved and /or affirmed my values and beliefs.	Helped me to deal with change and/or think about the future.	Made me feel stronger and more confident.	Encouraged me to mix with other people.	Provided opportunities for learning.	Involved me in local issues.	%	%	Responses
TOTAL	2	2	2.33	2.33	2.33	1.67	1.67	2.33	2	1.33	2	2.33	1.33	2.33	1.33	33.33%	66.67%	
Individual Domain Cultural Vitality Scores	6.33 out of 12			6.33 out of 12			6.00 out of 12			5.66 out of 12			4.99 out of 12					
	10.6%	Creativity		10.6%	Connectedness		10.0%	Values		9.4%	Sustainability		8.3%	Engagement				
Overall Cultural Vitality Score for Projects	29.31 out of 60						OR			48.9%								

#### QUESTION 1: GENDER

Input the percentage number of males in Column Q of the Annual Internal Data Spreadsheet.

Input the percentage number of females in Column R of the Annual Internal Data Spreadsheet.



### QUESTION 15: PERCEPTION

As with previous sections only the weighted average is relevant for this step. The “weighted average” number is located in the far right column of the Question 15. Results should be recorded in the corresponding Column of the Annual Internal Data Spreadsheet (Columns B - P).

Q15	Strongly agree.	Somewhat agree.	Somewhat disagree	Strongly disagree	Don't know.	Total	Weighted Average
Arts and cultural activity developed by Council encourages me to use my imagination.	0.00% 0	33.33% 1	33.33% 1	33.33% 1	0.00% 0	3	2.00
Arts and cultural activity developed by Council encourages new ways of thinking.	0.00% 0	33.33% 1	33.33% 1	33.33% 1	0.00% 0	3	2.00
Arts and cultural activity developed by Council encourages me to express myself.	33.33% 1	0.00% 0	33.33% 1	33.33% 1	0.00% 0	3	2.33

Weighted average number

A	B	C	D
<b>DOMAIN</b>	<b>CREATIVITY</b>		
<b>Indicator</b>	Imagination	Innovation	Expression
Arts and Cultural activity developed by Council.	Encourages me to use my imagination.	Encourages new ways of thinking.	Encourages me to express myself.
<b>TOTAL</b>	<b>2</b>	<b>2</b>	<b>2.33</b>

Weighted average numbers are recorded here on the spreadsheet.

The purpose of this Spreadsheet is to supply the Annual Internal Overview Spreadsheet, with data automatically calculated and transferred across to the Overview Spreadsheet. Analysis of this document is not required.

## 8. ANNUAL INTERNAL CULTURAL OVERVIEW INSTRUCTIONS

### STEP FOUR

#### POPULATE THE ANNUAL INTERNAL OVERVIEW SPREADSHEET WITH SURVEY DATA

Further information from the survey results is recorded on the Annual Internal Overview Spreadsheet as per the instructions below. This information can be found in the “Analyze Results” tab on the Survey Monkey website. This information is relevant to the Participation measure and provides an overview on how people interact with Cultural Activities and Venues and what type of participant or visitor they are. Not all the information is recorded on the Spreadsheets. This information can be analysed directly from the survey results and can assist with cultural planning or marketing strategies. Question 16 asks for Contact Details that could be added to databases for marketing or evaluation purposes.

#### QUESTIONS NOT RECORDED ON SPREADSHEETS

Question 3 (postcode), Question 4 (Occupation), Question 6 (Knowledge of facilities), Question 7 (Other facilities), Question 8 (Activity attendance), Question 11 (Promotion), Question 14 (Barriers) and Question 16 (Contact details).

#### ANNUAL INTERNAL OVERVIEW QUESTIONS INPUT

##### QUESTION 2 – AGE OF PARTICIPANTS

Record the corresponding percentage responses for each age group (Answer Choices) – Row 66, Columns

Answer Choices	Responses	
18 or under	0.00%	0
19 - 29	0.00%	0
30 - 39	33.33%	1
40 - 49	0.00%	0
50 - 59	66.67%	2
50-59	0.00%	0
60 or older	0.00%	0
Total		3

Record these percentages on Annual Internal Overview Spreadsheet – Row 66, Columns C – H.

C - H.

### QUESTION 5 – TYPE OF INTERACTION WITH CULTURAL ACTIVITIES

Record the corresponding percentage responses for each category type – Row 69, Columns C - H.

Answer Choices	Responses
As an audience member listening to music, attending theatre, reading, visiting art galleries etc.	33.33% 1
Creating artwork/craft, performing, singing, making music	0.00% 0
Employed in the cultural sector, arts administration, cultural facilities staff	66.67% 2
Employed in creative industries, design, architecture, multi-media	0.00% 0
As a volunteer with cultural organisations, art gallery guide, museum collections	100.00% 3
Other (please specify) <b>Responses</b>	0.00% 0
Total Respondents: 3	

Record these percentages on Annual Internal Overview Spreadsheet – Row 69, Columns C - H.

### QUESTION 9 – FREQUENCY OF VISITATION TO CULTURAL FACILITIES

Copy the percentage figures from the survey results grid into the Internal Overview Spreadsheet. All of the percentages for each of the Columns – Occasionally, Annually, Monthly, Weekly and Never are recorded on the Spreadsheet – Rows 72 to 74, Columns C - G. The Total Weighted Average Columns on the far right of the results table are not recorded in the spreadsheet.

	Occasionally	Annually	Monthly	Weekly	Never	Total	Weighted Average
Cultural facility - anywhere	0.00% 0	0.00% 0	100.00% 3	0.00% 0	0.00% 0	3	3.00
Local Council cultural facility	0.00% 0	33.33% 1	66.67% 2	0.00% 0	0.00% 0	3	2.33
Local non-Council cultural facility	0.00% 0	66.67% 2	33.33% 1	0.00% 0	0.00% 0	3	2.33

Record these percentages on Annual Internal Overview Spreadsheet – Rows 72 - 74, Columns C - G.

Do not record these figures on the Spreadsheet.

## 8. ANNUAL INTERNAL CULTURAL OVERVIEW INSTRUCTIONS

### QUESTION 10 - FREQUENCY OF PARTICIPATION IN CULTURAL ACTIVITY

Copy the percentage figures from the survey results grid into the Internal Overview Spreadsheet. All of the percentages for each of the Columns – Occasionally, Annually, Monthly, Weekly and Never are recorded on the Spreadsheet - Rows 77 to 79, Columns C - G. The Total Weighted Average Columns on the far right of the results table are not recorded in the spreadsheet.

	Occasionally	Annually	Monthly	Weekly	Never	Total	Weighted Average
Cultural activity - anywhere	0.00% 0	0.00% 0	0.00% 0	100.00% 3	0.00% 0	3	4.00
Local Council cultural activity	0.00% 0	0.00% 0	66.67% 2	0.00% 0	0.00% 0	3	3
Local non-council cultural activity	0.00% 0	33.33% 1	66.67% 2	0.00% 0	0.00% 0	3	2.67

Record these percentages on Annual Internal Overview Spreadsheet - Rows 77 - 79, Columns C - G.

Do not record these figures on the Spreadsheet.

### QUESTION 12 - REASONS FOR PARTICIPATION

Record the corresponding percentage responses for each of the Answer Choices - Rows 82 - 90, Column H.

Answer Choices	Responses	
Entertainment.	66.67%	2
Meet people / interaction.	66.67%	2
Personal enjoyment / hobby.	33.33%	1
Develop or learn new skills.	33.33%	1
Professional development.	33.33%	1
Therapy / relaxation.	0.00%	0
Self expression	0.00%	0
Socialising	0.00%	0
Other (please specify)	0.00%	0
Responses		
Total Respondents: 3		

Record these percentages on the Annual Internal Overview Spreadsheet - Rows 82 - 90, Column H.

### QUESTION 13 - LIKELINESS OF REPEAT PARTICIPATION

Record the percentages from each category from "Very unlikely" to "Don't know" listed in the survey results on the Annual Internal Overview Spreadsheet - Rows 93 to 98, Column H. The Total Weighted Average Columns on the far right of the results table are not recorded in the spreadsheet.

	Very unlikely.	Unlikely.	Maybe.	Likely	Very likely.	Don't know	Total	Weighted Average
(no label)	0.00% 0	0.00% 0	66.67% 2	33.33% 1	0.00% 0	0.00% 0	3	3.33

Record these percentages on Annual Internal Overview Spreadsheet - Rows 93 - 98 Column H.

Do not record these figures on the Spreadsheet.

### QUESTION 14 - PARTICIPATION BARRIERS

Record the corresponding percentage responses for each of the Answer Choices - Rows 101 - 107 Column H.

Answer Choices	Responses	
Illness / injury / health issues	0.00%	0
Not interested / not creative / don't like it	0.00%	0
Expense / cost	33.33%	1
No child care / parental responsibilities	0.00%	0
No opportunities close to home / lack of transport	0.00%	0
No time	0.00%	0
No barriers	66.67%	2
Total Respondents: 3		

Record these percentages on the Annual Internal Overview Spreadsheet - Rows 101 - 107, Column H.

## 8. ANNUAL INTERNAL CULTURAL OVERVIEW INSTRUCTIONS

### STEP FIVE

#### POPULATE THE ANNUAL INTERNAL OVERVIEW SPREADSHEETS WITH ADDITIONAL COUNCIL DATA

To complete the remaining sections of the Annual Internal Overview Spreadsheet, information needs to be sourced from a variety of sources within Council. Finding a staff member that manages certain budget lines will help to populate the remaining data.

Data to populate rows 37 - 49 of the Annual Internal Overview Spreadsheet will be found from within Council's records and it will be up to the user of this tool to investigate which Council staff can provide the required information. Some suggestions as to where these might be found are detailed as follows.

#### ROWS 38 AND 41 – VALUE AND EXPENDITURE OF COLLECTIONS

Generally the value of assets including collections and buildings are recorded in Council's Asset Register, which may be managed by Manager Assets or Infrastructure. This information is also noted down for insurance purposes and the administrator of Insurance Contracts may also be able to find this information.

#### ROW 43 AND 45 – VALUE OF AND EXPENDITURE ON BUILDINGS AND PLACES

The amount of funds expended on assets each year may be available from the budget managers who look after those particular budget lines. These people could be spread throughout the organisation, for example the Library Manager may look after budget responsibilities for the Library and the Gallery Director may manage the asset budget for the Gallery.

#### ROWS 47 AND 49 – EXPENDITURE ON STAFFING

The amount of expenditure spent on staff is a piece of data that is calculated for the Grants Commission Report. This report is compiled annually by Councils and reported to the Commission. A staff member from the Finance Team will be the one completing this report and they should be able to provide you with this information. Alternatively the Human Resources Department may be able to calculate this information. Make a note of how this figure has been calculated each year to ensure relevant year-to-year comparisons.



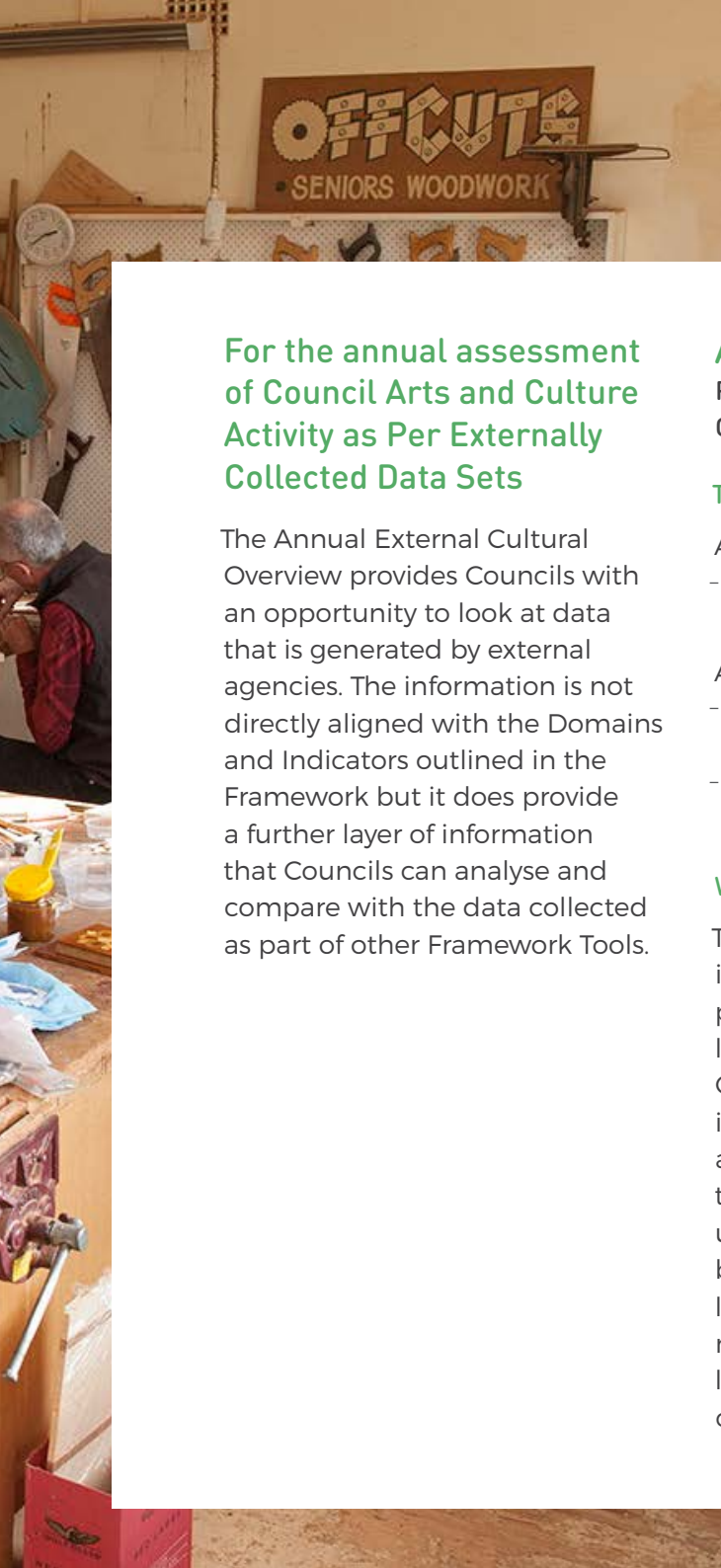
“Respecting culture and the powerful role it plays in the positive wellbeing of our community brings people together into one big welcoming and caring circle.” MATTHEW IVES

9

ANNUAL  
EXTERNAL  
CULTURAL  
OVERVIEW  
INSTRUCTIONS







## For the annual assessment of Council Arts and Culture Activity as Per Externally Collected Data Sets

The Annual External Cultural Overview provides Councils with an opportunity to look at data that is generated by external agencies. The information is not directly aligned with the Domains and Indicators outlined in the Framework but it does provide a further layer of information that Councils can analyse and compare with the data collected as part of other Framework Tools.

## ABS DATA

### PARTICIPATION IN CREATIVE OCCUPATIONS

#### TOOL DOCUMENTS

ABS 1 Spreadsheet:

- Number of Arts and Creative Services of Place of Work (POW)

ABS 2 Spreadsheet:

- Number of Persons Employed in Creative Occupations (POR)
- Number of Persons Employed in Creative Occupations (POW)

#### WHY COLLECT THE DATA

This data provides an insight into the number and range of people with creative occupations living and / or working in a Local Government Area who have identified themselves as cultural and creative industry workers in the latest census. The data can be used to compare the difference between the number of people living in a Council area and the number of those persons who leave the area to undertake a creative occupation.

This data does not reflect the full scope of people living in the Local Government area who participate in cultural and creative activities as there are people who work in other sectors who are also dedicated artists or musicians, for example. However, this data does provide a source of primary data that is collected periodically and can be compared over time.

For example: increases or decreases in the number of persons engaged in “Creative and Performing Arts Activities” may function as an indicator of the area’s attractiveness to creative people and therefore an indicator of wellbeing and vitality. Similarly an increase in the numbers engaged in Creative Occupations working in the area can be seen as an indicator of the creative economy in the area.

## HOW TO COLLECT THE DATA

All of the above data sets are sourced from ABS census data and can be collected at Local Government Area level. You can access your Council’s data through “Tablebuilder” on the ABS website - <http://www.abs.gov.au/websitedbs/censushome.nsf/home/tablebuilder>

The ABS website provides instructions on how to use the ABS Tablebuilder or see the Appendix for instructions on how to access and use ABS Tablebuilder.

Use the ABS Tablebuilder to extract data from the ABS databases regarding usual place of residence and place of work and record on the worksheets.

Due to the long periods of time between new data generated by the ABS, we recommend that the Spreadsheets are updated or re-populated with data on a 5-yearly basis when the Census data is updated.

## 9. ANNUAL EXTERNAL CULTURAL OVERVIEW INSTRUCTIONS

Notes:

For larger Councils there may be a Council officer responsible for data collection who has experience with Tablebuilder. This officer may collect the data for easy input into the spreadsheet or support the process of gathering the data.

### PARTICIPATION IN SELECTED CULTURAL ACTIVITIES

#### TOOL DOCUMENTS

ABS 3 Spreadsheet:

- Number of people in Voluntary Work (VOLPW) (POW)
- Reason for participation in selected activities
- Barriers for participation to selected activities

#### ABOUT THE DATA

This data indicates the number of people undertaking voluntary work in your Council area, the reasons people participate in cultural activities and the perceived barriers to their participation. This is data collected by the ABS through annual Household Surveys and is only presenting data at a national level. Unfortunately there is no State or LGA breakdown available.

### DATA INCLUDES: NUMBER OF PEOPLE IN VOLUNTARY WORK [VOLWP] POW

This census data collected at Local Government Area level provides the total number of people engaged in voluntary work in your Council area.

### REASONS FOR PARTICIPATION IN SELECTED CULTURAL ACTIVITIES

The identified reasons for participation in cultural activities include:

- Personal enjoyment / use (hobby)
- Friends / family use or entertainment
- Employment / earn money
- Save money
- Therapy / relaxation
- Develop skills or learn new skills
- Aspiring of future professional involvement or employment
- To gain recognition
- Meet people / social interaction
- Self-expression

These can be compared to the local information collected in the Annual Survey.

### BARRIERS TO PARTICIPATION IN SELECTED CULTURAL ACTIVITIES

Barriers to participating in more cultural activities include:

- Illness / injury / health problem
- Not interested / not creative / don't like it
- Expense / cost
- No child care / parental responsibilities / carer
- No opportunities close to home / transport problems
- No time

### WHY COLLECT THE DATA

The ABS states that the statistics provides summary data about people who have participated in selected cultural activities including performing arts, singing or playing a musical instrument, dancing, writing, visual art activities and craft activities.

The data therefore provides information about characteristics of participants, the number of selected cultural activities in which people participate, characteristics of selected cultural activities and payment that participants receive. Information about reasons for participation and barriers to participation is also included.

The same questions associated with the “Reasons for Participation” and the “Barriers to Participation” are included in the annual survey template included in this Toolkit which is designed to collect a fine grain understanding of the local reasons and barriers as a comparison to the national and state perspectives provided by the annual ABS Household Survey.

The ABS notes state:

*The statistics presented in this release were compiled from data collected in the Australian Bureau of Statistics’ (ABS) 2010–11 Multipurpose Household Survey (MPHS). The MPHS is conducted*

*each financial year throughout Australia from July to June as a supplement to the ABS’ monthly Labour Force Survey (LFS) and is designed to provide annual statistics for a number of small, self-contained topics.*

Explanatory notes can be found at: <http://www.abs.gov.au/AUSSTATS/abs@.nsf/Lookup/4921.0Explanatory%20Notes12010-11?OpenDocument>

#### HOW TO COLLECT THE DATA

1. Source the data from link to page on ABS website <http://www.abs.gov.au/AUSSTATS/abs@.nsf/DetailsPage/4921.02010-11?OpenDocument>
2. Data is available as a downloadable Excel workbook in which there is an extensive range of data on Participation in selected Cultural Activities. The two worksheets that are required for this data are;

[6] PARTICIPANTS IN SELECTED CULTURAL ACTIVITIES, Reasons for participation in up to three activities by age and sex.

[4] PERSONS AGED 15 YEARS AND OVER, Barriers to participation in selected cultural activities, by age and sex.

3. Use the External Data Spreadsheet to record this data.
4. Update the data as new Census data becomes available

## PUBLIC HEALTH INFORMATION DEVELOPMENT UNIT (PHIDU)

### TOOL DOCUMENTS

PHIDU Spreadsheet:  
- Public Health Information

### ABOUT THE DATA

- The Public Health Information Development Unit [PHIDU]
  - SA Social Atlas
- This data is based on the ABS 4159.0 - General Social Survey: Summary Results (<http://www.abs.gov.au/AUSSTATS/abs@.nsf/Lookup/4159.0Main+Features12010?OpenDocument>)
- The original ABS data is collected on a national basis and has been modeled by PHIDU to a local government area.
- The data has not been updated since 2010.

## 9. ANNUAL EXTERNAL CULTURAL OVERVIEW INSTRUCTIONS

### DATA INCLUDES

#### PHIDU COMMUNITY STRENGTHS

- Do you like living in your local community?
- Can you get help from family, friends or neighbours when you need it?
- Do you feel safe in your neighbourhood or community?
- How pleasant is the environment, the planning, open spaces, lack of pollution?
- How good are the neighbours, friendly, help others?
- How good are the facilities and services?
- How good are the recreation areas such as sports areas and parks?
- How good is the range of community groups?
- Do you regularly volunteer your time to help out anywhere?
- Do you feel that people in your neighbourhood can be trusted?

- Do you feel that you are part of your local community?
- Have you become involved in community issues?
- Are you a member of an organised sport or church or community group in your local area?
- Are you on a decision-making board or committee?
- If you have school-aged children, are you actively involved with activities in their school?
- How many times have you attended a local event in last 12 months?

### WHY COLLECT THE DATA

This social data might be used to assess the impacts of cultural activity on wellbeing and the vitality of local communities. In the absence of other reliable and consistently collected data this data set can be used to provide an insight into Community Strengths that relate to some of the Domains and their Indicators.

### HOW TO COLLECT THE DATA

There are two ways to collect this data either via the Social Atlas website or by downloading an Excel workbook with the detailed data. It is recommended that you download the workbook by following the step-by-step instructions below.

1. Source the data from PHIDU website - <http://www.publichealth.gov.au/data/>

**STEP 1** Select "A Social Atlas of Australia 2010"

**STEP 2** Select "LGA DATA SA" to download Excel workbook

**STEP 3** On the contents page select Community Strengths

**STEP 4** Choose your LGA

**STEP 5** Choose Indicators and gather the data

2. Use PHIDU Spreadsheet to record this data.
3. Update the data as new data becomes available.

Note: for additional notes on the data collection click on the Notes on Data link at the bottom of the PHIDU Worksheet's content page.



## SECONDARY DATA: STATE ELECTORAL OFFICE

### TOOL DOCUMENTS

PHIDU Spreadsheet:

- SA Local Government Election Data

### ABOUT THE DATA

The state election results are published by the Local Government Association based on information supplied by the Electoral Commission of SA.

The State Electoral Commission provides data on the number of eligible electors and the number of returned ballot packs. As the Local Government elections are not compulsory the percentage of electors who chose to vote can be seen as an indication of community engagement in local affairs.

### DATA INCLUDES

Elector participation % of turnout in your Council area.

### WHY COLLECT THE DATA

This data provides details about voter turnout at Local Government Elections by Local Government Area and is therefore useful as one measure of community participation in local governance and relates to the Engagement Domain, specifically the Involvement indicator.

### HOW TO COLLECT THE DATA:

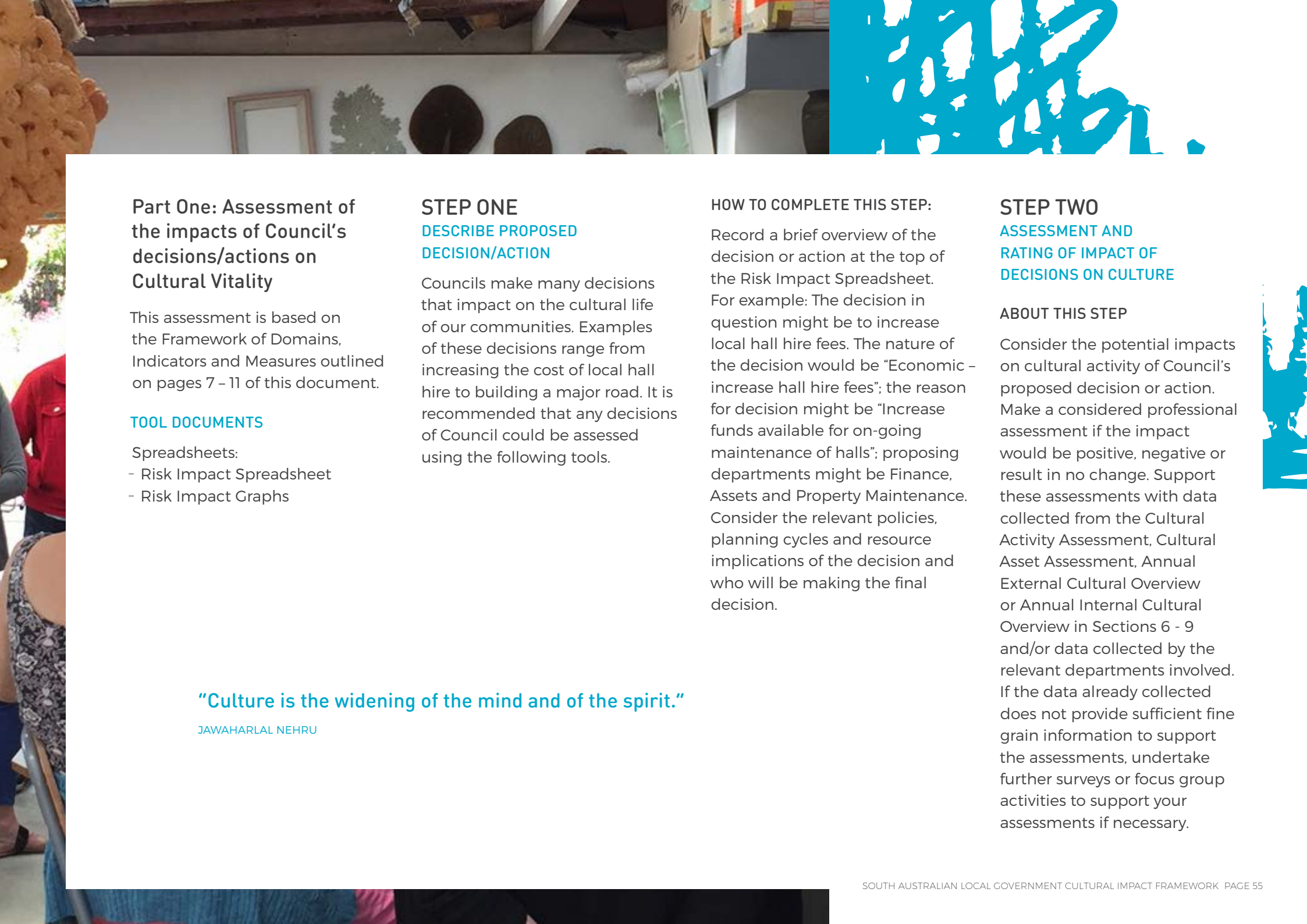
1. Source the data from the State Electoral Office or records relating to your Council voter returns.
2. Use the PHIDU Tab to record this data. You will find this worksheet in the Excel Data. Gather Workbook from Toolkit 1.
3. Update the data after each State Election.

**“Cultural capital can provide a means of representing culture which enables both tangible and intangible manifestations of culture to be articulated as long lasting stores of value and provides benefits for individuals and groups.”** THROSBY, 2001.



# 10 | CULTURAL IMPACT ASSESSMENT TOOL





## Part One: Assessment of the impacts of Council's decisions/actions on Cultural Vitality

This assessment is based on the Framework of Domains, Indicators and Measures outlined on pages 7 – 11 of this document.

### TOOL DOCUMENTS

Spreadsheets:

- Risk Impact Spreadsheet
- Risk Impact Graphs

## STEP ONE

### DESCRIBE PROPOSED DECISION/ACTION

Councils make many decisions that impact on the cultural life of our communities. Examples of these decisions range from increasing the cost of local hall hire to building a major road. It is recommended that any decisions of Council could be assessed using the following tools.

### HOW TO COMPLETE THIS STEP:

Record a brief overview of the decision or action at the top of the Risk Impact Spreadsheet. For example: The decision in question might be to increase local hall hire fees. The nature of the decision would be "Economic – increase hall hire fees"; the reason for decision might be "Increase funds available for on-going maintenance of halls"; proposing departments might be Finance, Assets and Property Maintenance. Consider the relevant policies, planning cycles and resource implications of the decision and who will be making the final decision.

## STEP TWO

### ASSESSMENT AND RATING OF IMPACT OF DECISIONS ON CULTURE

#### ABOUT THIS STEP

Consider the potential impacts on cultural activity of Council's proposed decision or action. Make a considered professional assessment if the impact would be positive, negative or result in no change. Support these assessments with data collected from the Cultural Activity Assessment, Cultural Asset Assessment, Annual External Cultural Overview or Annual Internal Cultural Overview in Sections 6 - 9 and/or data collected by the relevant departments involved. If the data already collected does not provide sufficient fine grain information to support the assessments, undertake further surveys or focus group activities to support your assessments if necessary.

**"Culture is the widening of the mind and of the spirit."**

JAWAHARLAL NEHRU

## 10. CULTURAL IMPACT ASSESSMENT TOOL

THE CULTURAL IMPACT SPREADSHEET includes sections for each measurement areas of Perception, Provision and Participation.

There are 7 possible impact levels for each of the Indicators. The Indicator scores are combined providing an overall risk rating for each Domain in each Measure area. For example the impact of a decision on Imagination may be L- (-1), on Innovation H+ (+3) and on Involvement H- (-3), which adds up to an overall impact score of -1 – Low Negative Impact.

ABBREVIATION FROM SPREADSHEET	DEFINITION	RATING
H+	High positive impact	+3
M+	Medium positive impact	+2
L+	Low positive impact	+1
NONE	No impact	0
L-	Low negative impact	-1
M-	Medium negative impact	-2
H-	High negative impact	-3

Overall the highest negative impact score for a Domain is -9 and the highest positive impact score for a Domain is +9.

### HOW TO COMPLETE THIS STEP

- Record the impact assessment for each Domain and Indicator selecting one of the seven options from H+ to H-. Each cell has a drop down menu that provides only one option for that cell. If the impact is high negative the only option in the drop down menu is -3, if it is high positive the only option in the drop down menu is +3.
- There might be both a positive and a negative impact to some of the Indicators because of differing impacts that have been identified, in which case simply enter a score for both in the corresponding cell. For example the impact on involvement may be low negative (L-) and high positive (+3). These will combine for the overall score.
- There is an option to record notes on the potential impacts in the Columns provided – J, U and AF. This is particularly useful if there are conflicting positive and negative impacts.
- Record the rating of your assessment in each of the yellow highlighted cells with a [1] in the High (H), Medium (M) or, Low (L).
- Strategies to manage these impacts can be documented in the Columns provided – L, W or AH.



## STEP THREE

### IMPACTS AND RATING REPORT

#### ABOUT THIS STEP

Step 3 on the Risk Impact Spreadsheet provides an automatically generated report that brings together the information on the nature of the decision/action assessed and the identified impacts and ratings in Step 2. This is produced on the Risk Impacts Graph Spreadsheet.

The graphs developed on the Risk Impact Graph Spreadsheet provide a graphical reflection of the impact of the activity or decision on Cultural Vitality. There are four graphs on the spreadsheet:

- The top graph is a summary graph that shows the impact both positive and negative on all five of the Domains and the three Measure categories Provision, Perception and Participation.
- The bottom three graphs show the impact both positive and negative for all of of the Domains with a separate graph for each of the Measure categories.

**“The very point of art is that it speaks across time and space, continuing to reach out and remind us that our narratives are long, deep and wide, that our lives in a sense are not limited to the dates that define them, but are joined to those who came before us, and to those yet to come. This is the nub of human experience...”**

PAUL GRABOSWSKY

ART IS A RIVER, THE MONTHLY OCTOBER 2012

## 10. CULTURAL IMPACT ASSESSMENT TOOL

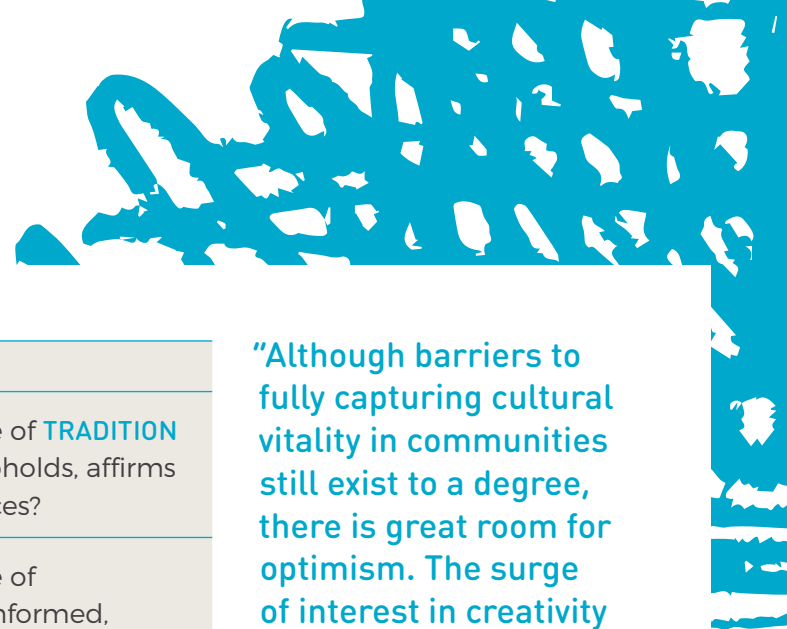
### Part Two: Cultural impact guide for Council reports.

All Local Government agencies have processes and templates in place for preparing reports for the Council, its Committees and decision-makers, which are used to communicate the financial, environmental and social impact of a particular proposal.

This table provides a guide for Councils to describe the potential cultural impacts of the proposal into report templates, which subsequently enables Elected Members to better assess the impact of their decisions on culture.

*This tool is an attempt to provoke consideration of cultural impact, and yet, is by no means definitive.*

DOMAIN	INDICATOR
<b>CREATIVITY</b> is the process of generating original ideas that stimulate new possibilities.	What likely effects will the proposal have on people's sense of <b>IMAGINATION</b> and the generation of new ideas in the community?
	What likely effects will the proposal have on people's sense of being a part of community that values <b>INNOVATION</b> and is capable of using original ideas to develop and implement local solutions?
	What likely effects will the proposal have on people's sense of <b>EXPRESSION</b> and capacity to communicate values, beliefs, traditions, perceptions and ideas in a range of ways?
<b>CONNECTEDNESS</b> refers to the links between individuals, their community and their surroundings.	What likely effects will the proposal have on people's <b>RELATIONSHIPS</b> and affinity with each other and place?
	What likely effects will the proposal have on people's sense of a <b>COMMITMENT</b> to participate and contribute to the community?
	What likely effects will the proposal have on people's sense of <b>NETWORKING</b> and exchanging knowledge, skills and information with others in the community?
<b>VALUES</b> are principles or standards of behaviour that reflect what is important in life and relate to worth, merit, importance and meaning.	What likely effects will the proposal have on people's sense of <b>BELONGING</b> , fitting in and feeling a part of the community?
	What likely effects will the proposal have on people's sense of <b>TRUST</b> and confidence in the reliability and honesty of the community?
	What likely effects will the proposal have on people's sense of <b>RESPECT</b> , civic consideration and regard for others in the community?



DOMAIN	INDICATOR
<p><b>SUSTAINABILITY</b> is the capacity of the community to endure, adapt and predict diverse cultural, social, environmental and economic conditions.</p>	<p>What likely effects will the proposal have on people's sense of <b>TRADITION</b> and their confidence that they live in a community that upholds, affirms and renews cultural beliefs, customs, traditions and practices?</p>
	<p>What likely effects will the proposal have on people's sense of <b>ANTICIPATION</b> and being part of a community that is well informed, prepared, capable and flexible to act pre-emptively to diverse and changing, local and global, cultural, social, environmental and economic conditions?</p>
	<p>What likely effects will the proposal have on people's sense of <b>RESILIENCE</b> and confidence that the community will create value from and respond constructively to diverse challenges?</p>
<p><b>ENGAGEMENT</b> is the process of participating.</p>	<p>What likely effects will the proposal have on people's sense of <b>INTERACTION</b> and capacity to meet and be with others in the community?</p>
	<p>What likely effects will the proposal have on people's sense of <b>ENRICHMENT</b>, positive emotion, meaning, personal development and fulfillment?</p>
	<p>What likely effects will the proposal have on people's sense of <b>INVOLVEMENT</b>, participation in local issues, decision-making and empowerment?</p>

“Although barriers to fully capturing cultural vitality in communities still exist to a degree, there is great room for optimism. The surge of interest in creativity signalled by increasing uses of concepts such as “creative economy”, “creative class” and “cool cities” represents a window of opportunity... Facilitating access to cultural vitality data and to [appropriate cultural indicator] measures will make it easier for cultural vitality to be integrated into policy discussion and decision making on a broader scale.”

JACKSON,2006

# 11 | NARRATIVE DOCUMENTATION TOOL



## OVERVIEW

The Narrative Documentation Tool follows a classic story-telling formula and encourages documentation of the project according to a simple narrative format with a beginning (before the activity), middle (while the activity is happening) and an end (after the activity has finished). This aligns with the classic narrative arc. It also encourages you to include 8 – 10 images, two quotes and a list of critical factors. The layout of the document is critical and a template is provided, which is clear, easy to follow and no more than two pages long.

The seven elements of the Narrative Evaluation Tool:

<b>BEFORE</b>	<b>THE STATUS QUO</b>	Describe how things are for the community or place before the project has started. What is the issue?
	<b>CATALYST</b>	Describe the incident, person or thing that triggers change and provides impetus for the project to happen. What instigated the project?
<b>DURING</b>	<b>THE PROJECT</b>	This is the main section of the narrative; briefly describe what the project was and what happened.
	<b>THE CLIMAX</b>	This is the end of the project – it can be a celebration, launch or release of something. Describe the outcome of everyone's hard work.
<b>AFTER</b>	<b>A CHANGED WORLD</b>	Describe how things are different at the end of the project compared to how they were when it started. How things have changed?
	<b>QUOTES</b>	Personal quotes provide depth and personality to the evaluation. Directly quote the participants or community members who may benefit from the project outcomes. Quotes can reflect any of the above elements.
	<b>CRITICAL FACTORS</b>	Outline key points that were critical to the success or failure of the project – the lynch pins that made it work.
	<b>IMAGES</b>	Select 1 – 2 Images per element to be included in the Narrative Documentation Report. .

## 11. NARRATIVE DOCUMENTATION TOOL

### INSTRUCTIONS

#### THE STATUS QUO

##### TWO – THREE SENTENCES.

Make a statement about how things 'are' and if possible add a sentence with a statistic that backs up the statement.

*e.g. People do not feel safe in the community after dark. There has been a 10% increase in the number of crimes reported between the hours of 7pm and 5am.*

#### THE CATALYST

##### ONE SENTENCE.

Describe the motivation or situation that encouraged action.

*e.g. A fountain in the local park was vandalised and a group of young people from the high school were arrested.*

#### THE PROJECT

##### ONE – TWO PARAGRAPHS.

Describe what the project was, who was involved, how long it lasted and what the creative outcomes were.

*e.g. A partnership between the Council, the Police and the Chamber of Commerce develops a project involving the projection of artworks on local landmarks. Young people aged between 13 and 25 participate in a series of 10 workshops working with a projection and sound artist to create large scale sound and image scapes that convey what the town will look and sound like in 25 years.*

*22 young people participated in the workshops with 18 artworks developed.*

#### THE CLIMAX

##### ONE – TWO SENTENCES.

Describe the final creative outcome of the project and how it was released, presented or launched.

*e.g. An evening launch event was presented in the main street with a brochure outlining where people could see the artworks projected onto buildings. The projections were on display every night for six weeks. 160 people attended the launch event.*

#### A CHANGED WORLD

##### ONE – TWO PARAGRAPHS.

Describe how the community/people have changed since the project occurred or further activities that have followed on from the initial event. It is good to include some statistics but that can be challenging depending on the nature of the project. It is worth checking back on projects 12 months after they have been delivered to add some further information if available.

*e.g. The Chamber of Commerce has now established a youth advisory group which meets quarterly to discuss projects and initiatives that can involve young people and beautify the town. Three subsequent after dark events are planned for the main street.*

*Five of the participants have joined the advisory group and six others are continuing to develop digital artworks for exhibition.*

## QUOTES

### TWO – THREE QUOTES.

The quotes need to come from people in the community or who are involved with the project. They best demonstrate the value of the project if they have a 'before and after' element to them.

*e.g. Joan's story "I have lived here for 40 years and I don't really think it is safe on the streets after dark. There just seems to be more young people around and some of them are up to no good".*

*Jack's story "I've been riding my skate board around the town hall for about five years – we get told off all the time but we still keep coming back. It was great to create a projection on the walls of the town hall about skateboarding – sort of seemed a bit cheeky but good".*

## CRITICAL FACTORS

### THREE – FOUR POINTS.

These are key points about the nature of the project. They could be elements of the delivery process, something learned by participants or something about resourcing.

*e.g. Providing catering at the workshops for the young people was a great incentive for them to attend.*

*Using digital technology and music made the project attractive to young people.*

*Having the Chamber of Commerce on board to help develop relationships with the owners of buildings was very important.*

*Leaving the projections up for a few weeks, so people could enjoy them over a few weeks was crucial.*

**"When we talk about the value of arts and culture we should always start with the intrinsic – how arts and culture illuminate our inner lives and enrich our emotional world. This is what we cherish. But while we do not cherish arts and culture because of the impact on our social wellbeing and cohesion, our physical and mental health, our education system, our national status and our economy, they do confer these benefits and we need to show how important this is."**

THE VALUE OF ARTS AND CULTURE TO PEOPLE  
AND SOCIETY ARTS COUNCIL ENGLAND

## 12 | GLOSSARY



<b>ACTIVITY</b>	Any project, program or event that is delivered by Council.
<b>SOCIETAL CONDITIONS</b>	This refers to the four pillars of sustainability – cultural, social, environmental and economic.
<b>EVENT</b>	A one-off or periodic activity that tends to be larger in nature and involve participation on a passive level as an audience member or visitor. An example of an event would be a music concert or multicultural festival.
<b>PROGRAM</b>	A program is a one-off workshop or an activity that is delivered in multiple sessions over a period of time. It could also be a regular activity that occurs on an ongoing basis. Participants generally engage on an active level learning, creating and/or contributing to the dialogue. An example of a program would be a skills based workshop(s), an ongoing craft group or theatre program where participants meet regularly to rehearse and perform.
<b>PROJECT</b>	A project is a short-term activity that has a specific purpose and timeframe. Participation is generally on an active level. For example a public art project where a group of people have come together to help create the artwork or to be part of the steering committee.



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**BUILDING OR PLACE** A building or place is a Council facility that is owned and managed by Council, such as libraries, town halls, galleries, town squares, museums or sculpture gardens.

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**COLLECTION** A Collection generally refers to a group of artworks or artifacts that are clustered together for a range of reasons such as style, type, art form, heritage and/or location or origin. This could be a collection of library books, paintings, objects or public art works. For the purposes of the Cultural Impact Framework the Asset Collection Tool could also be used for a single piece of Art, as well as a whole collection. For example Council may wish to assess the value of a single piece of public art.

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**SURVEY MONKEY** Survey Monkey is a web-based company that has developed a series of online tools that facilitate the creation, distribution and analysis of surveys.

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**JACOB'S METHOD** Jacob's Method is methodology for crowd counting. An estimate of crowd numbers can be established by breaking up the space occupied by people into a grid. A count is done of one of the grid quadrants and this is then multiplied by the number of quadrants in the grid to establish an overall estimate. More information regarding Jacob's Method can be found [https://en.wikipedia.org/wiki/Crowd\\_counting](https://en.wikipedia.org/wiki/Crowd_counting)

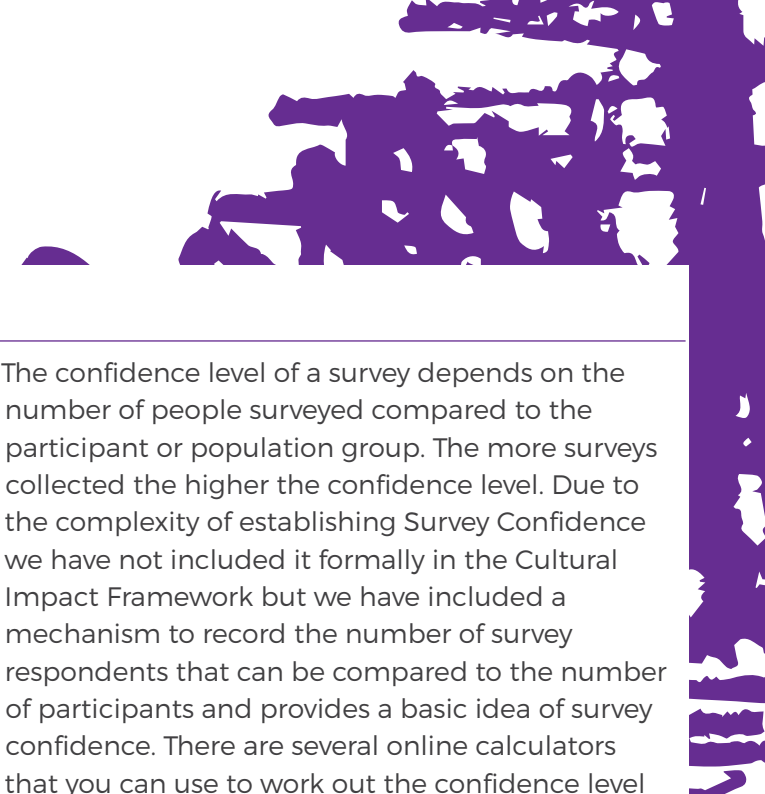
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**SURVEY CONFIDENCE LEVEL** The confidence level of a survey depends on the number of people surveyed compared to the participant or population group. The more surveys collected the higher the confidence level. Due to the complexity of establishing Survey Confidence we have not included it formally in the Cultural Impact Framework but we have included a mechanism to record the number of survey respondents that can be compared to the number of participants and provides a basic idea of survey confidence. There are several online calculators that you can use to work out the confidence level survey results.

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**VOLUNTEERING** Volunteering can include both formal and informal physical contributions to the community. For example a volunteer engaged by a local Gallery to assist with the installation of exhibitions is generally registered and inducted as a volunteer in a formal capacity. These sorts of volunteers can also be referred to as unpaid staff. Informal volunteering could involve someone who also undertakes tasks that contribute to the broader community but they do not need to be formally registered with an organisation in order to undertake these duties. For example an informal volunteer may walk a dog for an elderly neighbour or collect rubbish in the local park. Informal volunteering is less likely to be accounted for in statistics gathered by formal bodies such as the ABS.

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# 13 | APPENDIX

## Instructions to access and use ABS Table Builder

### HOW TO REGISTER TO USE ABS PRODUCTS

#### REGISTRATION TO ACCESS THE ABS TABLE BUILDER IS REQUIRED.

1. Go to [www.abs.gov.au](http://www.abs.gov.au)
2. Select 'Census Data' from the menu on the left hand side
3. Scroll down the page and locate 'TableBuilder'
4. In the 'TableBuilder Basic & Pro' Login box select 'Register'
5. Fill out the details to register to use ABS products
6. An email will be sent to activate the account, follow these instructions
7. Once a login code has been assigned by the ABS and a

password set, TableBuilder can be accessed.

NOTE: TableBuilder will log out after a period of inactivity and any unsaved data in tables will be lost. Use the disk icon at the top of the main screen to save the table. To save the same table at regular intervals TableBuilder will not save over the previous filename and requires a new filename.

### HOW TO USE ABS TABLE BUILDER

#### NUMBER OF PERSONS EMPLOYED IN ARTS AND CREATIVE SERVICES – PLACE OF WORK FOR [YOUR COUNCIL AREA]

1. Go to [www.abs.gov.au](http://www.abs.gov.au)
2. Select 'Census Data' from the menu on the left hand side
3. Scroll down the page and locate 'TableBuilder'
4. Login to TableBuilder Basic & Pro
5. The home screen for TableBuilder has 2 options:
  - (i) Select a Pre-defined Topic
  - (ii) Select a DatabaseClick on the blue arrow next to Select a Database
6. Select '2011 Census – Employment, Income and Unpaid Work'
7. Go to the bottom of the screen and in the 'You currently have selected' click on 'Next'
8. In the Customise Table screen, select the 'Table View' tab

9. There will be 3 data sets available to filter against:
  - (i) Geographical Areas (Usual Residence)
  - (ii) Geographical Areas (Place of Work)
  - (iii) Place of Work Classifications
10. Click on the blue arrow next to Geographical Areas (Place of Work) and locate Local Government Areas [11]

NOTE: TableBuilder can be very slow at responding and may not show all of the expected options in the menu. To refresh the data quickly and properly display the menu options, click on the Table View tab.

11. Click on the blue arrow next to Local Government Areas [11] and locate South Australia
12. Click on the blue arrow next to South Australia, locate and select [your Council area]
13. Select 'Add to Column' and a table will appear in the main part of the screen



14. In the 'Employment, Income and Unpaid Work Classifications' locate Industry
15. Click on the blue arrow next to Industry and then click on the blue arrow next to Industry of Employment (INDP) [22]
16. In the 'Select all at level' drop down box select INDP – 4 Digit Level (this will automatically select all the options in this menu)
17. Select 'Add to Row' and the Industry classifications will be added to the table
18. Select 'Retrieve Data' located above the table - this populates the table
19. This data can be exported using the 'Download Table' option in the top right hand corner of the screen.
20. Save the table using the disk icon above the table. The report will be available in 'My Tables'.

#### **NUMBER EMPLOYED IN CREATIVE OCCUPATIONS – PLACE OF USUAL RESIDENCE FOR [YOUR COUNCIL AREA]**

1. Go to [www.abs.gov.au](http://www.abs.gov.au)
2. Select 'Census Data' from the menu on the left hand side
3. Scroll down the page and locate 'TableBuilder'
4. Login to TableBuilder Basic & Pro
5. The home screen for TableBuilder has 2 options:
  - (i) Select a Pre-defined Topic
  - (ii) Select a DatabaseClick on the blue arrow next to Select a Database
6. Select '2011 Census – Employment, Income and Unpaid Work'
7. Go to the bottom of the screen and in the 'You currently have selected' click on 'Next'
8. In the Customise Table screen, select the 'Table View' tab

9. There will be 3 data sets available to filter against:
  - (i) Geographical Areas (Usual Residence)
  - (ii) Geographical Areas (Place of Work)
  - (iii) Employment, Income and Unpaid Work Classifications
10. Click on the blue arrow next to Geographical Areas (Usual Residence) and locate Local Government Areas (2011 Boundaries)  
  
NOTE: TableBuilder can be very slow at responding and may not show all or the expected options in the menu. To refresh the data quickly and properly display the menu options, click on the Table View tab.
11. Click on the blue arrow next to Local Government Areas (2011 Boundaries) and locate South Australia

12. Click on the blue arrow next to South Australia, locate and select [your Council area]
13. Select 'Add to Column' and a table will appear in the main part of the screen
14. In the Employment, Income and Unpaid Work Classifications locate Occupation
15. Click on the blue arrow next to Occupation and then click on the blue arrow next to Professionals
16. Click on the blue arrow next to 'Arts and Media Professionals' and then click on the arrow to the right of Arts and Media Professionals [3]
17. In the 'Select all at level' drop down box select OCCP – 4 Digit Level (this will automatically select all the options in this menu)
18. Click on the blue arrow next to 'Design, Engineering, Science and Transport Professionals'

## 13. APPENDIX



19. Click on the blue arrow next to 'Architects, Designers, Planners and Surveyors [7]' and select the following occupations from the list:
  - (i) Architects, Designers, Planners and Surveyors nfd
  - (ii) Architects and Landscape Architects
  - (iii) Fashion, Industrial and Jewellery Designers
  - (iv) Graphic and Web Designers, and Illustrators
  - (v) Interior Designers
20. Select 'Add to Row' and the Occupation classifications will be added to the table
21. Select 'Retrieve Data' located above the table - this populates the table
22. This data can be exported using the 'Download Table' option in the top right hand corner of the screen.
23. Save the table using the disk icon above the table. The report will be available in 'My Tables'.

### NUMBER OF PEOPLE EMPLOYED IN CREATIVE OCCUPATIONS – PLACE OF WORK FOR [YOUR COUNCIL AREA]

1. Go to [www.abs.gov.au](http://www.abs.gov.au)
2. Select 'Census Data' from the menu on the left hand side
3. Scroll down the page and locate 'TableBuilder'
4. Login to TableBuilder Basic & Pro
5. The home screen for TableBuilder has 2 options:
  - (i) Select a Pre-defined Topic
  - (ii) Select a DatabaseClick on the blue arrow next to Select a Database
6. Select '2011 Census – Employment, Income and Unpaid Work'
7. Go to the bottom of the screen and in the 'You currently have selected' click on 'Next'
8. In the Customise Table screen, select the 'Table View' tab
9. There will be 3 data sets

available to filter against:

- (i) Geographical Areas (Usual Residence)
  - (ii) Geographical Areas (Place of Work)
  - (iii) Employment, Income and Unpaid Work Classifications
10. Click on the blue arrow next to Geographical Areas (Place of Work) and locate Local Government Areas (2011 Boundaries)

NOTE: TableBuilder can be very slow at responding and may not show all of the expected options in the menu. To refresh the data quickly and properly display the menu options, click on the Table View tab.
  11. Click on the blue arrow next to Local Government Areas (2011 Boundaries) and locate South Australia

12. Click on the blue arrow next to South Australia, locate and select [your Council area]
13. Select 'Add to Column' and a table will appear in the main part of the screen
14. In the Employment, Income and Unpaid Work Classifications locate Occupation
15. Click on the blue arrow next to Occupation and then click on the blue arrow next to Professionals
16. Click on the blue arrow next to 'Arts and Media Professionals' and then click on the arrow on the right of Arts and Media Professionals [3]
17. In the 'Select all at level' drop down box select OCCP – 4 Digit Level (this will automatically select all the options in this menu)
18. Click on the blue arrow next to 'Design, Engineering, Science and Transport Professionals'

19. Click on the blue arrow next to 'Architects, Designers, Planners and Surveyors [7]' and select the following occupations from the list:

- (i) Architects, Designers, Planners and Surveyors nfd
- (ii) Architects and Landscape Architects
- (iii) Fashion, Industrial and Jewellery Designers
- (iv) Graphic and Web Designers, and Illustrators
- (v) Interior Designers

20. Select 'Add to Row' and the Occupation classifications will be added to the table

21. Select 'Retrieve Data' located above the table - this populates the table

22. This data can be exported using the 'Download Table' option in the top right hand corner of the screen.

23. Save the table using the disk icon above the table. The report will be available in 'My Tables'.

### **PRIMARY ABS DATA – PARTICIPATION – NUMBER OF PEOPLE IN VOLUNTARY WORK [VOLWP] ABS CENSUS**

NOTE: This data can be sourced from ABS Quickstats or the [Council name] .id Community Profile (if your Council uses this platform)

1. Go to [http://profile.id.com.au/\[your Council name\]/volunteering](http://profile.id.com.au/[your Council name]/volunteering)
2. The 'Volunteer work' table will show the number of people that reside in your Council area and are undertaking volunteer work.

*Instructions prepared by Michelle Stewart, Planning and Performance Officer, City of Marion 2015*



## 14 | CREDITS

This document has been produced collaboratively by:

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<b>TRISH HANSEN</b>	Arts South Australia
<b>MATTHEW IVES</b>	City of Unley
<b>KIRSTY HAGE</b>	The Barossa Council
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The content of the document was developed collaboratively by the people listed above and informed by previous work undertaken with Brecknock Consulting.

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The content of this document and the associated Data Collection Spreadsheets remains the Intellectual Property of the project partners including the five Councils who funded the project, Arts South Australia and the Local Government Association of SA.



## PHOTOGRAPHY

### FRONT COVER

Random Acts of Light 2015  
City of Holdfast Bay  
Photographer: Dan Schultz

Glow (2009)  
Artists Michelle Nikou & Jason  
Milanovic  
City of Port Adelaide Enfield

Sponge Kids Arts Hub, Signal  
Point Gallery  
Alexandrina Council  
Photographer: Richard Hodges

### PAGE 2

Waymouth Street Party  
Splash Adelaide  
Adelaide City Council

Stitch for Summer Fringe 2013  
City of Holdfast Bay  
Photographer: Mark Piovesan

#### **PAGE 4**

Southern Sounds Youth Project  
2014

City of Onkaparinga

Linger, longer...in Goodwood

City of Unley

Photographer: Ben Searcy

#### **PAGE 7**

Adelaide Fringe in Goolwa 2015

Alexandrina Council

Photographer Richard Hodges

Marion Historic Village Project

Lantern Parade April 2011

City of Marion

Photographer: Simon Stansbury

#### **PAGE 10**

Random Acts of Light 2015

City of Holdfast Bay

Photographer: Dan Schultz

The Third Space: intercultural  
crafting exhibition

Guildhouse

Photographer: Grant Hancock.

#### **PAGE 16**

Wonderwalls

Guido Van Helton mural\_ Flour

Shed

City of Port Adelaide Enfield

Diner en blanc 2013

Splash Adelaide

Adelaide City Council

#### **PAGE 20**

Alluvial Connections: From source

to sea 2013 Signal Point Gallery

Alexandrina Council

Photographer: Richard Hodges

Stitch for Summer Fringe 2013

City of Holdfast Bay

Photographer: Mark Piovesan

#### **PAGE 30**

Murray Bridge Regional Gallery

community consultations with

Artlab conservator during History

Month May 2012

Celebration of Marion Historic

Village, Little Marion Sculptures

2009

Gerry McMahon

City of Marion

Photographer: Marg Edgecombe

#### **PAGE 47**

Apology in the Park 2016

Adelaide City Council

#### **PAGE 48**

In Progress Silk Painting Workshop

with Helen Moon

Guildhouse Traditional Craft

Program

Guildhouse

Photographer: Grant Hancock

#### **PAGE 52**

Studio Session with artists Chris

De Rosa and Gerry Wedd

Guildhouse

Copyright Guildhouse

#### **PAGE 60**

Waymouth Street Party

Splash Adelaide

Adelaide City Council

Guildhouse Traditional Craft

Program

Guildhouse

Photographer: Grant Hancock

#### **BACK COVER**

Tjilbruke Springs Kurna Dance

with Children

City of Holdfast Bay

