



**Canada Council
for the Arts**

**Conseil des Arts
du Canada**

DANCE SECTION

Production Project Grants in Dance

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| Follow these three steps to apply for a Canada Council for the Arts grant: | |
| Step 1 | Read the Program Guidelines for details about the purpose of the program, who and what is eligible, grant amount, application assessment process and criteria, etc. |
| Step 2 | Read the Important Information for Applicants section. If you still have questions or are confused about the program or the application process, go to the Canada Council website or contact one of the Dance Section Officers indicated below. |
| Step 3 | Complete all sections of the attached application form , and be sure to use the Checklist in Part B to confirm that you have completed all relevant sections of the form and have included all required support material. |

Deadline

15 March

If this 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 date, incomplete applications, or those submitted by fax or email. You will not be contacted if your application is incomplete.

Important Notice: Your project may start any time after the deadline.

Further Information

Julie Poskitt or Jerry Longboat
Dance Section Officers
Canada Council for the Arts
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Ottawa ON K1P 5V8

Telephone: 1-800-263-5588 (toll-free) or (613) 566-4414, ext. 4578 (Linda Nickolson, Assistant)
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STEP 1 – PROGRAM GUIDELINES

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| <p>Program Description</p> | <p>This program provides production project support to Canadian dance professionals (individuals), collectives and non-profit companies, including Aboriginal dance professionals, collectives and companies.</p> <p>Professionals creating and working in all dance genres (for example, contemporary, classical, traditional, modern, folk and jazz) of all world cultures are eligible to apply for support. For a complete list of eligible dance genres and specializations, applicants should refer to Appendix A of the application form.</p> <p>Program Objective</p> <p>The Production Project Grants in Dance program aims to respond to the creative cycles of dance professionals and to bring high-quality dance works to audiences. The program has two components:</p> <ul style="list-style-type: none"> • Short-Term Production Grants provide support for one project that will be fully developed and presented to a paying audience within one year. • Long-Term Production Grants provide support for a significant creative cycle, such as a full program of work or works that requires between two and four years to be fully developed and presented to a paying audience. <p>Artists and Community Collaboration Fund</p> <p>The Artists and Community Collaboration Fund (ACCF) is an additional source of Canada Council funds, which is intended to support diverse artistic activities that bring together professional artists and the broader community and that give the arts a stronger presence in everyday life. The ACCF provides an opportunity for communities to express themselves through creative collaborations with leading professional artists.</p> <p>This strategic initiative offers financial support to projects that connect professional artists with communities, including projects that involve youth and arts education. Applicants apply to the ACCF through existing Canada Council programs, including the Production Projects in Dance program. They follow the usual process for the program plus specific additional requirements, which are described in these guidelines and in the application form.</p> |
| <p>Definitions</p> | <p>The Canada Council defines a production as the creation of a new dance work or the creation of a program involving more than one dance work. It can also mean a remount of an existing dance work and/or the commissioning of new works from a professional choreographer. The works must be professionally produced: applicants may choose to self-produce or co-produce the works, or have them fully presented by a professional third party. Professional fees must be paid to participating collaborators and interpreters, and the works must be presented to a paying audience.</p> |

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| <p>Definitions (continued)</p> | <p>A professional artist is someone who:</p> <ul style="list-style-type: none"> • has specialized training in the field (not necessarily in academic institutions) • is recognized as such by her or his peers (artists working in the same artistic tradition) • is committed to devoting more time to the artistic activity, if possible financially • has a history of public presentation. <p>Aboriginal peoples include Status, Non-Status, Métis and Inuit people.</p> <p>Emerging dance professionals are those who have completed their basic training (as defined by the standards of their dance genre), are ready to undertake a professional career and have had some professional experience.</p> <p>For <i>dancers</i>, this means having performed in at least one professional public presentation where they were paid a fee. <i>Choreographers</i> must have presented at least three works publicly within the most recent three-year period. <i>Other dance professionals</i> — such as agents, managers and producers — must have worked in the professional dance milieu for at least two years.</p> <p>Mid-career dance professionals are those who have had an active professional career for at least five years. They must be recognized locally and/or regionally by their peers (those within their artistic tradition and/or discipline) and have made a recognized contribution to the field of dance.</p> <p>Established dance professionals are those who have made an important contribution to the field of dance nationally and/or internationally. They must have been actively engaged in the professional dance milieu and have sustained a career for a minimum of 15 years. In determining this, the Canada Council will take the applicant’s entire body of work into consideration (for example, choreography, interpretation or research).</p> <p>A collective must have a minimum of three core artists, but may include any number of people contributing to a common creative goal. The collective must be represented by a dance professional who meets the above criteria and who will take on the administrative and/or artistic responsibilities for the collective.</p> <p>A company must be an incorporated Canadian non-profit organization directed by dance professionals. If the artistic director of the company is also the choreographer, he or she must meet the eligibility criteria for choreographers as indicated above. Company dancers must be professionals who are paid for rehearsal time and performances.</p> <p>Applicants should note that an extensive glossary of terms used by the Canada Council is available on request and at www.canadacouncil.ca.</p> |
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| <p>Eligibility</p> | <p>Applicant Eligibility</p> <p><i>General Eligibility</i></p> <p>An individual applicant — whether an independent dance professional or a collective’s representative — must be a Canadian citizen or permanent resident of Canada, as defined by Citizenship and Immigration Canada. A dance company must be an incorporated Canadian non-profit organization.</p> <p>The core members of the collective or company must be dance professionals; they may not be studying with a dance school.</p> <p>All Canada Council programs are accessible to Aboriginal artists or arts organizations and artists or arts organizations of diverse cultural and regional communities of Canada.</p> <p>Applicants who are applying for the first time and are unsure of their eligibility should submit a resumé, or a summary of their dance experience, and a one-page (maximum) project description to the Dance Section. This must be done at least one month before the deadline.</p> <p><i>Eligibility for Short-Term Production Grants</i></p> <p>These grants are available to emerging, mid-career or established artists, and to collectives and companies.</p> <p>An individual applying to this component as a choreographer must meet the minimum requirements for either a dancer or a choreographer as described in the Definitions section above. Choreographers representing collectives or companies must meet the requirements for choreographers, as described in the Definitions section.</p> <p><i>Eligibility for Long-Term Production Grants</i></p> <p>These grants are available to mid-career or established professionals in dance, and to collectives and companies.</p> <p>Applicants to this component must meet both of the eligibility requirements that follow.</p> <ul style="list-style-type: none"> • They must have received, in the past five years, a minimum of two grants from one or more of the following programs: Grants to Dance Professionals, Production Project Grants in Dance, Dance Touring Grants, International Co-production Program for Dance, Support Services to the Dance Milieu (project funding) and the Dance Flying Squad (agents, managers or other professionals). • They must have produced, in the past five years, a minimum of two full-length public programs (for paying audiences) that involved professional, paid artists. |
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| <p>Eligibility (continued)</p> | <p>Project Eligibility</p> <p><i>Eligibility for Short-Term and Long-Term Production Grants</i></p> <p>The following activities are eligible for support:</p> <ul style="list-style-type: none"> • the development and creation, production and presentation of dance works, including dance for young audiences, dance that integrates new technologies, and remounts or re-creations • the commissioning of works from professional choreographers • collaborative productions that involve dance professionals, collectives and/or companies • international collaborations and co-productions with foreign artists and/or producers • pre-tour activities and costs that are not supported by other programs of the Canada Council for the Arts, and • projects of agenting, management or production when undertaken by qualified professionals with a history of such work in the professional dance environment. <p>The following are not eligible for support:</p> <ul style="list-style-type: none"> • The production and dissemination of Canadian professional screen-based dance works (film or video). Applicants should refer instead to the Dance on Screen Production Fund (Pilot Program). For other dance video or film production projects, applicants may contact the Media Arts Section to obtain information on the Grants to Film and Video Artists or Grants to New Media and Audio Artists program. • Professional development, apprenticeship or mentorship projects. Applicants should investigate instead the Grants to Dance Professionals program. • General artistic or professional research — applicants should investigate the Grants to Dance Professionals program. • Touring activities that are eligible for support under other Canada Council programs, such as the Dance Touring Grants or Audience and Market Development Travel Assistance program. • Projects already supported through other Canada Council programs. • Competitions and projects conceived for competitive purposes. • Any new proposal, if the applicant has an outstanding final report due on a previous Canada Council project. <p>Other Possibilities and Restrictions</p> <ul style="list-style-type: none"> • Dance companies that are receiving operating support from the Support Services to the Dance Milieu or Creation/Production in Dance program are not eligible to apply for a Production Project Grant in Dance. • An individual may apply to either the Production Project Grants in Dance or the Grants to Dance Professionals program, not to both. |
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| <p>Eligibility (continued)</p> | <ul style="list-style-type: none"> • If the artistic director of a company or the three key people of a collective apply to the Production Project Grants in Dance program, they may also apply as individuals to the Grants to Dance Professionals program for support of an unrelated project. • Applicants may submit one application only to any deadline of the Production Project Grants in Dance program. • Applicants may apply for and receive two grants in a row from this program. They may not, however, hold the two grants at the same time. <p>An established arts professional who works in more than one discipline, and who meets the eligibility criteria as an established artist in both disciplines, may apply to two different grants to professional artists programs (including this program) in one fiscal year (1 April to 31 March). (The criteria for the status of established artists are determined by each disciplinary section.) The arts professional must, however, accept or refuse the first grant offered by the Canada Council within two weeks of the date of the grant notification. If he or she accepts the first grant offered, the other application will be withdrawn from competition.</p> <p>Artists and Community Collaboration Fund Grants</p> <p>Applicants who are applying to the Artists and Community Collaboration Fund (ACCF) through this program must meet all the eligibility requirements outlined above. In addition, they:</p> <ul style="list-style-type: none"> • may submit only one application to a specific deadline of any participating program, and no more than two applications each fiscal year • must provide the additional information described in Part B of the application form, and • should generally include at least one public presentation (for example, a public workshop, showing or performance) in the proposed project. <p>Before applying for ACCF support, applicants must contact a Dance Section Officer to confirm that they understand the eligibility requirements for this fund.</p> |
| <p>Grant Amount</p> | <p>Amount Available</p> <p>Short-Term Production Grants: A maximum of \$30,000 is available.</p> <p>Long-Term Production Grants: A maximum total amount of \$100,000 is available over a two-, three- or four-year period. Successful applicants can distribute their grant in varying amounts over the desired period, but a maximum of 50 percent of the grant can be released for the first year of the project.</p> <p>For both components, the peer assessment committee will not normally modify the grant amounts requested. However, limited funds are available for this program and a high number of applications may be received. The peer assessment committee may decide to award grants that are smaller than the amounts requested.</p> |

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| <p>Grant Amount (continued)</p> | <p>Grants are available in fixed amounts of \$1,000. Applicants must round their budget request to the nearest thousand and must submit a balanced budget (revenues must equal expenses).</p> <p>Timelines and Eligible Expenses</p> <p>Projects may begin any time after the program deadline (15 March).</p> <p>Applicants may use grant funds from this program to cover the following types of expenses, according to the needs of the project:</p> <ul style="list-style-type: none"> • their choreographic and/or artistic fees • design and construction of sets, regalia, costumes and lighting • fees for collaborators (e.g. artists, animators) • commissioning fees for guest choreographers and composers • agent’s and booking fees • travel costs for the artists and/or collaborators and foreign guests • technical and administrative fees • creative development and rehearsal costs • creation and/or production costs • pre-tour costs • theatre costs • promotional and marketing costs. <p>Other costs that do not fall into the above categories are also eligible, such as:</p> <ul style="list-style-type: none"> • public presentation costs for a work-in-progress, an in-depth dramaturgical process, and/or the development of a dialogue with audiences over several months or years as part of the process of bringing the work to maturity • costs to establish a longer commitment with the dancers • costs for complete documentation of the process and production • the cost of bringing in an agent or animator at an early stage of creation to assist in the identification of an audience or audiences for the work • project management and coordination costs • subsistence for individual applicants for all or part of the project’s duration. |
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| <p>Grant Amount (continued)</p> | <p>Artists and Community Collaboration Fund Grants</p> <p>These grants are intended as a contribution toward:</p> <ul style="list-style-type: none"> • material costs of the production, including those related to development and/or creation • choreographers' and dance artists' salaries or fees • marketing and publicity costs • administration costs • studio and rehearsal space rental • honoraria for community participants. |
| <p>Assessment of Applications</p> | <p>Assessment Process</p> <p>Peer evaluation is fundamental to the Canada Council's decision-making process. Applications to this program are evaluated by a national peer assessment committee. (Aboriginal applicants who wish to be assessed by an Aboriginal national peer assessment committee should apply to the Aboriginal Peoples Production Project Grants in Dance program.)</p> <p>Committee members are experienced professionals, chosen for their expertise in dance. They are also selected to provide balanced representation of cultural diversity, gender, genres, geographic origin and Canada's two official languages. There are three to five members on each committee, and new committees are selected for each competition.</p> <p>Peer assessment committees are asked to make fair, impartial and informed decisions. Before a committee meeting, the Canada Council sends photocopies of all eligible applications to the committee members. At the meeting, members study the applications, view and listen to the support material (videotapes, DVDs and other material), and discuss the applications.</p> <p>On the final day of the meeting, the committee members place the applications in priority order, review the results to assess the national impact of their recommendations, and discuss the results until they reach their final funding decisions.</p> <p>Peer assessment committee decisions for this program are final recommendations that are reviewed by the Canada Council for the Arts, which is responsible for final approval.</p> |

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| <p>Assessment of Applications (continued)</p> | <p>Assessment Criteria</p> <p>In making their recommendations, the peer assessment committee will consider the following.</p> <p><i>Artistic Criteria</i></p> <p>The artistic criteria applied to the applicant are:</p> <ul style="list-style-type: none"> • the applicant’s past achievements • the potential impact of the project on the applicant’s artistic path. <p>The artistic criteria applied to the project are:</p> <ul style="list-style-type: none"> • the project’s artistic intent and merit • the project’s contribution to the advancement and development of the participating dance professionals • merit of the project in comparison with the other submitted projects with similar contexts • the clarity of the project and how relevant the submitted support material is to the project • the abilities of the collaborators, based on their previous achievements • future visibility of the project (this could be demonstrated by serious interest from presenters and/or producers for future presentations, intended or confirmed venues, and intended or confirmed performance dates); the Canada Council does not set a minimum audience attendance target, but it does ask applicants to consider fully how they intend to reach their audiences • potential impact of the project on the artists and the collaborating partners involved in remounting or re-creating works. <p><i>Financial Criteria</i></p> <ul style="list-style-type: none"> • Fees paid to the collaborators and professional dancers • Other possible sources of financing plus projected revenues (for example, box office revenues and in-kind services) • A balanced budget (revenues equal to expenses) <p><i>Additional Criteria for Long-Term Production Grants</i></p> <ul style="list-style-type: none"> • Value to the applicant and to the discipline of working over a longer cycle • The audience engagement and dissemination strategies, e.g. residencies, work-in-progress showings, open rehearsals, etc. |
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| <p>Assessment of Applications (continued)</p> | <p><i>Additional Criteria for Artists and Community Collaboration Fund Grants</i></p> <p>In addition to the assessment criteria for this program, listed above, the peer assessment committee will give priority to the following in its evaluation of applications to this fund:</p> <ul style="list-style-type: none">• Merit of the proposed collaborative process (where the artistic process that will occur in specific communities is as important as the final outcome)• The project's ability to create a stronger presence of the arts in everyday life• The artists' and the community's mutual expectations of the project• Artistic significance of the project for community groups and the impact it is expected to have |
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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. This ensures that all applicants are assessed on the same basis. Also, committee members have a limited time in which to study each grant application.

How will I be informed that my application has been received at the Canada Council?

The Canada Council will send you, by mail, a notice acknowledging that it has received your application. The Council will send this notice within a week after your application arrives.

Is my personal information protected?

The Privacy Act protects your personal information and gives you the 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, you are asked to indicate your year of birth and gender on the application form (this is optional). The Canada Council for the Arts needs statistics in these areas for program planning, evaluation and studies, but this information is not submitted the peer assessment committee.

Note that 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 assists with program planning and application evaluation.

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. You can also contact the Canada Council, in writing, to request the list of peer assessors.

Will I be able to find out what the peer assessment committee said about my proposal?

Yes. The officer in charge of the committee takes notes to help the assessment committee in its decision-making process. These notes are available, over the telephone, for a limited time after you receive notification of the results of the process. They are not available in writing.



Canada Council
for the Arts

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Production Project Grants in Dance

THE PRIVACY ACT PROTECTS THE PERSONAL INFORMATION PROVIDED ON THIS PAGE, WHEN COMPLETED

The Canada Council for the Arts will maintain your personal information in Personal Information Bank CAC PPU 115 or 130. Please note that the information you provide on this page will not be submitted to the peer assessment committee.

IDENTIFICATION

Name of applicant (individual, collective or company):
If applying as an individual: Mrs. Miss Ms. Mr.
Year of birth, for individuals (optional): _____

Name that should appear on grant cheques (and address, if different from permanent address):

Permanent address:

Street and apartment or suite number

City

Province or territory Postal code

(_____) (_____) _____

Telephone

Fax

Email

Website

Street and apartment or suite number

City

Province or territory Postal code

(_____) (_____) _____

Telephone

Fax

Email

Website

DECLARATION

Please respond to the following questions and statements.

Will you permit the Canada Council for the Arts to include your name and address on its mailing list? Yes No

(This information will be used for Canada Council business only.)

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

As an individual dance professional,

I am a Canadian citizen or permanent resident of Canada, 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 both I and my project 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 not be eligible 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 collective or company,

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 and our proposed project meet these criteria.

I will act as sole representative of the collective or company, and I will keep the other participants informed of the contents and outcome of this grant application.

I accept the conditions of the 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 not be eligible if any 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.

AN ORIGINAL SIGNATURE IS REQUIRED

Signature of applicant or applicant's representative
(dance professional, artistic director, or administrative or executive director)

Date



Production Project Grants in Dance

Please note:

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

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

PART A1 – NAME AND LOCATION OF APPLICANT

Last name of individual dance professional

First and middle names

Name of collective or company

City (permanent residence or location)

Province or territory

Website

PART A2 – DESCRIPTION OF GRANT REQUEST

This application is from:

- An emerging dance professional
- A mid-career dance professional
- An established dance professional

- An Aboriginal dance professional (emerging, mid-career or established)
- A dance collective
- A non-profit dance company

Identify your genre of dance (see Appendix A for the complete list of genres funded by the Canada Council for the Arts):

Identify your specialization, for example, choreographer, dancer or artistic director (see Appendix A for the complete list of specializations funded by the Canada Council):

Indicate the component you are applying to:

- Short-Term Production Grants
- Long-Term Production Grants

Indicate the total amount you are requesting:

\$ _____
(Round to the nearest thousand; see the application guidelines for the maximum available.)

If your Long-Term Production Grant request is not successful, would you like it to be considered for a Short-Term Production Grant?

- Yes No

Have you discussed this with a Dance Section Officer?

- Yes No

Would you like this application to be considered for an Artists and Community Collaboration Fund (ACCF) grant? Yes No

(If so, see the ACCF information in the guidelines and in Part B of this application form.)

Provide the project's start date _____ **and end date** _____
(day/month/year) (day/month/year)

Indicate the duration of the project (in months): _____

Provide a brief project description (10 to 15 words):

Do you, or the collective or company you represent, have any outstanding final reports from previous Canada Council grants? Yes No

PART B – DETAILED PROJECT DESCRIPTION AND APPLICATION CHECKLIST

The following information is required, and the peer assessment committee will use it to assess your application. The assessment criteria described in the guidelines will be used to evaluate your project. When providing the following information, ensure that you are addressing these criteria. Be as clear, thorough and focused as possible.

Please provide the required information on white 8½ x 11 inch paper. Print on one side only, with a type size of 11 points.

Do not submit originals. The Canada Council is not responsible for the loss or damage, whatever the cause, of support material. Audiovisual support material will be returned to you; written support material will be kept in your file.

Use the checklist below to ensure that you have included all required information. If you are applying as an individual dance professional, disregard the items that are only for collectives and companies.

Short-Term Production Grant applicants: You may submit a maximum of **12 pages** in addition to the application form. These 12 pages include all the material listed below.

Long-Term Production Grant applicants: You may submit a maximum of **15 pages** in addition to the application form. These 15 pages include all the material listed below.

Individuals: artistic statement (maximum one page)

In this statement, describe your relationship to the art form of dance and your central vision, process and goals.

Collectives or companies: profile (maximum two pages)

Attach a profile of your collective or company. Include the artistic mandate and vision; the names of the artistic director, administrative director, and president or chairperson; a description of the legal structure (whether incorporated or registered, charitable status, and whether there is a board of directors); year formed and brief history, including dance works that the collective or company has created, produced or commissioned; major events or changes that have occurred (positive or otherwise); performance history; and significant achievements.

Resumé or curriculum vitae (maximum two pages)

Attach a resumé or curriculum vitae for the individual applicant, the key representative of the collective or the artistic director of the company. Provide details on his or her artistic or administrative experience, including training, previous artistic works and/or work with other organizations.

For choreographies and performance experience, provide the following for each presentation: title, date, place and context, length and collaborators. Present the information in date order.

Biographies for principal participating artists and collaborators

Attach short biographies for the key people (for example, elder, composer and rehearsal director) participating in your proposed project. Please keep the biographies short (for example, three on one page).

Project description for Short-Term Production Grants (maximum three pages)

- Attach a detailed project description that outlines the intent of your project, and the process and goals that you (as an individual), your collective or your company will undertake for this project.
- If you are working with a choreographer, mentor or elder, explain why you wish to work with this person and how he or she will assist your process. If you are an agent, manager or producer, describe how you will assist the artists you will work with.
- Describe how you plan to reach your audience. How receptive to the work do you expect them to be? Do you plan to engage with your audience before or after the presentation? What would be an ideal scenario?
- Describe your dissemination and/or marketing strategy, if you have one.

PART B – DETAILED PROJECT DESCRIPTION AND APPLICATION CHECKLIST (continued) **Project description for Long-Term Production Grants** (maximum four pages)

Address all the requirements for Short-Term Production Grants, listed immediately above, plus:

- Describe what you expect to gain from working over a longer cycle, and the expected benefits and results of being able to plan over a longer period. Provide a brief outline of how the project will develop, for each year. Please refer to the application guidelines for examples of eligible costs.
- Address audience engagement and dissemination strategies during and/or after the creative process, and describe the professional relationships you expect to have with producers, presenters, animators and agents, if this applies to your project.
- Comment on potential residencies or co-productions with other artists and/or producers. Although these activities may not be confirmed, make reference to them as potential contributions to the creation/production cycle or as opportunities to develop partnerships for the eventual dissemination of the work. You are encouraged to submit letters of confirmation or intent (see below).

If your request for a Long-Term Production Grant is not successful, and you have chosen to have your project evaluated for a Short-Term Production Grant in that case, indicate how you would adapt the project to a one-year time frame.

 Timeline or calendar of activities for the project (maximum two pages)

For Short-Term Production Grants, provide a timetable of activities for the duration of the proposed project. For Long-Term Production Grants, provide a precise timetable for the first year of activities and a general timetable for the second and any following years of the project. Note that long-term grants must be a minimum of two years and a maximum of four.

 Written authorization

Provide written authorizations for the use of information, stories or geographic sites that require special permission, and assurances that cultural protocols will be followed, when appropriate.

 Artists and Community Collaboration Fund Requirements

Confirm that you have taken into account the assessment criteria for the Artists and Community Collaboration Fund (ACCF) when putting together your project proposal. Your application to this fund will be evaluated against the general assessment criteria for the Production Project Grants in Dance program and the additional criteria for the ACCF, which are described in the application guidelines.

Confirm that you have spoken with a Dance Section Officer and that you understand the eligibility requirements for the ACCF. If you are applying to this fund, you must provide the following additional information:

- letters of confirmation or other proof of intent between the applicant and community partners
- a letter of consent from the artist/owner of any existing work (for example, poems or music not in the public domain) that you intend to use or adapt
- written authorizations for the use of information, stories or geographic sites that require special permission, and assurances that cultural protocols will be followed, when appropriate
- information on the evaluation process that will be used, after the project has been completed, to determine whether the project has met its objectives.

 Letters of support

You must also include a letter of support from a professional peer, mentor or previous employer in the professional dance milieu. The more specific the letter (about you or your project) the better. Examples are provided under “additional information,” immediately below.

PART B – DETAILED PROJECT DESCRIPTION AND APPLICATION CHECKLIST (continued) **Additional information to support your application**

Please attach any additional information that will assist the peer assessment committee to evaluate your application. Note that this information will be included when counting your pages of support material (a maximum of 12 pages or 15 pages is allowed; see above).

You could, for example, include a letter from the commissioned choreographer or collaborator explaining why he or she has agreed to engage in this project with you. Or you may send a letter of intent from a presenter wishing to host you for a residency during the creative period of your project and/or to present the final work. If you are applying as an agent, manager, producer or other (non-artistic) professional, you may wish to provide documentation on previous projects that relate to this proposal. The outcome of a Flying Squad project (where you mentored or were mentored) would also strengthen your application.

 Audiovisual and printed support material

You may submit a maximum of three audiovisual items (videotapes, a DVD, a CD, audio cassettes or DATs) showing recent work (within the last three years). You may also submit printed material, such as a single media kit. Media kits are not included in the page maximums indicated above.

Complete Part D of the application form to provide details on the audiovisual or printed support material you are submitting.

Requirements and Suggestions for Videos or DVD

You must submit each work on a separate videotape (clearly identified and cued) or all on one DVD. Each item may present a complete choreography, a work-in-progress or an edited version of a complete piece. The peer assessment committee will look at a **maximum of 10 minutes** of work, sometimes at regular speed and sometimes in fast forward mode, when an entire work is submitted.

Ensure that the dancers and their movements are clearly visible, to give a sense of the movement vocabulary and aesthetics of the work. You may choose to record movement material in the studio without production values: the committee members are not expecting the video to be of commercial quality.

Try to relate at least one of the video selections to the project. At least one of the pieces should be **very recent work** (within the last year of so).

Complete Part D to provide clear information about what the peer assessment committee will see and hear: the title of the work; the names of the dancers, choreographer and composer; when and where the video and audio were recorded; why you chose that material for the committee to watch and listen to; and **how it relates to your project**.

If you are working with a composer, you may wish to send an example of his or her work. Please indicate the details in Part D.

You may wish to highlight other elements of the works (such as sound, sets and lighting). If so, indicate these in Part D, too.

| PART C1 – FINANCIAL INFORMATION: SHORT-TERM PRODUCTION GRANTS | | |
|--|-----------------------|--------------------------|
| See the Grant Amount section in the application guidelines for eligible expenses and the maximum available. | | |
| EXPENSES | | |
| | Project Budget | Final Report Only |
| Artistic Fees and Costs: | | |
| Choreographer/collective's representative/artistic director | \$ | \$ |
| Dancers (indicate average hourly wage) \$ _____ x _____ hours | \$ | \$ |
| Monitor, mentor, elder or guest choreographer (give name) _____ | \$ | \$ |
| Other collaborators: - composer | \$ | \$ |
| - lighting designer | \$ | \$ |
| - set designer | \$ | \$ |
| - costume designer | \$ | \$ |
| - other (indicate role) | \$ | \$ |
| Travel (bus, train or plane) from _____ to _____ | \$ | \$ |
| Other artistic fees and costs (provide details) | \$ | \$ |
| Artistic Fees and Costs Subtotal | \$ | \$ |
| Creation and/or Production Costs: | | |
| Studio rental (indicate hourly cost and number of rental hours) \$ _____ x _____ hours | \$ | \$ |
| Equipment rental | \$ | \$ |
| Music CDs | \$ | \$ |
| Costumes (materials and creation) | \$ | \$ |
| Set and prop materials | \$ | \$ |
| Royalties | \$ | \$ |
| Videotapes | \$ | \$ |
| Other (provide details) | \$ | \$ |
| Creation and/or Production Costs Subtotal | \$ | \$ |
| Technical and Administrative Fees: | | |
| Stage manager | \$ | \$ |
| Technical director | \$ | \$ |
| Other technical costs (provide details) | \$ | \$ |
| Administrator | \$ | \$ |
| Publicist | \$ | \$ |
| Other administrative staff (provide details) | \$ | \$ |
| Technical and Administrative Fees Subtotal | \$ | \$ |
| Theatre costs (self- or co-presentation) | \$ | \$ |
| Promotional and/or marketing costs | \$ | \$ |
| Pre-tour costs | \$ | \$ |
| Agent's and/or booking fees | \$ | \$ |
| Touring costs | \$ | \$ |
| TOTAL EXPENSES | \$ | \$ |

NAME OF APPLICANT:

| PART C1 – FINANCIAL INFORMATION: SHORT-TERM PRODUCTION GRANTS (continued) | | |
|--|-----------------------|--------------------------|
| REVENUES (please mark with an asterisk (*) all confirmed revenues) | | |
| | Project Budget | Final Report Only |
| Earned Revenues: | | |
| Box office Number of tickets _____ x \$ _____ per ticket | \$ | \$ |
| Guaranteed fees (teaching and/or performing) | \$ | \$ |
| Co-production revenues (provide details on a separate sheet) | \$ | \$ |
| Program advertisements | \$ | \$ |
| Concession | \$ | \$ |
| Other (provide details) | \$ | \$ |
| Earned Revenues Subtotal | \$ | \$ |
| Private Support: | | |
| Fundraising | \$ | \$ |
| In-kind services (provide details) | \$ | \$ |
| Foundation grants (provide details) | \$ | \$ |
| Private Support Subtotal | \$ | \$ |
| Public Support: | | |
| Grant requested from this Canada Council program | \$ | \$ |
| Other grants: - federal (other than Canada Council) | \$ | \$ |
| - provincial or territorial | \$ | \$ |
| - municipal | \$ | \$ |
| Public Support Subtotal | \$ | \$ |
| TOTAL REVENUES | \$ | \$ |
| TOTAL EXPENSES | \$ | \$ |
| TOTAL REVENUES MINUS TOTAL EXPENSES | \$ | \$ |

Note: You are required to round your grant request to the nearest thousand. Also, you must submit a balanced budget (revenues must equal expenses).

| PART C2 – FINANCIAL INFORMATION: LONG-TERM PRODUCTION GRANTS | | | | | |
|--|--------------------------|--------------------------|--------------------------|--------------------------|----------------------|
| See the Grant Amount section in the application guidelines for eligible expenses and the maximum available. Complete the first two years of your budget in detail; a more general presentation is acceptable for years 3 and 4. Note that a maximum of 50 percent of the total grant can be spent in the first year. | | | | | |
| EXPENSES | | | | | |
| | Project Budget Year 1 | Project Budget Year 2 | Project Budget Year 3 | Project Budget Year 4 | Final Report Only |
| Artistic Fees and Costs: | | | | | |
| Choreographer/collective's representative/artistic director | \$ | \$ | \$ | \$ | \$ |
| Dancers (provide average hourly wage) \$ _____ x _____ hours | \$ | \$ | \$ | \$ | \$ |
| Monitor, mentor, elder or guest choreographer (give name) _____ | \$ | \$ | \$ | \$ | \$ |
| Other collaborators: | \$ | \$ | \$ | \$ | \$ |
| - composer | \$ | \$ | \$ | \$ | \$ |
| - lighting designer | \$ | \$ | \$ | \$ | \$ |
| - set designer | \$ | \$ | \$ | \$ | \$ |
| - costume designer | \$ | \$ | \$ | \$ | \$ |
| - other (indicate role) | \$ | \$ | \$ | \$ | \$ |
| Travel (bus, train or plane) from _____ to _____ | \$ | \$ | \$ | \$ | \$ |
| Other artistic fees and costs (provide details) | \$ | \$ | \$ | \$ | \$ |
| Artistic Fees and Costs Subtotal | \$ | \$ | \$ | \$ | \$ |
| Creation and/or Production Costs: | | | | | |
| Studio rental (provide hourly cost and number of rental hours) \$ _____ x _____ hours | \$ | \$ | \$ | \$ | \$ |
| Equipment rental | \$ | \$ | \$ | \$ | \$ |
| Music CDs | \$ | \$ | \$ | \$ | \$ |
| Costumes (materials and creation) | \$ | \$ | \$ | \$ | \$ |
| Set and prop materials | \$ | \$ | \$ | \$ | \$ |
| Royalties | \$ | \$ | \$ | \$ | \$ |
| Videotapes | \$ | \$ | \$ | \$ | \$ |
| Other (provide details) | \$ | \$ | \$ | \$ | \$ |
| Creation and/or Production Costs Subtotal | \$ | \$ | \$ | \$ | \$ |
| Technical and Administrative Fees: | | | | | |
| Stage manager | \$ | \$ | \$ | \$ | \$ |
| Technical director | \$ | \$ | \$ | \$ | \$ |
| Other technical costs (provide details) | \$ | \$ | \$ | \$ | \$ |
| Administrator | \$ | \$ | \$ | \$ | \$ |
| Publicist | \$ | \$ | \$ | \$ | \$ |
| Other administrative staff (provide details) | \$ | \$ | \$ | \$ | \$ |
| Technical and Administrative Fees Subtotal | \$ | \$ | \$ | \$ | \$ |
| Theatre costs (self- or co-presentation) | \$ | \$ | \$ | \$ | \$ |
| Promotional and/or marketing costs | \$ | \$ | \$ | \$ | \$ |
| Pre-tour costs | \$ | \$ | \$ | \$ | \$ |
| Agent's and/or booking fees | \$ | \$ | \$ | \$ | \$ |
| Touring costs | \$ | \$ | \$ | \$ | \$ |
| TOTAL EXPENSES | \$ | \$ | \$ | \$ | \$ |

| PART C2 – FINANCIAL INFORMATION: LONG-TERM PRODUCTION GRANTS (continued) | | | | | |
|---|--------------------------------------|--------------------------------------|--------------------------------------|--------------------------------------|----------------------------------|
| REVENUES (please mark with an asterisk (*) all confirmed revenues) | | | | | |
| | Project Budget Year 1 | Project Budget Year 2 | Project Budget Year 3 | Project Budget Year 4 | Final Report Only |
| Earned Revenues: | | | | | |
| Box office Number of tickets _____ x \$ _____ per ticket | \$ | \$ | \$ | \$ | \$ |
| Guaranteed fees (teaching and/or performing) | \$ | \$ | \$ | \$ | \$ |
| Co-production revenues | \$ | \$ | \$ | \$ | \$ |
| Program advertisements | \$ | \$ | \$ | \$ | \$ |
| Concession | \$ | \$ | \$ | \$ | \$ |
| Other (provide details) | \$ | \$ | \$ | \$ | \$ |
| Earned Revenues Subtotal | \$ | \$ | \$ | \$ | \$ |
| Private Support: | | | | | |
| Fundraising | \$ | \$ | \$ | \$ | \$ |
| In-kind services (provide details) | \$ | \$ | \$ | \$ | \$ |
| Foundation grants (provide details) | \$ | \$ | \$ | \$ | \$ |
| Private Support Subtotal | \$ | \$ | \$ | \$ | \$ |
| Public Support: | | | | | |
| Grant requested from this Canada Council program | \$ | \$ | \$ | \$ | \$ |
| Other grants: - federal (other than Canada Council) | \$ | \$ | \$ | \$ | \$ |
| - provincial or territorial | \$ | \$ | \$ | \$ | \$ |
| - municipal | \$ | \$ | \$ | \$ | \$ |
| Public Support Subtotal | \$ | \$ | \$ | \$ | \$ |
| TOTAL REVENUES | \$ | \$ | \$ | \$ | \$ |
| TOTAL EXPENSES | \$ | \$ | \$ | \$ | \$ |
| TOTAL REVENUES MINUS TOTAL EXPENSES | \$ | \$ | \$ | \$ | \$ |

Note: You are required to round your grant request to the nearest thousand. Also, you must submit a balanced budget (revenues must equal expenses).

PART D – DETAILED DESCRIPTION OF AUDIOVISUAL SUPPORT MATERIAL

Fill in the boxes below, listing the material that you are submitting in support of your application. Be sure to list the items in order of viewing priority. Clearly label your support material.

Please send a **maximum of three items** on separate cued **videotapes** or all on one **DVD**.

Due to time limitations, the peer assessment committee may not be able to view all of the audiovisual material that you submit in support of your application.

Item 1

Title:

Choreographer:

Dancers:

Medium (videotape, DVD, CD, etc.):

Original format (16 mm, VHS, DVD, etc.):

Running time:

Presentation format (if different from above):

Completion or recording date:

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

Special instructions or notes:

Time indicator: From _____ to _____**Video standard:** VHS DVD **Cued:** Yes No**Item 2**

Title:

Choreographer:

Dancers:

Medium (videotape, DVD, CD, etc.):

Original format (16 mm, VHS, DVD, etc.):

Running time:

Presentation format (if different from above):

Completion or recording date:

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

Special instructions or notes:

Time indicator: From _____ to _____**Video standard:** VHS DVD **Cued:** Yes No**Item 3**

Title:

Choreographer:

Dancers:

Medium (videotape, DVD, CD, etc.):

Original format (16 mm, VHS, DVD, etc.):

Running time:

Presentation format (if different from above):

Completion or recording date:

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

Special instructions or notes:

Time indicator: From _____ to _____**Video standard:** VHS DVD **Cued:** Yes No

APPENDIX A – ELIGIBLE DANCE GENRES AND SPECIALIZATIONS

| Genres | Sub-Genres | Specializations |
|-------------------|--|--|
| Aboriginal | Powwow forms Contemporary Traditional/regional West coast Métis Inuit | Accompanist Animator Artistic director Artists' management Arts administrator Choreographer Choreographic consultant/dramaturge |
| African | Afro-Caribbean Contemporary Traditional | Collective Composer Costume designer |
| Ballet | Classical Contemporary Neo-classical | Dance company Dance therapist Dancer |
| Baroque | | Designer |
| Butoh | | Festival |
| Capoeira | | Film/video director |
| Classical Spanish | | Historian/researcher |
| Contemporary | Aerial Dance theatre Improvisation Modern Jazz Integrated Other | Multidisciplinary presenter Notator Photographer Presenter Producer/production company Publisher Rehearsal director Service organization Specialized presenter |
| Dance and media | Video Film New technologies | Stage manager Teacher Writer |
| East Asian | Peking opera Traditional Chinese Korean | Other |
| Flamenco | | |
| Folkloric | Percussive Traditional | |
| Latin | Tango Salsa | |
| Middle Eastern | Lebanese folk Baladi Contemporary | |
| South Asian | Bharata Natyam Kathak Odissi Kathakali Contemporary | |
| Tap | | |
| Urban | Hip hop/breakdance Contemporary | |
| Other | | |