



**Canada Council  
for the Arts**

**Conseil des Arts  
du Canada**

## MUSIC SECTION

### **New Music Program: Multi-year and Annual Funding**

To apply to this program, you must use the attached application form. 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.

#### **Deadline**

All applications and support material must be postmarked no later than **15 March 2006**. If this date falls on a weekend or statutory holiday, the deadline moves to the next business day.

**The Canada Council will not accept incomplete applications, applications postmarked after the deadline, and applications sent by fax or email.**

#### **Further Information**

Shannon Peet  
Music Section  
Canada Council for the Arts  
350 Albert Street, P.O. Box 1047  
Ottawa ON K1P 5V8

Telephone: 1-800-263-5588 (toll-free) or (613) 566-4414, ext. 5111

TTY (TDD) machine for hearing-impaired callers: (613) 565-5194

Email: [shannon.peet@canadacouncil.ca](mailto:shannon.peet@canadacouncil.ca)

Fax: (613) 566-4409

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## APPLICATION GUIDELINES – NEW MUSIC PROGRAM: MULTI-YEAR AND ANNUAL FUNDING

### PURPOSE

The New Music Program provides **multi-year (two-year), annual** and **project** funding to Canadian professional ensembles, performing groups, producers, presenters and non-profit organizations devoted to the development and presentation of new music in public venues and before a live audience.

Eligible forms of new music include (but are not limited to) the following:

- classical contemporary
- contemporary
- concert
- musique actuelle
- improvised
- alternative
- experimental
- electro-acoustic
- acousmatic
- electronic
- computer music
- sound art
- audio art
- sound installation
- radio art
- soundscape
- digital music
- turntable art

The program has three components:

- Multi-year Funding
- Annual Funding
- Project Funding (this includes Regular Project Grants, Special Project Grants, Solo Project Grants, and Grants in Alternative Spaces)

Note that Special Project Grants are available only to organizations that receive Multi-year funding. To apply for Project Funding Grants, please ask the Music Section for the guidelines and application forms for this component.

#### *Multi-year and Annual Funding*

Annual Funding grants contribute financial support, on a yearly basis, for the applicant organization's overall local activities and operational structure.

Multi-year Funding grants contribute financial support, over two years, for the applicant organization's overall local activities and operational structure.

### ELIGIBILITY

Applicants applying for multi-year funding must be incorporated non-profit organizations with a board of directors. Organizations with less formal structures are eligible for annual and project funding.

All required activities must take place in the organization's home market.

Multi-year funding applicants must have presented at least two full seasons of local performances, including at least three different programs, ensuring consistency and continuity in their yearly series of concerts/events. A minimum of three different programming events are required annually. **These must be ticketed events.**

Annual funding applicants must have presented at least two full seasons of local performances, including at least two different programs. Two different programmed events (**these events must be ticketed**), plus another public activity (tour, CD launch with performance, workshop, etc.) are required annually.

Applicants must also:

- act as programmers, presenters and producers of their series of concerts/events (that is, they must take the main responsibility for the operational framework of the presentations, even in the case of co-productions)
- engage professional artistic personnel
- have an administrative infrastructure in keeping with the nature of their artistic production
- not carry an accumulated deficit that threatens the viability of their organization
- receive significant support from other sources.

Applicants receiving multi-year funding are eligible to apply for one Special Project Grant per year. To apply, ask the Music Section for the Project Funding Grants application guidelines and form.

The New Music program supports many forms of new music, including musique actuelle and other improvised forms. However, musique actuelle ensembles or other improvising artists that identify

their work primarily with non-classical music traditions may be directed to apply to the Concert Production and Rehearsal Program for Aboriginal, Classical, Folk, Jazz and World Music (the deadline for this program is 15 May). Further information can be obtained from the Music Section Officer (see the last page of these guidelines for contact information).

Contemporary opera/music theatre organizations should apply to the Opera/Music Theatre Program, also administered by the Music Section. However, applicants must first consult the Music Section to determine which peer assessment committee could best assess their request for support. Applicants cannot request operating support from more than one Music Section program.

Applicants that have received Annual Funding for the past two years may request multi-year funding if they wish but are not required to do so. Small ensembles (that is, duos, trios or quartets) that function primarily as ensembles are eligible for Annual support, but not eligible for Multi-year funding. In cases where the peer assessment committee lacks confidence in extending multi-year support, it may recommend annual or project funding.

Applicants that have received at least two consecutive Regular Project grants from this program (or in some cases, one of these grants from the Concert Production and Rehearsal Program: Project Funding) and that meet the basic eligibility criteria may apply for Annual Funding.

Reinstatement to any prior program level requires consultation with the Music Section Officer, but in most cases applicants will be required to meet the above criteria.

All Canada Council programs are accessible to Aboriginal artists or arts organizations and artists or arts organizations from diverse cultural and regional communities of Canada.

## **DEADLINE**

Applications and support documentation must be postmarked no later than **15 March 2006**. If this date falls on a weekend or statutory holiday, the deadline moves to the next business day.

**The Canada Council will not accept incomplete applications, applications postmarked after the deadline, and applications sent by fax or email.**

## **VALUE OF GRANT**

The peer assessment committee recommends funding priorities and establishes the value of the Canada Council's contribution to the applicant's proposed activities. Recommendations are made in relation to the program's assessment criteria.

Retroactive funding is not available.

## **HOW TO APPLY**

You must submit your request for funding on the attached application form, unless your computer printout corresponds exactly to the Canada Council's format. It is essential that information be presented in a standard format.

The application form must bear original signatures, even if the form is a copy. Only one copy is required.

## **Support Material**

You must include the following with your application:

- for performing ensembles or presenters-performers, three recent examples of your work most directly related to the application, on clearly marked and labelled cassettes (one complete work per cassette), or on one CD or indexed DAT cassette
- for producers and presenters, two examples of your most recent productions and one recent example of the proposed artist(s)' work, on clearly marked and labelled cassettes (one complete work per cassette), or on one CD, or labelled DAT cassette
- for ALL co-produced concerts/events, a contract or letter from the co-producer outlining the arrangements (including all revenue and expense arrangements) and conditions of each co-production
- media reviews
- for annual funding: copies of brochures for the current and previous season; for multi-year

funding: copies of brochures for the current and previous two seasons

- copies of brochures for next season, if available
- audited financial statements from the previous season (an independent financial review is required if your organization's last Canada Council grant was under \$60,000).

If you are requesting to move to up a category (from Project to Annual, or Annual to Multi-year), you must include with this application, **as a separate document**, a short Interim (or Final, if the season is complete) Report (1 to 2 pages) for your current season.

Originals should not be submitted. The Canada Council is not responsible for the loss or damage, whatever the cause, of support material. The audio or video support material and professionally bound scores will be returned to the applicants. Written support material will not be returned to applicants. These documents will be destroyed after the competition.

## **CONFIRMATION OF RECEIPT**

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

## **ASSESSMENT OF APPLICATIONS**

### **Assessment Process**

Applications are evaluated by a peer assessment committee. The committee is a representative body of specialists in the field. Members are chosen to ensure fair representation of gender, regional and cultural diversity, and Aboriginal peoples. Both official languages are represented.

The purpose of adjudication is to distribute funds to both existing and new grant recipients. Adjudication of requests and the resulting distribution of funds are the responsibilities of the peer assessment committee. The context for the committee's discussions is national in scope and competitive in nature. Awards are made on the basis of available funds.

For more information about adjudication, see "Peer Assessment at the Canada Council for the Arts," which is available on request from the Arts Services Unit of the Canada Council or on the Canada Council's website.

### **Assessment Criteria**

The committee bases its review of applications on the assessment criteria listed below. These criteria are defined in a national comparative context and within the context of your organization's artistic mandate, geographic and artistic environment, and available resources.

The assessment criteria are weighted, which means that some criteria are considered more significant than others. The relative weight of each criterion is expressed as a percentage.

In Part B (Basis of Assessment) of the application form, you are asked to write three statements about your organization's activity. Each statement will correspond to one of the weighted assessment criteria. Through these statements, you will provide information, reflection and self-assessment of your organization's activities relative to its intentions. Although this section is divided into three statements, a sense of cohesion among them is important. As you describe what you do, be sure to describe how your Outreach and Audience Development Activities, as well as your Administrative and Financial Stability, support the artistic vision of your organization.

### ***1. Artistic Merit (60 percent)***

There are three parts to the discussion of artistic merit: (a) intent, (b) realization and (c) impact. These three parts are described below, in point form. Your artistic statement should have three subtitles, corresponding to each of these parts. Use these headings to organize your discussion around past, current and future programming.

#### ***(a) Intent***

As the *raison d'être* for past accomplishments and future plans, your stated artistic intent is the standard against which all your activities will be compared. The nature of your organization's artistic practice is established in your stated intent. The intent of your organization can be described as:

- its artistic mandate, purpose, mission or vision; Note: This is different than the legal mandate stated in Part A4 – Profile of Organization. This is where the Artistic Director interprets that mandate in a clear, personal expression of his or her current guiding artistic direction.
- the presence of a clearly defined artistic mandate as reflected in programming and other artistic decisions, including a serious commitment to Canadian composers and performers.

In the next sections, the peer assessment committee will look at the realization of the artistic intent, and the impact of that realization. They will consider both past accomplishments and your proposed work. They will evaluate your work in terms of quality of practice/performance, presentation, innovation and risk, and integrity of the whole.

*(b) Realization*

- Quality of practice/level of performance.
- Quality of presentation in public performance, including production values.
- Innovation – inventiveness or the re-invigoration of what already exists (style, genre and repertoire).
- Risk-taking – how the work chosen extends the artistic range of the organization or artists, and whether the extension is a function of form or content.
- Integrity of the whole – all relevant artistic choices (including commissions and collaborations) demonstrating expertise in building concert series and seasons, and the development of individual events.

Evaluation is determined in consultation with peer assessment committee members familiar with the nature of your work, and those who have seen and/or heard your work. Evaluation is also based on the support material you provide.

*(c) Impact*

This refers to the resonance of the work, its positioning, the creative process involved, and the effect of the work on artists and audiences. Peer assessment committee members who are familiar with your programming will be asked to comment on these points, which are defined as follows:

- resonance – how much of and what about the work/programming/event is singular and memorable
- positioning – the relationship of the work to the balance of the artists’ or organization’s body of work, as well as its place relative to the work of colleagues (past and present) on the local, provincial, national and international scenes, where relevant
- contribution to the development of the art form – the artistic momentum generated by current choices, including programming, artists and collaborations.

**2. Outreach and Audience Development Activities (20 percent)**

The peer assessment committee will consider activities that contribute to your organization’s influence or impact on the many communities within which it functions at the local, provincial, national and/or international levels. This criterion is evaluated largely against the statements you provide. These should include a clear description of your organization’s plans for these areas, as well as an assessment of current and past activity (including rationale, planning, execution and measurement of success).

The peer assessment committee will consider the activities and initiatives your organization has undertaken to:

- develop effective outreach and marketing strategies and initiatives
- develop audiences, considering both the quality of strategies undertaken and their potential for reaching target audiences
- contribute to the ongoing professional development of the new music milieu
- develop and maintain constructive relationships with other organizations in the artistic community.

The evaluation is developed through a discussion of your organization’s goals for professional and audience development activities, and your organization’s assessment of its success in reaching those goals. The feasibility of future goals in these

areas will be discussed in relation to the relative success of your past or current initiatives.

### **3. Administrative and Financial Stability (20 percent)**

**Access to operating funding is based on the overall administrative and financial health of the applicant organization.** Note: All applicants for Multi-year funding must complete Part A6 – Structural Diagnostic (this is optional for applicants for Annual funding).

This section refers to how the administrative infrastructure of your organization supports and strengthens its artistic mandate, considering its financial, economic and geographic environment. The evaluation will consider:

- the effectiveness of your organization in administration and financial management in support of artistic growth, including evidence of a diversification of revenue sources
- the financial stability of your organization, as demonstrated by an appropriate balance between expenditures and revenues and by success in forecasting potential risks of a project or development plans
- judicious planning and allocation of resources to production, marketing and administration
- the viability of the submitted annual plan and your organization's ability to carry it out using available resources.

### **FAIR NOTICE TO ORGANIZATIONS**

When the assessment committee of the Canada Council has concerns about the viability of an organization, it may advise the organization that it is on concerned status. This may occur if the organization:

- has a major deficit (10 percent or more of its annual operating budget), shows evidence of not being financially viable, and/or
- has a significantly reduced audience or sales base (if this differs from its own stated intentions), and/or

- does not demonstrate the ability to plan into the future, and/or
- does not address major artistic concerns, such as artistic/editorial direction, declining quality of activity, failure to achieve activity plan, and/or
- does not meet contractual obligations or minimum requirements outlined in the guidelines, and/or
- demonstrates management practices which do not conform to generally acceptable practices in the discipline.

In such cases, the assessment committee will issue a warning and can recommend a reduction in the grant amount (generally up to 10 percent). All candidates who receive a warning will secure annual funding. They will be required to submit an application the following year, at which time their situation will be re-evaluated by a peer assessment committee.

### **NOTIFICATION OF RESULTS**

Applicants will be notified of the results of the competition, in writing, at the end of June. Results are not released by telephone or email.

### **PAYMENT OF GRANTS AND GRANT REPORTING**

Grants will be paid in one instalment per year. For Multi-year grants, the second-year grant payment will be made upon receipt, review and approval of an annual report from the organization. The report must include the previous season's audited financial statement and an updated, concise artistic and administrative/financial plan for the current season (maximum of two pages).

### **ACKNOWLEDGEMENT OF CANADA COUNCIL SUPPORT**

Successful applicants must acknowledge the support of the Canada Council for the Arts in all promotional material associated with the grant. Please consult the acknowledgement policy available from the Music Section.

## 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 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.

## COMPLETING THE APPLICATION FORM

### Page 1

Multi-year funding requests are for two years (2006–2007 and 2007–2008). Annual funding requests are for the 2006–2007 season only.

The request must bear **original** signatures, even if the actual document submitted is a copy of the original. Note: Applications must be approved and signed by the Board president or chairperson.

### Page 2

#### ***Part A4 – Profile of Organization***

A concise description will contribute greatly to a positive presentation of your organization. You can provide much of the requested information in bullet form. Only the last two points require a narrative written response.

**Note:** Organizations requesting Multi-year funding should review and update their organizational profile for 2006.

### Page 3

#### ***Part A5 – Structure of Organization (point 4)***

*Corporate affiliations* are requested for information only. This refers to organizations of which your organization is a professional member (such as associations and other professional representative bodies).

#### ***Part A6 – Structural Diagnostic***

Applicants for Multi-year funding must complete this Structural Diagnostic (this is optional for applicants for Annual funding).

### Page 4

#### ***Part B – Basis of Assessment***

This is a very important section of the application. **Please submit no more than 12 pages for Multi-year requests or 6 pages for Annual requests. Pages exceeding this limit will not be assessed.** You can organize the material as you wish, but make sure that your statement can be easily understood by the peer assessment committee members.

You must describe specific objectives, strategies and actions to be adopted for next season. Explain briefly why each objective has been chosen as a priority and how your organization intends to achieve it.

To guide you in completing this section, a short explanation follows each of the assessment criteria below. You may still decide to provide letters from the artistic and administrative directors to respond to some of these criteria. If so, these letters must be included in the page limit indicated for this section.

#### ***1. Artistic Merit (60 percent)***

This section refers to the artistic quality of production and presentation maintained by the organization, and to its programming choices. Assessment focuses on how those choices reflect the applicant's artistic mandate and on the quality of the programming delivery.

While the audio support material contributes to the evaluation of the performance level of ensembles or the performing practice of organizations, the description of the organization's artistic mandate provides the context for the committee's examination of your application. Justify your choice of work/programming (including Canadian content) within the context of your artistic mandate. Explain how your programming concept provides coherence and flow from individual events to concert series and seasons.

## **2. Outreach and Audience Development Activities (20 percent)**

This criterion refers to your organization's role in the community at large and in the new music milieu. It encompasses your professional development, dissemination activities, outreach and collaborative efforts. It includes the overall importance of your organization to the cultural wealth of Canada.

Assessment is made in relation to your organization's contribution to the strength and diversity of the music milieu (including working relationships and joint ventures with other members of the music and artistic communities, as well as training and development opportunities offered to artists and/or the general public). Equally examined are the activities and initiatives undertaken by your organization to expand its audiences, to develop effective marketing strategies, and to contribute to the dissemination of and advocacy for contemporary/new music and its artists.

Fully describe any activities that your organization has undertaken to achieve these objectives. If your organization's work is centred on specific areas of expertise, describe how it shares expertise and special skills with the broader new music community. Also indicate the role your organization plays in contributing to the development of current and future generations of artists in the field.

Describe how you have identified the core audience of your organization and what measures you undertake on a regular basis to strengthen and expand that core base of support. Outline your strategies (such as marketing or other strategies, short- or long-term) to build your audience.

## **3. Administrative and Financial Stability (20 percent)**

This section refers to how the administrative infrastructure of your organization supports and strengthens its artistic mandate, and provides the proper framework to manage growth or change successfully. Your organization's financial, economic and geographic environment will be considered. Assessment will also be based on your description of the administrative structure and how that structure relates to your organization's artistic objectives. Note: Operational funding requires that this discussion be thorough and accurate. In

keeping with the increased relevance of this section's evaluation, larger and/or more complex organizations must submit a detailed discussion that is in keeping with the complexity and scope of the organization's activities.

An audited financial statement (or, where applicable, an independent financial review) for the organization's most recently completed fiscal year must accompany the application. **If this budget differs significantly from your past practice, explain why the changes are necessary. If there are major discrepancies between past budget projections and actual figures, explain how these discrepancies occurred and what measures are planned to deal with the results. This includes providing a clear indicator of budgetary variance due to an exceptional circumstance or extraordinary programming activities such as festivals or special events.** An accumulated deficit that is increasing or that represents an impediment to the artistic vitality of the organization could be an indicator of financial instability. If your organization is in that position, please provide an explanation for the deficit and propose a plan to reduce it.

The Music Section encourages innovative programming and, therefore, takes into consideration temporary financial difficulties that may result from such programming. However, the Section is concerned with the efficient management of Canada Council funds, particularly if the severity of an accumulated deficit prevents a company from fully achieving its mandate.

### **Page 5**

#### ***Part C – Summary of Major Activities***

Please complete Appendices A, B and C for the number of seasons indicated.

#### ***Appendices A1, A2 and A3 — Details of Programming for 2005–2006, 2006–2007, 2007–2008***

Detail the programming for the current year and the next two seasons.

Include a brief description of any other activities.

#### ***Appendix B — Statistics on Performances and Attendance***



Complete this appendix for last year, the current season and next season.

Attendance statistics are expressed in number of seats. Include the number of complimentary tickets in the total attendance figures, but show the number of complimentary tickets in brackets.

*Subscription series performances:* Total attendance includes subscription package, single and complimentary tickets for all concerts of the series.

*Other special concerts/events:* On a separate sheet, list all special concerts or events for the first season to which this request applies. Give a brief description of each.

*Radio and television performance pickup:* These are events, already accounted for in lines 1 through 13 of this appendix, that are picked up for broadcasting. They exclude radio and television sold services.

*Other activities:* List activities and programs for the first season to which this request applies.

### ***Appendices C1, C2, C3 — Production Budgets for 2004–2005, 2005–2006, 2006–2007***

Fill in these appendices, outlining the budget expenses and revenues per production for last year, the current year and next year.

Each event or concert of the season should be accounted for separately. If you are applying for annual funding and present a large number of concerts grouped in series, use the columns to account for the series, rather than for single concerts. Note: No ongoing operational, overhead or administrative figures are to be placed in this appendix – show production figures only.

**Note:** All lines titled “Other” must be specified.

### ***New: Appendices C4, C5, C6 – Production Budgets – Co-productions, Touring and Recording for 2004–2005, 2005–2006, 2006–2007***

If your organization has had or is planning to have co-production, touring or recording activity, fill in these appendices, outlining the budget expenses and revenues per production for last year, the current year and next year.

These appendices have been created to present information specific to all co-productions, run-outs, touring and recording activity. All expenditures and revenues related to the above are to be detailed in Appendices C4 to C6, and corresponding totals should be transferred to these D2 global budget lines:

**Revenue:** Co-productions – line 3; touring – line 6; run-outs – either line 4 or line 5 (specified); sound recordings: CD sales in ‘Other’ - line 7; and recording *income* (advances, grants, sponsorships, foundations) under their appropriate lines (specified). Insert recording fees relating to broadcasts in line 5 (Sold services).

**Expenses:** Because the Microsoft Excel template for Part D2 is used Council-wide, specific categories or breakdowns cannot be added to the form. Show touring expenses on line 39. For all co-productions, run-outs, sound recordings, and commissioning, please append an explanatory breakdown of the above specific subtotals from the line subtotal where you have placed it.

Note: Applicants for Multi-year funding who have specifics in place for the second year of the multi-year cycle may wish to copy Appendices C3 and C6 to provide these figures, which also correspond to the totals for Part D2.

## **Pages 8 and 9**

### ***Part D2 – Overall Financial Information***

Transfer the data from Appendix C to pages 8 and 9.

In this section, the following terms should be read as including:

- *Sold services and broadcasting (line 5):* activities you are selling to other companies, presenters, schools, etc., such as workshops, master classes, rentals and participation in special events. Include recording fees as well.
- *Donations (line 9):* specify money your organization has received from individuals, foundations, trusts and philanthropic divisions of corporations.
- *In-kind donations (line 12):* specify services, employment or material for which your

accounting firm will have attributed a value in your audited financial statement.

- *Touring and presenting (line 24)*: for both expenses and revenues, all local, regional, national and international tours.
- *Rent and maintenance (line 48)*: office space and rehearsal studio expenses. Do not include theatre or hall rental; enter these in Appendix C under *Hall rental (line 20)*.
- *Extraordinary items (line 56)*: specify all transfers from and to endowment funds, one-time special grants, donations specifically marked for deficit reduction, special investments, etc.

## **OTHER PROGRAMS OF ASSISTANCE**

### **Residencies and Commissioning of Canadian Compositions**

The program supports the creation of new works by Canadian composers through commissions. Deadlines: 15 September and 15 January. Program Officer: Shannon Peet, ext. 5111.

### **Grants to Professional Musicians (individuals)**

These grants offer emerging, mid-career and established Canadian professional musicians and composers of all world cultures an opportunity to pursue their individual artistic development. Professional musicians include instrumentalists, singers, composers, arrangers, performers, singers/songwriters, choir and orchestra conductors, and opera stage directors. Deadlines: 1 March and 1 November. Program Officers: for Classical Music of All World Cultures – André Jutras, ext. 5071; for Non-Classical Music – René Lavoie, ext. 5073.

### **Travel Grants to Professional Musicians**

Travel Grants give individual Canadian professional musicians and composers of all world cultures the opportunity to travel on occasions important to their career. This includes travel to professional development workshops and residencies for composers and performers and travel for mentorship opportunities for artistic directors. Deadline: Any time, but at least six weeks before the departure date. Program Officer: André Jutras, ext. 5071.

### **Grants for Specialized Music Sound Recording**

This program supports the recording of “specialized music” by Canadian artists, ensembles, bands, record companies and independent producers. Eligible forms of music include Canadian Aboriginal, contemporary Canadian composition or songwriting in classical music of all world cultures, jazz, folk, world, fusion of music and spoken word, electro-acoustic and musique actuelle. Deadline: 1 April and 1 October. Program Officer: Gerri Trimble, ext. 4103.

### **Career Development Program**

This program assists Canadian professional musicians, managers and agents in the development of artists’ careers. The grants support activities that enhance public performances by artists in classical and non-classical music of all world cultures. The Project Grants to Artists component offers three categories of grants, including these two:

#### ***Management Grants***

Grants assist professional musicians to obtain the services of a manager/agent to accomplish projects, with defined goals, that will enhance public performance opportunities and increase audience access to works of excellence at the national and international levels.

#### ***Promotional Kits Grants***

Grants assist professional musicians to contract with an arts professional (designer, photographer, etc.) for the development of a promotional kit that may include media kits, photographs, posters, flyers, advertisement formats, website design and audition demos.

Deadline: 1 October.

Program Officer for Classical and New Music: Karen-Barber-Ing, ext. 4243; Program Officer for Non-Classical Music: Richard Davis, ext. 4294.

### **Concert Production and Rehearsal Program for Aboriginal, Classical, Folk, Jazz and World Music**

There are two components to this program. *Annual Funding* supports the overall activities of small Canadian professional ensembles/bands/groups. *Project Funding* assists these applicants to self-produce or co-produce one or more concerts in their city/town of residence, rehearse for a special event or incorporate new Canadian compositions into their performing repertoire. Deadline: 15 May. Program Officer: René Lavoie, ext. 5073.

### **Music Touring Grants**

These grants are for Canadian and foreign professional music artists who perform as individuals, ensembles, bands, collectives, groups or companies and who wish to tour in Canada. Deadlines: 1 June and 1 December. Program Officers: for Classical and New Music – Karen Barber-Ing, ext. 4243; for Non-Classical Music – Richard Davis, ext. 4294.

### **Music Festivals Programming Project Grants and Music Festival Travel Grants**

Support is available to assist programming at music festivals that are presented by Canadian non-profit organizations. This assistance is intended to encourage the presentation of work by Canadian artists in the field of music. In addition, travel funds are available to help professional Canadian musicians perform at festivals in regions where they have not previously performed and that are outside their province or territory of residence. Deadlines: 15 September and 15 February. Program Officer for Classical and New Music: Karen Barber-Ing, ext. 4243; Program Officer for Non-Classical Music: Richard Davis, ext. 4294.

### **FURTHER INFORMATION**

For further information about the *New Music Program*, contact Shannon Peet, Music Section Officer.

Telephone: 1-800-263-5588 (toll-free) or  
(613) 566-4414, ext. 5111

TTY (TDD) machine, for hearing-impaired callers:  
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Fax: (613) 566-4409

Website: [www.canadacouncil.ca](http://www.canadacouncil.ca)

Music Section  
Canada Council for the Arts  
350 Albert Street, P.O. Box 1047  
Ottawa ON K1P 5V8

January 2006

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## New Music Program: Multi-year and Annual Funding

Please read the attached guidelines carefully before completing this form. All appendices to this form are integral parts of your application. If you are completing the application on a computer, please use the following format. Type or print in black ink. **The Canada Council for the Arts will not accept applications submitted by fax or email.**

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

### PART A1 – IDENTIFICATION

<b>Registered name of organization / legal name of applicant:</b>	<b>Name of grant recipient:</b> (and address if different from applicant's address)
<b>Permanent address:</b>	<b>Mailing address:</b>
Street and apartment/suite number	Street and apartment/suite number
City	City
Province/territory	Province/territory
Postal code	Postal code
( )	( )
Telephone	Telephone
Fax	Fax
Email	Email
Website	Website

### PART A2 – AMOUNT REQUESTED AND NEW MUSIC PRACTICE

**Type of grant, period to be covered by this grant, and amounts requested (see application guidelines):**

Multi-year Funding: 2006–2007 \$ \_\_\_\_\_ 2007–2008 \$ \_\_\_\_\_

Annual Funding: 2006–2007 \$ \_\_\_\_\_

**Financial year-end:** (day/month/year) \_\_\_\_\_

**Please identify your new music practice:**

<input type="checkbox"/> Classical contemporary	<input type="checkbox"/> Contemporary	<input type="checkbox"/> Concert	<input type="checkbox"/> Musique actuelle	<input type="checkbox"/> Improvised
<input type="checkbox"/> Alternative	<input type="checkbox"/> Experimental	<input type="checkbox"/> Electro-acoustic	<input type="checkbox"/> Acousmatic	<input type="checkbox"/> Electronic
<input type="checkbox"/> Computer music	<input type="checkbox"/> Sound art	<input type="checkbox"/> Audio art	<input type="checkbox"/> Sound installation	<input type="checkbox"/> Radio art
<input type="checkbox"/> Soundscape	<input type="checkbox"/> Digital music	<input type="checkbox"/> Turntable art		

### PART A3 – DECLARATION

**DECLARATION** Date: \_\_\_\_\_

We, the undersigned,

- have read carefully the eligibility criteria for this program, which are described in the application guidelines, and confirm that the organization we represent meets these criteria
- accept the conditions of the program as outlined in the application guidelines
- agree to abide by the Canada Council for the Arts' decision
- certify that the information contained in this application is accurate and complete, to the best of our knowledge
- are aware that the Canada Council is subject to the Access to Information Act and Privacy Act, as described in the application guidelines.

#### ORIGINAL SIGNATURES ARE REQUIRED

_____ President/Chairperson	_____ Artistic Director	_____ General Manager / Administrative Director
_____ Signature	_____ Signature	_____ Signature

**PART A4 – PROFILE OF ORGANIZATION**

Your organization's profile will be transmitted to the peer assessment committee members, to external assessors, and to the Board members of the Canada Council for the Arts. It is your responsibility to maintain an up-to-date profile of your organization with the Canada Council once you have applied to this program.

Please describe your organization and the events or activities that may have marked its development, in a maximum of 1,000 words (approximately two pages), on separate sheets. Address each of the points below. You may use point form if you wish. To facilitate processing, print on one side only of white, 8½ x 11 inch paper, with a type size larger than 11 points.

1. What is your organization's artistic mandate, as stated in its articles of incorporation? Provide the mission statement if not incorporated. (Note: Applicants for Multi-year grants must be legally incorporated organizations.)
2. In what year was your organization formed?
3. Please provide a list of artistic directors, past and present, and their periods of association with your organization.
4. Approximately how many works have been commissioned since the formation of your organization?
5. How many works have been commissioned in the past three years?
6. Please list activities with international impact, such as tours, appearances at festivals, and presentation of foreign performers and/or composers.
7. If you are part presenter and part producer (that is, you present performers, ensembles, etc., but also curate and produce your own concerts within the same season), please indicate the percentage of each category. For example, "of eight concerts, three are presented and five are produced" or "our organization is 50 percent presenter and 50 percent producer." Please indicate the variability of this from season to season. Unless otherwise stated, this program will assume that all small ensembles are producers of their own events and do not participate as presenters.
8. Provide a brief list of **major** events or changes, positive and otherwise, over your organization's history. Please include dates.
9. Elaborate on the particular place and role your organization occupies in your art form, and the context in which you work. How do you see yourself within the ecology of your discipline in a regional, national and international context, if applicable?

**Note:** Organizations requesting Multi-year funding must review their organizational profile from 2005 and update it.

**PART A5 – STRUCTURE OF ORGANIZATION**

Please provide the following information using the template provided:

1. Board of directors – Provide the names of the following officers of your organization: Past President, President or Chairperson, Treasurer and other officers. Indicate the professions and corporate affiliations, if any, of the executive committee members.
2. Details of incorporation (if applicable) – Include the legal name under which your organization is incorporated, the type of charter, date of the charter, and charitable licence number.
3. Core personnel – List your core artistic team and administrative staff, using the designations Regular (full- or part-time), Term Contract (full- or part-time), Casual Contract, and Professional Services Contracts. Ensembles should list core artistic members.
4. Corporate affiliations – Name any other non-profit organizations to which your organization is related, financially or through other types of affiliation. Examples include universities, colleges, residencies, a foundation for your organization, and an endowment administered on behalf of your organization by another. Briefly explain the nature of the affiliation in each instance.

<p><b>Board of Directors</b></p> <p>Past President: _____</p> <p>President or Chairperson: _____</p> <p>Treasurer: _____</p> <p>Other officers: _____</p> <p>_____</p>	<p><b>Details of Incorporation</b> (if applicable)</p> <p>The organization is incorporated under the following name:</p> <p>_____</p> <p>Type of charter: _____</p> <p>Date of charter: _____</p> <p>Charitable licence number: _____</p>
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<p><b>Core Artistic Team</b> (names and titles):</p>          	<p><b>Core Administrative Staff</b> (names and titles):</p>          
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<p><b>Number of Full-Time Employees:</b></p>	<p><b>Corporate Affiliations</b> (where applicable):</p>
<p><b>Number of Part-Time Employees:</b></p>	

**PART A6 – STRUCTURAL DIAGNOSTIC**

As with the New Music Program: Targeted Initiatives in the past and the actual Flying Squad program, the Canada Council supports organizations to strengthen their capacity to achieve their artistic vision. Your responses to these questions will enable the Council to target your needs.

**Annual:** Completion of this diagnostic profile is optional for applicants for Annual funding. If your organization has plans to develop into an organization requiring Multi-year support, then a response to the following is advisable. Please note that the Council encourages organizations in this program to pursue Multi-year funding *only* if they intend to develop the accompanying infrastructure and organizational structure.

**Multi-year:** All organizations requesting Multi-year funding must complete this profile.

Has your Board read this application?  Yes  No

Does your Board wish to add any comments?  Yes  No

**Board Profile:**

- Describe the nature of your Board. You may refer to traditional types or models.
- Describe the typical activities/functions of your Board.
- What is the number of Board members determined by your mandate? How many are positions are currently vacant?
- How many committees and sub-committees does your Board have?
- How often does the Board meet?
- Are there terms for Board members?  Yes  No If yes, how long?
- Are they staggered?  Yes  No
- Is there a succession plan to replace Board members?  Yes  No

**Strategic Planning:**

- Has the Board participated in a strategic planning exercise?  Yes  No
- If yes, how recent was the exercise? Is it ongoing?
- Is a strategic plan in place?  Yes  No
- Please give the time span of the plan.  3 year  5 year
- If your organization has a strategic plan, please enclose a copy.
- If your organization does not have a strategic plan, are there intentions to put one in place?  Yes  No
- Would your organization consider applying to the Canada Council's Flying Squad for assistance in this?  Yes  No

**Succession Planning:**

- **Has the Board, along with the creator/founder of the organization, determined whether the organization will exist beyond the tenure of the creator/founder? If yes, the following section is of key importance and must be completed.**  Yes  No
- Has the Board had a discussion about succession planning?  Yes  No  
 Recent?  Ongoing?  Never?
- Does a succession plan exist?  Yes  No
- If yes, is it active?  Yes  No Pending? Give details.
- If no, does the organization intend to develop a succession plan?  Yes  No
- Would the organization consider applying to the Canada Council's Flying Squad for assistance in this?  Yes  No

**PART A6 – STRUCTURAL DIAGNOSTIC (cont'd)****Training and Professional Development:**

The Canada Council is aware that many arts organizations face challenges in hiring, training and providing professional development for key staff. To help address these challenges, the Council needs to gather information about how to encourage professional development in this community.

- Has the staff participated in any recent training or professional development initiatives?  
 Financial  Governance  Development  Fundraising  
 Marketing  Volunteer development  Other (specify)
- Has the Board participated in any recent training or professional development?  Yes  No
- Does the Board conduct formal evaluations of staff?  Yes  No  
Artistic Director?  Yes  No      Executive Director/General Manager?  Yes  No
- How frequently does the Board do these evaluations? (for example, annually)
- Does the Board have a human resources plan?  Yes  No
- If not, are there intentions to develop one?  Yes  No
- Would the organization consider applying to the Canada Council's Flying Squad for assistance in this?  
 Yes  No

**Note:** For questions that require a detailed response, please use separate sheets on one side only of white, 8½ x 11 inch paper, with a type size larger than 11 points.



**PART B – BASIS OF ASSESSMENT**

**Three statements are required.**

Each statement addresses one of three weighted criteria, which are described in detail in the application guidelines. Ideas or suggestions for writing these statements are given in the opposite column.

The peer assessment committee determines the relative merit of your application through discussion of the following:

- the audio support material provided with the application
- the observations of the peer assessment committee members who have seen and/or heard your work
- the written statements you provide in the application form.

1. **Artistic Statement** – Use subheadings (Intent, Realization and Impact) to divide this statement into three parts.

2. **Outreach and Audience Development Statement** – Please write at least two pages for Multi-year support and a minimum of one page for Annual support for this statement.

3. **Administrative and Financial Stability Statement**

- All organizations applying for Multi-year funding must complete the Structural Diagnostic (Part A6)
- If your organization has incurred an accumulated deficit of 10 percent or greater, your access to Multi-year support will be undermined. If this situation applies to your organization, explain how you will retire the deficit.

While your statements must be detailed enough to enable the peer assessment committee to make informed recommendations, we encourage you to be as concise and focused as possible.

Considering the reading volume required of the committee, responses to Part B must be limited to a total of **6 pages for Annual support requests and 12 pages for Multi-year support.**

Use a font size of 11 points or larger and print on one side only of white, 8½ x 11 inch paper.

**Suggestions for Writing Your Statement:**

- Bullets are useful for clustering ideas.
- Please structure your discussion in clear, succinct paragraphs and use subheadings to organize your writing.
- Have a colleague read your statements to check for clarity, logical sequence and flow.

Sometimes it helps to state what you **do not** do; for example, “Our organization does not interpret work of European masters/rely on an existing body of repertoire/present other artists.” “Our organization does not focus its outreach efforts on schools.” You may then go on to say where your organization does focus its energies.

**Suggestions for Writing Your Artistic Statement**

**Intent**

In this section, express the central artistic vision, mission, purpose or mandate of your organization in simple terms – not the formal language used in your organizational profile. Describe the path you have chosen to bring that central idea to life. Outline events, activities and developments that have advanced your organization in its artistic vision, mission, purpose or mandate. For what artistic reasons have you chosen to program specific works or artists in preceding seasons? Also address your plans for the upcoming seasons. What are your artistic objectives for this period? How will the planned activities (performances, commissions, recordings, tours, etc.) help you to attain, refine and/or develop your organization’s artistic vision, mission, purpose or mandate?

**Realization**

In reviewing the current year, explain how the activities have achieved or challenged your intentions for the artistic development of your organization. This could be particularly interesting if a program or event did not fulfil your artistic objectives. Risk-taking is part of creating art and implies that not every work will be successful. By explaining your creative process, risks, growth, evolution and so on, you could provide valuable information on how you measure the artistic success of your organization’s activities.

**Impact**

How do you measure the impact of your organization’s work on audiences as well as on the local, provincial, national or international new music milieu? Does the process of commissioning new work/presenting touring artists/attaining a broadcast/launching a recording have an impact on your organization and its artistic collaborators? If so, please describe how.

**Suggestions for Writing Your Outreach and Audience Development Statement**

Describe any **ongoing** activities your organization has undertaken to support the development of the milieu (such as training, mentorships or workshops). Indicate what role your organization plays in the ongoing development of current and future generations of new music artists. If your organization functions as a presenter, describe how your presenting activities contribute to the vitality of the new music milieu on a local, national and international level. Describe any links and reciprocity with other presenters in the maintenance of a new music dissemination network.

Describe how you have identified your organization’s audiences, and what measures you have undertaken to strengthen and expand your core base of support in your home market.

**Suggestions for Writing Your Administrative and Financial Stability Statement**

Describe the administrative structure of your company and how this relates to the organization’s artistic objectives. The larger and more complex your organization, the more detail you should provide. If there are issues you would like to discuss that have arisen from the new Structural Diagnostic profile, please do so here. Explain how the operating budgets for the proposed years of support were developed. If there are major changes from past practice in those budgets, provide a detailed explanation. If there are major discrepancies between past budget projections and actual figures, explain how these discrepancies occurred and what measures are planned to deal with the results.

**PART C – SUMMARY OF MAJOR ACTIVITIES**

Please complete Appendices A, B and C, as explained in the guidelines.

- Use Appendices A1, A2 and A3 to provide details about programming.
- In Appendix B, provide statistics on performances and attendance.
- Use Appendices C1, C2 and C3 to present the production budgets.
- Use Appendices C4, C5 and C6 to provide the breakdowns of co-productions, touring and recording.

**PART D1 – FINANCIAL INFORMATION**

Attach a copy of the organization's latest audited financial statement. An independent financial review may be acceptable if your last Canada Council grant was under \$60,000.

Audited financial statements must also be submitted for any holding companies, parent companies or foundations with which the organization is associated, and for any subsidiaries, related companies or special trust funds that the organization controls.

All financial information requested must be submitted on Part D2 of this form (unless your organization's computer printout corresponds exactly to the Canada Council for the Arts' form). You may obtain a computerized version of the "Overall Financial Information" pages (in Microsoft Excel, with the integrated addition and percentage functions) from the Music Section of the Canada Council.

Before completing the "Overall Financial Information" in Part D2, make sure you complete all financial appendices attached to this application form. Many of the appendix totals can simply be carried forward to Part D2. If these totals do NOT match those of the production appendices, you must provide an explanation and breakdown.

Please ensure that the figures in Part D2 agree with those in your audited statements.

**Notes:**

- All lines marked "Other" **must** be specified
- All corporate donations, sponsorships and "Other" donations **must** be specified
- Subtotals and percentage indicators **must** be filled in.
- Subtotals and totals in Part D2 that do not match require an explanatory note.
- Some organizations append a page of notes to the budget – these notes account for discrepancies, unusual carry-forwards or other exceptions/specifics that deviate from the formal template. Peer assessment members very much appreciate this clarity.

NAME OF ORGANIZATION:

*New Music Program: Multi-year and Annual Funding / 8*

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**PART D2 – OVERALL FINANCIAL INFORMATION**

Use the Microsoft Excel pages for this section.

NAME OF ORGANIZATION:

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<b>PART D2 – OVERALL FINANCIAL INFORMATION (cont'd)</b>
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Use the Microsoft Excel pages for this section.

**PART E1 – SUPPORT MATERIAL**

Applicants are required to include the following with their application.

- For performing ensembles or presenters-performers, three recent examples of the organization's work **most directly related to the application**.
- For producers and presenters, two examples of the organization's most recent productions and one recent example of the proposed artist(s)' work.
- For co-produced concerts/events, a contract or letter from the co-producer outlining the arrangements/conditions of the co-production. The letter or contract must detail expense and revenue arrangements.
- Media reviews.
- Copies of brochures for the current and previous two seasons.
- Copies of brochures for next season, if available.
- Audited financial statements from the previous season (an independent financial review is acceptable if your last Canada Council grant was under \$60,000).
- Applicants requesting access to either the Multi-year or Annual funding level for the first time (that is, moving from Project to Annual or moving from Annual to Multi-year) must submit an Interim Report (or Final Report if their season is complete) with this application, **as a separate document**.

**PART E2 – DESCRIPTION OF SUBMITTED AUDIO OR AUDIOVISUAL SUPPORT MATERIAL**

Clearly label your support material and complete the following.

Please send three pieces on one CD. The Music Section will also accept audio support in the form of three tracks on cued audio cassettes: one track per cassette, or one indexed DAT.

**NOTE: All submitted recordings must be live recordings from the previous season. You may also submit commercial CDs, but these cannot replace the season's live recordings.**

**Item 1**

Title:

Composer (if applicable):

Applicant's credit/role (for example, performer, composer, conductor or stage director):

Running time:

Completion or recording date:

Brief description of how the support material relates to the proposed project:

**Track number:** \_\_\_\_\_ **Time indicator:** from \_\_\_\_\_ to \_\_\_\_\_ **Video Standard:**  VHS  DVD  
 cued  Yes  
 No

**Item 2**

Title:

Composer (if applicable):

Applicant's credit/role (for example, performer, composer, conductor or stage director):

Running time:

Completion or recording date:

Brief description of how the support material relates to the proposed project:

**Track number:** \_\_\_\_\_ **Time indicator:** from \_\_\_\_\_ to \_\_\_\_\_ **Video Standard:**  VHS  DVD  
 cued  Yes  
 No

**Item 3 (if requested in the application guidelines)**

Title:

Composer (if applicable):

Applicant's credit/role (for example, performer, composer, or stage director):

Running time:

Completion or recording date:

Brief description of how the support material relates to the proposed project:

**Track number:** \_\_\_\_\_ **Time indicator:** from \_\_\_\_\_ to \_\_\_\_\_ **Video Standard:**  VHS  DVD  
 cued  Yes  
 No









NAME OF ORGANIZATION: \_\_\_\_\_

New Music Program: Multi-Year and Annual Funding

<b>APPENDIX B – STATISTICS ON PERFORMANCES AND ATTENDANCE</b>						
<b>2004-2005 Actual</b>		<b>2005-2006 Revised</b>		<b>Note:</b> Total attendance means number of seats; applicants must show the number of complimentary tickets in brackets.	<b>2006-2007/2007-2008 Projected</b>	
No. of Performances	Total Attendance	No. of Performances	Total Attendance		No. of Performances	Total Attendance
1				Subscription series performances		
2						
3				Non-subscription local performances		
4						
5				Run-outs		
6						
7				Tour performances: Canadian		
8				International		
9						
10				School/youth/children's concerts/events		
11						
12				Other special concerts/events		
13						
14				Radio: sold services		
15						
16				Television: sold services		
17						
18				<b>Total number of performances and total attendance</b>		
19						
20				<b>Number of subscribers</b>		
21						
22				Radio: performance pickup		
23						
24				Television: performance pickup		
25						
26				Other activities (please list)		
27						
28						
29						
30						
31						
32						
33						
34						

NAME OF ORGANIZATION: \_\_\_\_\_

*New Music Program: Multi-Year and Annual Funding*

<b>APPENDIX C1 – PRODUCTION BUDGET FOR 2004–2005 SEASON</b>								
Titles of concerts/events/series:								
	Concert/ Event 1	Concert/ Event 2	Concert/ Event 3	Concert/ Event 4	Concert/ Event 5	Concert/ Event 6	Total	Transfers to pages 8 and 9
<b>Revenues</b>								
1	Subscription sales							Transfer to p. 8, line 1
2	Single-ticket sales							Transfer to p. 8, line 2
3	Co-production revenues							Transfer to p. 8, line 3
4	Guarantees							Transfer to p. 8, line 4
5	Sold services and broadcasting							Transfer to p. 8, line 5
6	Fundraising (donations, sponsorships, etc.)							Include in subtotal on p. 8, line 16
7	Other (bars, rentals, etc.; please specify)							Transfer to p. 8, line 7
8								
9	<b>Total Revenues</b>							
<b>Expenses: Artistic</b>								
11	Artistic director/conductor/ permanent musicians							Transfer to p. 9, line 33
12	Guest artists (conductors, soloists)							Include in total on p. 9, line 34
13	Extra musicians							Include in total on p. 9, line 34
14	Creative artists (other artistic personnel)							Transfer to p. 9, line 35
15	Other artistic expenses (please specify)							Transfer to p. 9, line 36
16								
17	<b>Artistic Expenses Subtotal</b>							
<b>Expenses: Production</b>								
19	Stage crew and stage manager							
20	Hall rental							
21	Purchase/rental of instruments and equipment							
22	Library (music purchase/rental, librarian's fee)							
23	Performing rights							
24	Other (please specify)							
25								
26	<b>Production Expenses Subtotal</b>							Transfer to p. 9, line 37
27	<b>Total Artistic and Production Expenses</b>							Transfer to p. 9, line 38

Note: All lines marked "Other" must be specified.

<b>APPENDIX C2 – PRODUCTION BUDGET FOR 2005–2006 SEASON</b>								
Titles of concerts/events/series:								
	Concert/ Event 1	Concert/ Event 2	Concert/ Event 3	Concert/ Event 4	Concert/ Event 5	Concert/ Event 6	Total	Transfers to pages 8 and 9
<b>Revenues</b>								
1	Subscription sales							Transfer to p. 8, line 1
2	Single-ticket sales							Transfer to p. 8, line 2
3	Co-production revenues							Transfer to p. 8, line 3
4	Guarantees							Transfer to p. 8, line 4
5	Sold services and broadcasting							Transfer to p. 8, line 5
6	Fundraising (donations, sponsorships, etc.)							Include in subtotal on p. 8, line 16
7	Other (bars, rentals, etc.; please specify)							Transfer to p. 8, line 7
8								
9	<b>Total Revenues</b>							
<b>Expenses: Artistic</b>								
11	Artistic director/conductor/ permanent musicians							Transfer to p. 9, line 33
12	Guest artists (conductors, soloists)							Include in total on p. 9, line 34
13	Extra musicians							Include in total on p. 9, line 34
14	Creative artists (other artistic personnel)							Transfer to p. 9, line 35
15	Other artistic expenses (please specify)							Transfer to p. 9, line 36
16								
17	<b>Artistic Expenses Subtotal</b>							
<b>Expenses: Production</b>								
19	Stage crew and stage manager							
20	Hall rental							
21	Purchase/rental of instruments and equipment							
22	Library (music purchase/rental, librarian's fee)							
23	Performing rights							
24	Other (please specify)							
25								
26	<b>Production Expenses Subtotal</b>							Transfer to p. 9, line 37
27	<b>Total Artistic and Production Expenses</b>							Transfer to p. 9, line 38

Note: All lines marked "Other" must be specified.

APPENDIX C3 – PRODUCTION BUDGET FOR 2006–2007 SEASON								
Titles of concerts/events/series:								
	Concert/ Event 1	Concert/ Event 2	Concert/ Event 3	Concert/ Event 4	Concert/ Event 5	Concert/ Event 6	Total	Transfers to pages 8 and 9
<b>Revenues</b>								
1	Subscription sales							Transfer to p. 8, line 1
2	Single-ticket sales							Transfer to p. 8, line 2
3	Co-production revenues							Transfer to p. 8, line 3
4	Guarantees							Transfer to p. 8, line 4
5	Sold services and broadcasting							Transfer to p. 8, line 5
6	Fundraising (donations, sponsorships, etc.)							Include in subtotal on p. 8, line 16
7	Other (bars, rentals, etc.; please specify)							Transfer to p. 8, line 7
8								
9	<b>Total Revenues</b>							
<b>Expenses: Artistic</b>								
11	Artistic director/conductor/ permanent musicians							Transfer to p. 9, line 33
12	Guest artists (conductors, soloists)							Include in total on p. 9, line 34
13	Extra musicians							Include in total on p. 9, line 34
14	Creative artists (other artistic personnel)							Transfer to p. 9, line 35
15	Other artistic expenses (please specify)							Transfer to p. 9, line 36
16								
17	<b>Artistic Expenses Subtotal</b>							
<b>Expenses: Production</b>								
19	Stage crew and stage manager							
20	Hall rental							
21	Purchase/rental of instruments and equipment							
22	Library (music purchase/rental, librarian's fee)							
23	Performing rights							
24	Other (please specify)							
25								
26	<b>Production Expenses Subtotal</b>							Transfer to p. 9, line 37
27	<b>Total Artistic and Production Expenses</b>							Transfer to p. 9, line 38

Note: All lines marked "Other" must be specified.

NAME OF ORGANIZATION: \_\_\_\_\_

*New Music Program: Multi-Year and Annual Funding*

APPENDIX C4 – PRODUCTION BUDGET FOR CO-PRODUCTIONS, TOURING AND RECORDING 2004–2005 SEASON								
Titles of concerts/events/series:								
	Co-production / Event 1	Co-production / Event 2	Co-production / Event 3	Tour	Tour	Recording	Total	Transfers to pages 8 and 9
<b>Revenues</b>								
1	Subscription sales							Transfer to p. 8, line 1
2	Single-ticket sales							Transfer to p. 8, line 2
3	Co-production revenues							Transfer to p. 8, line 3
4	Guarantees							Transfer to p. 8, line 4
5	Sold services and broadcasting							Transfer to p. 8, line 5
6	Fundraising (donations, sponsorships, etc.)							Include in subtotal on p. 8, line 16
7	Other (bars, rentals, etc.; please specify)							Transfer to p. 8, line 7
8								
9	<b>Total Revenues</b>							
<b>Expenses: Artistic</b>								
11	Artistic director/conductor/permanent musicians							Transfer to p. 9, line 33
12	Guest artists (conductors, soloists)							Include in total on p. 9, line 34
13	Extra musicians							Include in total on p. 9, line 34
14	Creative artists (other artistic personnel)							Transfer to p. 9, line 35
15	Other artistic expenses (please specify)							Transfer to p. 9, line 36
16								
17	<b>Artistic Expenses Subtotal</b>							
<b>Expenses: Production</b>								
19	Stage crew and stage manager							
20	Hall rental							
21	Purchase/rental of instruments and equipment							
22	Library (music purchase/rental, librarian's fee)							
23	Performing rights							
24	Other (please specify)							
25								
26	<b>Production Expenses Subtotal</b>							Transfer to p. 9, line 37
27	<b>Total Artistic and Production Expenses</b>							Transfer to p. 9, line 38

Note: All lines marked "Other" must be specified.

NAME OF ORGANIZATION: \_\_\_\_\_

*New Music Program: Multi-Year and Annual Funding*

APPENDIX C5 – PRODUCTION BUDGET FOR CO-PRODUCTIONS, TOURING AND RECORDING 2005–2006 SEASON								
Titles of concerts/events/series:								
	Co-production/ Event 1	Co-production/ Event 2	Co-production/ Event 3	Tour	Tour	Recording	Total	Transfers to pages 8 and 9
<b>Revenues</b>								
1	Subscription sales							Transfer to p. 8, line 1
2	Single-ticket sales							Transfer to p. 8, line 2
3	Co-production revenues							Transfer to p. 8, line 3
4	Guarantees							Transfer to p. 8, line 4
5	Sold services and broadcasting							Transfer to p. 8, line 5
6	Fundraising (donations, sponsorships, etc.)							Include in subtotal on p. 8, line 16
7	Other (bars, rentals, etc.; please specify)							Transfer to p. 8, line 7
8								
9	<b>Total Revenues</b>							
<b>Expenses: Artistic</b>								
11	Artistic director/conductor/permanent musicians							Transfer to p. 9, line 33
12	Guest artists (conductors, soloists)							Include in total on p. 9, line 34
13	Extra musicians							Include in total on p. 9, line 34
14	Creative artists (other artistic personnel)							Transfer to p. 9, line 35
15	Other artistic expenses (please specify)							Transfer to p. 9, line 36
16								
17	<b>Artistic Expenses Subtotal</b>							
<b>Expenses: Production</b>								
19	Stage crew and stage manager							
20	Hall rental							
21	Purchase/rental of instruments and equipment							
22	Library (music purchase/rental, librarian's fee)							
23	Performing rights							
24	Other (please specify)							
25								
26	<b>Production Expenses Subtotal</b>							Transfer to p. 9, line 37
27	<b>Total Artistic and Production Expenses</b>							Transfer to p. 9, line 38

Note: All lines marked "Other" must be specified.

NAME OF ORGANIZATION: \_\_\_\_\_

*New Music Program: Multi-Year and Annual Funding*

APPENDIX C6 – PRODUCTION BUDGET FOR CO-PRODUCTIONS, TOURING AND RECORDING 2006–2007 SEASON								
Titles of concerts/events/series:								
	Co-production/ Event 1	Co-production/ Event 2	Co-production/ Event 3	Tour	Tour	Recording	Total	Transfers to pages 8 and 9
<b>Revenues</b>								
1	Subscription sales							Transfer to p. 8, line 1
2	Single-ticket sales							Transfer to p. 8, line 2
3	Co-production revenues							Transfer to p. 8, line 3
4	Guarantees							Transfer to p. 8, line 4
5	Sold services and broadcasting							Transfer to p. 8, line 5
6	Fundraising (donations, sponsorships, etc.)							Include in subtotal on p. 8, line 16
7	Other (bars, rentals, etc.; please specify)							Transfer to p. 8, line 7
8								
9	<b>Total Revenues</b>							
<b>Expenses: Artistic</b>								
11	Artistic director/conductor/permanent musicians							Transfer to p. 9, line 33
12	Guest artists (conductors, soloists)							Include in total on p. 9, line 34
13	Extra musicians							Include in total on p. 9, line 34
14	Creative artists (other artistic personnel)							Transfer to p. 9, line 35
15	Other artistic expenses (please specify)							Transfer to p. 9, line 36
16								
17	<b>Artistic Expenses Subtotal</b>							
<b>Expenses: Production</b>								
19	Stage crew and stage manager							
20	Hall rental							
21	Purchase/rental of instruments and equipment							
22	Library (music purchase/rental, librarian's fee)							
23	Performing rights							
24	Other (please specify)							
25								
26	<b>Production Expenses Subtotal</b>							Transfer to p. 9, line 37
27	<b>Total Artistic and Production Expenses</b>							Transfer to p. 9, line 38

Note: All lines marked "Other" must be specified.