



**Canada Council
for the Arts**

**Conseil des Arts
du Canada**

MUSIC SECTION

Opera/Music Theatre Program: Multi-Year and Annual Funding

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

Deadline

Completed applications and all required support documentation must be postmarked no later than **1 December 2006**. If this date falls on a weekend or statutory holiday, the deadline moves to the next business day.

Incomplete applications, applications sent after the competition closing date and applications sent by fax or email will not be accepted.

Further Information

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

Telephone: Toll-free at 1-800-263-5588 or 613-566-4414, ext. 5248

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

Email: angela.birdsell@canadacouncil.ca

Fax: 613-566-4409

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MUG11aE 10-06



APPLICATION GUIDELINES – OPERA/MUSIC THEATRE PROGRAM: MULTI-YEAR AND ANNUAL FUNDING

PURPOSE

The Opera/Music Theatre Program is intended to:

- recognize and support artistic excellence and achievement in all forms of opera/music theatre
- advance the creation and development of new Canadian works, while continuing to advocate for the vitality of the international operatic form
- encourage innovative education and outreach programs that attract and serve new audiences for opera/music theatre, including young audiences
- support the training and development of Canadian opera/music theatre artists, and of administrators, from diverse cultural backgrounds
- encourage exemplary management practices within the opera/music theatre field, and
- foster mutual understanding, co-operation and collaboration among creators, performers, producers and audiences of traditional and non-traditional operatic theatre, other disciplines and still-evolving forms.

This program provides **multi-year (3 years), annual and project** funding to professional Canadian opera/music theatre companies. Grants contribute to the development and presentation of conventional operatic repertoire and to the creation and production of new, original Canadian works for opera and music theatre. Professional, Canadian non-profit music organizations, theatre companies, artists' collectives and other production companies may also apply for project funding.

Note that the project funding component of this program has its own guidelines and application form.

ELIGIBILITY

Applicant organizations must:

- be a Canadian professional, non-profit company and have a board of directors in place at the time of application
- have completed at least three full years of professional activities

- produce and stage at least two productions a year of which two performances are given (small music theatre companies must produce and stage at least one major production a year, complemented by relevant public activities such as workshops, public readings, or training sessions for singers/performers in techniques appropriate to this repertoire)
- receive significant support from other levels of government, the public and the private sector, and
- engage professional artistic and administrative personnel.

Annual Funding

Companies must have received project grants in each of the last two competitions and meet the basic eligibility criteria in order to apply for annual funding. The decision of the peer assessment committee to award an annual grant for the first time will be based on the organization's performance against the criteria within a national comparative context, the ability of the company to demonstrate that it fulfills a distinctive role within its community, and the availability of funds.

Multi-Year Funding

All companies that have received multi-year funding in the past, or that received annual grants for their overall activities from this program in each of the last two years, must apply for multi-year funding, unless stipulated otherwise by the Music Section.

Please note that opera/music theatre and other organizations cannot request operating support in more than one Canada Council program. Applicants must consult with the appropriate sections to determine which peer assessment committee may best assess their activities.

The Opera/Music Theatre Program does not support projects involving market-driven forms of music and/or music for which an established commercial support structure exists (such as musicals or rock operas).

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

Completed applications and all required support documentation must be postmarked no later than **1 December 2006**. If this date falls on a weekend or statutory holiday, the deadline moves to the next business day.

Incomplete applications, applications sent after the competition closing date, and applications sent by fax or email will not be accepted.

GRANT AMOUNT

The Opera/Music Theatre Program is a competitive granting process. The peer assessment committee recommends funding priorities and establishes the value of the Canada Council for the Arts' contribution to the applicant's proposed activities. Recommendations are based on the program's assessment criteria and available funds.

Retroactive funding is not available.

HOW TO APPLY

Application Form

Requests for assistance must be submitted on the attached form or on a computerized form that corresponds precisely to the Canada Council's application form and appendices. Information provided about the organization's past, current and future activities and financial profile will be used in the peer assessment process and for data gathering and analysis within the Music Section, as well as for the Canada Council's planning requirements. Applicants' use of the application form ensures that information provided is consistent with all organizations.

Support Material

Applicants are also required to include with their application:

- one copy of selected media reviews from the current and previous two seasons
- one copy of brochures and print materials from the current and previous two seasons, and

- one copy of brochures for next season, if available.

Audio/Visual Support Material

This is required for applicant organizations new to the Annual Grants program. It is optional for all other organizations.

Visual recorded support material is also recommended if your organization is primarily involved in the development of new works or emerging artists, or if it has a regional focus. Submit on one CD, video, DVD or CD-ROM of a **maximum** two 10-minute samples that exemplify the work of your company.

Companies may also submit one copy each of photographs or drawings of selected productions.

Original reviews, recordings (such as master tapes) or other important documents should not be submitted. The Canada Council is not responsible for the loss or damage, whatever the cause, of support material.

Audio and visual recordings will be returned to applicants. Paper support material, including brochures and press reviews, will be retained in applicants' files.

CONFIRMATION OF RECEIPT

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

ASSESSMENT OF APPLICATIONS

Assessment Process

Applications are reviewed by the Music Section for eligibility according to the published eligibility criteria.

Eligible applications are evaluated, in a national competitive context, by a peer assessment committee. The committee is a representative body of specialists in the field, and may include musicians, artistic and general directors, conductors, composers, administrators, outreach and education specialists, trustees, or generalists with a broad knowledge of opera/music theatre in Canada or internationally. Members are also chosen to ensure fair representation of gender, regional and cultural

diversity and Aboriginal peoples. Both official languages are represented.

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 each organization's artistic mandate, geographic and artistic environment, and available resources.

The assessment criteria are weighted as follows:

1. Artistic Quality (60 per cent) (1.1 = 30 percent, 1.2 + 1.3 = 30 percent)

1.1 The level of artistic achievement as exemplified by the company's previous and proposed work, particularly with regard to musical and dramatic values.

The commitment of the company, as shown in its productions, to expand the ideas and techniques of the musical stage.

The merit of the company's artistic goals and the success with which the company meets them (i.e. relevance of a company's programming to its mandate and audience, and the vitality of its artistic direction).

1.2 Commitment and contribution to the production and development of Canadian opera/music theatre works.

1.3 Commitment and contribution to the development of Canadian artists in the field of opera/music theatre.

2. Outreach/Dissemination (20 percent)

- The leadership role of the company in its community and region (i.e. education activities, community programs, artist development)
- The commitment of the company to developing and expanding its audiences, and specifically to developing young audiences.
- The overall importance of the company to the cultural wealth of Canada, including its impact on the Canadian opera/music theatre field

and, where applicable, its impact internationally.

- The fostering and creation of partnerships within the community (with other arts organizations, community groups, institutions, etc.)
- The ability to anticipate, create or respond to new opportunities and to meet community needs and expectations.

3. Organizational Health (20 percent)

This refers to the quality of the company's financial and administrative management.

- Human resources: The quality and coherence of the company's governance, management and human resource structures and functions. Evidence of shared vision and understanding among key stakeholders within the organization.
- Operations: The quality and effectiveness of administrative operations as they support artistic programming and organizational stability.
- Planning: The quality of the organization's long-range planning and evaluation mechanisms. Ability of the organization to plan for and support artistic growth and risk-taking into the future.
- Resources: Financial planning and performance. Management of physical resources, where applicable.

NOTIFICATION OF RESULTS

Applicants to the multi-year and annual funding component will be notified of the results of the competition, in writing, following the spring meeting of the Canada Council for the Arts Board of Directors.

FAIR NOTICE TO ORGANIZATIONS

When the peer 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
- has a significantly reduced audience or sales base (if this differs from its own stated intentions)
- does not demonstrate the ability to plan for the future
- does not address major concerns such as lack of artistic/editorial direction, declining quality of activity, or failure to achieve activity plan
- does not meet contractual obligations or minimum requirements outlined in the application guidelines, and/or
- demonstrates management practices that do not conform to generally acceptable practices in the discipline.

In such cases, the peer assessment committee will issue a warning and can recommend a reduction in the grant amount (generally up to 10 percent). A candidate that receives a first warning will receive annual funding. If the organization submits an application the following year, the committee will re-evaluate its situation.

If the organization receives a second unsatisfactory evaluation, the peer assessment committee can recommend a further grant reduction (generally 10 percent or more).

If the organization receives a third unsatisfactory evaluation, removal from the program is possible. In this case, the candidate will be advised to apply for project assistance.

NOTE: The Canada Council reserves the right to reduce, withdraw, delay or suspend a grant in the second or third year of the multi-year cycle if it has concerns about the viability of the organization, as determined using the criteria set out in the Fair Notice Policy.

PAYMENT OF GRANTS AND REPORTING

Three-year grants will be paid in two instalments per year (subject to Canada Council’s internal financial schedule for distribution of available funds). The second- and third-year grant payments 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 second and third seasons of the funding cycle.

Grant recipients can make modifications to their original three-year plan, **provided** they inform the Canada Council of their intentions. In fact, organizations are encouraged to advance their three-year plan on an annual basis to maintain a continuing three-year projection.

The Canada Council reserves the right to:

- redistribute, delay or suspend payments if the organization does not carry out its planned program of activities; undergoes major changes in artistic and/or administrative direction; or does not meet its obligations as a grant recipient, including the requirement to submit regular reports to the Canada Council and comply with the acknowledgement policy, and
- decrease the allocated grant amount in the second and/or third year if the Canada Council’s program budget is reduced or if the organization shows a serious reduction in the artistic quality of its productions, or lacks financial or administrative accountability.

Annual grants are also normally paid in two instalments per year.

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 FORM

Page 1

Part A1 – Identification, Amounts Requested and Declaration

Companies may apply for different amounts for each of the three years, provided their activities and priorities justify this. For internal administration at the Canada Council, amounts recommended for each of the three years will be added up, then divided into three equal yearly grants. If companies allocate the amounts according to their stated priorities, they should keep the Canada Council informed of their plans and provide appropriate budget revisions during the course of the multi-year cycle.

The request must bear *original* signatures, even if the actual document submitted is a copy of the original.

Page 2

Part A2 - Profile of Your Organization

A short and concise description will greatly contribute to a positive presentation of your organization. Under “Factual Information,” please outline activities such as training programs, touring activities, and working relationships with orchestras.

Page 3

Part A3 – Structure of Your Organization

Please complete this section or provide a separate sheet showing your board and staff complement. Corporate affiliations are requested for information

purposes only. They include organizations of which that applicant is a professional member.

Page 4

Part B – Basis of Assessment (Statement)

This is a very important section of the application. The following five pages provide guidelines on the basis of assessment.

Format

For this section, please do not submit more than 20 pages for multi-year requests or 10 pages for annual requests. This page limit includes all letters and attachments, other than the appendices that accompany the application form. Use a type size of 12 points or larger, and one-inch margins. Print on one side only of white, 8.5 x 11 inch paper. A minimum line spacing of 1.5 is advised. Do not staple or hole-punch the pages. Note that the Canada Council will copy and forward **only up to** the maximum allowable pages for this section. Additional pages will not be included in the assessment package.

You are not expected to submit the maximum number of pages allowed. Peer assessment committee members have a large volume of material to read and limited time to discuss each application. It is more important to tell a concise and compelling story of your organization than to focus on volume or details.

Letter from the Chair of the Board (NEW REQUIREMENT FOR MULTI-YEAR APPLICANTS)

As part of your Basis of Assessment, please attach a two- to three-page letter written and signed by the chairperson of the board of directors of your organization.

As stewards of an arts organization, the members of the board must be cognizant of the organization’s history, *raison d’être* and future directions.

The letter should describe the board’s knowledge of the organization and its view of its stewardship role. As the representative of the board, the chairperson should demonstrate his or her knowledge and understanding of the board’s role in determining

the artistic vision¹ and mandate of the organization. The letter must describe the responsibilities of the board in ensuring that this vision is carried forward within the organization and the community.

The chairperson may describe the board's role and strategies in hiring of key personnel, evaluation and succession planning, and describe lines of accountability within the organization (including how well they work). The letter may also describe additional aspects of governance such as board committee structures, governance policies, and mechanisms for board recruitment, training and renewal. The board's responsibilities in fundraising and development should also be addressed. As well, the chairperson may reflect on his or her leadership role within the organization and the community, and may describe highlights or challenges from the past or current seasons. The chairperson may also address the board's vision for the organization to move forward, as well as pending initiatives in board development or strategic planning for the organization.

Basis of Assessment – Content

There are many ways to tell the story of your organization. It is important to inform the peer assessment committee about your past achievements, the current environment, and your plans for the next three years.

Past

For example, you may briefly describe how the organization has achieved objectives over the previous two to three years (**one year for annual funding applicants**) and identify areas in which it has surpassed goals or dealt with challenges.

Present

¹ Artistic vision is not to be confused with programming decisions. Organizations have different ways of describing artistic vision. Generally, it is a compelling interpretation of an organization's mission and mandate. It is an overarching statement by an organization about the art it makes and the role it plays for audiences and within its community. It can be a strategic direction that is challenging and bold, and envisions the organization's destination. It is what success will look like, even if, as a fluid concept, it may never fully be realized.

Your description of the organization today may include program and activity highlights, artistic achievements, community response, organizational health and current challenges. Describe your process for planning and responding to challenge, change and opportunity.

Future

Describe goals, strategies and activities that you plan to undertake in the coming season (the first year of the multi-year cycle). Applicants for multi-year funding should also provide an overview of their artistic, outreach and organizational objectives for years 2 and 3 of the cycle. Where appropriate, describe the rationale for your objectives and your plan for success.

Organization/Presentation/Tone

You may organize the material as you wish, using prose, point form, tables or photos. Make sure that your statement can be easily read and understood by the peer assessment committee members.

You may provide letters from the artistic and administrative directors to respond to some of these criteria. (Note: include these letters in the body of Part B. They will be included in the maximum number of pages allowable for this section.)

While it is important to be concise, take into account the three categories of assessment criteria (and their relative weights). It will be impossible to highlight every success of your organization in the space allowed, so focus on major achievements in artistic merit, outreach/community engagement, and organizational health. If you have described specific challenges, be sure to address your organization's plans to respond to those challenges.

As a general rule, do not be repetitive. Duplication detracts from your message.

Ensure that plans or projects that you propose are supported by solid rationale and evidence of your ability to carry them out. Avoid statements that are unsubstantiated, reactive or negative.

Given the volume of material presented to the peer assessment committee, the tone and accuracy of your application are very important. Committee members tend to react positively to thoughtful,

constructive analysis and react negatively to vagueness or defensiveness.

The assessment criteria are explained below.

1. Artistic Excellence (60 per cent)
(1.1 = 30 percent; 1.2 + 1.3 = 30 percent)

1.1 *The level of artistic achievement as exemplified by the company's previous and proposed work, particularly with regard to musical and dramatic values.*

The commitment of the company, as shown in its productions, to expand the ideas and techniques of the musical stage.

The merit of the company's artistic goals and the success with which the company meets them (i.e. relevance of a company's programming to its mandate and audience, and the vitality of its artistic direction).

This section refers to the artistic quality of production maintained by the company as demonstrated by:

- the vitality and relevance of the artistic mission of the organization within its community
- the originality and innovation that a company demonstrates through its productions
- the rationale for the choice of work/programming and the artistic/stylistic approach to the productions, within the context of the organization's artistic mandate, and
- the vitality of the artistic direction, including the artistic director's ability to move the vision of the organization forward, and the director's understanding of his or her role in furthering the organization's mission within its community.

Make sure the artistic mission of the company is clearly articulated in your submission. You should also describe the nature of the audiences served by your company and the directions in which you see the public in attendance growing and developing. In view of this analysis, explain how your past and projected programming choices contribute to audience growth and to further the dynamism and relevancy of the company's mandate. The ability of a company to link such factors is considered an

essential yardstick for measuring the vitality of its artistic direction and vision.

1.2 *Commitment and contribution to the production and development of Canadian opera/music theatre works.*

This criterion refers to the activities a company undertakes to support production and development of Canadian works. Note that an opera/music theatre work is considered Canadian when at least one of its creators – composer or author/librettist – is Canadian. In unclear cases, the peer assessment committee will be asked if the work in question may be defined as a Canadian work.

Commitment and contribution to the production of Canadian works can include premiere presentations of works specially commissioned and developed by the company, or subsequent performances of existing works drawn from the Canadian opera/music theatre repertoire.

Commitment and contribution to the development of Canadian works may include various programs related to the development of new or existing Canadian opera/music theatre works, workshops, composer-in-residence, etc.

Indicate clearly which programming choices come from the Canadian repertoire and, as with all other aspects of programming, explain how these choices relate to your company's overall mandate. For development activities, you should indicate clearly what dramaturgic processes are in place and how the company's creative resources are applied to ensure that effective results are drawn from such activities.

1.3 *Commitment and contribution to the development of Canadian artists in the field of opera/music theatre.*

This criterion refers to the contribution the company makes to the ongoing development of Canadian artists in the field of opera/music theatre (performers, stage directors, composers, librettists, designers, etc.), as demonstrated by such development and training activities as residencies, mentorships, workshops, and opportunities for new and emerging artists. Also considered are work opportunities for professional Canadian performers in opera/music theatre over the course of their careers.

Describe any activities that your company undertakes to achieve this objective. If your company's work is centred around specific areas of expertise, you may wish to describe how you share these special skills with the broader opera/music theatre community. You should also indicate what role you see your company playing in contributing to the ongoing development of current and future generations of singers.

Special note for 1.2 and 1.3 Please remember that the Canada Council is looking for the best creative mix of these elements, adapted to the particular milieu in which the company operates.

2. Outreach/Dissemination (20 percent)

- *The leadership role of the company in its community and region (i.e. education, community programs, artist development).*
- *The commitment of the company to developing and expanding its audiences, and specifically to developing young audiences.*
- *The overall importance of the company to the cultural wealth of Canada, including its impact on the Canadian opera/music theatre field, and, where applicable, its impact internationally.*
- *The fostering and creation of partnerships within the community (with other arts organizations, community groups, institutions, etc.).*
- *The ability to anticipate, create or respond to new opportunities and to meet community needs and expectations.*

This section refers to the company's engagement with its existing stakeholders, as well its initiatives in finding and responding to new or non-traditional audience groups. Outreach refers to contact and dissemination activities of the company, often (although not always) considered to be activities that take place outside the mainstage venue. Assessment is based on the initiatives to expand adult audiences, to develop young audiences (the audience of the future), to reach diverse demographic groups, and to contribute to the dissemination and advocacy for opera/music theatre and its artists.

Here you may wish to describe how you have identified the core audience of your company and what measures you undertake on a regular basis to strengthen and expand that core base of support. You may outline your strategies (marketing or others, short- or long-term) to build your audiences' knowledge of and appreciation for Canadian works.

The committee members evaluate not only the type and frequency of outreach activity, but also consider the quality of that activity. Qualitative indicators may include innovation, creativity, appropriateness, alignment with organizational objectives, or the use of creative partnerships. The organization's leadership role in the community, not only as a responsive entity, but also in creating need and expectation, is considered.

3. Organizational Health (20 percent)

- *Human Resources – The quality and coherence of the company's governance, management and human resource structures and functions. Evidence of shared vision and understanding among key stakeholders within the organization.*
- *Operations – The quality and effectiveness of administrative operations as they support artistic programming and organizational stability.*
- *Planning – The quality of the organization's long-range planning and evaluation mechanisms. Ability of the organization to plan for and support artistic growth and risk-taking into the future.*
- *Resources - Financial planning and performance. Management of physical resources, where applicable.*

This section refers to how the administrative infrastructure of an organization supports and strengthens its artistic mandate, and provides a framework to manage changes within the financial, economic and geographic environment. The assessment committee may consider:

- the effectiveness of the management and administrative structures, in the context of how they support the organization's artistic objectives
- the effectiveness of the organization's human resource management, including staffing policies, training, internal communications, and the level of

engagement of staff and musicians in the vision of the organization

- the strength of governance, including the existence of clear and updated governance policies and procedures (this may include articulation of roles and responsibilities, lines of accountability, board recruitment, training and renewal), demonstration of an understanding of the role of the board as steward of the organization's vision and mandate, and in strengthening the organization's link to the community
- the effective allocation of resources to production, marketing and administration, and accurate forecasting of changes to these allocations
- the existence of clear and coherent planning tools for project management, program planning and organizational planning; use of program evaluation procedures
- the diversification of revenue sources, as demonstrated by strategies and achievements, and
- the financial stability of the organization, as demonstrated by an appropriate balance between expenditures and revenues and the ability to forecast the potential risks associated with a project or with expansion plans; plans for the organization to develop capacity to respond to future contingency or artistic risk.

The administrative structure of your organization should be clear to the peer assessment committee. You may describe how the operating budgets are developed, or, if your organization has made major changes to its budgets, provide a rationale for the changes. Explain large discrepancies between past budget projections and actual figures, and describe measures planned to deal with results and/or provide more accurate forecasting in the future.

Deficit Reduction Plan

The Music Section takes into consideration temporary financial difficulties that may result from any number of circumstances. However, an organization's ability to plan for and mitigate risk is an indicator of organizational health. The Music Section does not encourage poor management of

Canada Council funds, particularly if the severity of the accumulated deficit prevents a company from fully achieving its artistic mandate.

An accumulated deficit **that has increased over the past three years, up to the current season**, or, that equals 20 percent or more of revenues and thus impedes the artistic vitality of the orchestra, is an indicator of financial, organizational or artistic instability.

Companies in either position must provide, under separate cover, an explanation for the deficit (**maximum of 2 pages**) and propose a plan to reduce or eliminate it. The peer assessment committee will carefully examine this. Supplementary documents that address the deficit (such as a strategic plan or business plan) are not acceptable. Instead, provide an executive summary of any such document, focusing on the deficit reduction plan.

Page 4 - Appendices

Please complete Appendix A, B and C for the number of seasons indicated as follows.

Annual Funding

Annual funding applications should follow the instructions given to the multi-year funding applicants, but provide budget projections only one year into the future, instead of three.

Multi-Year Funding

Appendix A - Programming Information

Detail the programming in Appendix A for the current season (2006–2007) and at least the next two seasons (2007–2008, 2008–2009). Information on the third season should be provided if available. If not, make sure you have included clear artistic objectives for Year 3 in the text requested in Part B of this application form.

Include as well, brief points on any other activities as appendix notes.

Appendix B - Dissemination Activities

Complete Appendix B for last year (2005–2006), the current season (2006–2007) and next season (2007–2008).

Appendix C – Budget Expenses Per Production

Fill in Appendix C, outlining the budget expenses per production for next year and at least the following year (Year 2). If available, please include information on Year 3. Permanent artistic personnel's salaries should appear on page 6 of the application form.

Pages 5, 6 and 7 - Part D - Financial Information

Part D1 - Audited Statements

Attach a copy of the organization's latest audited financial statement. An independent financial review may be acceptable for smaller, developing organizations (please consult the Program Officer).

Other 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.

Part D2 - Overall Financial Information

All Applicants

Transfer the data collected in Appendix C to page 7. The column entitled "2007–2008 Revised" on pages 6 and 7 is provided for you to send to the Canada Council as part of your interim report.

Page 6

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

- *Guarantees*: recording fees.
- *Sold services*: activities you are selling to other companies, presenters, schools, etc., such as workshops, master classes, rentals or participation in special events.
- *Donations*: include money received from individuals, foundations, trusts and philanthropic divisions of corporations.
- *In-kind*: services, employment or material for which your accounting firm will have attributed a value in your audited statement.

- *Touring and presenting*: for expenses and revenues, include all local, regional, national and international tours.
- *Rent and maintenance*: office space and rehearsal studios expenses. Do not include theatre or hall rental; show these in Appendix C under "hall."
- *Extraordinary items*: include all transfers from and to endowment funds, one-time special grants, donations specifically marked for deficit reduction, special investments, etc.

If any figures on pages 5 and 6 do not correspond with those in your audited statements, please provide an explanation.

FURTHER INFORMATION

For further information about the *Opera/Music Theatre Program*, contact Angela Birdsell, Music Section Officer.

Telephone: 1-800-263-5588 (toll-free) or
613-566-4414, ext. 5248

TTY (TDD) machine, for hearing-impaired callers:
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Email: angela.birdsell@canadacouncil.ca

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Website: www.canadacouncil.ca

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

October 2006

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Opera/Music Theatre Program: Multi-Year and Annual Funding

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, AMOUNTS REQUESTED AND DECLARATION

Registered name of organization/ legal name of applicant:	Name of grant recipient: (and address if different from permanent address)
Permanent Address:	
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

PERIOD TO BE COVERED BY THIS GRANT AND AMOUNTS REQUESTED (see application guidelines)

Year 1 (2007–2008): \$ _____ Year 2 (2008–2009): \$ _____ Year 3 (2009–2010): \$ _____
(for annual and multi-year applicants) (for multi-year applicants only) (for multi-year applicants only)

Financial year-end (day/month/year) _____

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 the eligibility criteria
- accept the conditions of the program as outlined in the application guidelines
- agree to abide by the Canada Council for the Arts' decision
- have already sent all overdue final reports for previous Canada Council grants to our organization; we understand that our application will not be eligible if any of our final reports are outstanding
- certify that the information contained in this application is accurate and complete, to the best of our knowledge, and
- are aware that the Canada Council is subject to the Access to Information Act and Privacy Act, as described in the application guidelines.

Chairperson Artistic Director General Manager / Administrative Director

Signature Signature Signature

ORIGINAL SIGNATURES ARE REQUIRED.

**You must read the attached application guidelines carefully before completing the application form.
All appendices attached to the guidelines are an integral part of your application.**

PART A2 – PROFILE OF YOUR ORGANIZATION

Your organization's profile will be transmitted to the peer assessment committee members 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, in 1,000 words or less (approximately two pages), on separate sheets. Address each of the points below. To facilitate processing, print on one side only of white, 8½ x 11 inch paper, with a type size of 12 points or larger.

Describe your organization, as well as the events or activities that have marked its development, by providing the following:

A) Factual Information

- The legal mandate of your organization (if incorporated)
- Its artistic mission statement
- A brief history (include date established, milestones and accomplishments)
- Other relevant information concerning ongoing activities (see application guidelines)

B) Contextual Information

Elaborate on the particular place and role your organization occupies in your art form, and the context in which you work. That is, how do you see your organization within the ecology of your discipline in a regional, national and (if applicable) international context?

PART A3 – STRUCTURE OF YOUR ORGANIZATION	
<p style="text-align: center;">Board of Directors</p> <p>Past president:</p> <p>President or chairperson:</p> <p>Treasurer:</p> <p>Other officers:</p>	<p style="text-align: center;">Details of Incorporation (if applicable)</p> <p>The organization is incorporated under the following name:</p> <p>Type of charter:</p> <p>Date of charter:</p> <p>Charitable licence number:</p>
<p>Permanent Artistic Staff (names and titles)</p>	<p>Permanent Administrative Staff (names and titles)</p>
<p>Number of Full-Time Employees</p> <p>Number of Part-Time Employees</p>	<p>Corporate Affiliations (where applicable)</p>

PART B – BASIS OF ASSESSMENT (STATEMENT)

With respect to the assessment criteria described in the program application guidelines, please detail your past performance and future plans. The decision to award a grant to your organization will be based on the relative merit of your proposal in a national competitive context, and on the funds available. Please note that the criteria are to be defined and applied within the context of the organization's artistic mission, geographic and artistic environment, and available resources.

Include: Letter from the Chair of the Board (NEW REQUIREMENT)

Format

For this section, please do not submit more than 20 pages for multi-year requests or 10 pages for annual requests. This page limit includes all letters and attachments other than the appendices that accompany the application form. Use a type size of 12 or larger, and one-inch margins. Print on one side only of white, 8.5 x 11 inch paper. A minimum line spacing of 1.5 is advised. Do not staple or hole-punch the pages.

Please consult the guidelines prior to completing this section.

PART C – SUMMARY OF MAJOR ACTIVITIES***APPENDIX A***

For **Annual Applicants**: List your productions or concerts for the current year and next year.

For **Multi-Year Applicants**: List your productions or concerts for the current year, next two seasons, and year three, if available.

APPENDIX B

Please complete Appendix B, regarding dissemination activities.

Multi-Year and Annual Applicants: Provide information for last year, the current year, and next year.

APPENDIX C

Please complete Appendix C, regarding budget expenses per production season.

Annual applicants: Provide information for next year only.

Multi-Year applicants: Provide information for next year and the following year (plus year three if available).

PART D – FINANCIAL INFORMATION**Part D1 – Audited Statements**

Attach a copy of the organization's latest audited financial statement. An independent financial review may be acceptable for smaller, developing organizations (please consult the Program Officer).

Other 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.

Part D2 – Overall Financial Information

All financial information requested must be submitted on the attached form (pages 6 and 7), unless your organization's computer printout corresponds exactly to the Canada Council for the Arts' form. You can obtain a computerized version of the "Overall Financial Information" pages (in Excel with the integrated addition and percentage functions) by contacting the Music Section.

Before completing the "Overall Financial Information" on pages 6 and 7, make sure you complete all financial appendices attached to the guidelines. Many of the appendices totals can simply be carried forward to pages 6 and 7.

If any figures on pages 6 and 7 do not correspond with those in your audited statements, please provide an explanation.

NAME OF ORGANIZATION:

Opera/Music Theatre Program / 6

COMPLETE EXCEL PAGE 6 FOR REVENUES.

NAME OF ORGANIZATION:

Opera/Music Theatre Program / 7

COMPLETE EXCEL PAGE 7 FOR EXPENSES.

PART E1 — DESCRIPTION OF AUDIO OR AUDIOVISUAL SUPPORT MATERIAL SUBMITTED

This is required for applicant organizations new to the Annual Grants program. Audiovisual support material is optional for all other applicants.

Clearly label your support material and complete the following. Please send recordings on one CD, CD-ROM, DVD or video, if possible.

Item 1

Title:

Composer (if applicable):

Applicant's credit/role (e.g. performer, composer or conductor):

Running time:

Completion or recording date:

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

Item 2

Title:

Composer (if applicable):

Applicant's credit/role (e.g. performer, composer or conductor):

Running time:

Completion or recording date:

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

PART E2 — CHECKLIST

Before you send your application, make sure you include:

Part A – Identification, Amounts Requested, Declaration, Organization’s Profile and Structure

- Part A1 – A completed and signed identification, amounts requested and declaration
- Part A2 – Your organization’s profile: factual information
Your organization’s profile: contextual information
- Part A3 – Structure of your organization

Part B – Basis of Assessment (Statement)

- Basis of assessment (statement), including a letter from the chairperson of your board

Part C – Summary of Major Activities

- Appendix A – Programming Information. All applicants: 2006–2007, 2007–2008; Multi-Year applicants: 2008–2009, 2009–2010, where possible
- Appendix B – Dissemination Activities. All applicants: 2005–2006, 2006–2007, 2007–2008
- Appendix C – Budget Expenses Per Production. All applicants: 2007–2008; Multi-year applicants: 2008–2009, 2009–2010, where possible

Part D – Financial Information

- Part D1 – Audited or unaudited financial statements, as required
- Part D2 – Overall financial information

Part E – Audio or Audiovisual Support Material and Checklist

- Part E1 – Audio or Audiovisual Support Material (optional)
- Part E2 – Checklist

Other Support Material

- One copy of selected media reviews from the current season and the previous two seasons
- One copy each of brochures and print materials from the current and previous two seasons
- One copy of the brochure for next season, if available

Audio and visual recordings will be returned to applicants. Paper support material, including brochures, press reviews, will be retained in the applicant’s file.

NAME OF ORGANIZATION:

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APPENDIX C – BUDGET EXPENSES PER PRODUCTION FOR _____ SEASON (Photocopy as needed, and fill in the season)

	Production 1	Production 2	Production 3	Production 4	
Opera title					Subtotal A Productions 1–4
<i>Artistic expenses</i> - Performing artists' salaries/fees					\$
- Creative artists' salaries/fees					\$
- Other expenses					\$
<i>Production expenses</i> - Technical personnel					\$ (total for production expenses)
- Sets and costumes					
- Hall					
- Miscellaneous					
Total per production					\$

	Production 5	Production 6	Production 7	Production 8	
Opera title					Subtotal B Productions 5–8
<i>Artistic expenses</i> - Performing artists' salaries/fees					\$
- Creative artists' salaries/fees					\$
- Other expenses					\$
<i>Production expenses</i> - Technical personnel					\$ (total for production expenses)
- Sets and costumes					
- Hall					
- Miscellaneous					
Total per production					\$

Totals from production categories (Subtotals A and B)
Transfer these totals to the Overall Financial Information pages

	Total (Subtotals A + B)
<i>Artistic expenses</i> - Performing artists' salaries/fees	\$
- Creative artists' salaries/fees	\$
- Other expenses	\$
<i>Production expenses</i>	\$