



Canada Council  
for the Arts

Conseil des Arts  
du Canada

## MUSIC SECTION

### Music Touring Grants

Follow these <b>three steps</b> to apply for a Canada Council for the Arts grant:	
<b>Step 1</b>	Read the <b>Program Guidelines</b> for details about the purpose of the program, who and what is eligible, grant amount, application assessment process, etc.
<b>Step 2</b>	Read the <b>Important Information for Applicants</b> section. If you still have questions or are confused about the program or the application process, go to the Canada Council’s website or contact the appropriate Music Section Officer as indicated below.
<b>Step 3</b>	Complete all sections of the attached <b>application form</b> and be sure to use the <b>checklist</b> (Part I) to confirm that you have completed all sections of the form that apply to you and have included all required support material.

### Deadlines

- **15 December 2005**, for tours occurring between April 2006 and October 2006
- **1 June 2006**, for tours occurring between September 2006 and April 2007
- **1 December 2006**, for tours occurring between April 2007 and October 2007

If either date falls on a weekend or statutory holiday, the deadline moves to the next business day. Your completed application and all support material must be postmarked on or before the deadline date.

The Canada Council will not accept applications postmarked after the deadline, incomplete applications, or those submitted by fax or email. You will not be contacted if your application is incomplete.

**If you have confirmed tour dates in place and require a longer lead time for planning purposes, you may request permission to apply at an earlier deadline.**



## **Further Information**

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, plus the Music Section Officer's extension number

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

Music Section Officers:

**Richard Davis**, Non-Classical Music, ext. 4294

Email: [richard.davis@canadacouncil.ca](mailto:richard.davis@canadacouncil.ca)

**Karen Barber-Ing**, Classical and New Music, ext. 4243

Email: [karen.barber-ing@canadacouncil.ca](mailto:karen.barber-ing@canadacouncil.ca)

Fax: (613) 566-4409

November 2005 / MUG14E 11-05

## STEP 1 – PROGRAM GUIDELINES

<p><b>Program Description</b></p>	<p>Music Touring Grants are for Canadian and foreign professional music artists who wish to tour within Canada. For this program artists include individuals, ensembles, bands, collectives, groups or companies.</p> <p>The objectives of these grants are to:</p> <ul style="list-style-type: none"> <li>• increase touring opportunities for music artists and companies</li> <li>• increase opportunities for Canadian compositions to be performed</li> <li>• facilitate access to music across Canada</li> <li>• increase audience knowledge and appreciation of all music forms</li> <li>• enhance programming options for presenters</li> <li>• extend the life of music works and provide performance opportunities.</li> </ul> <p>Music Touring Grants contribute to direct touring costs, such as transportation, accommodation, per diem and publicity costs.</p> <p>All Canada Council for the Arts programs are accessible to Aboriginal artists or arts organizations and artists or arts organizations of diverse cultural and regional communities of Canada.</p>
<p><b>Eligibility</b></p>	<p><b>Eligible Applicants</b></p> <p>You may apply if you are a professional Canadian artist, or you represent a professional Canadian group (for example, ensemble, band, collective or company) or organization. You must be a Canadian citizen or permanent resident of Canada (if you are a permanent resident, you must provide evidence of your legal status).</p> <p>If you are a foreign professional music artist, you may also have access to the Music Touring Grants program. You may not apply directly to the Canada Council, however. Your application must be submitted by a Canadian citizen or permanent resident of Canada who is involved in the tour project.</p> <p><b><i>Definition of a Professional Artist</i></b></p> <p>The Canada Council for the Arts recognizes a professional artist as someone:</p> <ul style="list-style-type: none"> <li>• who has specialized training in the field (not necessarily in academic institutions)</li> <li>• who is recognized as such by her or his peers (artists working in the same artistic tradition)</li> <li>• who is committed to devoting more time to the artistic activity, if financially possible</li> <li>• who has a history of public presentation.</li> </ul>

<p><b>Eligibility (continued)</b></p>	<p><b><i>Orchestras and Choirs</i></b></p> <p>To apply to this program, you must represent an orchestra or choir that first meets the eligibility criteria of the Canada Council’s Professional Orchestra Program or Professional Choir Program. Then you must demonstrate that the orchestra or choir is receiving professional fees, as determined by the professional touring market.</p> <p><b>If you are planning to apply to this program on behalf of an orchestra or choir, you must inform the appropriate Music Section Officer as soon as possible (preferably 18 months in advance of the tour start date).</b></p> <p>For an assessment of your eligibility, contact the appropriate Music Section Officer as follows:</p> <p>Orchestras:  <b>Angela Birdsell</b>, ext. 5248  Email: <a href="mailto:angela.birdsell@canadacouncil.ca">angela.birdsell@canadacouncil.ca</a></p> <p>Choirs:  <b>André Jutras</b>, ext. 5071  Email: <a href="mailto:andre.jutras@canadacouncil.ca">andre.jutras@canadacouncil.ca</a></p> <p><b><i>Payment of Professional Fees</i></b></p> <p>Your application cannot be considered if you, or the applicant you represent, are not receiving professional fees. The peer assessment committees that evaluate applications generally use the salary scale of the American Federation of Musicians to determine a “fair” minimum.</p> <p><b>Eligible Genres</b></p> <p>This program provides assistance to artists touring in Canada, performing a wide variety of music. Eligible genres include classical, electro-acoustic, Aboriginal, folk, jazz, musique actuelle, contemporary and new, world and other non-commercial forms of popular music.</p> <p><b>Definition of a Tour</b></p> <p>For the Music Touring Grants program, the Canada Council defines a tour as a series of at least three consecutive performances in three different cities or towns, outside your province or territory of residence. Within large provinces or territories, tours to regions over 800 kilometres from your place of residence may be eligible.</p> <p>The peer assessment committee will give priority to tours that cross more than one provincial/territorial border or that access remote or seldom-visited areas.</p> <p><b><i>Government Assistance</i></b></p> <p>If you are touring within your own province or territory, you must already have a commitment of provincial/territorial government assistance to be eligible to apply to this program. This is, of course, not a requirement where such assistance is not available.</p> <p><b>If you have questions about your eligibility, contact the appropriate Music Section Officer in one of the ways indicated on the cover page of these guidelines.</b></p>
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<p><b>Grant Amount</b></p>	<p>There is no minimum or maximum grant amount that you may request or receive through the Music Touring Grants program. Grants will vary according to individual requests and will be based on the peer assessment committee's recommendations.</p> <p>You might not receive the full amount that you request, and retroactive funding is not available.</p> <p><b>You may apply for support of more than one tour per deadline, but you must put the tours in priority order for the peer assessment committee.</b></p>
<p><b>Assessment of Applications</b></p>	<p><b>Assessment Process</b></p> <p>Applications will be evaluated by a peer assessment committee, which is made up of music peers knowledgeable about touring. In choosing committee members, the Canada Council will make every effort to ensure balanced representation of gender, Aboriginal peoples, regional and cultural diversity, genres and Canada's two official languages.</p> <p>The committee will establish its funding priorities based on the overall merit of each application in comparison with all other applications, according to the assessment criteria below and subject to the availability of funds.</p> <p><b>Assessment Criteria</b></p> <ul style="list-style-type: none"> <li>• Artistic quality of your work, or the work of your group or organization, and of the repertoire you have chosen for the tour. The commitment to Canadian creation is a key criterion.</li> <li>• Importance of the tour in enhancing your career, or the careers of the artists, and in bringing work of quality to new audiences. The region and time frame chosen and how the proposed tour is different from other tours will also be evaluated.</li> <li>• Audience development activities that help identify, increase and educate new audiences, as well as build their commitment to music. Examples of such activities are workshops, master classes, and school performances and other young audience activities.</li> <li>• Clear commitment from presenters to pay a reasonable fee and to support the engagement adequately, including their choice of an appropriate venue.</li> <li>• A clear and co-ordinated marketing plan for the tour, where applicable. The resources to be used, such as a publicist and/or marketing materials (audio, audiovisual and print), will also be evaluated.</li> </ul>

## STEP 2 – IMPORTANT INFORMATION FOR APPLICANTS

### May I submit extra support material?

No. Submit only the material requested, and carefully choose the material you include. Extra material will not be shown to peer assessment committees. Committee members have a limited time in which to study each grant application. This ensures that all applicants are assessed on the same basis.

### How will I know that my application has been received at the Canada Council for the Arts?

The Canada Council will send you, by mail, a notice acknowledging that your application has arrived. This notice will be sent out approximately one week after your application has been received.

### Is my personal information protected?

The Privacy Act protects your personal information and provides you with a right to access your information. The Canada Council maintains your personal information in Personal Information Bank CAC PPU 115 or 130. All other information may be accessible to others under the Access to Information Act.

For this program, individual applicants are asked to indicate their year of birth and gender (voluntarily) on the application form. The Canada Council requires statistics in these areas for program planning, evaluation and studies.

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. This helps with program planning and evaluation of applications.

### When and how will I find out the results of my application?

You will receive the results, by letter, approximately **three months** after the application deadline. Note that, for privacy reasons, the Canada Council does not release results by telephone or email.

### Can I find out who got a grant and who was on the peer assessment committee?

Yes. You can access the Searchable Grants Listing, a database of successful grant applicants, at [www.canadacouncil.ca/grants/recipients](http://www.canadacouncil.ca/grants/recipients). You can also contact the Canada Council, in writing, to request the list of peer assessors.



### Music Touring Grants

Please check off your type of music:  Classical and New Music  Non-Classical Music

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

<b>PART A – IDENTIFICATION AND DECLARATION</b>	
<b>Name of applicant:</b> _____ (Provide the name under which you perform. List your stage name if you perform as an individual, group, band or ensemble.) For individuals: <input type="checkbox"/> Miss <input type="checkbox"/> Ms. <input type="checkbox"/> Mrs. <input type="checkbox"/> Mr. <span style="float: right;">Year of birth (optional): _____</span>	
<b>Permanent address:</b> _____ Street and apartment/suite number _____ City _____ Province or territory <span style="float: right;">Postal code</span>	_____ ( ) _____ ( ) _____ Telephone <span style="float: right;">Fax</span> _____ Email _____ Website
<b>Name of contact person/leader:</b> _____ <b>Position:</b> _____ (If your group has a leader or member who is responsible for the application, list him or her as the contact person. If you have an agent or manager taking care of the application, provide his or her name as the contact.) _____ Address of contact person/leader <span style="float: right;">( ) _____</span> <span style="float: right;">Telephone</span>	
<b>Name to appear on grant cheque:</b> _____ (The cheque can be made out to you as a solo artist; a member of your group, band, ensemble, collective or company; or your agent or manager.) For individuals: <input type="checkbox"/> Miss <input type="checkbox"/> Ms. <input type="checkbox"/> Mrs. <input type="checkbox"/> Mr.	
<b>Mailing address:</b> (if different from permanent address) _____ Street and apartment/suite number _____ City _____ Province or territory <span style="float: right;">Postal code</span>	_____ ( ) _____ ( ) _____ Telephone <span style="float: right;">Fax</span> _____ Email _____ Website
<b>Type of applicant:</b> <input type="checkbox"/> Individual artist <input type="checkbox"/> Group, band or ensemble <input type="checkbox"/> Collective or organization	
<b>Amount requested from this program:</b> \$ _____ <b>This tour will begin on</b> _____ <b>and finish on</b> _____ <span style="display: block; text-align: center;">(day/month/year) <span style="margin-left: 200px;">(day/month/year)</span></span>	

**PART A – IDENTIFICATION AND DECLARATION (continued)**

**Project title and brief description:** (10 to 15 words: for example, “tour of 12 cities in Quebec and Atlantic Canada to perform new compositions” or “tour of western jazz festivals to promote a new CD”)

**DECLARATION**

Please respond to the following questions and statements, and sign below.

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

In which language do you prefer to communicate with the Canada Council?     English     French

**As an individual artist,**

- I am a Canadian citizen or have permanent resident status, as defined by Citizenship and Immigration 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 already 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 is subject to the Access to Information Act and Privacy Act, as described in the application guidelines.

**As a representative of a group, band, ensemble, collective, company or other organization,**

- I have read carefully the eligibility criteria for this program, which are described in the application guidelines, and I confirm that the applicant I represent meets these criteria.
- I accept the conditions of the program and agree to abide by the Canada Council for the Arts' decision.
- I will act as sole representative of the applicant, and I will keep the other participants informed of the outcome of this grant application.
- I have already 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 this applicant's final reports are outstanding.
- I am aware that the Canada Council 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 accurate and complete, to the best of my knowledge.**

\_\_\_\_\_  
Signature of applicant

\_\_\_\_\_  
Date

**(AN ORIGINAL SIGNATURE IS REQUIRED)**



**PART B – PROFILE OF APPLICANT**

Please provide your professional profile in **750 or fewer words**, on attached pages. **Address each of the points below.** Print on one side only of white, 8½ x 11 inch paper.

- Your history or the history of your group or organization (include date established for groups and organizations, and principal events or main accomplishments)
- Main goals/artistic objectives
- Geographic location and community served
- Your role or the role of your organization within the arts community (if this applies to you)

The profile allows you to speak to the peer assessment committee in your own words about who you are as an artist, group or organization. It is your biography and is distinct from the touring project description that follows. It is intended to give the committee background on your art and your performance history. The standard biographies generally included in promotional kits are acceptable, but it is usually better to write something new that gives an overview of your artistic vision, performing history and goals.

**PART C – PROJECT DESCRIPTION**

This section allows you tell the peer assessment committee:

- what you plan to do with the money you are requesting
- what you will be playing, why, where and for whom
- how will you reach your desired audience
- what the tour will do for you.

Be sure to directly relate the description of your touring project to the assessment criteria that the peer assessment committee will use to evaluate your application. These criteria are set out in bold below. The decision to award a grant will be based on the relative merit of your proposal compared with all others received in this national competition, and on the funds available.

While your responses 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 focused as possible. Please limit your responses to a **maximum of 750 words**, in total, for this section.

Print on one side only of white, 8½ x 11 inch paper.

**Assessment Criteria**

- **Artistic quality of your work, or the work of your group or organization, and of the repertoire you have chosen for the tour. The commitment to Canadian creation is a key assessment criterion.**
- **Importance of the tour in enhancing your career, or the careers of the artists, and in bringing work of quality to new audiences. The region and time frame chosen and how the proposed tour is different from other tours will also be evaluated.**
- **Audience development activities that help identify, increase and educate new audiences, as well as build their commitment to music. Examples of such activities are workshops, master classes, and school performances and other young audience activities.**
- **Clear commitment from presenters to pay a reasonable fee and to support the engagement adequately, including their choice of an appropriate venue.**
- **A clear and co-ordinated marketing plan for the tour, where this applies. The resources to be used, such as a publicist and/or marketing materials (audio, audiovisual and print), will also be evaluated.**

**PART D1 – FINANCIAL INFORMATION: INSTRUCTIONS**

Please use the following information and definitions to complete the Touring Revenues and Touring Expenses budget pages (pages 8 and 9).

**General**

There are three columns on the Touring Revenues and Touring Expenses pages, as follows:

***Original Budget***

The Original column is your projected budget at the time that you are applying for a Canada Council grant, and it must be filled in by all applicants. The figures in this column should reflect your best estimates, based on research, of the costs and revenues for the proposed tour.

***Revised Budget***

If you are recommended for funding, you will be required to fill in the Revised Budget column before the Canada Council releases the first instalment (90 percent of the total) of your grant. The Revised Budget column is usually filled in about 60 days before the tour begins and should be fairly accurate. The final grant amount will be based on the revised budget.

Note that the revised budget must be received and approved by the Music Section Officer before your tour begins.

***Final Actual***

You will be required to fill in the third column after the tour is over. The real costs will be known, the real income in the bank and the audience statistics available.

Ten percent of your grant will be held back until you submit your final budget and report. If you spend less than you planned, the Canada Council will adjust the 10 percent holdback by the amount that was budgeted but not spent. In exceptional cases, such as where you spend less than 90 percent of your revised budget figure, you may owe money to the Canada Council.

If your final costs are higher than the amount granted by the Canada Council, you will have to make up the deficit yourself or from other sources. Retroactive increases in grants are not given, no matter how the touring deficit is incurred.

**Touring Revenues*****Guarantees***

The four lines under Guarantees make up the income that you anticipate will be generated by your tour. The category marked Other could include recording sessions for which you are paid, lectures or any other work that generates income.

***Box Office Revenues (final actual only)***

Where there is a box office percentage in addition to or against the guarantees, list the arrangement on the Detailed Tour Itinerary page (Part F2) for your original budget and under Box Office Revenues for your final budget (box office revenues are estimates and must not be counted as income until after the performance).

***Sponsorship/Fundraising***

List any tour support you will receive from your record label, sponsorship in the form of tickets provided by airlines, etc. Some groups organize fundraising events, raffles or other activities to pay for tours. List these here.

***Per Diem Expenses Paid by Presenters***

Presenters (particularly festivals) often provide meals as part of their contribution to artists. For example, if a festival covers three lunches and dinners, list this contribution as revenue.

See the Per Diem section under Touring Expenses for information on how to calculate the value of per diem expenses paid by presenters.

**PART D1 – FINANCIAL INFORMATION: INSTRUCTIONS (continued)*****Accommodation Expenses Paid by Presenters***

Presenters (particularly festivals) often provide accommodation as part of their contribution to artists. For example, if a festival covers three nights accommodation, list this contribution as revenue.

See the Accommodation section under Touring Expenses on how to calculate the value of accommodation expenses paid by presenters.

***Grants***

A number of grants are available to touring artists, in addition to grants from this Canada Council program. You are encouraged to apply for as many of these as you can.

Do not list grants that you have applied for but that have not yet been confirmed, unless you represent a large touring group (such as a choir or orchestra) where other grants will be critical to the viability of the project. You must list other grants as revenues when they have been confirmed.

***Canada Council for the Arts Touring Grant Request***

At the bottom of the Touring Revenues page, you will see the following lines:

Total Touring Revenues: This is the total of all the revenues identified in your budget.

Total Touring Expenses: Carry this figure over from the bottom of the Touring Expenses page.

Touring Shortfall: Subtract Total Touring Expenses from Total Touring Revenues to calculate the expected shortfall.

Touring Deficit (final actual only): This is the amount of the financial shortfall, if any, after your tour has been completed. You should not project a touring deficit in your original budget.

You may request up to the full amount of the Touring Shortfall as your Canada Council for the Arts Touring Grant Request. The peer assessment committee will look at your touring proposal and, if you are successful, will recommend a grant amount based on your grant request. After you submit your revised budget, the Canada Council will make the final determination of the amount of the grant.

***Touring Expenses******Performers' Salaries***

In this section, Types of Performers means artists receiving different fees. The leader of a group, band or ensemble often receives more than a side musician. Sometimes there are other pay scales among a touring unit, and these should be reflected in this section.

While there may be some differences in touring salaries paid to various performers, applicants requesting support from the Canada Council must pay salaries comparable with those usually received by professional musicians. Use the salary scale of the American Federation of Musicians to evaluate a "fair" minimum.

***Per Diem***

The Canada Council allows a maximum per diem of \$50.00. Some artists may wish to pay a lower per diem to themselves or their group members, although this is not encouraged. Under no circumstances can you request a per diem higher than \$50.00.

The per diem is divided as follows: breakfast—\$8.00, lunch—\$13.00, dinner—\$23.00 and incidentals—\$6.00. You are not required to keep receipts for per diem costs.

**Note:** Meals provided by presenters must be listed as touring revenues under Per Diem Expenses Paid by Presenters, using the figures above. For example, if you perform at a festival that provides lunch and dinner, list the value as \$36.00 per person.

***Accommodation***

Multiply the total number of days on tour by the number of people in your touring party, and then multiply that number by \$50.00. If you have an uneven number of individuals in your touring party or you need one single room

**PART D1 – FINANCIAL INFORMATION: INSTRUCTIONS (continued)*****Accommodation (continued)***

due to the gender mix of your group, round the size of the touring party up to the next even number and multiply by \$50.00 to arrive at the total accommodation expenses for the tour.

**Note:** Accommodation provided by presenters must be listed as touring revenues under Accommodation Expenses Paid by Presenters, using the figures above. For example, if you perform at a festival that provides two nights accommodation, list the value as \$50.00 per person per night.

***Sound Technician's Salary***

You may request the costs of a sound technician on your tour, but you must include a letter in your application to justify the need for this person.

***Tour Manager's Salary***

Only ensembles of a dozen artists or more may request a tour manager, unless there are unusual circumstances that make a tour manager necessary.

***Transportation***

You must obtain and attach travel quotes from a travel agent or appropriate travel planning website, such as Expedia.ca or Travelocity.ca. Use the figures that are given as the most economical options available from regularly scheduled service providers. Do not use charter airfares in your travel estimates.

When proposing to use your own or another privately owned vehicle, the rate allowed is \$0.445 per kilometre. This rate covers the transportation of people and equipment, and includes gas, insurance and repairs.

**Please note: Foreign artists may request touring support, but their international travel costs are not covered by this program.**

***Insurance***

Specify both the type and cost of insurance purchased (health, cancellation, equipment, etc.). The American Federation of Musicians has a program that provides insurance coverage for musical instruments. You may wish to contact them if you are not insured.

***Freight***

If you will have freight costs for equipment or other items, determine and identify the costs that will be required for your tour. Describe on a separate page your need to rent instrument cases (such as bass cases) or to pay any other special transportation costs. Then list these costs on the Touring Expenses page, under Taxis, Ferries, Tolls or Other. The applicant, presenter or concert organizer is responsible for the rental of sound equipment and instruments. These costs are not acceptable grant expenses.

***Booking and Promotion***

Agent's Commission and Manager's Commission: If you will be using the services of an agent and/or manager, you must list the percentage of touring revenues that will be paid to the agent or manager. This expense must be covered by the guarantees earned by the applicant.

**Note that the combined total of Performers' Salaries, Agent's Commission and Manager's Commission cannot exceed the Guarantees Subtotal listed on the Touring Revenues page.** Many applicants make the error of requesting more than this maximum in the touring grants applications that they submit to the Canada Council, so please look at the figures carefully and contact the appropriate Music Section Officer if this is not clear.

Booking Expenses: The Canada Council also covers reasonable administrative costs involved in booking a tour, whether this is done by an agent or directly by the applicant. Only long distance phone, fax and postage costs can be covered. The following costs cannot be included: office rent, website design or maintenance, and salaries and commissions for administrative personnel.

Promotional Materials: You may include the cost of promotional/media kits distributed to book or promote a tour.

Publicist's Fee: Usually, concert presenters are responsible for the promotion of a performance. However, you may request the fee of a publicist when this is a vital part of a tour marketing plan. If you make this request, you must include with your application a publicity plan and a quote from the publicist that would work on the tour.

**PART D2 – FINANCIAL INFORMATION: BUDGET****TOURING REVENUES (Do not include federal or provincial sales taxes)**

						<b>Original Budget</b>	<b>Revised Budget</b>	<b>Final Actual</b>
						(For all applicants)	(For successful applicants only)	(For successful applicants only)
<b>Guarantees:</b>								
Concerts and other performances (from tour itinerary)						\$	\$	\$
Workshops (from tour itinerary)						\$	\$	\$
Radio, television (from tour itinerary)						\$	\$	\$
Other (specify) _____ (from tour itinerary)						\$	\$	\$
<b>Guarantees Subtotal</b>						\$	\$	\$
<b>Box Office Revenues:</b>						Final actual only	Final actual only	\$
<b>Sponsorships/Fundraising</b> (please attach a list):								
Sponsorships (record label, airline, etc.)						\$	\$	\$
Fundraising						\$	\$	\$
<b>Per Diem Expenses Paid by Presenters:</b>						\$	\$	\$
<b>Accommodation Expenses Paid by Presenters:</b>								
No. of days:		<input checked="" type="checkbox"/>	No. in touring party:		<input checked="" type="checkbox"/>	\$50	\$	\$
<b>Earned Revenues Subtotal</b>						\$	\$	\$
<b>Grants:</b>								
Other federal (specify)						\$	\$	\$
Provincial or territorial (specify)						\$	\$	\$
Municipal or city (specify)						\$	\$	\$
FACTOR/MusicAction						\$	\$	\$
Foundation (specify)						\$	\$	\$
<b>Grants Subtotal</b>						\$	\$	\$
<b>TOTAL TOURING REVENUES</b>						\$	\$	\$
<b>TOTAL TOURING EXPENSES (from next page)</b>						\$	\$	\$
<b>TOURING SHORTFALL</b>						\$	\$	\$
<b>CANADA COUNCIL FOR THE ARTS TOURING GRANT REQUEST (cannot exceed the projected or actual touring shortfall)</b>						\$	\$	\$
<b>TOURING DEFICIT</b>						Final actual only	Final actual only	\$

<b>PART D2 – FINANCIAL INFORMATION: BUDGET (continued)</b>									
<b>TOURING EXPENSES</b>									
						Original Budget	Revised Budget	Final Actual	
<b>Performers' Salaries:</b>									
Types of Performers	No. of Performers	X	Fee	X	No. of Performances, Weeks or Other (specify)				
Leader		x		x		\$	\$	\$	\$
Side musician		x		x		\$	\$	\$	\$
Other		x		x		\$	\$	\$	\$
<b>Performers' Salaries Subtotal</b>						\$	\$	\$	\$
Please note that Performers' Salaries Subtotal plus agent's and manager's commissions must not exceed Guarantees Subtotal on Touring Revenues page									
<b>Per Diem:</b>									
No. of people on tour:		x	No. of days:		x	\$50.00	\$	\$	\$
<b>Accommodation:</b>									
No. of people on tour:		x	No. of days:		x	\$50.00	\$	\$	\$
<b>Sound Technician's Salary:</b>						\$	\$	\$	\$
<b>Tour Manager's Salary:</b>						\$	\$	\$	\$
<b>Transportation (attach quotes):</b>									
Type of Ticketed Transport	No. of People	x	Fare						
Air		x		=		\$	\$	\$	\$
Rail		x		=		\$	\$	\$	\$
Bus		x		=		\$	\$	\$	\$
<b>Ticketed Transport Subtotal</b>						\$	\$	\$	\$
Type of Rental Vehicle	Period	x	Rate	+	Fuel Costs				
Car		x		+	\$	\$	\$	\$	\$
Van		x		+	\$	\$	\$	\$	\$
Bus		x		+	\$	\$	\$	\$	\$
<b>Rental Vehicle Subtotal</b>						\$	\$	\$	\$
Type of Private Vehicle	No. of Km	x	Rate						
Car		x	\$0.455	=		\$	\$	\$	\$
Van		x	\$0.455	=		\$	\$	\$	\$
<b>Private Vehicle Subtotal</b>						\$	\$	\$	\$
Taxis, ferries, tolls or other (specify)						\$	\$	\$	\$
<b>Transportation Subtotal</b>						\$	\$	\$	\$
<b>Insurance (specify types):</b>						\$	\$	\$	\$
<b>Freight (equipment):</b>									
Type of Transportation	No. of Items	x	Cost per Item						
Air		x		=		\$	\$	\$	\$
Rail		x		=		\$	\$	\$	\$
Bus		x		=		\$	\$	\$	\$
Taxis, ferries, tolls or other (specify)						\$	\$	\$	\$
<b>Freight Subtotal</b>						\$	\$	\$	\$
<b>Booking and Promotion:</b>									
Agent's commission						Percentage:	\$	\$	\$
Manager's commission						Percentage:	\$	\$	\$
Booking expenses (telephone, fax, postage, etc.)						\$	\$	\$	\$
Promotional materials						\$	\$	\$	\$
Publicist's fee						\$	\$	\$	\$
<b>Booking and Promotion Subtotal</b>						\$	\$	\$	\$
<b>TOTAL TOURING EXPENSES</b>						\$	\$	\$	\$



**PART E2 – TOURING REPERTOIRE**

**Describe the works to be performed** (add pages if necessary).

The proposed performance repertoire is an important part of the peer assessment.

The performance of Canadian compositions is a priority for the Canada Council. These sheets allow you to show which Canadian pieces you will perform.

In addition to a complete touring repertoire sheet, classical artists must also include a complete current repertoire list.

If you are a singer-songwriter, please include the lyrics to the three songs that have been included in your audio submission.

	<b>Title</b>	<b>Composer</b>	<b>Duration</b> (min:sec)	<b>Canadian</b> <b>Composition</b> (✓)	<b>Included in</b> <b>Audio Support</b> <b>Material</b> (✓)
1.					
2.					
3.					
4.					
5.					
6.					
7.					
8.					
9.					
10.					
11.					
12.					
13.					
14.					
15.					
16.					
17.					
18.					
19.					
20.					



**PART F1 – DETAILED TOUR ITINERARY: INSTRUCTIONS**

Please use the following information and definitions to complete Part F2. Your itinerary should give the peer assessment committee a clear idea of how the tour will unfold.

**Date**

List your tour itinerary in chronological order. When more than one activity will occur on the same day, use a separate line for each activity. For example, if you will be giving a school performance in the morning, a workshop in the afternoon and a concert in the evening of the same day, use three lines in the Detailed Tour Itinerary.

List travel days and days off individually.

**Type of Performance**

Choose one of the following options for this column: adult (A), youth (Y), family (F), workshop or clinic (W), or radio or television (M).

**Venue Capacity**

Indicate the number of seats in the venue where the performance will occur. For open air venues, such as festival sites, provide an estimate or simply state “open air.”

**Status**

There are four options for status. Please read the description for each one below, and choose the appropriate option:

- Contracted (C) – A formal, legal and binding performance agreement has been signed by both the artists and the presenter.
- Confirmed (F) – Negotiations have been concluded and dates, venue, fees and other details have been confirmed verbally or in writing. Unless something unplanned and significant happens, the performance will take place.
- Tentative (T) – You have been in touch with the presenter, who has expressed interest. Information has been exchanged and negotiations are proceeding. While it is not certain that the performance will take place, it is more likely that it will.
- Speculative (S) – You are aware of the presenter and have sent promotional materials. You have identified the city as desirable to include in the tour and the venue as appropriate for your music.

**You are strongly encouraged to include correspondence from presenters, such as contracts and performance offers, to support the engagements that you have marked as Contracted, Confirmed or Tentative in the detailed tour itinerary.**

**Ticket Price (on final itinerary only)**

There is sometimes more than one price. Give the price that the majority of tickets sold for or give the average ticket price. For large outdoor festivals with many artists, do not answer this question.

**Guarantees**

List the guaranteed performance fee for each engagement. Where one fee is paid for an engagement of several days (for example, at festivals), list the entire fee on the first day of the engagement.

**Box Office Revenues**

This is where you should enter revenues to be earned in addition to guarantees or revenues for performances that will be given on a purely speculative basis for a percentage of the box office (for example, a door gig).



**PART G1 – SUBMITTED AUDIO AND VIDEO SUPPORT MATERIAL: INSTRUCTIONS**

Please use the following information and definitions to complete Part G2.

Note that an assessment of the artistic quality of your work is an essential part of the peer assessment process.

**Audio Material**

You must submit recordings of **three different recent pieces** that clearly illustrate your work, or the work of the applicant you represent, as a performer and/or composer. Where possible, include Canadian works in this selection.

The pieces you select should be part of the repertoire that you will perform on tour and, if possible, should feature the artists who will actually be touring. The peer assessment committee will listen to some or all of the three examples of your work.

The Music Section prefers to receive the audio support material as three tracks on one CD or CD-R. (CDs must play on a conventional audio CD player.) The section will also accept your audio support material on three cued audio cassettes (one track per cassette) or one indexed DAT.

Live recordings are welcome. You may want to send “demo” quality tapes done at rehearsals and featuring your current repertoire, as well as your most recent commercial recordings.

**Video Material (optional)**

Videos are useful only if they contain live performances. If you send a video, cue it to where you want the committee to start watching.

Your video material must be submitted in VHS or DVD format.

**Note: It is your responsibility to ensure the proper functioning (playability) of all audio/video support material that you submit to the Canada Council.**

**PART G2 – SUBMITTED AUDIO AND VIDEO SUPPORT MATERIAL: DESCRIPTION****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**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**Item 3**

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

**PART H – ADDITIONAL SUPPORT MATERIAL**

Please include with your application all the support material listed below that applies to you.

**Signed Contracts**

If you are a Canadian applicant, you must provide at least one performance contract signed by both you and the presenter. If you are submitting this application for a foreign applicant, you must provide at least two performance contracts signed by both the applicant and the presenters.

Contracts must include the dates of presentations, the financial commitment and any other details necessary to ensure that the proposed presentations will be successful.

**If your application is not accompanied by the required signed contract or contracts, your submission will be ineligible and will not be submitted to the peer assessment committee.**

**Eighteen-Month Touring History**

Please provide a list of your live performances for the past 18 months. Include the dates, cities/provinces or territories, and venues of all performances.

**Three Recent Press Clippings**

Select and include three of your most recent press clippings (live performance reviews preferred) for circulation to the peer assessment committee.

**Complete Current Repertoire (classical applicants only)**

If you are a classical music applicant, include a complete current repertoire list. Your list must demonstrate your commitment to Canadian works.

**Lyrics to Three Songs**

If you are a singer-songwriter, you must include the lyrics to the three songs that make up your audio submission.

**Promotional Kit**

Please submit one copy of your current promotional kit.

**PART I – APPLICATION PREPARATION CHECKLIST****DO NOT BIND OR STAPLE YOUR APPLICATION**

Please submit your completed application and support material in the following order:

- Part A – Identification and Declaration (pages 1 and 2, with original signature)
- Evidence of permanent resident status (if this applies to you)
- Part B – Profile of Applicant (page 3)
- Part C – Project Description (page 3)
- Part D2 – Financial Information: Budget (pages 8 and 9)
- Transportation quotes
- Part E1 – Touring Personnel and Instrumentation (page 10)
- Part E2 – Touring Repertoire (page 11)
- Part F2 – Detailed Tour Itinerary (page 13)
- Eighteen-month touring history
- Signed contracts and performance offers
- Three recent press clippings
- Lyrics to three songs (singer-songwriters only)
- Complete current repertoire (classical applicants only)
- Part G2 – Submitted Audio and Video Support Material: Description (page 15)
- Promotional kit – one copy
- Audio material – one copy
- Video material (optional) – one copy (if applicable)

Do not submit originals. The Canada Council is not responsible for the loss or damage, whatever the cause, of support material.

The audio and video support material, and professionally bound scores will be returned to you. Written support material will not be returned.

**BE SURE TO MAKE AND KEEP A COPY OF YOUR COMPLETED APPLICATION FORM**