# Creative Victoria logo

Creative Victoria Grants

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 |

|  |  |
| --- | --- |
| **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. |

|  |  |
| --- | --- |
| **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 |

|  |  |
| --- | --- |
| **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. |