

Creative Learning Partnerships

Acquittal Guide

# **Introduction**

## Why you need to acquit your grant

An acquittal is the final requirement in your funding agreement. Having completed your funded activity, Creative Victoria needs to gather information from you.

The information you provide in your Acquittal Report will:

* account for your use of public funds, demonstrating that the funding was used for the purpose for which it was provided and in accordance with your Funding Agreement
* assist Creative Victoria in assessing how successful funding programs are in meeting the needs of the creative industries and the Victorian community
* provide you with the opportunity to make suggestions regarding improvements to the funding program

## When should you acquit your grant?

Your Acquittal Report due date and full acquittal requirements are specified in your Funding Agreement and on Creative Victoria’s acquittal page: <https://creative.vic.gov.au/funding-opportunities/recipients/acquittals>

If you have any difficulty providing your report on time or complying with any specified requirements, you should discuss this with your Creative Victoria contact as soon as possible.

## What happens if you don’t acquit?

If you do not satisfactorily acquit your grant you will not be eligible to apply for further Creative Victoria funding and action may be taken to recover the grant.

## Do you have to answer every question in this form?

The Acquittal Report is made up of several sections. You will need to address each section, although some questions may not be relevant to your project. In cases where the item does not apply to your activity, please answer NA (not applicable), or in cases where you are unable to provide the information, please answer DK (don’t know) or leave as blank.

## How to use this Guide

The sections in this Guide relate to the following areas in the online form:

* Grant Details
* Activity Details
* Activity Evaluation
* Financial Reconciliation
* Activities
* Activity Summary
* Education and Young People
* Sector Development
* Activity Information
* Education Activity Information
* Program Evaluation
* Support Material
* Overall Preview and Declaration

An **acquittal glossary** is also included on the last pages of this document, which you can refer to if you are unsure of the meaning of any of the terms through the Guide.

**Getting started on the Department Grants Portal**

After accessing the Department Grants Portal via a **unique link** sent to your email you will be required to log in or create a new account to continue with your acquittal.

Once logged in to the Department Grants Portal you will be guided though the following sections. You must complete all relevant sections in order to submit the acquittal.

**Remember to save your draft, once started, in the Department Grants Portal as you complete each section (page) – your draft will not save automatically and you may encounter errors when submitting if you don’t save regularly.**

**Definitions**

**Throughout this Guide the following definitions apply:**

* The acronym **CALD** is inclusive of people from culturally and linguistically diverse backgrounds, including but not limited to people born overseas, people with one or both parents born overseas and people who speak a language other than English at home.
* The term **Deaf and Disabled people** may be used. A lived experience of disability can be visible or invisible, including physical, sensory, cognitive, intellectual, developmental, mental illness and/or neurodiversity. We recognise and support the right of the Deaf community to label their experience as one of cultural and linguistic difference. We recognise the diversity within the Deaf and Disabled communities and that the terminology and language used is evolving.
* The term **First Peoples** is used to refer to Traditional Owners of Victoria and all other Aboriginal and Torres Strait Islander peoples who reside in this state.
* The term **Regional** refers to the 48 Victorian local government areas classified as regional by the Victorian State Government. You can find the list of these local government areas [here](https://creative.vic.gov.au/funding-opportunities/applicants/glossary).

Refer to the program FAQ document on the relevant Creative Victoria funding page for further definitions (where relevant).

# **Grant Details**

This section will be pre-populated. Please check the information provided is correct and valid.

If incorrect, please contact Creative Victoria on 03 9623 1394.

If the email and link has been sent to you in error, please contact Creative Victoria so we can email the correct person and update our details.

# **Activity Details**

|  |  |
| --- | --- |
|  |  |
| Project Activity Title |  |
| Project duration | Actual start date:       Actual end date:       |

|  |  |
| --- | --- |
| *Primary Location of activity* Depending on which location, you may be asked to submit more detail on where the activities took place. If you worked in multiple locations within Australia or overseas, please provide main location here and list the other locations below. | Select one |
| Excluding the one primary activity location address you provided above, at how many additional venues/locations was your activity staged/presented? \* |  |
| Activity locations (where there is more than one) list your locations and venues - please include suburb and postcode if possible. \* |  |

# **Activity Evaluation**

|  |
| --- |
| Describe the funded activity, including any changes to your project that was outlined in your original application.       |
| Provide an assessment of the impact of your project (with particular reference to the objectives stated in your application) and include any unexpected outcomes.      |
| In evaluating your project, is there anything you would do differently? If so, please describe.       |

# **Financial Reconciliation**

You must complete the financial reconciliation by comparing your actual project finances to the budget in your original application, or any revised budget, you submitted to Creative Victoria (whichever is more recent).

If the form does not provide enough space, use it as a summary and provide a full financial reconciliation on a separate document and upload via the support material section.

Please make sure you address any Special Conditions related to your acquittal that may be specified in your Funding Agreement.

## Independent audit condition

If specified in your Funding Agreement, you must include an [opinion or certification by an independent auditor](#Opinion) to verify that your financial reconciliation is a true and fair view of the income and expenditure of the project.

You will need to upload a copy of the opinion or certification **signed by your auditor** as support material with your Acquittal Report.

## Surplus or deficit

The totals in the income and expenditure columns in your financial reconciliation might not balance exactly. If the project's income is greater than its expenditure you will have a **surplus**; if the expenditure is greater than the income, you will be in **deficit**.

You will need to describe how any surplus or deficit came about by explaining any major variations between the original budget and the actual spend.

**Definition of terms (headings used in the Financial Reconciliation):**

**Income**

* **Earned income**: box office, merchandise, membership, fees, sales
* **Creative Victoria grant:** Grant amount
* **Other grants**: grants from local, state and federal Government
* **Recipient and other activity partners’ contribution CASH**: recipient’s cash contributions, sponsorship, donations, fundraising, philanthropic
* **Recipient and other activity partners’ contribution IN-KIND (estimated) :** recipient’s in-kind contributions
* **Private Support CASH:** Total cash contribution from a corporate entity
* **Private Support IN-KIND:** If the in-kind contribution comes from an individual, group or organisation **outside** of the goods or services that were contributed and were not paid for in cash.

**Expenditure**

* **Salaries, wages and fees (including on-costs and allowances);** artists salaries (list each artist separately), other salaries, contracts, superannuation, living allowances/per diems
* **Marketing & promotion**: publicity, advertising, printing and design, website development, digital tools, programs, distribution, flyers
* **Project / production costs**: development, production and/or recording costs, studio/venue hire, installation, materials, CD/DVD manufacture, travel, freight, project management
* **Administration**: office costs, overheads, insurance
* **In-kind expenses - Recipient and other activity partners' in-kind contribution expenditure total (the value of which is reflected as income):** This is the total value or estimated value of all in-kind contributions, from the recipient or the activity partner
* **In-kind expenses - Private support external to recipient and activity partners' in-kind contribution expenditure total (the value of which is reflected as income);** This is the total value or estimated value of all in-kind contributions, from a private source or corporate entity,

**Other expenses:** any expense not included in the above

**In-kind**

In-kind items can be included in your reconciliation but must **only** appear in the ‘In-kind’ budget lines.

If you have an item of expenditure that is made up of in-kind and cash (e.g. venue hire), you must show each amount as a separate item in the correct row. The cash component must appear under the appropriate line (e.g. Project / production costs) and the in-kind component will need to appear in the Expenditure in-kind lines of both areas.

|  |  |  |
| --- | --- | --- |
| **INCOME** |  | **Total amount ($ Answers only and please put 0 if not applicable)** |
| **Type** | **Description**  | **$** |
| Earned income |       | 0 |
| Creative Victoria Grant |       | 0 |
| Other grant (federal, state, local) |       | 0 |
| Recipient and other activity partners’ contribution CASH |       | 0 |
| Recipient and other activity partners’ contribution IN-KIND (estimated) |       | 0 |
| Private support CASH |       | 0 |
| Private support IN-KIND |       | 0 |
|  | **Total Income:** | $ |

|  |  |  |
| --- | --- | --- |
| **EXPENDITURE** |  | **Total amount ($ Answers only and please put 0 if not applicable)** |
| **Type** | **Description**  | **$** |
| Salaries, wages and fees (including on-costs and allowances) |       | 0 |
| Marketing and promotion |       | 0 |
| Project/production costs |       | 0 |
| Administration  |       | 0 |
| In kind expenses – Recipient and other activity partners’ in-kind contribution expenditure total (the value of which is reflected as income)  |       | 0 |
| In kind expenses – Private support external to recipient and other activity partners’ in-kind contribution expenditure total (the value of which is reflected as income)  |       | 0 |
| Other expenses |       | 0 |
|  | **Total Expenditure** | $ |

**Surplus/Deficit -** (Total Actual Income minus Total Actual Expenditure):

|  |
| --- |
| If the total Income minus the total expenditure above calculated amount is not $0, please provide an explanation for this surplus/deficit.      |

**Expenditure additional information**

|  |
| --- |
| How much of the total expenditure reported above was spent on the following? |
|  | **$** |
| Access Costs (cash and in-kind)  | 0 |
| Rent and venue hire (cash and in-kind) | 0 |

# **Activities**

(See the Acquittal Glossary for definitions)

Did you funded activity include **presenting performances**? Yes/No

Did your funded activity involve **curating exhibitions** or **creating collections**? Yes/No

Did your funded activity include **presenting lectures or talks**? Yes/No

Did your funded activity include **producing publications**? Yes/No

Did your funded activity include **creating screen content**? Yes/No

Did your funded activity include **presenting workshops or classes**? Yes/No

Did your funded activity include delivery of any **other events**? Yes/No

Please give a description of the other event types delivered in the duration of the funded activity

## Activity Summary

|  |
| --- |
| **Activity Summary - enter ‘0’ if not applicable** |
| Attendance unpaid public space (non-ticketed) - enter ‘0’ if not applicable | 0 |
| If you delivered a festival event:Total number of festivals delivered as part of the funded activity | 0 |
| New works - how many new works were presented as part of the funded activity? | 0 |
| Creative developments - number of creative projects in development as part of the funded activity, but which did not result in a presented work | 0 |

## Education and young peoples’ activities

|  |  |
| --- | --- |
| (See the Acquittal Glossary for definition)Did the funded activity involve delivering programs for young people (aged 0-25 years old) and/ or delivering education programs (curriculum and non-curriculum based)? | Yes/No |
| Did the funded activity include primary curriculum programs? | Yes/No |
| Did the funded activity include secondary curriculum programs? | Yes/No |
| Were the funded activity programs for 0-25 year olds independent of the curriculum? | Yes/No |

## Primary Curriculum Details

|  |  |
| --- | --- |
|  | **Total number** |
| Number of activities | 0 |
| Number of activity types | 0 |
| Real life/ in-person attendance PAID | 0 |
| Real life/ in-person attendance UNPAID | 0 |
| Online/ in real time virtual attendance PAID | 0 |
| Online/ in real time virtual attendance UNPAID | 0 |

## Secondary Curriculum Details

|  |  |
| --- | --- |
|  | **Total number** |
| Number of activities | 0 |
| Number of activity types | 0 |
| Real life/ in-person attendance PAID | 0 |
| Real life/ in-person attendance UNPAID | 0 |
| Online/ in real time virtual attendance PAID | 0 |
| Online/ in real time virtual attendance UNPAID | 0 |

## Independent 0-25yrs Details

|  |  |
| --- | --- |
|  | **Total number** |
| Number of activities | 0 |
| Number of activity types | 0 |
| Real life/ in-person attendance PAID | 0 |
| Real life/ in-person attendance UNPAID | 0 |
| Online/ in real time virtual attendance PAID | 0 |
| Online/ in real time virtual attendance UNPAID |  |

## Sector Development

|  |  |
| --- | --- |
| Did the funded activity involve sector development/professional development/capacity building? | Yes/No |
|  | **Total number** |
| Sector and professional development - number of programs (including mentorships, internships, leaderships programs, residency programs, professional development programs) | 0 |
| Sector and professional development - number of professional development opportunities for individuals (Including mentorships, internships, leadership programs, residencies, professional developments) | 0 |
| Sector and professional development - number of development opportunities that specifically target emerging creative practitioners (in the first 5 years of their practice) | 0 |

## Activity Information

## Targeted Programming

|  |  |
| --- | --- |
| Did the funded activity deliver programming targeted towards a specific audience or participant?  | Yes/No |
| First Peoples | Yes/No |
| Children aged 0-11 | Yes/No |
| Young people aged 12-25 | Yes/No |
| Culturally and linguistically diverse (CALD) | Yes/No |
| Seniors (60+) | Yes/No |
| LGBTIQ+ | Yes/No |
| Women | Yes/No |
| Deaf and/or disabled | Yes/No |
| Regional communities | Yes/No |
| Please confirm that you have consent to provide personal or health information from any individual who can reasonably be identified (e.g. responses relating to a small group, etc). Please provide a copy of the privacy statement in the Program Guidelines when obtaining this consent. | Yes/No |

## Workforce

|  |  |
| --- | --- |
|  | **Total number** |
| Number of opportunities provided to creative practitioners in delivering the funded activity? | 0 |
| Number of opportunities provided to creative practitioners in delivering the funded activity - which resulted in payment | 0 |
| Volunteers – the number of volunteers involved in the delivery of the funded activity | 0 |
| Volunteer hours – the estimated total number of volunteer hours contributed during the delivery of the funded activity | 0 |

|  |
| --- |
| **Organisation Details****Number of employees involved in the delivery of the funded activity** |
|  | **Total number** |
| Permanent Full-Time employees | 0 |
| Permanent Part Time employees | 0 |
| Casual employees  | 0 |
|  |  |
| Does your organisation have an environmental policy, plan or strategy?  | Yes/No |
|  |  |
| What environmental impact and/or climate change issue was considered through the delivery of the funded activity? (Please select one, consider the most interesting impact or issue; this information may be used to develop hero case studies for communication with the sector.  | Select one |
| Briefly tell us about your selected environmental impact and/or climate change issue that was considered through the delivery of the funded activity? \*      |

# **Education Activity Information**

|  |  |
| --- | --- |
| Rate the overall level of increase in student knowledge and understanding of curriculum areas tarted through the funding activity **(1 being low, 5 being high)** | Select one |

|  |
| --- |
| Describe any increase in student knowledge and understanding of curriculum areas targeted through the funding activity.      |

|  |  |
| --- | --- |
| Rate the overall level of increase in student engagement, agency and self-confidence in their learning through the funding activity **(1 being low, 5 being high)** | Select one |

|  |
| --- |
| Describe any increase in student engagement, agency and self-confidence in their learning through the funding activity      |

|  |  |
| --- | --- |
|  | **Total number** |
| How many students participated in the funded activity? | 0 |
| How many teachers were engaged in the delivery of the funded activity? | 0 |
| Rate the overall level of increase in teacher(s) knowledge and skills to teach curriculum areas targeted through the funding activity, as a result of working with creative professional/s **(1 being low, 5 being high)** | Select one |

|  |
| --- |
| Describe any increase in teacher(s) knowledge and skills to teach curriculum areas targeted through the funded activity, as a result of working with creative professional(s).      |

|  |  |
| --- | --- |
| Rate the overall level of increase in teacher(s) confidence to apply creative approaches to teach curriculum areas targeted through the funded activity, after working with creative professional/s **(1 being low, 5 being high)** | Select one |

|  |
| --- |
| Describe any increase in teacher(s) confidence to apply creative approaches to teach curriculum areas targeted through the funded activity, after working with creative professional/s       |

|  |  |
| --- | --- |
| Rate the overall level of increase in the creative professional(s) skills and ability to work in a school setting and support curriculum delivery in the future. **(1 being low, 5 being high)** | Select one |

|  |
| --- |
| Describe any increase in the creative professional(s) skills and ability to work in a school setting and support curriculum delivery in the future.      |

|  |  |
| --- | --- |
| Rate the overall level of increase in the creative professional(s) confidence to share their creative kills and processes, as a result of working with students, teachers, and schools on the funded activity. **(1 being low, 5 being high)** | Select one |

|  |
| --- |
| Describe any increase in the creative professional(s) confidence to share their creative kills and processes, as a result of working with students, teachers, and schools on the funded activity.       |

|  |  |
| --- | --- |
| Rate the likelihood of the creative professional(s) to seek and undertake future employment in school and community settings after participating in the funded activity. **(1 being low, 3 being high)** | Select one |

|  |
| --- |
| Please explain the reasons for this rating.       |

|  |  |
| --- | --- |
| Rate the likelihood of the teacher/school to employ creative professionals in the future after participating in the funded activity. **(1 being low, 3 being high)** | Select one |

|  |
| --- |
| Please explain the reasons for this rating.      |

|  |
| --- |
| Select the curriculum learning areas targeted through the funded activity, including cross curricular priorities. |
| Dance | Yes/No |
| Drama | Yes/No |
| Media arts | Yes/No |
| Music | Yes/No |
| Visual Arts | Yes/No |
| Visual communications design | Yes/No |
| English | Yes/No |
| English as an Additional Language (EAL) | Yes/No |
| Civics and citizenship | Yes/No |
| Economics and business | Yes/No |
| Geography | Yes/No |
| History | Yes/No |
| Health and Physical Education | Yes/No |
| Languages | Yes/No |
| Mathematics | Yes/No |
| Science | Yes/No |
| Technologies | Yes/No |

|  |
| --- |
| Select the curriculum areas targeted through the funded activity, including cross curricular priorities. |
| Critical and Creative Thinking | Yes/No |
| Ethical | Yes/No |
| Intercultural | Yes/No |
| Personal and Social | Yes/No |

# **Program Evaluation**

|  |
| --- |
| Do you have any suggestions on how the program your project was funded through, or the services provided by Creative Victoria, could be improved?      |
| Do you have any additional comments?      |

# **Support Material**

You will have the opportunity in the form to upload supporting material needed for your acquittal. This

* provides us with further details about the outcomes of your project
* illustrates the listing of your project that is published on our website
* have your project included in Creative Victoria presentations and publications.

## What to submit

Notes on submitting support documents and material:

* You can upload and submit up to 10 files and/or 4 URLs (external links).
* Attached files can be no more than 5MB in size each.
* Attached file names can be no longer than 80 characters
* It may be necessary to combine supporting material into one document in some instances, i.e., multiple images or media support maybe compiled into one PDF or PowerPoint file
* When providing URLs, only use links to publicly available (not membership-based) sites. Link must directly open to the material you want to submit. If you are linking to a private video on a site such as Vimeo, you must provide password requirements to your video.
* Do not provide links to Google Drive, Drop Box or other online hosting platforms that require viewers to enter personal identification in order to gain access. Materials provided using these platforms will not referred to by staff.
* Refer to your common funding agreement for guidance on required supporting documentation.

## Types of supporting material

**Financial Auditor Report – if applicable**

If, as part of your grant conditions, you are required to submit an opinion or certification by an independent auditor that verifies your financial reconciliation , you will need upload a copy as part of your acquittal support material

**Images**

Images should be submitted by uploading if under 5MB or by specifying URL links for photos to be downloaded.

The ideal resolution is 300 dpi (print quality), with a size of 500kb-1000kb (1MB) per picture. Images should be in JPEG or PNG format. If the ideal resolution can’t be met, JPEG files at lower resolutions are acceptable.

## Image Details – Creative Victoria website, publications and presentations

Creative Victoria is always seeking dynamic images of arts activities, projects and events to enliven our website, promote funded activities and to accompany media releases, presentations and publications.

If you would like to allow Creative Victoria to publish your images you need to provide us with relevant captions and photographer credits. Credits can be included in the **Description** of the Supporting Material upload or emailed separately to your Creative Victoria program officer.

By submitting images for publication you confirm that, per Clause 5d in your Funding Agreement, you **have the rights** that allow us to publish them.

**Music**

Music can be presented by specifying links to the internet for tracks to be downloaded in the URL area of the support material section.

Digital audio files should be in MP3 or WMA, compressed to a minimum of 192 kbps.

**Video**

Videos can be of multimedia presentations, live performances, rehearsals or any other activities related to your project.

Videos can be submitted by specifying URL links to where they can be viewed or downloaded.

**Literature**

You can submit manuscripts, books, magazines, programs, catalogues, musical scores or media coverage uploaded in document form, or by specifying URL links to where they can be viewed or downloaded online.

**Other**

You can submit any other type of supporting material to support your acquittal, including promotional material, reviews and posters.

**Questions**

If you have any questions about what supporting material to provide, speak with your Creative Victoria Program Officer.

Please **include your Opportunity Number** on all correspondence.

# **Declaration**

## Before you submit make sure your acquittal is complete and you have uploaded all necessary acquittal documents and support material.

## Acceptance of your acquittal

We will notify you once we have received and accepted your Acquittal Report. You will then have completed all your obligations under the Funding Agreement.

Acquittal Glossary

|  |  |
| --- | --- |
| **Financial reconciliation** |  |
| **Income** |  |
| Earned income | Include Box office / admissions, contract and performance fees, retail, membership |
| Creative Victoria grant | Funds from Creative Victoria to support the funded activity |
| Other grants | From government and non-government organisations |
| Recipient and other activity partners’ contribution CASH | Total cash contribution from you and your activity partners |
| Recipient and other activity partners’ contribution IN KIND | Total value of in-kind contribution from you and your activity partners. Given the goods or services that were contributed were not paid for in cash, an estimated value of the goods of service contributed is sufficient here. Add together all recipient and activity partner contributions and enter the total in the $ value field. Use the DESCRIPTION field to itemise each of those financial contributions as income contributed to the funded activity - this may help you keep track of each in-kind contribution and the corresponding expense. |
| Private support CASH | Total cash contribution from a corporate entity |
| Private support IN KIND | Total value of in-kind contribution from a corporate entity for advertising, services, rights or goods. Given the goods or services that were contributed were not paid for in cash, an estimated value of the goods of service contributed is sufficient. Add together all private support contributions from a private source or corporate entity (contributed outside of the funded individual, group, organisation or activity partners) and enter the total in the $ value field. Use the DESCRIPTION field to itemise each of those financial contributions as income contributed to the funded activity - this may help you keep track of each in-kind contribution and the corresponding expense. |
| **Expenditure** |  |
| Salaries, wages and fees (including on-costs and allowances) | Cost of salaries, wages and fees (including on costs and allowances) for all creative, technical and administrative personnel. |
| Marketing and promotion | Total costs, that are not salary related, associated with marketing, promotion and communication, including advertising, promotional materials, launches and opening nights, sponsorship material.Include:* market research, website design, maintenance and hosting, newsletters, annual reports and access costs.

DO NOT INCLUDE: * costs that are salary related.
 |
| Project / production costs | Total direct program and production costs, materials and equipment, travel and accommodation, venue, access and hire charges, royalties. DO NOT INCLUDE: * costs that are salary related.
 |
| Administration | Total expenditure on costs outside the production, presentation and marketing of your cultural activity and output.Include: * rent and access costs.

DO NOT INCLUDE: * costs that are salary related.
 |
| In kind expenses – recipient and other activity partners’ | This is the total value or estimated value of all in-kind contributions, from the recipient or the activity partner, that would have been paid for as an expense if it was not contributed in-kind (in-kind contributions must be reconciled as both in-kind income AND in-kind expenditure). |
| In kind expenses – private support | This is the total value or estimated value of all in-kind contributions, from a private source or corporate entity, that would have been paid for as an expense if it was not contributed in-kind (in-kind contributions must be reconciled as both in-kind income AND in-kind expenditure). |

|  |  |
| --- | --- |
| **In kind contributions** |  |
| In kind support | In-kind support is the contribution of a good or a service, other than cash, this may include labour, equipment, venue hire or professional advice.Often an organisation or group contribute to a project with their own resources or time (labour), which may reduce the amount of actual dollars needed, sometimes the contribution comes from a private source outside of the funded organisation or group, however if these contributions didn't exist these goods or services would have to be paid for in cash.The estimated value of an in-kind contribution is declared as in-kind income AND in-kind expenditure in your financial reconciliation. |
| Recipient and other activity partners’ contribution IN-KIND (estimated) | If the in-kind contribution comes from the recipient or the recipient group or organisation then this contribution is classified as *recipient and other activity partners' in-kind* contribution. Given the goods or services that were contributed were not paid for in cash, an estimated value of the goods of service contributed is sufficient here. Add together all recipient and activity partner contributions and enter the total in the $ value field. Use the DESCRIPTION field to itemise each of those financial contributions as income contributed to the funded activity - this may help you keep track of each in-kind contribution and the corresponding expense. |
| Private support IN-KIND (estimated) | If the in-kind contribution comes from an individual, group or organisation outside of the group or individual funded to deliver the activity then this is considered *private support in-kind* contribution. Given the goods or services that were contributed were not paid for in cash, an estimated value of the goods of service contributed is sufficient. Add together all private support contributions (contributed outside of the funded individual, group, organisation or activity partners) and enter the total in the $ value field. Use the DESCRIPTION field to itemise each of those financial contributions as income contributed to the funded activity - this may help you keep track of each in-kind contribution and the corresponding expense. |

|  |  |
| --- | --- |
| **Additional financial information** |  |
| Access costs (cash and in kind) | Access costs for deaf and disabled people. The total component of your production, marketing and administration overheads that is spent on access. Note that this amount will also be included in your income and expenditure financial reconciliation above.Access costs may include Auslan interpreters, audio description, captioning and access consultants.Creative Victoria is committed to increasing access to, and participation in, arts and cultural activities for deaf and disabled people in Victoria. You are encouraged to consider inclusive ways of working and ensuring access to all audiences when planning your project and constructing your budget. Your funding request and associated expenditure items should reflect ways to reduce barriers for the people involved in your project. |
| Rent and venue hire (cash and in kind) | Component of your production, marketing and administration overheads that is the total cost of rent and venue hire. Note that this amount will also be included in your income and expenditure financial reconciliation above. |

|  |  |
| --- | --- |
| **Attendance / audience** |  |
| Live and in-person | Attendance/audience of activity that was face to face, real life and in real-time. * DO NOT INCLUDE: Activities that took place through a digital platform, or any activities that brought people together digitally either in real time or at different times.
* If your live activity was subsequently made available for playback, please capture the playback audience in “Playbacks”.

Enter ‘0’ if this is not applicable to your funded activity |
| Livestream / Live broadcast | Audience for activity was livestreamed or broadcast in real time (e.g. TV/ radio/online/cinema or equivalent). * DO NOT INCLUDE: Live and in -person activities, or views of pre-recorded content (see ‘Playbacks’)

If your livestream activity was subsequently made available for playback or delayed broadcast, please capture the playback audience in “Playbacks”.Enter ‘0’ if this is not applicable to your funded activity |
| Playback / delayed broadcast | Views and playbacks of activity that was pre-recorded and streamed/ broadcast (e.g. TV/ radio/ YouTube/ iView playback or equivalent). Count views and playbacks. * DO NOT INCLUDE: Live streamed/ broadcast activities or live and in-person activities.

Enter ‘0’ if this is not applicable to your funded activity |

|  |  |
| --- | --- |
| **Activity summary** |  |
| Attendance unpaid public space | Number of audience/visitors who experienced or saw your work/activity passively/did not have a deliberate intention to attend.Include: • estimated views by passers-by and bystanders in a public space, e.g., billboards. DO NOT INCLUDE: • broadcast audiences, e.g., TV, radio or web. If you do not keep records, please provide your best estimate.Enter ‘0’ if this is not applicable to your funded activity |
| New works | The total number of new works publicly presented throughout the duration of the funded activity.Include the total number of: * first presentations of new work
* new presentations (Victorian premieres) of existing work (performing arts)
* new self-curated exhibitions (visual arts)
* new single publications or journals and individual published articles (literature)
* premiere screening of a newly-completed film.

DO NOT INCLUDE: * works developed but not presented. These are recorded under ‘Works in creative development’.

Enter ‘0’ if this is not applicable to your funded activity |
| Works in creative development | Total number of all creative projects undertaken which did not result in a public presentation during the duration of the funded activity.Enter ‘0’ if this is not applicable to your funded activity |

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| **Education and young people** |  |
| Primary curriculum-based - number of activities, activity types and attendance | Number of education programs provided during the funded activity which supported the Victorian school primary curriculum (Foundation to year 6 and Levels A to D for special schools).Include: * Performances, talks and events held at or for students with a direct link to the primary curriculum.
* Education workshops for children/ students already counted in the Workshops section of this acquittal.

Total number of activities presented by your organisation. Each separate school group participating in a one-off program is one activity. Workshops or sessions may be repeated over time, count each separate workshop or session as one. |
| Secondary curriculum-based - number of activities, activity types and attendance | Education programs provided as a result of the funded activity which supported the Victorian school secondary curriculum, that is, Levels 7 to 12 including VCE, VCAL and VET.Include: * Performances, talks and events held at or for students with a direct link to the secondary curriculum.
* education workshops for children/ students already counted in the Workshops section of this acquittal.

Total number of activities presented by your organisation. Each separate school group participating in a one-off program is one activity. Workshops or sessions may be repeated over time, count each separate workshop or session as one |
| Independent 0-25 years – number of activities, activity types and attendance | The number of programs/activities held during the funded period that were targeted at young people aged 0 – 25 years old, not connected to the Victorian school curriculum (ie: school holiday programs, schools concerts, non-school based workshops, kids gallery events and young people’s programs)Each separate group participating in a program is one activity. Workshops or sessions may be repeated over time, count each separate workshop or session as one |
| Real life / in-person attendance | Number of attendances a live and real time education events. For ongoing programs count all participants in each activity separately, for example, a young person attending a program of 10 activities would be counted as 10 attendances. A young person attending three activities in a single visit is recorded as three attendances.DO NOT INCLUDE:Activities that take place through a digital platform, or any activities that bring people together digitally in real time or at different times.Enter ‘0’ if this is not applicable to your funded activity |
| Online / in real time attendance | Number of attendances for online, live education activities held during your funded period. For ongoing programs count all participants in each activity separately, for example, a young person attending a program of 10 activities would be counted as 10 attendances. A young person attending three activities in a single visit is recorded as three attendances.DO NOT INCLUDE:* Live and in -person activities – this is recorded in ‘real life/in person attendance
* Views of pre-recorded content

Enter ‘0’ if this is not applicable to your funded activity. |

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| **Sector development** |  |
| Number of development opportunities that specifically target emerging creative practitioners | Number of development opportunities offered to individual creative practitioners in the first 5 years of their practice. See the definition of a creative practitioner (below). A development opportunity may comprise mentorship, internship, leadership program, residency program and/or other professional development programs.Enter ‘0’ if this is not applicable to your funded activity |

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| **Workforce** |  |
| Creative practitioners | Creative practitioners develop, produce and present work in visual, performing, literary, multi-disciplinary and new media arts, screen, design, fashion, broadcasting and recording, publishing, architecture, and the heritage and collections sector. Creative practice can be commercially driven, in a not for profit context and/or community-based.A creative professional may not earn a regular income from their practice but is recognised by their peers, is committed to devoting significant time to creative activities and/or has a history of public presentation. |
| Opportunities provided to creative practitioners | Total number of employment and other opportunities provided to creative practitioners during the funded activity. Include numbers of opportunities provided to creative practitioners engaged on a full-time, part-time and casual basis and any creatives that are engaged in ‘outside hire’ projects (if you do not keep records, give us your best estimate). As an example, where an activity or event provides opportunities for say 6 creative practitioners, count this as 6 opportunities. Also include contractors, e.g. paid a fee to be part of a festival, included in an exhibition, ran a workshop, appeared in a festival or event without fee but accepted the box office and risk. DO NOT INCLUDE:* volunteers
* community members participating in creative workshops.
 |
| Opportunities provided to creative practitioners – which resulted in payment | Total number of opportunities included in the above measure for which the creative practitioner received payment. Payment can be from salary, fee, sales, commission, box office takings. Include all creative practitioners which are also counted in your workforce headcount (if you do not keep records, give us your best estimate)DO NOT INCLUDE:* unpaid appearances in a performance, exhibition or event
* inclusion in a festival open program without payment.

See the definition of a creative practitioner. |
| Volunteers | Unpaid individuals providing your funded activity with labour. Include: * volunteer board/ committee members
* volunteer fundraisers
* volunteers involved in tours, events, organisational and other operational activities.

DO NOT INCLUDE:* members and friends.

Enter ‘0’ if this is not applicable to your funded activity |
| Volunteer hours | Best estimate of the total hours during the funded activity of unpaid work. Include: * volunteer board/ committee members
* volunteer fundraisers
* volunteers involved in tours, events, organisational and other operational activities

DO NOT INCLUDE:* members and friends.

Enter ‘0’ if this is not applicable to your funded activity |
| Is your organisation First Peoples led? | Select ‘yes’ if key personnel, leadership and/or board members identify as First peoples and/or your constitution identifies your organisation to be First Peoples led |
| Is your organisation led by people who identify as deaf and disabled? | Select ‘yes’ if key personnel, leadership and/or board members identify as Deaf and Disabled and/or your constitution identifies your organisation to be led by people who identify as Deaf and Disabled. |
| **Workforce data** |  |
| Full-time employees involved in the delivery of the funded activity | Total number of ongoing or fixed term employees working at least 35 hours or five full days per week under an agreement or an award during the funded activity. |
| Part-time employees involved in the delivery of the funded activity | Total ongoing or fixed term employees working less than 35 hours per week or five full days a week under an agreement or an award during the funded activity. |
| Casual employees involved in the delivery of the funded activity | Total number of casual employees on your payroll during the funded activity. |