



**Canada Council
for the Arts**

**Conseil des Arts
du Canada**

MUSIC SECTION

Grants for Specialized Music Sound Recording

The attached form must be used to apply to this program. Please read the application guidelines carefully before completing the application form, and keep a copy of the guidelines and the completed form. These documents contain essential information on the conditions of grants.

Deadlines

The completed application form, together with the required support material, must be postmarked no later than **1 April** or **1 October**. If either date falls on a weekend or statutory holiday, the deadline moves to the next business day.

Incomplete applications, applications postmarked after the deadline and applications sent by fax or email will not be accepted.

Further Information

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Music Section
Canada Council for the Arts
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MUG10E 1-06



APPLICATION GUIDELINES – GRANTS FOR SPECIALIZED MUSIC SOUND RECORDING

PURPOSE

The Canada Council for the Arts administers this program on behalf of the Department of Canadian Heritage. Funds for this program are provided by the Canadian Musical Diversity Program of the Canada Music Fund.

This program supports the recording of Canadian “specialized music” by Canadian artists, ensembles, bands, record companies and independent producers. The intent of this program is to ensure the production and availability to the public of a diversity of artistically driven Canadian music.

Due to the objectives of the program, **not all forms of music are eligible for support**. Please refer to the section on Eligibility (in particular *Eligible Genres of Music* and *Ineligible Genres of Music*) for details.

ELIGIBILITY

“**Specialized music**” is defined as music whose intent and/or content is not shaped by the desire for wide market appeal but which instead places creativity, self-expression and/or experimentation above the current demands and format expectations of the mainstream recording industry. Specialized music has a significance that extends beyond being solely a form of entertainment and is usually identified with the parallel market and alternative distribution systems.

Specialized music is primarily artistic in intent. It is understood that the definition of what is considered to be “specialized” music is changeable, depending on current public tastes and the resulting market share of various musical genres. As such, forms of music eligible for support through this program may change over time.

Eligible Genres of Music

This program funds **specialized music** (defined above). Eligible practices include, but are not limited to:

- contemporary Canadian composition or songwriting in classical music of all world cultures, new music (as defined in the Music

Section’s New Music Programs) jazz, electroacoustic, folk, world music, Canadian Aboriginal music and musique actuelle

- original interpretations of traditional music, where the applicant is significantly interpreting or arranging existing works, and
- fusion of specialized music and spoken word, where the music is of primary or equal importance to the text.

In some cases, it may be difficult to determine if a particular music is eligible for this program. Where a determination of eligibility is required, the Music Section will make the determination based on the definition of specialized music, the intent of the project, the career history and objectives of the applicant, and the genres of music currently eligible for the program. Potential applicants seeking a determination of eligibility should contact the responsible Music Section officer well in advance of the program deadline, and should be prepared to submit examples of their work.

Eligible Applicants

Eligible applicants are Canadian music professionals who are:

- individual music artists (or their designated agents or representatives)
- ensembles, groups and bands (or their designated agents or representatives)
- independent record producers, and
- record companies that are at least 51 percent Canadian owned.

Individual applicants must have completed their basic training and be recognized as professional artists by other artists working in the same artistic tradition. They should also have demonstrated commitment to the development of their craft and career through ongoing career activity, and have a history of public presentation of at least three years for full-length recordings, and two years for demo recordings. Basic training may include training provided by a post-secondary academic institution,

and may also include mentorships, private instruction, workshops, and periods of self-study.

Ensembles, groups and bands must be made up of professional artists.

Managers or agents applying on behalf of an artist or ensemble, group or band must provide evidence of authorization to submit the application, such as a letter of agreement or management contract. Leaders of ensembles, groups or bands are not required to submit evidence of authorization.

Record companies applying on behalf of artists must have been involved in the production of records for at least two years and have released a minimum of three full-length recordings. They must also have a distribution agreement with an established distribution company. Record companies will be required to submit copies of articles of incorporation as well as letters of agreement with the artist they plan to record. The letters must indicate royalty arrangements and contractual details.

All Canada Council for the Arts programs are accessible to Aboriginal artists and artists of diverse cultural and regional communities of Canada.

Individual artists and ensembles may submit only one application under their own name to this program per fiscal year (1 April to 31 March). Record companies and independent producers may submit more than one application per year, but may apply on behalf a particular artist only once per year. Please note that applications by record companies or producers on behalf of artists or ensembles that have already applied in a given fiscal year will be disqualified.

Ineligible Applicants

Non-Canadian artists or entities cannot be direct beneficiaries of this program. Projects including non-Canadian artists may be eligible for this program, provided that the majority of artists in the project are Canadian **and** a Canadian artist provides the artistic leadership. However, costs related to the participation of non-Canadians are not eligible expenses and should be reported separately from the budget, on a separate sheet of paper.

Non-Canadian record producers, manager or labels may not submit applications to this program.

Eligible Recording Projects

This program will fund either:

- the production of a full-length recording of a compact disc or DVD (audio elements only) by an eligible applicant as indicated above

OR

- the production of a demo recording containing a maximum of four works, by an eligible applicant who has not previously recorded.

At least 50 percent of the running time of the proposed recording project must be Canadian-composed music or Canadian interpretations of traditional music.

All elements of the project, from recording to manufacturing to launch, must take place in Canada. If the album is released through a label, the label must be at least 51 percent Canadian-owned.

Ineligible Activities

Ineligible Genres of Music

Music that is created to meet current market expectations and for which an established music industry infrastructure exists are ineligible for support through this program. At this time, ineligible music to this program includes, but is not limited to:

- pop, rock, heavy metal, country, adult contemporary and new age
- urban music, including rap, r & b, soul, new soul, hip hop, garage, soca and reggae
- electronica, including house, techno, down tempo, commercial dance, drum and bass, electro, jungle, ambient and trance, and
- commercially oriented forms of folk, jazz, world music, Aboriginal music, children's music, classical music and gospel.

The above list is intended to be broadly descriptive and does not specifically name all genres and sub-genres of music that are ineligible for this program. When considering their eligibility, applicants should consider whether their music, their practice and intent, and their desired audience is generally

consistent with the definitions or genres listed above.

The Music Section reserves the right to determine the eligibility of each applicant based on the audio sample they submit.

Musicians working in forms of music that are ineligible for support from this program should explore the possibility of support from other programs of the Canada Music Fund, administered by FACTOR (the Foundation to Assist Canadian Talent on Records) and Musicaction.

Ineligible Projects

The following types of recordings are ineligible for support through this program:

- recordings being created as a fundraising project, and
- recordings that are already completed.

DEADLINES

The upcoming application deadlines are **1 April** and **1 October**. Applicants may submit to one deadline per year, but not to both. Please refer to the section of Eligibility (in particular, *Eligible Applicants*) for details.

Completed applications and support material must be postmarked no later than the deadline date. If a deadline date falls on a weekend or statutory holiday, the deadline moves to the next business day.

The Canada Council will not accept applications postmarked after the application deadline, incomplete applications, or applications submitted by fax or email.

VALUE OF GRANT

For full-length recordings, this program may cover up to 60 percent of the eligible costs listed below, to a maximum of \$20,000.

For demo projects, this program may cover up to 60 percent of the eligible costs listed below, to a maximum of \$3,000.

Eligible Costs

This program funds the following types of costs:

- recording costs, including studio expenses and artistic fees for the principal performers, producer and guest artists
- production costs, including editing, mixing and mastering
- post-production costs, including package design, liner notes and artwork
- manufacture of 1000 units, and
- some initial marketing expenses.

For full-length recording projects involving large ensembles, a higher maximum grant may be approved. Applicants **must** contact the responsible Music Section Officer before applying for an amount that exceeds the program maximum. In all cases, grant recipients may receive full or partial funding.

Projects must begin after the deadline date. Retroactive funding is not available. All expenses incurred prior to the deadline date are ineligible for support. Applicants who begin their project before receiving the results of their grant application undertake the project at their own risk.

HOW TO APPLY

Applicants are required to provide:

- a completed application form
- a project description, outlining the details and artistic vision of the project (no more than 750 words)
- a marketing and distribution plan that details how the finished sound recording will be disseminated, publicized and sold, and/or a distribution agreement; in the case of demos, the applicant should describe the steps they will take to use the demo to advance their career
- a list of the proposed repertoire for the recording, the running time of each piece, and the proposed instrumentation
- résumés or biographies for all artists (no more than two pages per individual)
- résumé of the proposed producer and a letter confirming commitment to the project if funded

- résumés or bios of proposed guest artists or soloists who are not members of the ensemble or band, and letters confirming they wish to record the proposed material
- a sample of one previous commercially released recording by the applicant (where available)
- a sample of one previous recording produced by the proposed producer
- scores
- lyrics, if they are an integral part of the artist's practice, and
- audio support material, as detailed below.

Record companies applying on behalf of artists must also provide a distribution agreement with an established distribution company, a copy of the record company's articles of incorporation, and letters of agreement or contracts with the artist they plan to record (including royalty arrangements and contractual details).

The Canada Council is not responsible for the loss or damage, whatever the cause, of material submitted in support of an application. **Please retain a copy of your submission for your own records.**

The staff at the Canada Council who open and process applications appreciate the use of the bubble pack envelopes.

Please allow ample time to prepare your submission. The presentation of your application and support material is of critical importance and should not be done at the last minute. Keep in mind that the peer assessment committee may be reviewing several hundred applications.

Audio Support Material

Audio support material is the most important part of the assessment of a grant request, and forms the basis of the peer assessment committee's decision.

Applicants to the Grants for Specialized Music Sound Recording Program are required to submit recordings of reasonable quality of at least three of the works listed as proposed repertoire in their grant application. Applications with fewer than three works as audio support will be considered incomplete and therefore will not be assessed.

For composed music, applicants must provide recordings of at least three of the works to be recorded, interpreted by the proposed performers.

For music that features an integral improvisational or aleatory, such as alternative experimental music or any other music that is primarily or entirely improvised, recordings of the proposed repertoire are preferred. However, in lieu of recordings of the proposed repertoire, the Music Section will accept recordings of music representative of the featured composers' work. These recordings **must** feature the proposed performers.

For Canadian contemporary classical music, recordings of the proposed repertoire need not be by the proposed interpreters. However, the proposed performers must provide relevant examples of their playing. It is strongly recommended that applicants also provide scores. Audio for guest artists or soloists must also be provided. This does not necessarily have to be a recording of the proposed repertoire but should be a relevant example of their playing.

Given the intent of this program, the audio support material does not have to be studio quality. However applicants should strive for the best possible audio quality in their own interests. As the basis of the decision-making is artistic quality, it is important that the audio material provided also feature a good rendition of the proposed works. As much as possible, the audio should feature all the instrumentation proposed for the completed recording.

The Music Section will accept audio support in the following formats:

- one CD or CD-R that can be played on a conventional audio CD player
- three cued audio cassettes, one track per cassette
- one indexed DAT.

The Music Section prefers to receive the audio support on one CD or CD-R. It is the responsibility of the applicant to ensure the proper functioning (playability) of all audio/video support material submitted to the Canada Council for the Arts.

Suggestions for presentation of audio support

Peer assessment committees are called upon to review numerous applications, and therefore are unlikely to be able to listen to all works in their entirety. To optimize your presentation:

- Label the CD, cassette or DAT **and** its case with your name and the material it contains.
- For longer works or pieces, identify the time point at which you would like the peer assessment committee to listen; for example, where solos or different movements within a piece begin.
- Contextualize your work using the table in Part D ("Audio Support Material") of the application form. Is this a live recording? A studio recording? Explain what this selection is intended to demonstrate and why it is relevant to your application.
- Ensure your work is properly cued if you are using cassettes or DATs.
- Provide lyrics, scores or lead sheets, as determined by your practice.

All audio documentation, as well as scores and portfolios of original artwork, will be returned to the applicant. Documents submitted with the application will be retained.

Applicants are reminded to retain copies of their submission for their own records, and to not send their only copy of audio support materials.

CONFIRMATION OF RECEIPT

The Canada Council will send, by mail, an immediate acknowledgement that the application has been received.

ASSESSMENT OF APPLICATIONS

Assessment Process

For each competition, a national peer assessment committee, composed of musicians and music professionals working in specialized music, is convened. Decisions regarding committee make-up are made by the Music Section Officer responsible for the program. In addition to being chosen for their expertise, committee members are chosen to ensure fair representation of gender, regional and cultural diversity, Aboriginal peoples and both

official languages. New committees are set up for each competition.

Assessment Criteria

The peer assessment committee makes its decision on a national comparative basis, evaluating all applications against the following criteria:

- the artistic merit of the applicant's work, based on the submitted audio material
- the artistic objectives of the project, as expressed in writing, and
- the merit of the project, including realistic budget information, sales projections and distribution and marketing plans that maximize the audience for the completed recording.

The decision to award a grant is based on the relative merit of your application compared with all others received at each deadline, and upon available funds.

NOTIFICATION OF RESULTS

Applicants will be notified of the results of the competition in writing within three to four months of the application deadline.

The Canada Council for the Arts does not release results by telephone.

PAYMENT OF GRANT

Grants for Specialized Music Sound Recording are paid in two installments: 80 percent upon confirmation of the recording dates at the beginning of the project and 20 percent upon receipt of a final report and completed sound recordings at the end of the project. Funds are not released until all documents requested in the grant notification letter are provided. Payment is in Canadian funds.

Unused funds must be returned to the Canada Council.

GRANT CONDITIONS AND ACKNOWLEDGEMENT OF CANADA COUNCIL SUPPORT

Changes to the project must be approved by the Canada Council for the Arts. The project must take place entirely in Canada.

Completed full-length sound recordings funded through this program must be professionally manufactured and retail-ready, with a bar code.

All sound recordings produced with the support of this program are required to feature the logo of the Canada Council for the Arts on the back cover, and to acknowledge in the liner notes the support of the Music Section of the Canada Council for the Arts and the Canada Music Fund. Conditions of the grant, including details of the acknowledgement policy, are contained in the notification letter to grant recipients. Information on the acknowledgement policy can also be found on the Canada Council Web site (www.canadacouncil.ca).

Failure to include the logo and acknowledgement can result in a request for re-payment of the grant.

The finished sound recording must adhere to the program requirement that no less than 50 percent of the running time be Canadian-composed music. Decreases in the percentage of Canadian-composed music on a completed sound recording may potentially decrease the amount of the final payment or cause a request for repayment of the grant.

A copy of all sound recordings produced through this program will be sent to the National Library for legal deposit by the Canada Council for the Arts.

TAXES

Canada Council for the Arts grants and some prizes are taxable. The Canada Council issues T4A slips to individuals who are recipients of grants through this program. Grant and prize recipients should direct questions on tax matters to the Canada Customs and Revenue Agency (CCRA) or, if applicable, to their provincial or territorial revenue department. The CCRA has produced an interpretation bulletin entitled "Canada Council Grants" (IT-257R), which deals with the taxation of grants received from the Canada Council.

FINAL REPORT AND FINANCIAL ACCOUNTING

Grant recipients are required to submit a final report within three months of the completion of their project. This report should detail the activities of the grant, including any changes from the project as originally proposed, the impact of the grant on

their career, a financial accounting of the entire grant awarded, and copies of the sound recording produced with the grant (featuring the logo and required acknowledgement). Details of the conditions of the grant are contained in the letter sent to grant recipients.

The grant awarded through this program will not exceed 60 percent of eligible expenses of the entire recording project. As such, final payments may be adjusted in light of the reporting of actual expenses.

Grant recipients will not be able to access further grants through this program until they have reported on the use of grants received previously.

CONFIDENTIALITY OF INFORMATION

The Privacy Act protects the personal information of individuals and provides them with a right of access to such information about themselves. Personal information will be maintained in Personal Information Bank CAC PPU 115 and 130. All other information may be accessible under the Access to Information Act.

On a confidential basis, the Canada Council for the Arts may share information related to applications and awards with officials in other arts and cultural industry funding agencies to assist with program planning and application evaluation.

FURTHER INFORMATION

For more information about the *Grants for Specialized Music Sound Recording* program or application process, contact Gerri Trimble, Music Section Officer.

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Canada Council for the Arts
350 Albert Street, P.O. Box 1047
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January 2006 / MUG10E 1-06

FREQUENTLY ASKED QUESTIONS – GRANTS FOR SPECIALIZED SOUND RECORDING

What is the Canada Music Fund? What is the difference between Grants for Specialized Music Sound Recording and the Canadian Musical Diversity Program offered by the Department of Canadian Heritage?

The Canada Music Fund is a comprehensive strategy to support the music industry. It is overseen by the Department of Canadian Heritage. For information on the Canada Music Fund, see the Department of Canadian Heritage Web site at www.pch.gc.ca.

The Canada Music Fund supports the music industry through other partners, including FACTOR (the Foundation to Assist Canadian Talent on Records), Musicaction, SOCAN (the Society of Composers, Authors and Music Publishers of Canada) and Telefilm Canada.

The Canada Council for the Arts administers funding for sound recording on behalf of the Department of Canadian Heritage. The source of these funds is the Canadian Musical Diversity Program, which is a program of the Canada Music Fund. The funds are delivered to the public through two programs: Grants for Specialized Music Sound Recording and Grants for Specialized Music Distribution.

Why does the program name include the word “specialized”?

This program supports the recording of music whose intent is primarily artistic, as opposed to music that is made to conform to the expectations of a commercial music market. In order to differentiate it from more mainstream music, we have added the word “specialized”. A definition of specialized music is contained in the program application guidelines.

Where do I go for support if my music is not “specialized”?

FACTOR and Musicaction are the primary supporters of more commercially oriented or mainstream music, such as rock, pop, dance, urban, country and European classical music. In addition, some provinces and provincial arts councils offer support for recording.

In my opinion, my music is specialized but doesn’t appear to be within a genre this program supports? What do I do?

Contact the Music Section Officer responsible for the program to discuss your music. You should be prepared to submit a recording that is indicative of your work so that the Program Officer may determine your eligibility to the program.

Is it possible to get support from both FACTOR or Musicaction and Grants for Specialized Music Sound Recording?

Yes. Some projects may be eligible for support from both FACTOR or Musicaction and the Canada Council for the Arts. There are limitations, however, on how these funds can be combined.

What is the difference between the “applicant” and the “payee” on the front page of the application form?

The “applicant” is the professional musical entity that is undertaking the recording project, such as an individual musician, a band or ensemble. The applicant can also be a record label with which the creative entity has an agreement, or its manager or agent.

The “payee” is the name in which the grant, if awarded, should be paid. This can be same as the “applicant” or can be an individual member of a group, or a manager or agent.

Please note that any individual listed as the “applicant” will automatically be issued a T4A

at the end of the year, regardless of whom the payment was actually made to.

Do I need to be on a label? Should I start my own label for the purpose of submitting this application?

No. The program does not require applicants to be signed with a label.

Do I need a confirmed distribution deal?

No. However, in the absence of a confirmed distribution arrangement, your marketing and distribution plan must explain how you plan to create audiences and awareness of your recording.

If you have a distribution contract in place for this project, you should provide it at the time of your application.

Can I act as my own producer?

Yes. The applicant or a member of an applicant group, band or ensemble can be listed as the producer. Please note that the peer assessment committee will seek information on your abilities to self-produce the recording, so your résumé should contain information on your previous experience. If possible, you should submit relevant examples of your previous production work.

Do I need letters from guest artists that confirm their participation in my project? What about the members of my band or ensemble?

You must submit letters confirming interest in your project from guest artists or featured soloists, as well as from the producer you plan to work with. However, if you work regularly as a band or ensemble, there is no requirement for individual members of your group to submit letters.

If I am applying for funding to go to the studio to produce a demo, then how do I fund the demo you require with my application?

In order to apply, you must submit an audio demo of reasonable quality to support your application. Studio-quality audio support is not mandatory, but best possible audio quality is advised.

The application guidelines state that at least 50 percent of the proposed music must be Canadian. If I record music written by a non-Canadian, but record it in Canada with entirely Canadian arrangements and Canadian musicians, does this make it Canadian?

No. For the purposes of this program, “Canadian music” means “Canadian-composed music.”

I perform traditional music from a country outside of Canada. Is this considered to be Canadian music?

This program considers original interpretations of traditional music to be Canadian. It is expected, however, that the applicant is significantly interpreting or arranging the music in question so as to transform and mark it as his or her own.

Can my project include non-Canadians?

So long as the artistic leadership of a project is provided by a Canadian artist and the majority of participants are Canadian, you may include non-Canadian artists. However, costs related to the participation of these artists are not eligible for funding.

Can I release my recording on a non-Canadian label?

Sound recordings funded through this program must appear on a Canadian label. However, the Music Section has no control on the licensing of your recording after the conditions of a grant have been satisfactorily met and the file is closed.

What conditions are there on the grant?

The grant may only be used to pay for costs that are eligible under the program, such as recording expenses and artistic fees. Complete details are listed in the application guidelines.

A recording funded through this program must bear the logo of the Canada Council for the Arts and acknowledge the support of the Music Section in the liner notes.

The finished recording must feature Canadian-composed music for at least 50 percent of the running time. The total amount awarded for a recording will not exceed 60 percent of the total project costs.

What if I need to make changes to my project after it is funded?

The Music Section must approve any changes to the project once it has been funded. You should advise the Music Section Officer responsible for this program via letter, e-mail or fax. Depending on the nature of the change, it may or may not be approved.

I'm starting a recording studio business. Can this program help me?

No. The establishment of music-related businesses, such as labels, distributors or studios, is not eligible for support through this program, nor is the acquisition of music-related equipment.



Grants for Specialized Music Sound Recording

THE PRIVACY ACT PROTECTS THE PERSONAL INFORMATION PROVIDED ON THIS PAGE, WHEN COMPLETED
Your personal information will be maintained in Personal Information Bank CAC PPU 115 and 130. Please note that the information you provide on this page will not be submitted to the peer assessment committee.

IDENTIFICATION

APPLICANT

(artist, ensemble, record company or producer)

Year of birth of individual artist (optional): _____

ADDRESS

Contact person:

(_____) _____ (_____) _____
Telephone (residence) Telephone (business)

Email address of contact person:

Website address:

NAME OF PAYEE

ADDRESS (if different from applicant's address)

(_____) _____ (_____) _____
Telephone (residence) Telephone (business)

DECLARATION

Will you permit the Canada Council for the Arts to include your name and address on its mailing list?

(This information will be used for Canada Council business only.) Yes No

I prefer to communicate with the Canada Council in English French

As an individual artist,

- I am a Canadian citizen or permanent resident of Canada.
- I have read carefully the eligibility criteria for this program, which are described in the application guidelines, and I meet these criteria.
- I accept the conditions of this program and agree to abide by the Canada Council for the Arts' decision.
- I have ready sent, or have included with this application, all final reports for previous Canada Council grants. I understand that my application will be considered ineligible if any of my final reports are outstanding.
- I am aware that the Canada Council for the Arts is subject to the Access to Information Act and Privacy Act, as described in the application guidelines.

As a representative of an organization/company/group/artist,

- I accept the conditions of the program as outlined in the application guidelines and agree to abide by the Canada Council for the Arts' decision.
- I will act as sole representative of the organization/company/group/artist, and I will keep the other participants informed of the contents and outcome of this grant application where applicable.
- I confirm that all members of the organization/company/group/artist are Canadian citizens or permanent residents of Canada.
- I have ready sent, or have included with this application, all final reports for previous Canada Council grants. I understand that my application will be considered ineligible if any of my final reports are outstanding.
- I am aware that the Canada Council for the Arts is subject to the Access to Information Act and Privacy Act, as described in the application guidelines.

I certify that the statements in my application are true and complete to the best of my knowledge.

Signature of applicant or authorized representative

Date

AN ORIGINAL SIGNATURE ONLY WILL BE ACCEPTED

Position



Canada Council
for the Arts

Conseil des Arts
du Canada

Grants for Specialized Music Sound Recording

Please note:

- Read the program guidelines carefully before completing the form.
- The Canada Council for the Arts requires only one copy of this application form, completed in black ink to facilitate duplication, and one copy of your support material.
- The Canada Council for the Arts will not accept applications submitted by fax or email.
- Your application form must be complete or your request will be considered ineligible.
- The information that you provide from this point onward will be submitted to a peer assessment committee for review.

MUSIC SECTION, CANADA COUNCIL FOR THE ARTS, 350 ALBERT ST., P.O. BOX 1047, OTTAWA ON K1P 5V8

PART A1 – NAME AND LOCATION OF APPLICANT	
NAME OF APPLICANT (artist, ensemble, record company or producer)	
Name of ensemble, record company or producer	
Last name (for individual applicant)	
First and middle names	
City (permanent residence)	
Province or territory	
PART A2 – DESCRIPTION OF GRANT REQUEST	
Amount requested from this program: \$ _____	Total cost of the project: \$ _____
Working title (or description of concept):	
Name and address of producer:	
Names of principal performers:	
Label on which the recording will appear:	
Total number of works to be recorded:	Total duration:
Type of recording planned:	<input type="checkbox"/> Full-length recording <input type="checkbox"/> Demo
Category of music in which you would prefer to be assessed:	
<input type="checkbox"/> Classical of any world culture (including new music)	
<input type="checkbox"/> Jazz and musique actuelle	
<input type="checkbox"/> Folk	
<input type="checkbox"/> Aboriginal music	
<input type="checkbox"/> World	
<input type="checkbox"/> Electroacoustic	
<input type="checkbox"/> Other: _____	

PART B – PROJECT DESCRIPTION

The Project Description should express the artistic vision and concept of your project as well as what you wish to accomplish with the sound recording. It puts the audio support material into context and helps the peer assessment committee to evaluate your application.

The assessment criteria for this program are:

- the artistic merit of the applicant's work, based on the submitted audio documentation
- the artistic objectives of the project, as expressed in writing, and
- the merit of the project, including realistic budget information, sales projections and distribution and marketing plans that maximize the audience for the completed recording.

While your response must be detailed enough to provide the members of the peer assessment committee with the information they need to make informed recommendations, we encourage you to be as concise and focussed as possible. Please limit your response to a maximum of 750 words for this section.

To facilitate processing, print on one side only of white, 8½ x 11 inch paper.

1. Project Description

PART B – PROJECT DESCRIPTION (cont'd)**2. Manufacturing Plans**

Name and address of recording studio:

Tentative recording dates:

Name of mastering lab:

Name of pressing plant:

Number of copies of first pressing:

Name of artwork company or artist:

3. Marketing and Distribution Plans

Approximate date of release:

Please describe how the record will be distributed and marketed.

PART B – PROJECT DESCRIPTION (cont'd)**4. Description of the Works to be Recorded**

Please list all works that will appear on the proposed recording. Attach an additional sheet if necessary.

	Title	Composer	Duration	Instrumentation	Canadian (4)	Audio Support Material Provided (4)
1					<input type="checkbox"/> Yes <input type="checkbox"/> No	<input type="checkbox"/> Yes <input type="checkbox"/> No
2					<input type="checkbox"/> Yes <input type="checkbox"/> No	<input type="checkbox"/> Yes <input type="checkbox"/> No
3					<input type="checkbox"/> Yes <input type="checkbox"/> No	<input type="checkbox"/> Yes <input type="checkbox"/> No
4					<input type="checkbox"/> Yes <input type="checkbox"/> No	<input type="checkbox"/> Yes <input type="checkbox"/> No
5					<input type="checkbox"/> Yes <input type="checkbox"/> No	<input type="checkbox"/> Yes <input type="checkbox"/> No
6					<input type="checkbox"/> Yes <input type="checkbox"/> No	<input type="checkbox"/> Yes <input type="checkbox"/> No
7					<input type="checkbox"/> Yes <input type="checkbox"/> No	<input type="checkbox"/> Yes <input type="checkbox"/> No
8					<input type="checkbox"/> Yes <input type="checkbox"/> No	<input type="checkbox"/> Yes <input type="checkbox"/> No

Will the selections be presented in this sequence in the final product? Yes No

PART C – FINANCIAL INFORMATION – BUDGET SCHEDULE				
EXPENSES				
1. Recording Expenses				
<i>Artistic costs</i>				
Musicians (rehearsals):	X	X	\$ =	\$
Musicians (recording):	X	X	\$ =	\$
(No. of musicians X no. of sessions X cost per session)				
Conductor/leader:				\$
Soloists:				\$
Sidepersons / guest artists:				\$
Producer:				\$
Travel:				\$
Cartage:				\$
Other (specify):				\$
Subtotal				\$
<i>Studio recording</i>				
Recording (hours X rate/hour):	X	X	\$ =	\$
Mixing (hours X rate/hour):	X	X	\$ =	\$
Editing (hours X rate/hour):	X	X	\$ =	\$
Instrument rentals:				\$
Other (specify):				\$
Subtotal				\$
TOTAL RECORDING EXPENSES				\$
2. Post-Production Expenses				
<i>Jacket design</i>				
Artist / photographer:				\$
Designer:				\$
Editing and translation of liner notes:				\$
Other:				\$
Subtotal				\$
<i>Mastering</i>				
Compact disc mastering:				\$
Subtotal				\$
TOTAL POST-PRODUCTION EXPENSES				\$
3. Manufacturing Expenses (pressing/duplication/packaging)				
Compact disc (units X cost/unit): (MAXIMUM OF 1000 UNITS)	X	X	\$ =	\$
Jacket printing:				\$
Packaging:				\$
TOTAL MANUFACTURING EXPENSES				\$

4. Marketing Expenses			
Design and printing brochure, flyer:	\$		
Telephone and postage:	\$		
Media advertising:	\$		
Other (specify):	\$		
TOTAL MARKETING EXPENSES			\$
5. Summary of Eligible Expenses			
Total recording expenses (item 1):	\$	X 60% =	\$
Total post-production expenses (item 2):	\$	X 60% =	\$
Total manufacturing expenses (item 3):	\$	X 60% =	\$
Total marketing expenses (item 4):	\$	X 60% =	\$
TOTAL BUDGETED EXPENSES		TOTAL ELIGIBLE EXPENSES	\$
6. Percentage of Canadian Music			
<div style="border: 1px solid black; padding: 5px; width: 150px; margin: 0 auto;">Minutes</div> <p style="text-align: center; margin: 0;">Total running time of Canadian music</p>	÷	<div style="border: 1px solid black; padding: 5px; width: 150px; margin: 0 auto;">minutes</div> <p style="text-align: center; margin: 0;">Total running time of recording</p>	=
		<div style="border: 1px solid black; padding: 5px; width: 100px; margin: 0 auto;"></div>	X 100 =
			<div style="border: 1px solid black; padding: 5px; width: 100px; margin: 0 auto;">%</div> <p style="text-align: center; margin: 0;">Percentage of Canadian music</p>
7. Calculation of Maximum Eligible Canada Council Grant			
<div style="border: 1px solid black; padding: 5px; width: 150px; margin: 0 auto;">\$</div> <p style="text-align: center; margin: 0;">Total eligible expenses (item 5)</p>	X	<div style="border: 1px solid black; padding: 5px; width: 100px; margin: 0 auto;">%</div> <p style="text-align: center; margin: 0;">Percentage of Canadian music (item 6)</p>	=
			<div style="border: 1px solid black; padding: 5px; width: 100px; margin: 0 auto;">\$</div> <p style="text-align: center; margin: 0;">Maximum Grant</p>
REVENUES			
			Confirmed?
Investment by applicant:	\$		<input type="checkbox"/> Yes <input type="checkbox"/> No
Loans:	\$		<input type="checkbox"/> Yes <input type="checkbox"/> No
Advances from distributor:	\$		<input type="checkbox"/> Yes <input type="checkbox"/> No
Other (specify):	\$		<input type="checkbox"/> Yes <input type="checkbox"/> No
Subtotal			\$
Government grants other than federal (specify):	\$		<input type="checkbox"/> Yes <input type="checkbox"/> No
*Federal grants (specify):	\$		<input type="checkbox"/> Yes <input type="checkbox"/> No
*FACTOR/Musicaction:	\$		<input type="checkbox"/> Yes <input type="checkbox"/> No
*Canada Council grant request (item 7):	\$		
*Subtotal			\$
TOTAL REVENUES			\$
TOTAL BUDGETED EXPENSES (item 5)			\$
SURPLUS (DEFICIT)			\$
<p>*The total contribution from federal government sources, including the Canada Council for the Arts, FACTOR and Musicaction, should not exceed 75 percent of the total expenses budgeted.</p>			

PART D – AUDIO SUPPORT MATERIAL

Audio support material is the most important part of the assessment of your request; it forms the basis of the peer assessment committee's decision. Applicants **must** provide audio samples in the form of three works for the peer assessment committee to review. These works must be included in Part B-4 – Description of the Works to be Recorded.

The Music Section prefers to receive audio support material on one CD or CD-R. Other acceptable media are audio cassettes, with one work per cassette (cued), or one indexed DAT.

Due to time limitations, material may not be presented to the peer assessment committee in its entirety. Clearly label your support material and complete the boxes below. Use the space provided under "Description of support material" to explain how the audio material relates to your proposed project, or to contextualize the conditions under which the work was recorded (for example, recorded in concert or in rehearsal), or to guide the peer assessment committee by identifying key points in the running time.

Item 1

Title: _____

Composer: _____

Running Time: _____

Completion or Recording Date: _____

Accompanying lyrics, score or lead sheet: Yes No

Description of support material:

Track # _____

Item 2

Title: _____

Composer: _____

Running Time: _____

Completion or Recording Date: _____

Accompanying lyrics, score or lead sheet: Yes No

Description of support material:

Track # _____

Item 3

Title: _____

Composer: _____

Running Time: _____

Completion or Recording Date: _____

Accompanying lyrics, score or lead sheet: Yes No

Description of support material:

Track # _____

PART E – CHECKLIST

Please ensure your application includes all of the following:

- A completed application form, signed by the applicant or their authorized representative
- A project description, outlining the details and artistic vision of the project (no more than 750 words) (Part B-1)
- For record companies applying on behalf of artists:
 - distribution agreement with an established distribution company
 - a copy of the record company's articles of incorporation
 - letters of agreement or contracts with the artist your company plans to record (indicating royalty arrangements and contractual details)
- A marketing and distribution plan that details how the finished sound recording will be disseminated, publicized and sold, and/or a distribution agreement (in the case of demos, describe the steps you will take to use the demo to advance your career) (Part B-3)
- A list of the proposed repertoire for the recording, the running time of each piece, and the proposed instrumentation (Part B-4)
- Résumés or biographies for all artists (no more than two pages per individual)
- Résumé of the proposed producer and a letter confirming his/her commitment to the project if it is funded
- Résumés or biographies of proposed guest artists or soloists who are not members of the ensemble or band, and letters confirming that they wish to record the proposed material
- A sample of one of your previous commercially released recordings (where available)
- A sample of one previous recording produced by the proposed producer
- Scores
- Lyrics, if they are an integral part of your practice
- Audio support material (Part D)