



**Canada Council  
for the Arts**

**Conseil des Arts  
du Canada**

## DANCE SECTION

### Dance Touring Grants

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

#### Deadlines

Completed applications and all support material must be postmarked on or before **15 November 2006** or **1 May 2007**. If either date falls on a weekend or statutory holiday, the deadline moves to the next business day.

#### Important New Information

- For the **15 November 2006** deadline, funding support is exclusively for tours that begin **on or after** 15 November 2006 and that have not already been advertised in an advance subscription campaign for 2006–07 or 2007–08. Therefore, this deadline is appropriate for tours to non-subscription-based venues beginning no earlier than 15 November 2006 or for tours to subscription-based venues beginning 1 September 2008 (2008–09 season or later).
- For the **1 May 2007** deadline, funding support is available for tours that have not already been advertised in an advance subscription campaign for the following season. Therefore, this deadline is appropriate for tours to non-subscription-based venues beginning **on or after** 1 May 2007 or for tours to subscription-based venues beginning 1 September 2008 (2008–09 season or later).

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

#### Further Information

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

Telephone: 1-800-263-5588 (toll-free) or 613-566-4414, ext. 5506

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

Email: [mark.shaub@canadacouncil.ca](mailto:mark.shaub@canadacouncil.ca)

Fax: 613-566-4409

October 2006/DAG5E 10-06



## APPLICATION GUIDELINES – DANCE TOURING GRANTS

### PURPOSE

Dance Touring Grants assist with specific costs incurred when:

- a Canadian artist or dance company tours in Canada, or
- a foreign artist or company tours in Canada at the invitation of a Canadian dance presenter, promoter or consortium.

The objectives are to:

- facilitate access to dance across Canada
- increase touring opportunities for dance artists and companies
- increase audience knowledge and appreciation of all dance forms
- enhance programming options for presenters, and
- extend the life of significant dance works through exposure to many audiences.

The program's priorities for support are:

- a continuous tour of presentations or co-presentations in at least three cities outside the performer's or company's home province/territory
- in the case of tours by foreign artists or companies, tours of no fewer than three presentations across Canada, and
- the Canada Council's identified priority areas of Aboriginal art and artists, and cultural diversity.

Self-presentation is a lower priority. Applicants who include self-presentations on tour **must** provide an audience-development rationale.

### ELIGIBILITY

Professional Canadian dance artists, groups, collectives, companies, presenters, promoters or dance presentation consortia may apply. An individual dance artist applying to the program must be a Canadian citizen or permanent resident of Canada, as defined by Citizenship and Immigration

Canada. Canadian citizens need not be residents of Canada when they apply.

International dance groups, collectives, companies or individual artists are eligible for touring assistance in Canada. However, international artists must have a Canadian agent or presenter apply on their behalf.

The Canada Council for the Arts recognizes a professional artist as someone who has specialized training in the field (not necessarily in academic institutions), who is recognized as such by his or her peers (artists working in the same artistic tradition), who is committed to devoting more time to the artistic activity if financially feasible, and who has a history of public presentation (not necessarily in Canada Council-sanctioned venues).

At least one performance must be confirmed for the application to be considered by the peer assessment committee.

Applicants for in-province/territory touring are eligible only if they have already applied for support from provincial/territorial and/or municipal sources.

Applicants may not reapply within a fiscal year for the same tour unless the first request was "Highly Recommended" by the peer assessment committee.

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.

All dance forms of all world cultures are eligible for support.

### Ineligible Applications

- Tours by non-professional or student ensembles.
- Tours of *The Nutcracker*.
- Applications with incomplete forms.
- Applications submitted without video or similar support material.
- Applications submitted without an attached letter of confirmation.
- Applications submitted without an attached company profile or artist resume.

## DEADLINES

Completed applications and all support material must be postmarked on or before **15 November 2006** or **1 May 2007**. If either date falls on a weekend or statutory holiday, the deadline moves to the next business day.

### Deadlines and tour planning

Applications are adjudicated twice each year: in January/February (for the November 15 deadline) and in June/July (for the May 1 deadline). Notifications of results are mailed up to three and a half months after each deadline. Competition for tour support is intense; due to lack of funds, not all eligible tours can be supported. Applicants and their presenting partners are advised to plan for all scenarios, including a touring application that cannot be supported.

The Dance Touring program will not confirm support for a tour where an advance subscription campaign (featuring the applicant's performances) starts before the announcement of funding results. Applicants must familiarize themselves with the start dates for advance subscription publication and plan their touring requests accordingly.

Applicants requesting \$100,000 or more in tour support **must** discuss the tour with their Program Officer and **must** submit their application at least 18 months prior to the start of the tour.

Canadian applicants with no prior relationship to the Dance Section, and agents/promoters for foreign artists, are advised to contact the Program Officer before applying.

For the **15 November 2006** deadline, funding support is exclusively for tours that begin **on or after** 15 November 2006, and that have not already been advertised in an advance subscription campaign for 2006–07 or 2007–08. Therefore, this deadline is appropriate for tours to non-subscription-based venues beginning no earlier than 15 November 2006, or for tours to subscription-based venues beginning 1 September 2008 (2008–09 season or later).

For the **1 May 2007** deadline, funding support is available for tours that have not already been advertised in an advance subscription campaign for the following season. Therefore, this deadline is appropriate for tours to non-subscription-based venues beginning **on or after** 1 May 2007, or for

tours to subscription-based venues beginning 1 September 2008 (2008–09 season or later).

On the advice of the peer assessment committee, the Dance Section may transfer applications to a subsequent competition. This is done so that the applicant may confirm the tour's extent and finalize presenter commitments. It may also allow the Dance Section to accommodate tours of the scale requested.

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

It is the responsibility of the applicant to inform the Program Officer of any changes or additions to the applications. These must be approved by the Officer.

## GRANT AMOUNT

The grants contribute to direct touring costs: in-Canada travel, accommodation, per diem and transportation.

The program's maximum daily contribution for combined accommodation and per diem is \$100 per person per day.

Grants will not exceed 40 percent of a tour's total expense.

Applicants may or may not be awarded the full amount requested, depending on the number of requests in the competition and the peer assessment committee's evaluations.

Retroactive funding is not available.

## HOW TO APPLY

Fill out the attached application form and submit it with the required support material. If you are requesting funding for more than one tour within the same application deadline, please complete separate applications for each tour.

### Part A1 – Identification and Declaration

The following applies to Canadian artists and to companies and their agents or administrators. Canadian agents and/or presenters applying to tour foreign artists are required to check with the Program Officer prior to completing this section.

***Name and address of applicant  
(company/artist)***

“Applicant” is the name of the eligible Canadian individual, company, society, corporation or producing organization requesting funding. The address should be that of the applicant.

The grant request must bear an original signature, although the actual document submitted may be a copy of the original. An application submitted by a company must be signed by the artistic, executive or administrative director.

***Amount requested***

Indicate the amount of the grant you are requesting under this program.

***Tour beginning and end dates***

A tour begins with a travel day and ends on the day the artist or company completes their travel home. For foreign artists, assistance begins the day following the artist’s/company’s arrival at the city where the first engagement will occur. For the purposes of this grant, a foreign artist’s or company’s last full day in Canada is the end of the tour. Tours that start (or end) with a performance in the artist’s or company’s home city are assisted only for activity outside the home city. Tour booking, rehearsal and other preparatory time is not eligible for funding.

***Project title and description***

Provide one sentence that describes the tour and its dates; e.g. “Tour of (name of work) to (Region or cities), from (month/year) to (month year).” A longer project description is required in Part B of the form.

***Declaration***

The declaration includes an acknowledgement that you have read these guidelines and have determined that your project is eligible. Make sure you have read them carefully. If you have any questions, contact the Program Officer for clarification.

**Part A2 – Profile of Touring Artist or Dance Organization**

You may complete this part of the form using the introductory material generally included in a promotional kit.

Companies that receive operating funding from the Canada Council are requested to enclose their most recent company profile with each application.

In lieu of a company profile, an individual artist-applicant should attach a résumé.

The profile is separate from the project description that follows it.

If you submit more than one application in the same competition, you must provide a copy of the profile and/or résumé in each application.

**Part B – Project Description**

Describe your project by answering the questions in this section. In your description, address the assessment criteria listed in Part B.

**Part C – Financial Information**

***Number of performances***

Insert the number of performances planned for the tour.

***Touring Revenues***

At the top of the columns for *Original Budget*, *Revised Budget* and *Final Actual*, please indicate the date of completion or revision of each budget.

Do not include GST, HST or PST if you are registered for reimbursement of these taxes.

***Guarantees***

Total the amounts listed under *Revenues – Guarantees* from the Tour Summary (Appendix A1). A guarantee is the fee paid by a presenter for performances (if the fee paid by the presenter also includes a box office percentage, list the potential realizable amount separately under *Box Office Revenues*). Guarantees will also include any revenues for workshops, radio and television broadcasts, demonstrations, etc. Use *Other* (line 4) to describe merchandise sales.

A presenter is an organization or a person who will contract the artist or the company to present a specific performance in their venue (theatre, gymnasium, open space, outdoor space, etc.).

***Box office revenues***

This item is only for self-presenting and co-presenting events. If your agreement with the presenter has a clause or provision on sharing box office revenues, you must provide a reasonable approximation of the potential realizable revenues. For co-presenting and self-presenting events, enter the amount projected from Appendix A2.

### ***Other sources***

If you enter amounts on lines 7, 8, or 9, please explain the sources on a sheet attached to the budget.

Use line 7, *Company's contribution from its general revenues*, if your company commits a portion of its own general revenues to the tour. (Do not use this line for special touring grants available from your province/territory; use line 14 for this.)

Tour sponsorships are either cash or in kind (for example, services or materials). Also use these lines for fundraising for the tour, and for costs paid by presenters.

For the purposes of your application, you **must record the value of donated materials and services (in-kind) as both revenues and expenses**. This kind of donation is budgeted when a fair value can reasonably be estimated for materials and services that would normally be purchased and paid for by you. For example, a touring organization that receives as a donation all or part of its air travel costs (which it otherwise would have purchased) would **record the donated portion as donation revenue, and record the full cost as an expense at its fair value**. In this case, fair value can be determined by a travel agent.

Presenters may, under certain circumstances, directly pay the costs of meals, accommodation, travel to the place of engagement, and material rented specifically for the performance, or they may provide additional funds to cover these costs. These amounts, provided in addition to the guarantees, must be listed as revenues to indicate the real part of the earned revenues for this tour.

Therefore, your budget must show the exact value of all amounts and costs paid by the presenters in the touring revenues. Treat these paid costs in the same manner as donated services and goods. Show their equivalent cost in the appropriate expense category, and attach a note to the budget itemizing the presenter's donation or paid expenses.

Note: The Canada Council can accept only the costs of meals, accommodation and transportation of personnel and freight/equipment specifically rented for a performance as the presenter's eligible contribution to the tour. These contributions must be stipulated in the letter of agreement or contract.

### ***Grants***

Include all other grant revenues specifically related to the touring project. Although priority is given to out-of-province/territory tours, the Canada Council Dance Section may co-operate with the province/territory when the province/territory has made a contribution. For tours with in-province/territory engagements, list the provincial/territorial contribution to the project.

### ***Dance Touring Grant request***

Dance Touring Grants contribute to direct touring costs, such as travel, accommodation, per diem and transportation. Dance companies receiving operating support from the Dance Section should include the total revenues and expenses from a tour project on the appropriate lines of their operating grant application. Enter the total Dance Touring Grant request on the Touring Revenues page, line 12: "Dance Touring Grant Request (A+B+C-Z)."

### ***Per diem/accommodation calculation***

If you will be paying more than a \$100/day/person for accommodation and per diem, the calculation will show a positive amount on line 22 of the Touring Revenues page (amount "Z"). Include this amount when adding up your contribution to the tour, on the on the Other Touring Revenues page, line 27: "Applicant's Contribution to Tour (D+E+F+G+H+Z)."

### ***Touring Expenses***

On the Touring Expenses page, show costs that are eligible for funding under the Dance Touring Grant program. On the Other Touring Expenses page, show other tour costs, which will not be reimbursed by this program.

Do not include GST, HST or PST if you are registered for reimbursement of those taxes.

### ***Per diem and accommodation***

These are the amounts paid to artists and tour personnel as a daily allowance for meals and accommodation. Detail the per diem expenses, showing the number of touring days and number of persons. The Dance Section has established a maximum daily rate of \$100 per person, which includes meals and accommodation. If the accommodation is not included, the daily rate for meals is \$50. If your allocation is higher than these rates, enter your actual amount given in this section, and use the **per diem /accommodation calculation** (Touring Revenues page) to determine your contribution to this aspect of the tour.

### ***Travel for personnel***

You may estimate fares by consulting a travel agent, with sufficient lead time to obtain the best possible rates. For company-owned or artist-owned vehicles, the following rates apply:

- cars, vans or minibuses: \$0.32 per kilometre
- cargo vans, cube vans or small trucks: \$0.35 per kilometer, and
- large trucks or buses: \$0.40 per kilometre.

These rates are the Canada Council Dance Section's contribution to the costs of gasoline, insurance and wear to the vehicles. Additional costs, such as vehicle damage, tire replacement or pre-tour vehicle preparation, are at the expense of the company or artist.

### ***Transportation of freight and equipment***

The same rates and conditions apply as for section B (*Travel for Personnel*). List and specify the costs of permits or overweight or extra-volume charges for sets and equipment in the line *Other (specify)* near the bottom of section B.

### ***Salaries and fees***

Include salaries (including benefits) or fees to artists and production personnel who will be hired on a contract basis **specifically** for the tour. Include only those who are not normally listed as company members. Production personnel may include technicians and tour managers contracted for the tour. Artistic personnel may include guest dancers and rehearsal mistresses or masters.

### ***Royalties***

Enter amounts paid to a choreographer, composer, designer, etc., according to a percentage of revenues or a fixed fee per performance. Specify the percentage or the fee paid for each on a separate sheet.

### ***Agent's fees and expenses***

Enter the fee paid to a contracted agent specifically hired (outside your company) to prepare and negotiate contracts for booking. Generally, the fee would be a percentage of box office and guarantee revenues. Please specify this percentage. Agent's expenses may include some administrative and out-of-pocket expenditures such as telephone, fax, courier, travel and marketing expenses.

### ***Subscription marketing expenses***

For self- and co-presentations offered during a dance season, include fees and expenses of marketing personnel hired to sell subscription series. Attach an explanation of the arrangement you have made with the series presenter.

### ***Local publicist's fee and expenses***

For self- and co-presentations, include fees and expenses of marketing personnel hired to manage single-ticket sales. No permanent salaries will be allowed as touring costs.

### ***Printing expenses***

Indicate the cost of design, preparation and translation of publicity material specifically for the tour. Include reproduction costs for posters, programs, flyers, media releases, study guides and supporting material for promotional purposes.

### ***Advertising expenses***

Generally, this is an expense for self-presenting or co-presenting events. Include promotional and advertising expenses for newspapers, radio and television, as well as photos and videos for television advertising. Include the cost of production of camera-ready artwork for newspaper ads.

### ***Other promotional material costs***

Include expenses for all other promotional material, such as media kits and promotional videos created specifically for this tour.

### ***Other costs***

Enter any other promotional, publicity or marketing expenses (please specify). Please do not include a contingency reserve here; instead, include in each appropriate budget item any possible increase of expenses.

### ***Pre-production expenses***

These are extraordinary expenses that may be incurred before the beginning of the tour: artists' fees and salaries for a pre-tour rehearsal period; production personnel's fees and salaries; travel if rehearsals have to be held in another municipality; production materials and costs incurred specifically to modify the set, props and costumes; and rental of material for the rehearsal period. Please give details on a separate sheet.

### ***Pre-tour expenses***

Pre-tour expenses may include travel, accommodation and per diem expenses for a publicity and promotional trip before the beginning of the tour or for visits to the venues by the artistic, touring or technical director. Please give details on a separate sheet.

### ***Administrative expenses***

Include any administrative expense related to the tour: telephone, courier, postage, etc.

### ***Local crew expenses***

Generally, this expense is covered by the presenter. In the case of a co-presentation or self-presentation, the cost of local technical personnel (including benefits) may be paid for (in part or in whole) by the applicant and must be shown here.

### ***Theatre expenses***

Generally, this expense is also covered by the presenter. In the case of a co-presentation or a self-presentation, it includes the costs of theatre operation (salaries of ushers, benefits, front-of-house costs, box office expenses, rentals, materials, etc.) paid for in part or in whole by the applicant.

### ***Permits, licences, taxes***

Indicate the costs of the required permits, licences, and special taxes.

### ***Insurance***

Indicate the costs of the required insurance (liability, transportation, cancellation, material, etc.).

### ***Equipment and material rental***

Do not enter any purchase of equipment or major modifications to sets and costumes here. Modifications to sets, props and costumes are pre-production expenses.

### ***Other expenses***

Indicate any other expenses related to the tour. Specify these on an attached sheet.

## **Part D – Touring Personnel and Functions**

List all personnel on tour and write in their functions (dancer, rehearsal mistress or master, touring director, technician, publicist, etc.). Mark with an asterisk (\*) the personnel contracted specifically for the tour who are not normally listed as members of the company.

## **Appendix A1 – Tour Summary (for all events)**

### ***Production/program***

Four boxes have been provided for the productions that will be presented on tour. If you require more space, or if you are presenting more than four programs, add more sheets as needed.

### ***Itinerary***

Use **page a** for your original touring information, and photocopy that page as required to indicate the full length of tour. If your tour crosses the Canada–U.S. border, indicate the days and locations in the United States. If you receive a touring grant, use **page b** to fill in your revised data. After the tour, use **page c** to fill in your final numbers. This will be part of your final report, as mentioned under *Final Report and Financial Accounting*.

### ***Date***

This is the date of the performance, taping, filming, workshop, etc. List engagements in chronological order, using one line for each day of the tour. If more than one performance is given on the same day, make a separate entry for each performance, specifying matinee (m) or evening (e) performance. Also list travel days, set-up and days off.

If the revenues are not specific to each performance or engagement, list the total revenues in your first entry in the “Revenues” columns.

### ***Status***

In this column, please specify the current status of each of the engagements, using these four categories:

*Contracted (c)* – The parties have signed a formal agreement.

*Confirmed (f)* – You have concluded negotiations; the fee, time and place have been specified and letters have been exchanged. This indicates that the terms of the agreement are unlikely to change.

*Tentative (t)* – You have established contact with the presenter, who has expressed an interest in presenting your production. Information has been exchanged, but details have not been fully worked out. Although there is a possibility that the engagement may not materialize, there is a good degree of assurance that it will.

*Speculative (s)* – You have not established a verbal or formal agreement with the presenter, but you intend to tour that city, based on past experience or following a meeting at a contact event, for example.

**At least one performance must be confirmed for this application to be considered by the peer assessment committee.**

#### ***Venue***

Please indicate the name of the venue.

#### ***Venue size***

Indicate the size of the venue, based on the number of seats available for sale. For open spaces and gymnasiums, specify the maximum number of people that can attend the performance.

#### ***Revenues (for all except self-presenting or co-presenting events)***

Do not include GST, HST or PST if you are registered for reimbursement of these taxes.

#### ***Guarantees***

Indicate the fee negotiated with presenters, including television, radio and workshop revenues.

#### ***Box office***

This column applies to a performance paid through a guaranteed fee and a box office split with the presenter. Indicate the estimated portion that you will receive.

#### **Appendix A2 – Tour Summary (for self-presenting or co-presenting events only)**

Use **page a** for your original submission information. If you receive a touring grant, use **page b** to fill in your revised data. After the tour, use **page c** to fill in your final numbers. This will be part of your final report, as mentioned under *Final Report and Financial Accounting*.

#### ***Revenues***

Do not include GST, HST or PST if you are registered for reimbursement of these taxes.

#### ***Paid attendance***

Indicate the estimated number of tickets sold for each performance.

#### ***Box office***

The first column refers to the total revenues possible for each performance. The second column includes the projected income according to the estimated number of tickets sold.

#### **Support Material**

Please make sure that you have included this support material:

- **at least one** signed letter of confirmation from a presenter or local partner, providing date of engagement, the activities of the engagement (performances, workshops) and fee
- emails that provide details for the activities to be funded by the touring grant.

Please note that emails will be considered valid support material only if they specify the date for an engagement, the extent of the services to be provided by the touring company, and the fee to be paid to the touring company. Any other emails, such as expressions of interest, will not be accepted as support material for the application.

- a video, either VHS, DVD or CD-ROM, and preferably of the work on tour (if VHS, cued to a section of the work that you wish the peer assessment committee to view).

Please note that promo videos are not acceptable support material.

Originals should not be submitted. The Canada Council is not responsible for the loss or damage, whatever the cause, of support material.

The video will be returned to you. All other support material will be kept in your file at the Canada Council for the Arts.

#### **Appendix B1 – Additional Information for Canadian Dance Presenters or Producers Touring Foreign Artists in Canada**

Please carefully read this appendix to the application form for further instructions on completing the form, and complete Appendix B4.

#### **Appendix B2 – Additional Information for Festivals**

Please carefully read this appendix to the application form for further instructions on completing the form, and complete Appendix B3.

A maximum of three works by the artists participating in the festival can be presented.



## **CONFIRMATION OF RECEIPT**

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

## **ASSESSMENT OF APPLICATIONS**

### **Assessment Process**

The Canada Council for the Arts makes its funding decisions through the peer assessment process. Requests for assistance are assessed by a committee of professionals, chosen for their specialized knowledge of dance touring. They are selected to reflect a broad range of professional experience, and to provide fair representation of Canada's two official languages, cultural diversity, Aboriginal peoples, gender and geographic origin.

Conflict of interest, real or perceived, is avoided. A peer assessment committee member with any conflict-of-interest connection to an application will not be included in any discussion of that application.

Peer assessment committee members review the applications and support material.

Artistic quality is an important part of the evaluation. The peer assessment committee uses the artist's or company's video support material as an indicator of artistic quality, with particular reference to the repertoire on tour. Committee members who have seen the company's recent work are invited to compare their impressions with the work shown on video. A maximum 15 minutes of video material will be watched, therefore it is important to cue the tape to a section you think best represents your work.

The Program Officer does not take part in the decisions, but brings updates in the form of confirmations and eligible costs for each applicant, which the peer assessment committee uses as a starting point for discussion of the amount requested.

### **Assessment Criteria**

The committee uses the following assessment criteria:

- artistic quality and significance of the applicant's work in general and of the work on tour specifically

- the impact of the tour on national and/or regional dance communities
- the applicant's demonstrated ability and/or infrastructure to support tour coordination
- reasonable balance in revenues: fees, box office and other funding sources. In the case of in-province/territory tours, the committee looks for evidence of assistance from provincial/territorial funding bodies and/or other local partners
- the applicant's responsiveness to the specific nature of each tour event (for example, familiarity with the venue's history of dance presentation, choice of repertoire, development of specific outreach/educational activities, or specific promotional strategies)
- where guarantees are offered, clear commitment from presenters to pay a reasonable fee and to support the engagement adequately (for example, provision of an appropriate venue, development of artist-audience relationship, and quality and nature of support for outreach initiatives)
- where co-presentations or self-presentations are proposed, evidence of risk calculation and quality/nature of audience development activity, and
- potential of this tour to enhance local knowledge and appreciation of all dance forms.

Independently and confidentially, each peer assessment committee member ranks the applications in order of priority, according to the criteria. The combined rankings establish a priority list for the available funding.

Peer assessment committee decisions for this program are final recommendations for approval by the Canada Council.

## **NOTIFICATION OF RESULTS**

Applicants will be notified of the competition results, by letter, approximately three months after the deadline date. To protect confidentiality, results are not released over the telephone or by email.

Grants over \$100,000 receive final approval from the Canada Council's Board; notification of these grants may be delayed due to the timing of the Board's meetings.

Successful applicants will not know the final amount of funding assistance until they send the Canada Council a revised budget, along with copies of written contracts from their presenters, co-presenters and/or venues. To present the revised budget, use the “Revised Budget” column of Part C (Financial Information) and the “Revised Budget” page of Appendix A1, as well as the “Revised Budget” page of Appendix A2, if your project involves a self-presenting or co-presenting event.

### **PAYMENT OF GRANT**

Grants will be released in two instalments. The Canada Council releases the first, 90 percent, on receipt of revised budgets and contracts. Upon completion of the tour, the recipient must submit a final report that includes a final budget revision (see “Final Report and Financial Accounting,” below). At this point, the Canada Council may release the final 10 percent. If the eligible costs are less than projected, the file may be closed without payment of the remaining 10 percent.

### **TAXES**

Canada Council for the Arts grants to individuals are taxable, and the Canada Council issues T4A slips at the appropriate time. Grant recipients should contact the Canada Revenue Agency or their provincial/territorial revenue department with any tax-related questions.

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

Successful applicants must acknowledge the financial assistance of the Canada Council for the Arts in all publicity and documentation related to the grant-supported project. Details of the acknowledgement policy are included in the grant notification.

### **FINAL REPORT AND FINANCIAL ACCOUNTING**

A grant file cannot be closed until the Canada Council receives and approves a final report and financial accounting. You must submit the report and accounting within three months of completion of the project. In your report, use the “Final Actual” column of Part C (Financial Information) and the “Final Actual” page of Appendix A1, as well as the “Final Actual” page of Appendix A2, if

your project involved a self-presenting or co-presenting event.

You must return any unused funds to the Canada Council.

### **CONFIDENTIALITY OF INFORMATION**

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

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

### **FURTHER INFORMATION**

For further information on the *Dance Touring Grants*, contact Mark Shaub, Dance Section Officer.

Telephone: 1-800-263-5588 (toll-free) or  
613-566-4414, ext. 5506

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

Email: [mark.shaub@canadacouncil.ca](mailto:mark.shaub@canadacouncil.ca)

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

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

October 2006

DAG5E 10-06



### Dance Touring Grants

Please read the application guidelines carefully before completing the application form.  
Please do not exceed the limits indicated in each section. Type or print in black ink.

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

PART A1 – IDENTIFICATION AND DECLARATION	
<b>Name of applicant (artist or company):</b>  If applicable <input type="checkbox"/> Miss <input type="checkbox"/> Ms. <input type="checkbox"/> Mrs. <input type="checkbox"/> Mr.	<b>Name of person responsible:</b>  <input type="checkbox"/> Miss <input type="checkbox"/> Ms. <input type="checkbox"/> Mrs. <input type="checkbox"/> Mr.
<b>Address:</b>  _____ Street and apartment/suite number  _____ City  _____ Province/territory                      Postal Code	<b>Address (if different from applicant's address):</b>  _____ Street and apartment/suite number  _____ City  _____ Province/territory                      Postal Code
(____) _____ (____) _____ Telephone (residence)              Telephone (business)  (____) _____ Fax    Email  _____ Website	(____) _____ (____) _____ Telephone (residence)              Telephone (business)  (____) _____ Fax    Email  _____ Website
<b>The applicant is</b> <input type="checkbox"/> an individual artist <input type="checkbox"/> a group/collective <input type="checkbox"/> a company/organization	
<b>Amount requested from this program:</b> \$ _____	
<b>This tour will begin on</b> (day/month/year) _____ <b>and finish on</b> (day/month/year) _____	
<b>Project title and description</b> (10 to 15 words):          	

**PART A1 – IDENTIFICATION AND DECLARATION (cont'd)****DECLARATION**

**Please answer the following questions and sign below to confirm the following 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 artist,**

- I am a Canadian citizen or have permanent resident status, as defined by Citizenship and Immigration Canada.
- I have read carefully the eligibility criteria for this program, which are described in the application guidelines, and both I and my proposed project meet these criteria.
- I accept the conditions of this program as outlined in the application guidelines and agree to abide by the Canada Council's decision.
- I have already sent all overdue final reports and financial accounting for previous Canada Council grants. I understand that my application will be considered ineligible if any of my final reports are outstanding.
- I am aware that the Canada Council is subject to the Access to Information Act and Privacy Act, as described in the application guidelines.

**As a representative of a group, 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 accept the conditions of the program as outlined in the application guidelines and agree to abide by the Canada Council's decision.
- I will act as sole representative of the group, collective or company, and I will keep the other participants informed of the contents and outcome of this grant application.
- I have already sent all overdue final reports and financial accounting for previous Canada Council grants. I understand that this application will be considered ineligible if any of the final reports are outstanding.
- I am aware that the Canada Council is subject to the Access to Information Act and Privacy Act, as described in the application guidelines.

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

Signature of applicant or applicant organization's representative  
 (artist, artistic, administrative or executive director) **An original signature is required.**

Date:

**PART A2 – PROFILE OF TOURING ARTIST OR DANCE ORGANIZATION**

Please provide a profile of the touring artist or organization, in 750 words or less, on attached pages. Address each of the points below. To facilitate processing, print on one side only of white, 8½ inch x 11 inch paper. If you are an independent artist, include a profile and/or résumé with this application. If your dance company is receiving operating support from the Canada Council for the Arts, please include its most recent profile.

- Main goals/artistic objectives. Role of your organization within the arts or dance community (if applicable).
- History of artist or company (include date established if applicable, and principal events or main accomplishments).
- Touring history.
- Geographic location and community served.

**PART B – PROJECT DESCRIPTION**

Please describe your touring project by answering the following questions:

1. How is this tour consistent with your company's goals / artistic objectives?
2. Why are you touring to these cities / this region? What is your understanding of the market(s) represented by your tour?
3. How did you decide which repertoire to tour to these markets/regions? Was this work designed for touring? (If appropriate, describe your previous tours with this repertoire or work.)
4. In what ways will the tour advance your career or promote your company? Is this your first tour to these markets/regions, or is this tour different from previous tours you have made to these markets/regions?
5. What is your strategy for audience development and outreach on this tour?
6. Please discuss the rationale you have developed for negotiating your fees.

Address the assessment criteria listed below as you answer these questions. Please write no more than 1,000 words, using at least 11 point font.

**Assessment Criteria**

- Artistic quality and significance of the applicant's work in general and of the work on tour specifically.
- The impact of the tour on national and/or regional dance communities.
- The applicant's demonstrated ability and/or infrastructure to support tour coordination.
- Reasonable balance in revenues: fees, box office and other funding sources. In the case of in-province/territory tours, the committee looks for evidence of assistance from provincial/territorial funding bodies and/or other local partners.
- The applicant's responsiveness to the specific nature of each tour event (for example, familiarity with the venue's history of dance presentation, choice of repertoire, development of specific outreach/educational activities, or specific promotional strategies).
- Where guarantees are offered, clear commitment from presenters to pay a reasonable fee and to support the engagement adequately (for example, provision of an appropriate venue, development of artist-audience relationship, and quality and nature of support for outreach initiatives).
- Where co-presentations or self-presentations are proposed, evidence of risk calculation and quality/nature of audience development activity.
- Potential of this tour to enhance local knowledge and appreciation of all dance forms.

**Fees for Artists**

The Dance Section supports associations that advocate good working conditions for dancers/interpreters. Canada Council peer assessment committees respect the leadership demonstrated by these organizations in establishing guidelines for fees for professional dancers/interpreters. Please note that future members of Dance Touring Grants peer assessment committees will be familiarized with pay standards established by these organizations as they evolve. In the Financial Information section (Part C) of the application form, under *Other Touring Expenses*, there are specific places to show artists' fees while on tour (*D: Salaries and Fees*) and in rehearsal prior to the tour (*H: Other Expenses*). Please note that fees that fall below standards established by these professional organizations may lessen your chance of receiving a grant.

<b>PART C – FINANCIAL INFORMATION</b>					
Number of performances: _____					
<b>TOURING REVENUES</b> (Do not include GST, HST and PST if you are registered for reimbursement of these taxes.)					
	<b>Original Budget</b>	<b>Revised Budget</b>	<b>Final Actual</b>	<b>%</b>	
	<b>Date:</b>	<b>Date:</b>	<b>Date:</b>		
<b>Guarantees:</b>					
1	Performances (guaranteed fees)	\$	\$	\$	
2	Workshops	\$	\$	\$	
3	Radio, television	\$	\$	\$	
4	Other (specify)	\$	\$	\$	
5	<b>Box Office Revenues:</b> (full amount for self-presentation; split box office for co-presentation) (Appendix A1, A2 or B4)	\$	\$	\$	
6	<b>Subtotal Guarantees and Box Office Revenues</b>	\$	\$	\$	
<b>Other Sources:</b>					
7	Company's contribution from its general revenues:	\$	\$	\$	
8	Sponsorships/donations (cash: detail on separate sheet)	\$	\$	\$	
9	Sponsorships/donations (in-kind: detail on separate sheet)	\$	\$	\$	
10	<b>Subtotal Other Sources</b>	\$	\$	\$	
11	<b>Total Guarantees, Box Office Revenues and Other Sources</b>	\$	\$	\$	
<b>Grants:</b>					
12	<b>Dance Touring Grant Request (A+B+C-Z)</b>	\$	\$	\$	
13	Other federal touring support (specify on a separate sheet)	\$	\$	\$	
14	Provincial/territorial and interprovincial support (specify on a separate sheet)	\$	\$	\$	
15	<b>Subtotal Grants</b>	\$	\$	\$	
16	<b>TOTAL TOURING REVENUES</b>	\$	\$	\$	100
17	<b>TOTAL TOURING EXPENSES</b> (A+B+C+D+E+F+G+H) (from Other Touring Expenses, line 28)	\$	\$	\$	100
18	<b>TOURING SURPLUS (SHORTFALL)</b>	\$	\$	\$	
19	<b>Per Diem/Accommodation Calculation:</b>				
20	total per diem/accommodation cost (next page, total A) <b>(X)</b>				
21	maximum Canada Council combined per diem contribution at \$100/day/person <b>(Y)</b>				
22	difference between X and Y <b>(Z)</b>				
23	<input type="checkbox"/> AFM <input type="checkbox"/> Canadian Actors' Equity Association <input type="checkbox"/> Union des artistes <input type="checkbox"/> CADA <input type="checkbox"/> Other collective agreement				

<b>PART C – FINANCIAL INFORMATION (cont'd)</b>								
<b>TOURING EXPENSES</b> (Do not include GST, HST and PST if you are registered for reimbursement of these taxes.)								
<b>ELIGIBLE EXPENSES FOR TOURING GRANTS</b>				<b>Original Budget</b>	<b>Revised Budget</b>	<b>Final Actual</b>	<b>%</b>	
A	<b>Per Diem and Accommodation:</b>				<b>Date:</b>	<b>Date:</b>	<b>Date:</b>	
	Accommodation + Meals x No. of persons x No. of days							
	_____	_____	_____	_____	\$	\$	\$	
	_____	_____	_____	_____	\$	\$	\$	
1	<b>Total Per Diem and Accommodation (A)</b>				\$	\$	\$	
B	<b>Travel for Personnel (including insurance):</b>							
	Transportation Fare + Other x No. of persons (train, bus, plane; specify)							
	_____	_____	_____	_____	\$	\$	\$	
	_____	_____	_____	_____	\$	\$	\$	
<b>And/or Rental of Vehicle for Personnel (including insurance):</b>								
Type of vehicle Fuel and + Rental rate x No. of maintenance vehicles								
_____	_____	_____	_____	\$	\$	\$		
_____	_____	_____	_____	\$	\$	\$		
Taxis, ferries, tolls, etc. (specify)				\$	\$	\$		
Other (specify)				\$	\$	\$		
Driving fees (salaries and expenses for drivers of vehicles)				\$	\$	\$		
2	<b>Total Travel for Personnel (B)</b>				\$	\$	\$	
C	<b>Transportation of Freight and Equipment (including insurance):</b>							
	Type of transportation Fare + Other (train, bus, plane; specify)							
	_____	_____	_____	_____	\$	\$	\$	
	_____	_____	_____	_____	\$	\$	\$	
<b>And/or Rental of Vehicle for Freight (including insurance):</b>								
Type of vehicle Fuel and + Rental rate x No. of maintenance vehicles								
_____	_____	_____	_____	\$	\$	\$		
_____	_____	_____	_____	\$	\$	\$		
Taxis, ferries, tolls, etc. (specify)				\$	\$	\$		
Other (specify)				\$	\$	\$		
Driving fees (salaries and expenses for drivers of vehicles)				\$	\$	\$		
3	<b>Total Transportation of Freight and Equipment (C)</b>				\$	\$	\$	
4	<b>TOTAL ELIGIBLE EXPENSES (A+B+C)</b>				\$	\$	\$	
<b>Dance Touring Grant Request (A+B+C-Z): enter on Touring Revenues page, line 12</b>				\$	\$	\$		

<b>PART C – FINANCIAL INFORMATION (cont'd)</b>							
<b>TOURING EXPENSES</b> (Do not include GST, HST and PST if you are registered for reimbursement of these taxes.)							
<b>OTHER TOURING EXPENSES</b>				<b>Original Budget</b>	<b>Revised Budget</b>	<b>Final Actual</b>	<b>%</b>
<b>D</b>	<b>Salaries and Fees:</b>			<b>Date:</b>	<b>Date:</b>	<b>Date:</b>	
	Artistic	No. of persons	x Salaries/fees	x Weeks/perf.			
	_____	_____	_____	_____	\$	\$	\$
	_____	_____	_____	_____	\$	\$	\$
	_____	_____	_____	_____	\$	\$	\$
	Production	No. of persons	x Salaries/fees	x Weeks/perf.			
	_____	_____	_____	_____	\$	\$	\$
	_____	_____	_____	_____	\$	\$	\$
	_____	_____	_____	_____	\$	\$	\$
5	<b>Total Salaries and Fees (D)</b>				\$	\$	\$
<b>E</b>	<b>Royalties</b> (specify the percentage or amount on a separate sheet):						
	Percentage						
	Amount			\$	\$	\$	
6	<b>Total Royalties (E)</b>				\$	\$	\$
<b>F</b>	<b>Agent's Fees and Expenses:</b>						
7	Fees (name of agent and percentage)						
8	Agent's expenses (telephone, fax, postage, etc.)			\$	\$	\$	
9	<b>Total Agent's Fees and Expenses (F)</b>				\$	\$	\$



<b>PART C – FINANCIAL INFORMATION (cont'd)</b>					
<b>G</b>	<b>Promotion, Publicity and Marketing:</b>				
10	Subscription marketing expenses	\$	\$	\$	
11	Local publicist's fee and expenses	\$	\$	\$	
12	Printing expenses (design, translation, etc.)	\$	\$	\$	
13	Advertising expenses (photos, camera-ready artwork, videos, etc.)	\$	\$	\$	
14	Other promotional material costs (media kits, promotional videos, etc.)	\$	\$	\$	
15	Other costs (specify on a separate sheet)	\$	\$	\$	
16	<b>Total Promotion, Publicity and Marketing (G)</b>	\$	\$	\$	
<b>H</b>	<b>Other Expenses:</b>				
17	Pre-production expenses (specify on a separate sheet)	\$	\$	\$	
18	Pre-tour expenses (specify on a separate sheet)	\$	\$	\$	
19	Administrative expenses (telephone, postage, courier, etc.)	\$	\$	\$	
20	Local crew expenses (self- and co-presentations only)	\$	\$	\$	
21	Theatre expenses (self- and co-presentations only)	\$	\$	\$	
22	Permits, licences, taxes	\$	\$	\$	
23	Insurance	\$	\$	\$	
24	Equipment and material rental (specify on a separate sheet)	\$	\$	\$	
25	Other expenses (specify on a separate sheet)	\$	\$	\$	
26	<b>Total Other Expenses (H)</b>	\$	\$	\$	
27	<b>Applicant's Contribution to Tour (D+E+F+G+H+Z)</b>	\$	\$	\$	
28	<b>TOTAL TOURING EXPENSES (A+B+C+D+E+F+G+H): enter on Touring Revenues page, line 17</b>	\$	\$	\$	<b>100</b>
29	<b>TOTAL ELIGIBLE EXPENSES (A+B+C)</b>	\$	\$	\$	



**PART E1 – APPLICATION CHECKLIST**

Please check the appropriate boxes to confirm that you have completed all parts of the application and have attached the following documentation.

Note that the time that the peer assessment committee may devote to each file is limited. It is therefore to your advantage to present well-organized material.

- Completed application form with original signature in Part A1
- Part A2 – Profile of Touring Artist or Dance Organization
- Appendix A1 – Tour Summary, for all tours
- Appendix A2 – Tour Summary, for self-presenting or co-presenting events only
- Appendix B3 for festivals
- Appendix B4 for presenters or producers submitting applications for tour by foreign artists
- At least one signed letter of confirmation from a presenter or local partner (for all tours)
- A videotape, DVD or CD-ROM of the artist's work, preferably the work that will be presented on tour (if a videotape, cued to the portion that you wish the peer assessment committee to view).  
For festivals, a selection of no more than three of the artists you plan to present in your festival
- Part E2 – Detailed Description of Audiovisual Support Material

**PART E2 – 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** or **CD ROM**.

**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 or CD-ROM):

Running time:

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**Item 2**

Title:

Choreographer:

Dancers:

Medium (videotape, DVD or CD-ROM):

Running time:

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**Item 3**

Title:

Choreographer:

Dancers:

Medium (videotape, DVD or CD-ROM):

Running time:

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

NAME OF APPLICANT: \_\_\_\_\_

**APPENDIX A1 – TOUR SUMMARY (for all tours)**

Number of days on tour: \_\_\_\_\_ Number of performances: \_\_\_\_\_ ORIGINAL BUDGET

**Production/program**  
If the tour includes performances of different productions, describe each of these productions in detail (use a separate sheet if necessary).

<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>
----------	----------	----------	----------

**Itinerary**  
Please complete one line for each performance, workshop, travel day, day off or set-up day (see application guidelines for more details).  
**For self-presenting and co-presenting events, do not complete the Paid Attendance or Revenue columns on this page. Complete Appendix A2 instead.**

Date	City and Province or Territory	Program	Type of Performance	Name of Presenter	Status	Venue	Venue Size	Paid Attendance	Revenues	
									(Do not include GST, HST and PST if you are reimbursed for these taxes)	
day, month, year and matinee (m) evening (e)		Specify A, B, C, D (from above)	adult (a) youth (y) family (f) workshop (w) other (specify)	or self-presenting (sp) co-presenting (cp)	contracted (c) confirmed (f) tentative (t) speculative (s)	(name of venue)	(capacity)	(estimated number of spectators)	Guarantees	Box Office (your split, if shared)
1									\$	\$
2									\$	\$
3									\$	\$
4									\$	\$
5									\$	\$
6									\$	\$
7									\$	\$
8									\$	\$
9									\$	\$
10									\$	\$
11									\$	\$
12									\$	\$
								<b>Total</b>	\$	\$

(carry over totals to page 4 *Touring Revenues*, line 1 to 5.)

NAME OF APPLICANT: \_\_\_\_\_

**APPENDIX A1 – TOUR SUMMARY (for all events)**

Number of days on tour: \_\_\_\_\_ Number of performances: \_\_\_\_\_  
**REVISED BUDGET**

**Production/program**  
 If the tour includes performances of different productions, describe each of these productions in detail (use a separate sheet if necessary).

<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>
----------	----------	----------	----------

**Itinerary**  
 Please complete one line for each performance, workshop, travel day, day off or set-up day (see application guidelines for more details).

**For self-presenting and co-presenting events, do not complete the Paid Attendance or Revenue columns on this page. Complete Appendix A2 instead.**

Date	City and Province or Territory	Program	Type of Performance	Name of Presenter	Status	Venue	Hall Size	Paid Attendance	Revenues	
									(GST, HST and PST not included, if you are reimbursed)	Box Office
day, month, year and matinee (m) evening (e)		Specify A, B, C, D (from above)	adult (a) youth (y) family (f) workshop (w) other (specify)	or self-presenting (sp) co-presenting (cp)	contracted (c) confirmed (f) tentative (t) speculative (s)	(name of hall)	(capacity)	(estimated number of spectators)	<b>Guarantee</b>	<b>Box Office</b> (your split, if shared)
1									\$	\$
2									\$	\$
3									\$	\$
4									\$	\$
5									\$	\$
6									\$	\$
7									\$	\$
8									\$	\$
9									\$	\$
10									\$	\$
11									\$	\$
12									\$	\$
							<b>Total</b>		\$	\$





12									\$	\$
							<b>Total</b>		\$	\$

**APPENDIX A2 – TOUR SUMMARY (for self-presenting or co-presenting events only)**

**ORIGINAL**

**BUDGET**

**Itinerary**

Please complete one line for each performance using the same line numbers as on Appendix A1 (photocopy this page as needed).  
(Do not include GST, HST and PST if you are registered for reimbursement of these taxes.)

	Local Costs							Revenues			
	Date day, month, year and matinee (m) evening (e)	Local Crew Expenses	Theatre Expenses	Subscription Marketing Expenses	Pre-tour Expenses	Local Publicist's Fee and Expenses	Printing Expenses	Promotion, Advertising and Marketing Expenses	Paid Attendance (estimated number of spectators)	Box Office  Maximum Projected	
1		\$	\$	\$	\$	\$	\$	\$		\$	\$
2		\$	\$	\$	\$	\$	\$	\$		\$	\$
3		\$	\$	\$	\$	\$	\$	\$		\$	\$
4		\$	\$	\$	\$	\$	\$	\$		\$	\$
5		\$	\$	\$	\$	\$	\$	\$		\$	\$
6		\$	\$	\$	\$	\$	\$	\$		\$	\$
7		\$	\$	\$	\$	\$	\$	\$		\$	\$
8		\$	\$	\$	\$	\$	\$	\$		\$	\$
9		\$	\$	\$	\$	\$	\$	\$		\$	\$
10		\$	\$	\$	\$	\$	\$	\$		\$	\$
11		\$	\$	\$	\$	\$	\$	\$		\$	\$
12		\$	\$	\$	\$	\$	\$	\$		\$	\$
<b>Total</b>		\$	\$	\$	\$	\$	\$	\$		\$	\$
		(carry over totals to page lines 20 and 21)			(carry over totals to page 5, lines 10 to 18,)				(carry over totals to page 3, line 5)		

NAME OF APPLICANT: \_\_\_\_\_

APPENDIX A2 – TOUR SUMMARY (for self-presenting or co-presenting events only)										
REVISED BUDGET										
Itinerary										
Please complete one line for each performance using the same line numbers as on Appendix A1 (photocopy this page as needed). (Do not include GST, HST and PST if you are registered for reimbursement of these taxes.)										
Date day, month, year and matinee (m) evening (e)	Local Costs							Revenues		
	Local Crew Expenses	Theatre Expenses	Subscription Marketing Expenses	Pre-tour Expenses	Local Publicist's Fee and Expenses	Printing Expenses	Promotion, Advertising and Marketing Expenses	Paid Attendance (estimated number of spectators)	Box Office	
									Maximum	Projected
1	\$	\$	\$	\$	\$	\$	\$		\$	\$
2	\$	\$	\$	\$	\$	\$	\$		\$	\$
3	\$	\$	\$	\$	\$	\$	\$		\$	\$
4	\$	\$	\$	\$	\$	\$	\$		\$	\$
5	\$	\$	\$	\$	\$	\$	\$		\$	\$
6	\$	\$	\$	\$	\$	\$	\$		\$	\$
7	\$	\$	\$	\$	\$	\$	\$		\$	\$
8	\$	\$	\$	\$	\$	\$	\$		\$	\$
9	\$	\$	\$	\$	\$	\$	\$		\$	\$
10	\$	\$	\$	\$	\$	\$	\$		\$	\$
11	\$	\$	\$	\$	\$	\$	\$		\$	\$
12	\$	\$	\$	\$	\$	\$	\$		\$	\$
<b>Total</b>	\$	\$	\$	\$	\$	\$	\$		\$	\$
	(carry over totals to page lines 20 and 21)		(carry over totals to page 5, lines 10 to 18,)					(carry over totals to page 3, line 5)		

APPENDIX A2 – TOUR SUMMARY (for self-presenting or co-presenting events only)										
FINAL ACTUAL										
Itinerary										
Please complete one line for each performance using the same line numbers as on Appendix A1 (photocopy this page as needed). (Do not include GST, HST and PST if you are registered for reimbursement of these taxes.)										
	Local Costs							Revenues		
Date day, month, year and matinee (m) evening (e)	Local Crew Expenses	Theatre Expenses	Subscription Marketing Expenses	Pre-tour Expenses	Local Publicist's Fee and Expenses	Printing Expenses	Promotion, Advertising and Marketing Expenses	Paid Attendance (actual spectators)	Box Office	
									Maximum Projected	
1	\$	\$	\$	\$	\$	\$	\$		\$	\$
2	\$	\$	\$	\$	\$	\$	\$		\$	\$
3	\$	\$	\$	\$	\$	\$	\$		\$	\$
4	\$	\$	\$	\$	\$	\$	\$		\$	\$
5	\$	\$	\$	\$	\$	\$	\$		\$	\$
6	\$	\$	\$	\$	\$	\$	\$		\$	\$
7	\$	\$	\$	\$	\$	\$	\$		\$	\$
8	\$	\$	\$	\$	\$	\$	\$		\$	\$
9	\$	\$	\$	\$	\$	\$	\$		\$	\$
10	\$	\$	\$	\$	\$	\$	\$		\$	\$
11	\$	\$	\$	\$	\$	\$	\$		\$	\$
12	\$	\$	\$	\$	\$	\$	\$		\$	\$
<b>Total</b>	\$	\$	\$	\$	\$	\$	\$		\$	\$
	(carry over totals to page lines 20 and 21)			(carry over totals to page 5, lines 10 to 18,)				(carry over totals to page 3, line		

**APPENDIX B1 – ADDITIONAL INFORMATION FOR CANADIAN DANCE PRESENTERS OR PRODUCERS TOURING FOREIGN ARTISTS IN CANADA**

Dance Touring Grants can provide airfare within Canada and a contribution of up to \$100/day per person towards accommodation and per diem for invited artists/companies touring in Canada.

Because the Dance Touring grants application form is not ideally suited to presenters, please follow the instructions below for completing the application.

**Please be advised that you must complete all of the following items and include them in your application, otherwise your application will be considered incomplete.**

- Complete Part A1 and A2 of the Dance Touring Grants application form (maximum three pages).
- When completing Part C, remember that Line 1 (Performances [guaranteed fees]) is not revenue for a presenter. Marked these as an expense (Line 25 [Other expenses] under “Other Touring Expenses”).
- Calculate your estimated box office revenue using Appendix B4.
- Complete “Eligible Expenses for Touring Grants” in Part C of the application form.
- Under “Other Touring Expenses,” you need to complete only lines 25 to 29. Note that for your type of touring request, the usual maximum coverage of 40 percent of total touring expenses does not apply.
- Complete Part D – Touring Personnel and Functions.
- Complete appendixes A1 and B4.

**APPENDIX B2 – ADDITIONAL INFORMATION FOR FESTIVALS**

Dance Touring Grants can provide airfare, including international airfare and a contribution of up to \$100 per day per person towards accommodation and per diem for invited artists/companies travelling to your festival.

The Dance Touring grants application form is not ideally suited to festival organizers. Please follow the instructions below for completing the application.

**Please be advised that you must complete all of the following items and include them in your application. Otherwise your application will be considered incomplete. Note that you will not be contacted if your application is incomplete.**

- Complete Part A1 of the Dance Touring Grants application form.
- For Part A2 of the Dance Touring Grants form, write a brief profile of your festival (maximum two pages). Print on one side only of white, 8½ inch x 11 inch paper. Include the mission/mandate of the festival, and the key personnel. Describe your location in terms of demographics and communities served. Describe the milestone achievements of the festival in point form.

**For Part B, Project Description (maximum two pages):**

- Briefly describe each artist/company you have chosen to invite to this festival. Explain how you chose them. You may also submit a list of websites where the peer assessment committee can learn more about these artists.
- What is your audience/market development strategy for this edition of the festival? On what basis have you chosen this approach?
- If you publish a call to artists, when is it normally published? When will you notify the artists of your decisions this year?
- Discuss the rationale you have developed for negotiating fees for artists.
- Discuss the co-producing or presenting relationships (e.g. venues, sister organizations) you have developed for this festival. Are the partners different this year from previous years? What do they bring to the festival?
- Discuss any professional development activities you have built into this festival. Do these differ from previous years?
- Include two or three examples of press coverage of the preceding event. Do not include more, since they will not be passed on to the jury.
- Briefly describe how you evaluate the festival's success. By these measures, is your festival growing or diminishing in scale, focus or foreseeable impact?

Include a copy of the budget pages from your most recent application to the Arts Presentation Canada program. Also include Appendix B3, showing who you have invited, what type of activities you have invited them for, where they will perform, how many shows they will take part in, the number of people involved, and how long they will be staying at the festival.

**IMPORTANT:** The “Amount requested from this program,” which you enter in Part A1 (taken from Touring Revenues, line 12: “Dance Touring Grant Request”) will consist of the total airfares, freight and total accommodation/per diem contribution.

**IMPORTANT:** After submitting copies of contracts and revised budgets to the Canada Council, successful applicants will receive 90 percent of their grant. They will receive the final 10 percent after submitting their final report about the festival. This final report will evaluate the results according to the festival's evaluative framework.

**APPENDIX B3 – FESTIVAL EXPENSES**

**Eligible Costs:** For per diems, the Canada Council only provides \$100 per day maximum contribution towards per diem and accommodations. These costs, along with total travel costs will be automatically calculated based on the number of people, etc.

	Name of artist or company	Title of work for theatre and dance artists or company	City/ Province/ Territory/ Country	Number of performances or workshops	Fee paid to artist(s)	Number of people	Number of days at festival	Cost of accommodation and per diem per person per day	Eligible per diem and accommodation rate	Cost of travel per person	Eligible travel costs for artist or company	Cost of freight	TOTAL
1													\$
2													\$
3													\$
4													\$
5													\$
6													\$
7													\$
8													\$
9													\$
10													\$
11													\$
12													\$
								<b>TOTAL ELIGIBLE EXPENSES</b>					\$
								Carry over to Page 3, Line 12					\$



NAME OF APPLICANT: \_\_\_\_\_

**APPENDIX B4 – DANCE PRESENTERS OR PRODUCERS TOURING FOREIGN ARTISTS IN CANADA**

	Date	City	Venue	Artist's fee	Venue size (capacity)s	Estimated number of spectators	Percent of house	Revenues	
								Maximum	Projected
1				\$					\$
2				\$					\$
3				\$					\$
4				\$					\$
5				\$					\$
6				\$					\$
7				\$					\$
8				\$					\$
9				\$					\$
10				\$					\$
11				\$					\$
12				\$					\$
13				\$					\$
			Total Artists' Fees: Carry over Line 25 on Touring Expenses (page 5)	\$				Total Projected Revenue: Carry over to Line 5 on Touring Revenues (page 4)	\$