



Canada Council
for the Arts

Conseil des Arts
du Canada

MUSIC SECTION

International Touring Assistance in Music (Pilot Project)

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, etc.
Step 2	Read the Important Information for Applicants section. If you still have questions or are confused about the program or the application assessment process and criteria, go to the Canada Council's website or contact the appropriate Music Section Officer as indicated below.
Step 3	Complete all sections of the attached application form . Be sure to use the checklist (Part I of the form) to confirm that you have completed all sections of the form that apply to you and have included all required support material.

Deadline

1 December 2007 for international tours occurring before 31 March 2009

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

Further Information

Music Section

Canada Council for the Arts

350 Albert Street, P.O. Box 1047

Ottawa ON K1P 5V8

Telephone: 1-800-263-5588 (toll-free) or 613-566-4414, plus the Music Section Officer's extension number

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

Music Section Officers:

Ian Babb, Non-Classical Music, ext. 4294

Email: ian.babb@canadacouncil.ca

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

Email: karen.barber-ing@canadacouncil.ca

Fax: 613-566-4409

October 2007

MUG22E 10-07



STEP 1 – PROGRAM GUIDELINES

<p>Program Description</p>	<p>The International Touring Assistance in Music (Pilot Project) program provides project assistance for Canadian professional music artists (individuals, ensembles, bands, collectives, groups and organizations) to tour outside of Canada.</p> <p>The objectives of this program are to</p> <ul style="list-style-type: none"> • increase the visibility of Canadian professional music artists on the world stage • increase international touring opportunities for Canadian artists • increase opportunities to perform Canadian compositions • extend the life of Canadian music works of high quality by increasing international performance opportunities.
<p>Eligibility</p>	<p>You may apply if you are a professional Canadian artist, or you represent a professional Canadian group (for example, ensemble, band or collective) or organization. You must be a Canadian citizen or permanent resident of Canada as defined by Citizenship and Immigration Canada.</p> <p>You may submit only one application per deadline for this program. An application to the International Touring Assistance in Music (Pilot Project) does not affect your eligibility to apply to the domestic Music Touring Program.</p> <p>The Music Section supports music made for artistic and cultural purposes. It values distinctive artistic voices and supports excellence, innovation, experimentation and creativity in all established and emerging traditions of music. Competitions for funds are national in scope.</p> <p>The Canada Council defines a professional musician as someone who</p> <ul style="list-style-type: none"> • has specialized training in the field <i>This training will be consistent with the standards of his or her practice. Training may include post-secondary academic study, mentorship, private instruction, workshops, periods of self-directed study, community-acquired knowledge or any combination of the above.</i> • is recognized as a professional artist by his or her peers <i>Other music artists working in the same tradition identify the applicant as an artist of superior achievement and/ or potential. Peer acknowledgment may include a history of support or recognition at a local, regional or provincial/ territorial level.</i> • is committed to devoting more time to artistic activity, if he or she can afford to <i>The applicant pursues his or her own artistic vision, retains creative control and is committed to the creation and/ or promotion of original work. The applicant exhibits high professional standards and is dedicated to the ongoing development of the artistic practice.</i> • has a history of public presentation. <i>The applicant receives compensation for the public presentation of his or her work, and actively seeks to maximize the audience for their work, regardless of market appeal.</i>

<p>Eligibility (continued)</p>	<p><i>Orchestras and Choirs</i></p> <p>To apply to this program, you must represent an orchestra or choir that first meets the eligibility criteria of the Canada Council’s Professional Orchestra Program or Professional Choir Program. (See the Canada Council website at www.canadacouncil.ca.) Then you must demonstrate that the orchestra or choir is receiving professional fees, as determined by the professional touring market.</p> <p>If you are planning to apply to this program on behalf of an orchestra or choir, you must inform the appropriate Music Section Officer as soon as possible (preferably 18 months in advance of the tour start date).</p> <p>For an assessment of your eligibility, contact the appropriate Music Section Officer as follows:</p> <p><i>Orchestras:</i> Rolf Bertsch, ext. 5248 Email: rolf.bertsch@canadacouncil.ca</p> <p><i>Choirs:</i> André Jutras, ext. 5071 Email: andre.jutras@canadacouncil.ca</p> <p><i>Payment of Professional Fees</i></p> <p>Your application cannot be considered if you, or the applicant you represent, are not receiving professional fees. The peer assessment committees that evaluate applications generally use the salary scale of the American Federation of Musicians to determine a “fair” minimum.</p> <p><i>Definition of a Tour</i></p> <p>For the International Touring Assistance in Music (Pilot Project) program, the Canada Council defines a tour as a series of at least three consecutive* performances in three different cities or towns, outside your country of residence.</p> <p>* In the case of a tour that contains both Canadian and U.S. dates, the three or more U.S. dates need not be consecutive as long as the itinerary is efficient and logical. Please note, however, that Canadian dates are not eligible within this program.</p> <p>If you have questions about your eligibility, contact the appropriate Music Section Officer listed on the cover page of these guidelines.</p> <p>This program is open to Aboriginal arts organizations or artists and arts organizations from diverse cultural and regional communities of Canada.</p>
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<p>Grant Amount</p>	<p>Grants will be awarded to a maximum of \$50,000 per project, and will vary according to individual requests and assessment committee evaluation.</p> <p>Successful applicants may or may not be awarded the full amount requested. Retroactive funding (in other words, money spent before the deadline date) is not available.</p> <p>Applicants cannot receive funding from another federal funding agency for the same touring project.</p> <p>Eligible Costs</p> <p>Grants contribute to travel, accommodation, per diem and freight between Canada and international destinations, as well as between different countries based on the submitted tour itinerary. Other eligible costs include visas, health insurance, carnets and (or) broker fees related to the shipment of freight across international borders.</p> <p>The grants do not cover any travel, accommodation, per diem and freight within a foreign country, if the international presenter has agreed to pay these costs, as confirmed by the signed contract and (or) performance offer. This includes meals and accommodation costs often contributed by the presenter for performance days.</p>
<p>Assessment of Applications</p>	<p>Assessment Process</p> <p>A peer assessment committee, which is made up of music peers knowledgeable about international touring, evaluates the applications. In choosing committee members, the Canada Council makes every effort to ensure balanced representation of gender, Aboriginal peoples, regional and cultural diversity, genres and Canada’s two official languages.</p> <p>The committee will establish its funding priorities based on the overall merit of each application in comparison with all other applications, according to the assessment criteria below and subject to the availability of funds.</p> <p>Assessment Criteria</p> <ul style="list-style-type: none"> • Artistic quality of your work, or the work of your group or organization, and of the repertoire you have chosen for the tour. The commitment to Canadian creation is a key criterion. • Importance of the tour in enhancing your career, or the careers of the artists, and in bringing quality work to new audiences. The region and time frame chosen and how the proposed tour is different from other tours will also be evaluated. • A demonstrated understanding and adequate development of the international market served. • A demonstrated ability to effectively coordinate an international touring project. Priority will be given to tours that demonstrate efficient tour management and planning (number of performances balanced with number of days off, maximized use of time on the road, etc.).

Assessment of Applications (continued)	<ul style="list-style-type: none">• Clear commitment from presenters to pay a reasonable fee and to support the engagement adequately, including their choice of an appropriate venue.• A clear and coordinated marketing plan for the tour, where applicable. The resources to be used, such as a publicist and (or) marketing materials (audio, audiovisual and print) will also be evaluated. <p>Note</p> <p>While this is not an assessment criterion, audience development activities that help identify, increase and educate new audiences, as well as build their commitment to music are viewed positively by the peer assessment committee. Examples of such activities are workshops, master classes, school performances and other young audience activities.</p>
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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. Committee members have a limited time in which to study each grant application. This ensures that all applicants are assessed on the same basis.

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

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

Is my personal information protected?

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

For this program, the Canada Council for the Arts requests that you indicate your year of birth, gender, cultural origin and language of communication on the application form as an individual artist. The Canada Council for the Arts requires statistics in these areas for program planning, evaluation and policy development. The personal information that is provided by you on this application form will not be used to assess your application and will not be passed on to the peer assessors.

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

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

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

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

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



International Touring Assistance in Music (Pilot Project)

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

THE PRIVACY ACT PROTECTS THE PERSONAL INFORMATION PROVIDED ON THIS PAGE, WHEN COMPLETED
Personal information will be maintained 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 OF APPLICANT (includes individual artists, groups, bands, ensembles, collectives and organizations)

Name of applicant: _____
(Provide the name under which you perform: as an individual artist, a group, band, ensemble, collective or organization.)

Permanent address:			
_____		()	()
Street and apartment/suite number		Telephone	Fax
_____		_____	
City		Email	
_____		_____	
Province or territory	Postal code	Website	
_____	_____	_____	

Name of contact person/leader	Position
(If your group has a leader or member who is responsible for the application, list him or her as the contact person. If you have an agent or manager taking care of the application, provide his or her name as the contact.)	
_____	()
Email	Telephone
_____	_____

The Canada Council is committed to supporting culturally diverse and Aboriginal arts in Canada. Therefore, it is gathering information to measure the extent to which Council funding supports culturally diverse and Aboriginal artists in Canada. The information will not be used to assess your application and will not be passed on to the assessors. It will be used for administrative and statistical purposes ONLY.

Your response to the questions in this section is voluntary. **Amount Requested: \$** _____

PERSONAL INFORMATION (To be completed by individual artists, groups and ensembles only. Incorporated organizations are not required to complete this section.)

Gender: Male Female **Year of Birth:** _____

Are you an Aboriginal person of Canada? Yes. Please indicate which group: _____ No

Do you identify as a visible minority? Yes. Please indicate which group: _____ No

Which community, province or territory do you consider to be home? _____
(This may be different from your current place of residence.)

LANGUAGE INFORMATION (To be completed by individual artists, groups and ensembles only. Incorporated organizations are not required to complete this section.)

What is your preferred language of communication? English French

If one of Canada's two official languages is your primary language, please indicate which one. English French

Do you speak or understand an Aboriginal language? If so, please indicate which language: _____

Please indicate if you speak, read and (or) understand the following languages:

English:	<input type="checkbox"/> Speak	<input type="checkbox"/> Read	<input type="checkbox"/> Understand
French:	<input type="checkbox"/> Speak	<input type="checkbox"/> Read	<input type="checkbox"/> Understand

Do you speak or understand any other language? If so, please indicate which language:
_____ Speak Read Understand



International Touring Assistance in Music (Pilot Project)

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

Please note:

- Read the program guidelines carefully before completing the form.
- The Canada Council for the Arts requires only one copy of this application form, completed in black ink to facilitate duplication, and one copy of your support material.
- The Canada Council for the Arts will not accept applications submitted 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.

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

PART A1 – NAME AND LOCATION OF APPLICANT

Name of applicant:

Individual artist, a group, band, ensemble, collective or organization

City (permanent residence)

Province or territory

PART A2 – DECLARATION

Please respond to the questions and statements below.

Will you permit the Canada Council for the Arts to include your name and address on its mailing list?

(This information will be used for Canada Council business only.) Yes No

In which language do you prefer to communicate with the Canada Council 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 I 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 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 for the Arts is subject to the Access to Information Act and Privacy Act, as described in the application guidelines.

As a representative of a group, ensemble, collective or organization,

- I have read carefully the eligibility criteria for this program, which are described in the application guidelines, and I confirm that the group, ensemble or collective I represent 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, ensemble or collective, and I will keep the other participants informed of the contents and outcome of this grant application where applicable.
- I have already sent all overdue final reports for previous Canada Council grants. I understand that my application will be considered ineligible if any of my final reports are outstanding.
- I am aware that the Canada Council is subject to the Access to Information Act and Privacy Act, as described in the application guidelines.

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

Signature of Applicant (artist/ensemble/band/group/organization) Date

AN ORIGINAL SIGNATURE IS REQUIRED

NAME OF APPLICANT: _____

PART A3 – PROJECT SUMMARY AND TYPE OF GRANT

Project title and brief description (10 to 15 words: for example, “tour of European jazz festivals to promote a new CD”):

Amount requested from this program: \$ _____

This tour will begin on _____ **and finish on** _____

(day/month/year) (day/month/year)

Have you applied to other federal programs of support for this touring project? Yes No

If so, please specify: _____

Does this international tour intersect with a Canadian tour for which you are submitting an application under the Music Touring Program? Yes No

PART B – PROFILE OF APPLICANT

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

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

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

NAME OF APPLICANT: _____

PART C – PROJECT DESCRIPTION

This section allows you to tell the peer assessment committee

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

Be sure to directly relate the description of your touring project to the assessment criteria outlined in the guidelines. The peer assessment committee will use this to evaluate your application.

While your responses must be detailed enough to provide the members of the peer assessment committee with the information they need to make informed recommendations, the Canada Council encourages you to be as concise and focused as possible. Please limit your responses to a **maximum of 750 words**, in total, for this section.

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

Assessment Criteria

- Artistic quality of your work, or the work of your group or organization, and of the repertoire you have chosen for the tour. The commitment to Canadian creation is a key criterion.
- Importance of the tour in enhancing your career, or the careers of the artists, and in bringing quality work to new audiences. The region and time frame chosen and how the proposed tour is different from other tours will also be evaluated.
- A demonstrated understanding and adequate development of the international market served.
- A demonstrated ability to effectively coordinate an international touring project. Priority will be given to tours that demonstrate efficient tour management and planning (number of performances balanced with number of days off, maximized use of time on the road, etc.).
- Clear commitment from presenters to pay a reasonable fee and to support the engagement adequately, including their choice of an appropriate venue.
- A clear and coordinated marketing plan for the tour, where applicable. The resources to be used, such as a publicist and (or) marketing materials (audio, audiovisual and print) will also be evaluated.

Note

While this is not an assessment criterion, audience development activities that help identify, increase and educate new audiences, as well as build their commitment to music are viewed positively by the peer assessment committee.

Examples of such activities are workshops, master classes, school performances and other young audience activities.

NAME OF APPLICANT: _____

PART D1 – FINANCIAL INFORMATION: INSTRUCTIONS

Please use the following information and definitions to complete the Touring Revenues and Touring Expenses budget pages (Excel pages). NOTE: convert revenues earned in foreign funds (including U.S. dollars) to Canadian dollars at current exchange rates.

General

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

Original Budget

The Original Budget column is your projected budget at the time that you apply for a Canada Council grant. All applicants must fill it in. The figures in this column should reflect your best estimates, based on research, of the costs and revenues for the proposed tour.

Revised Budget

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

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

Final Actual

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

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

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

Touring Revenues***Guarantees***

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

Box Office Revenues (final actual only)

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

Other Sources***Artist/organization's contribution to touring expenses***

Applicants may choose to invest their own financial resources toward the cost of touring. For example, in the case of larger ensembles touring, where the touring shortfall is in excess of \$50,000, it is anticipated that the applicant will invest its own resources in the touring project.

NAME OF APPLICANT: _____

PART D1 – FINANCIAL INFORMATION: INSTRUCTIONS (continued)

Sponsorship/Fundraising

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

Expenses Paid by Presenter

Per Diem

Multiply the total number of days on tour for which presenters are covering per diem costs by the number of people in your touring party, and then multiply that number by the amount shown in Table A.

Accommodation

Multiply the total number of days on tour for which presenters are covering accommodation costs by the number of people in your touring party, and then multiply that number by the amount shown in Table A. If you have an uneven number of individuals in your touring party or you need one single room due to the gender mix of your group, round the size of the touring party up to the next even number and multiply that number by the amount shown in Table A to arrive at the total accommodation expenses for the tour.

Table A

Destination	Per Diem	Accommodation
Americas	\$60 (Canadian)	\$65 (Canadian)
Overseas	\$70 (Canadian)	\$80 (Canadian)

Travel/Freight

If the presenters are contributing toward the costs of transportation or freight, please indicate the value of these contributions on the appropriate line.

Other Grants

A number of grants are available to touring artists, in addition to grants from this Canada Council program. You are encouraged to apply for as many of these as you can. **Reminder:** Applicants cannot receive funding from another federal funding agency for the same touring project.

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

Canada Council for the Arts Touring Grant Request

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

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

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

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

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

You may request the full amount of the Touring Shortfall up to \$50,000 as your Canada Council for the Arts International Touring Assistance in Music (Pilot Project) grant request. The peer assessment committee will look at your touring proposal and, if you are successful, will recommend a grant amount based on your grant request. After you submit your revised budget, the Canada Council will make the final determination of the amount of the grant.

NAME OF APPLICANT: _____

PART D1 – FINANCIAL INFORMATION: INSTRUCTIONS (continued)**Touring Expenses*****Per Diem***

Multiply the total number of days on tour by the number of people in your touring party, and then multiply that number by the amount shown in Table A.

Accommodation

Multiply the total number of days on tour by the number of people in your touring party, and then multiply that number by the amount shown in Table A. If you have an uneven number of individuals in your touring party or you need one single room due to the gender mix of your group, round the size of the touring party up to the next even number and multiply that number by the amount shown in Table A to arrive at the total accommodation expenses for the tour.

Entry and Employment Visas Processing

Applicants may include the processing fees for applicable entry and (or) employment visas. If there is more than one fee involved you must provide a breakdown on a separate sheet.

Insurance

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

Transportation for Personnel

You must obtain and attach travel quotes and/or rental rates from a travel agent, airline or appropriate travel-planning website, such as Expedia.ca. Use the most economical options available from regularly scheduled service providers. Do not use charter airfares in your travel estimates.

When proposing to use a rental or privately owned vehicle, please refer to Table B for the applicable per kilometre rate. This rate covers the transportation of people and equipment, and includes gas, insurance and repairs.

Table B

Destination	Per Kilometre
Americas	47.5 ¢
Overseas	55 ¢

Transportation of Equipment (Freight)

If you will have freight costs for equipment or other items, determine and identify the costs that will be required for your tour. Describe on a separate page your need to rent instrument cases (such as bass cases) or to pay any other special transportation costs. Then list these costs on the Touring Expenses page, under Taxis, Ferries, Tolls or Other.

The applicant, presenter or concert organizer is responsible for the rental of sound equipment and instruments. These costs are not acceptable grant expenses.

NAME OF APPLICANT: _____

PART D1 – FINANCIAL INFORMATION: INSTRUCTIONS (continued)***Salaries and Fees******Performers and Artistic Staff***

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

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

Production Staff: Tour Manager, Sound Technician, Other***Tour Manager’s Salary***

Where the music ensemble has fewer than eight musicians, you must include a letter in your application to justify the need for this person.

Sound Technician’s Salary

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

Agent’s and Manager’s Fees and Expenses

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

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

Agent and Manager’s Expenses: Only long distance phone, fax and postage costs can be covered. The following costs cannot be included: office rent, website design or maintenance, and salaries and commissions for administrative personnel.

Promotion, Publicity and Marketing

Please note that if you are claiming any expenses in this category you must complete Part E3 – Detailed Promotion, Publicity and Marketing Plan.

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

Publicist’s Fee

Please refer to Part E3 – Detailed Promotion, Publicity and Marketing Plan in the application form.

PART D2 – FINANCIAL INFORMATION: BUDGET

For this part, please complete the Excel sheets that are posted on the Canada Council’s website with the program description and application guidelines. You may also contact the appropriate Program Officer to obtain a copy by email.

NAME OF APPLICANT: _____

PART E2 – TOURING REPERTOIRE

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

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

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

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

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

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

NAME OF APPLICANT: _____

PART E3 – DETAILED PROMOTION, PUBLICITY AND MARKETING PLAN

This is your opportunity to address the last assessment criteria: the marketing plan (where this applies) and the resources to be used. Any expenses claimed in the Promotion, Publicity and Marketing section of the budget must be explained here.

Usually, concert presenters are responsible for the promotion of a performance. However, you may request the inclusion of a publicist when this is a vital part of a tour marketing plan. If you request a publicist, you must include a publicity plan and a quote from the publicist who will work on the tour. If the presenters will be responsible for promotion, please indicate that below.

PART F1 – DETAILED TOUR ITINERARY: INSTRUCTIONS

Please use the following information and definitions to complete Part F2. Your itinerary should give the peer assessment committee a clear idea of how the tour will unfold. Successful applicants will be required to submit revised and final tour itineraries.

Important Notice

If this international touring assistance request intersects with a Canadian tour for which you are submitting an application under the Music Touring Program, please include the Canadian tour dates on the itinerary. This information will be used only to provide context for the peer assessment committee. Revenues and expenses for the domestic dates should not be reported in this application.

Date

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

List travel days and days off individually.

Activity

Choose one of the following options for this column: matinee performance (M), evening performance (E), day off (OFF), travel day (TRAVEL), set-up (TECH), other (specify).

Type of Performance

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

NAME OF APPLICANT: _____

PART F1 – DETAILED TOUR ITINERARY: INSTRUCTIONS (continued)

Status

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

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

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

Venue Size

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

Revenues

Guarantees

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

Box Office Revenues

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

NAME OF APPLICANT: _____

PART F2 – DETAILED TOUR ITINERARY

For this part, please complete the Excel sheet that is available on the Canada Council’s website, posted with the program description and application guidelines. You may also contact the appropriate Program Officer to obtain a copy by email.

PART G1 – SUBMITTED AUDIO AND VIDEO SUPPORT MATERIAL: INSTRUCTIONS

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

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

Audio Material

You must submit recordings of **three different recent pieces** that clearly illustrate your work. Where possible, include Canadian works in this selection.

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

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

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

Video Material (optional)

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

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

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

NAME OF APPLICANT: _____

PART G2 – SUBMITTED AUDIO AND VIDEO SUPPORT MATERIAL: DESCRIPTION

Item 1

Title:

Composer (if applicable):

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

Running time:

Completion or recording date:

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

Track number: ____ **Time indicator:** From ____ to ____ **Video standard:** VHS DVD

Item 2

Title:

Composer (if applicable):

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

Running time:

Completion or recording date:

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

Track number: ____ **Time indicator:** From ____ to ____ **Video standard:** VHS DVD

Item 3

Title:

Composer (if applicable):

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

Running time:

Completion or recording date:

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

Track number: ____ **Time indicator:** From ____ to ____ **Video standard:** VHS DVD

NAME OF APPLICANT: _____

PART H – ADDITIONAL SUPPORT MATERIAL

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

Signed Contracts

You must include with your application at least one performance contract or performance offer signed by both you and the presenter. Contracts and performance offers must include the dates of presentations, financial commitments (including details of compensation, accommodation, per diem, local transport, etc.) and any other details necessary to ensure that the proposed presentations will be successful.

If your application is not accompanied by the required signed contract or performance offer, your submission will be ineligible and will not be presented to the peer assessment committee.

Please note: Successful applicants will be required to submit a second signed contract (unless already provided with the initial application). The Canada Council for the Arts requires a minimum of two signed contracts before the release of funds.

Eighteen-Month Touring History

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

Three Recent Press Clippings

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

Complete Current Repertoire (classical applicants only)

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

Lyrics to Three Songs

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

Promotional Kit

Please submit one copy of your current promotional kit.

Proof of Permanent Resident Status

Please attach proof of Permanent Resident Status for touring personnel, where it applies.

NAME OF APPLICANT: _____

PART I – APPLICATION PREPARATION CHECKLIST

DO NOT BIND OR STAPLE YOUR APPLICATION

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

- Cover page – Identification of Applicant and Personal Information
- Part A1 – Name and Location of Applicant
- Part A2 – Declaration (with original signature)
- Part A3 – Project Summary and Type of Grant (page 2)
- Part B – Profile of Applicant (page 2)
- Part C – Project Description (page 3)
- Part D2 – Financial Information: Budget (Excel pages)
- Part E1 – Touring Personnel, Role, Instrumentation and Citizenship (page 8)
- Part E2 – Touring Repertoire (page 9)
- Part E3 – Detailed Promotion, Publicity and Marketing Plan (page 10)
- Part F2 – Detailed Tour Itinerary (Excel pages)
- Part G2 – Submitted Audio and Video Support Material: Description (page 13)
- Signed contracts or performance offers
- Eighteen-month touring history
- Three recent press clippings
- Lyrics to three songs (singer-songwriters only)
- Complete current repertoire (classical applicants only)
- Transportation quotes
- Promotional kit – one copy
- Audio material – one copy
- Video material (optional) – one copy (if applicable)
- Proof of Permanent Resident Status (if applicable)
- Tour manager’s salary rationale (if applicable)
- Sound technician’s salary rationale (if applicable)

Do not submit originals. The Canada Council is not responsible for the loss or damage, whatever the cause, of support material. The audio and video support material, and professionally bound scores will be returned to you. Written support material will not be returned.

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