



**Canada Council
for the Arts**

**Conseil des Arts
du Canada**

DANCE SECTION

Annual Support to Aboriginal Peoples Dance Companies, Organizations and Collectives

Follow these three steps to apply this grant:	
Step 1	Read the Program Guidelines for details about the purpose of the program, who and what is eligible, grant amount, application process and criteria, etc.
Step 2	Read the Important Information for Applicants section. If you still have questions about the program or the application process, contact the Program Officer indicated below.
Step 3	Complete all sections of the attached application form . Be sure to use the Checklist (Part F of the form) to confirm that you have completed all relevant sections of the form and have included all required support material.

The Canada Council for the Arts is committed to equity and inclusion, and welcomes applications from diverse Aboriginal, cultural and regional communities, including people with disabilities.

Deadline

1 November 2011 (for annual activity occurring from 1 April 2011 to 31 March 2012 for collectives and unincorporated companies; for activity occurring in the 2012-13 fiscal year for incorporated organizations)

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

The Canada Council will not accept applications postmarked after the deadline date, incomplete applications, or those submitted by fax or email.

Further Information

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Dance Section

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PROGRAM GUIDELINES

<p>Program Objective</p>	<p>This program supports the creation, production, revival and presentation of significant dance works in traditional dance and contemporary Aboriginal dance forms.</p>
<p>Program Description</p>	<p>The Annual Support to Aboriginal Dance Companies, Organizations and Collectives program provides annual operating funding. These grants contribute to the overall cost of ongoing activities, or operations, which can include research and creation of new work, remounts, company classes, master classes, choreographic labs, workshops, commissions, home market activities (such as self-presentations, school shows, lecture demonstrations and presentations), and the administrative support required to sustain these activities.</p> <p>Touring activities are supported through other grant programs, but are reflected in this application. The professional activities of individual company members may be referenced in this application, but are not funded through this program. These activities may receive assistance through other programs of the Canada Council for the Arts (consult the website at www.canadacouncil.ca/dance).</p>
<p>Eligibility</p>	<p>Note that meeting the eligibility criteria does not guarantee that you will receive a grant.</p> <p>Applicant Eligibility</p> <p>Applicants to this program must meet all of the following criteria to be eligible. Eligible applicants are Aboriginal-controlled dance companies, organizations and collectives. Applicants must be Canadian citizens or permanent residents of Canada, as defined by Citizenship and Immigration Canada.</p> <p>Applicants must:</p> <ul style="list-style-type: none"> • have completed a minimum of five years of sustained activity, culminating in full-evening programs of the company’s work; • be directed by recognized professional artists and engage professional performers and other professional artists; the Canada Council for the Arts defines a professional artist as someone who has specialized training in the field (not necessarily in academic institutions), who is recognized as such by her or his peers, who has a history of public presentation (not necessarily in Canada Council-funded events or venues), and who is committed to devoting more time to artistic activity if financially feasible • operate on the basis of a season or have a sustained activity level (see Appendix C – Calendar of Activities in the application form) • have self-generated revenues and an appropriate company infrastructure (see criteria 3, Administrative and Financial Stability, in Part B – Basis of Assessment – of the application form) • have received from the Canada Council within the past four years two project grants for the production of dance works through the Dance Section’s national-level competitions (e.g., a grant for a short- or long-term dance production project or funding under the Flying Eagle Program)

<p>Eligibility (continued)</p>	<ul style="list-style-type: none"> • have received, as a company and not as an individual artist, regular (at least three grants in the past five years) project funding for a sustained volume of activity and/or operating funding from other public sector funders (provincial or municipal). Applicants not having received such funding (which does not include individual travel or creation grants) shall not be eligible. <p>Ineligible Applicants</p> <p>Your organization is not eligible to apply to this program:</p> <ul style="list-style-type: none"> • if it is receiving operating support through another section of the Canada Council for the Arts • until all your organization’s final reports that are due for Canada Council grants have been submitted and approved. <p>Note that those applying for annual support may not apply, in the same time period, for a Production Project Grant (Short-Term or Long-Term).</p> <p>Applications are reviewed for eligibility according to the published program criteria of the Dance Section, with outside consultation if needed.</p> <p>First-time applicants (companies) must contact and confirm their eligibility with the Program Officer prior to submitting an application. This step is mandatory and the deadline for doing so is 1 October 2011.</p> <p>Companies that were not successful in previous competitions must also speak with the Program Officer before submitting another application.</p> <p>Annual Funding</p> <p>First-time applicants to this program may apply for annual funding for their next fiscal year. In cases where the peer assessment committee (PAC) lacks confidence in extending annual support, it may recommend project funding.</p> <p>Definitions</p> <p>An Aboriginal-controlled dance company means one that is directed by Aboriginal dance professionals. Collectives must have a majority membership of Aboriginal people, as well as artistic leadership or direction by Aboriginal people. Organizations must be owned and operated by Aboriginal people.</p> <p>Aboriginal people include First Nations, Métis and Inuit people.</p>
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<p>Eligibility (continued)</p>	<p>Artists and Community Collaboration Program (ACCP)</p> <p>Applicants to the Artists and Community Collaboration Program (ACCP) must carefully read the program criteria (see website at http://www.canadacouncil.ca/grants/ot127253215790781250.htm).</p> <p>In the “CADAC Financial Form for Arts Organizations”, applicants must specify the amount requested under public funding from the Canada Council in the category Project grants. Applicants must also provide a detailed budget of their ACCP activity following the text portion of the detailed project description (Part B of the application form).</p>
<p>Grant Amount</p>	<p>The minimum amount that applicants to this program may apply for is \$30,000. Grant amounts will vary based on the requests received and the peer assessment committee’s evaluations. Applicants may not be awarded the full amount they request.</p> <p>The peer assessment committee, with Dance Section staff input, recommends the amounts and number of grants to the Canada Council’s Board for final approval, within the context of the budget available to this program.</p> <p>If companies choose to allocate these amounts in a different manner than stated in their application, they must keep the Canada Council informed of their plan and provide appropriate budget revisions.</p> <p>Eligible Expenses</p> <p>This program supports the annual activities of Aboriginal peoples dance companies, organizations and collectives. Eligible costs include:</p> <ul style="list-style-type: none"> • administrative costs, such as salaries for administrative directors or leaders, rental fees for rehearsal space and/or administration space, bookkeeping and accounting expenses, fundraising expenses, consultation fees, and operational or business plan development costs • the costs of professional and/or administrative development activities, such as fees and honoraria for trainers or consultants to conduct workshops or training sessions for staff, board or committee members, and artists or technicians • salaries for artistic directors • production costs for new works or remounts of previous works or repertoire • the costs of artistic activities, such as fees for trainers, guest teachers, mentors, elders, dance masters or choreographers when the costs are directly related to production activities for the year • the costs of producing regalia, masks and costumes • marketing, publicity and promotional expenses for programs, pamphlets, posters, advertising, etc. when the items are related to the planned activities and/or productions • website development costs • technical fees • theatre costs.

<p>Grant Amount (continued)</p>	<p>Other reasonable expenses will be considered for funding if the applicant can demonstrate the merit of the activities, and can show that they will contribute to the future development of the company, organization or collective.</p> <p>Travel costs within Canada will be considered if they relate directly to the activities being proposed and are not eligible under other Canada Council for the Arts programs.</p>
<p>CADAC Financial and Statistical Reporting</p>	<p>The Canada Council for the Arts is collecting financial and statistical information through a new national online database called CADAC (Canadian Arts Data/Données sur les arts au Canada). This system will enables arts organizations applying for operating funding from public funders that are members of CADAC to submit their financial and statistical information in the same format. Previously, applicants to these funders were required to provide the same information in multiple formats on multiple occasions.</p> <p>The following are member partners: the Alberta Foundation for the Arts; the British Columbia Arts Council; the Canada Council for the Arts; the City of Vancouver; the New Brunswick Department of Wellness, Culture and Sport; the Manitoba Arts Council; the Ontario Arts Council; the Saskatchewan Arts Board and the Toronto Arts Council. CADAC is conducting Discussions are ongoing with other provincial, territorial and municipal arts funders to encourage them to join the partnership.</p> <p>You must use the “CADAC Financial Form for Arts Organizations” and “CADAC Statistical Form for Arts Organizations” to submit your financial and statistical information requested in Part C of the attached application form. You are encouraged to register your organization with CADAC as early as possible to give yourself enough time to assemble the required financial information.</p> <p>Please go to the CADAC website at www.thecadac.ca to download the form. For step-by-step instructions on this process, please see Part C of the application form.</p>

<p>Assessment of Applications</p>	<p>Assessment Process</p> <p>The purpose of adjudication is to distribute funds to both existing and new grant recipients. Adjudication of requests and the resulting distribution of funds are the responsibilities of the Peer Assessment Committee. The context for the PAC discussions is national in scope and competitive in nature. Grants are awarded on the basis of available funds, meaning that submissions of high merit cannot always be accommodated, due to lack of funds.</p> <p>Further information on this subject can be found in “Peer Assessment: How the Council Makes Its Grant Decisions,” posted on the Canada Council’s website.</p> <p>Peer Assessment Committee</p> <p>PAC members are recognized dance professionals selected for their involvement with, and knowledge of, Aboriginal dance in Canada. The committee members represent a broad range of practice and experience. But, of course, professional dance in Canada is a larger field than three to five PAC members can fully represent. To assist the PAC to evaluate all applications as effectively as possible, the Dance Section commissions in-depth reports and papers, in various forms, from specialists. The PAC may also invite specialists to contribute to the discussion of specific files. The aim of getting input from specialists is to develop an in-depth context for dance sectors that are underrepresented in the experience of the PAC members, if required. Invited specialists attribute a score to the request, as this is done by the other members of the peer assessment committee.</p> <p>For this program, PAC members are professional dance artists and dance professionals, and they are chosen from Aboriginal communities across Canada. Committee members are also chosen to ensure expertise in the breadth of Aboriginal dance nationally, knowledge and understanding of cultural protocol, as well as with consideration to fair representation of gender, generations, Canada’s two official languages, and the cultural and regional diversity of the country.</p>
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<p>Assessment of Applications (continued)</p>	<p>Weighted Assessment Criteria</p> <p>The Dance Section has developed “weighted” assessment criteria as the basis for the PAC’s discussions and evaluations of all applications. Weighted means that some criteria are considered more significant than others. The relative weight of each criterion is indicated below, expressed as a percentage.</p> <p>In Part B (Basis of Assessment) of the application form, applicants are asked to write three statements. Each statement will address one of the weighted assessment criteria. Through these statements, applicants will provide information and assess their own activities compared with their intentions.</p> <p>Although Part B asks for three separate statements, it is important that the three show a sense of unity among them. For this reason, applicants should state how and why the steps described under <i>Outreach, Audience Development, Dissemination and Touring</i>, and <i>Administrative and Financial Stability</i>, support the artistic intent of the applicant, and vice versa.</p> <p>The PAC uses the same weighted assessment criteria for each application to this program competition. These criteria are applied to the application itself, the video support material and the knowledge of PAC members. Part B of the application form, <i>Basis of Assessment</i>, specifically addressed the weighted criteria.</p> <p>1. Artistic Merit (60 percent)</p> <p>There are three parts to the discussion of artistic merit: intent, realization and impact. These three parts are described below, using bulleted points in some cases. Although the written artistic merit statement should use these three subheadings, it is not necessary for the applicant to respond to each of the bulleted points below if they are not applicable to your organization.</p> <p><u>To ensure transparency and facilitate the work of the PAC, the description of this criterion is now more detailed. The weight given to artistic merit is 60 percent.</u></p> <p>A) Intent</p> <p>No weight is given to this section, but it is extremely important. As the <i>raison d’être</i> for past accomplishments and future plans, the PAC members will constantly compare the applicant’s past and proposed activities with its stated artistic intent. The intent of a dance company, organization or collective can be described as its:</p> <ul style="list-style-type: none"> • artistic mission • purpose, and • vision. <p>The characteristics of the company’s artistic practice are established in this statement of intent.</p> <p>PAC members will look at the clarity and realization of the artistic intent, and the impact of that realization. They will consider both past accomplishments and proposed work.</p>
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Assessment of Applications (continued)

B) Past accomplishments and Future Projects

This section has been sub-divided to include all activities involved in the creation process.

B1) Past accomplishments and Future Projects

Past accomplishments encompass all of a company's artistic activities (e.g., creations, remounts, creation labs). The planning for future projects relates to next year (2012-13).

This program utilizes **video support material** for artistic assessment of the company, organization or collective's work. The Dance Section also commissions written artistic assessments of public performances. Together these constitute the PAC's principal tools in their evaluation of the company's realization. PAC members who have seen the applicant's work will contribute also to the discussion of the application in terms of the six elements described below. Their opinions should, however, be placed in the context of the written assessment and the applicant's video support material. The PAC will consider both past accomplishments and future projects. The form used for the written assessment is available from the Dance Section.

The external assessors and the PAC evaluate the realization of artistic intent in terms of six elements: choice of programming, quality of practice, nature and significance of performance production values, chosen approach, risk-taking/preservation and outcome/ integrity of the whole. These terms are described in detail below:

- Choice of programming – How do the programming choices reflect the vision and vitality of the artistic direction? Are they the work of one or more choreographers? Is the evening program a single work or several different pieces? How do they create and sustain interest? Do they fit into a coherent whole? If the works are taken from the company's repertoire or are remounts, how are they relevant in terms of stylistic clarity, technique, content, variety and intended audience?
- Quality of practice – Describe the nature of the work (or works) presented in terms of vitality, style, technique and content, and quality of interpretation (including themes, patterns, phrases, shapes, gestures and structures, as well as inherent choreographic demands).
- Nature and significance of performance production values – How do production values serve the work? Consider the quality and integration of stage design, lighting, choice of music, costumes and sets. What is the connection between these elements and the intent of the work?
- Nature of approach chosen – If the intent of the work, according to the company's choice, is to reinvigorate current or past forms, is it successful? OR if the intent of the work, according to the company's choice, is to be innovative, is it successful?
- Risk-taking/preservation – How does the work achieve or extend the mission or vision of the artist or company or push the limits and is this a function of form or content, process or product? If the company is a repertory company does the addition or revival extend the range of the company's existing repertoire and its artists? (The external assessor will comment on these elements if he or she is familiar with these aspects.)

<p>Assessment of Applications (continued)</p>	<ul style="list-style-type: none"> • Outcome/ integrity of the whole – Taking into account the characteristics of different venues, what did the performance look like in public and how did it demonstrate understanding and/or extension of other art forms employed? <p>B2) Other activities (past and upcoming) connected with the company’s creative process</p> <p>Since these activities are linked to, or play a role in the creative process, it is more appropriate to refer to them here. As the activities are not externally assessed, the PAC will evaluate this criterion largely against the written statements provided. Statements should clearly establish the company’s plans for these areas and provide an evaluation of its past activities (including rationale, planning, execution and indicators of success).</p> <p>Examples of elements that can be included in this section are listed below. Please choose and/or add those that are relevant to your organization.</p> <ul style="list-style-type: none"> • Creation residencies • Research labs to enhance the creation process of the organization • Creation projects that involve the community in which members of the company participate (e.g. the <i>Artists and Community Collaboration Program—ACCP</i>) • Film projects relating to existing or new choreographies • Creation mentoring of one or more company members • Creation workshops or seminars for company performers • Training and professional development for members of the company (for example, physical training, or technical or master classes). Specify the number of weeks of guaranteed work for performers. • Training for apprentices and/or understudies • Process for recruitment /performer auditions/ performer integration process • Selling or transferring the rights of works in the company’s repertoire to one or more company performers • Professional renewal activities by the company’s artistic directors.
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Assessment of Applications (continued)

B3) Other activities (past and upcoming) connected with the creative process but involving entities other than the company

Choose from the elements listed below and/or add any that are relevant to your organization. Activities must be directed at the dance milieu and not the general public. Please explain your purposes and the reasons behind your choice of activities.

- Selling or transferring the rights of company works to a performer who is **not part of the company**; selling or transferring the rights of company works to another dance company.
- Creation of a work for an artist or group of artists (performers who are not members of your company) that is presented within your structure and/or in your venue. The revenues of this presentation go wholly or in part to your company, organization or collective.
- Creation of a work for another Canadian or a foreign company if the fee paid is included in your company's revenues and/or if it results in collaboration with or other significant benefits to your company
- Internships, workshops, creation seminars, master or technical classes for **professional performers from the community** (including emerging artists) who are **not part of your company**.

C) Impact

This refers to the resonance of the company's work or program and its positioning. **The artistic external assessors and PAC members who are familiar with the applicant will be asked to comment on these points** to the extent that they are familiar with them.

- Resonance –How much and what about the work is unique and memorable, if applicable?
- Positioning – What is the relationship of the work to the rest of your body of work or repertoire? What is the work's place on the local, provincial/territorial, national and international scenes and why? What is the contribution of the work toward the development of the Aboriginal dance milieu?

2. Outreach, Audience Development, Dissemination and Touring (25 percent)

This section reflects the company's contribution to the public. The PAC will consider activities that contribute to the company's influence or impact on the many communities within which it functions (community is meant to be a broader milieu than dance) at local, provincial/territorial, national and/or international levels. Since outreach, audience development, dissemination and touring activities are not externally assessed, this criterion is evaluated largely against the information you provide. This should clearly establish not only the company's plans for these areas but also its past activity (including rationale, planning, execution and measurement of success for these activities and how they relate to the artistic vision of the company).

Assessment of Applications (continued)

To facilitate the work of the PAC, please:

- outline your main dissemination activities as well as your projected activities. Even though the PAC will examine dissemination statistics (see Appendices E and F), it is essential that you provide an overview
- describe the company's stated outreach and marketing strategies
- specify activities and initiatives to develop and/or expand audiences for the company's work and for dance, if relevant
- describe cross-cultural outreach activities that bring awareness to the values associated with Aboriginal dance.

The evaluation is developed through a discussion of the company's goals for outreach, audience development, dissemination and touring activities, and the company's self-assessment of its success in reaching those goals. The feasibility of future goals in these areas will be discussed in relation to the relative success of past or current initiatives.

Media interviews will not be considered by the committee. Please do not weigh down your statement unnecessarily by including them.

Examples of elements that may be included in your statement follow below. These are activities intended for groups extending beyond the professional dance milieu.

- Meetings, awareness workshops, discussions, audience animation activities (young and/or adult audiences) concerning the work of your company.
- Lectures/demonstrations.
- Teaching or training residencies not involving company performers
- Talks or lectures given by the artistic staff.
- Rentals/loans of technical materials or equipment.
- Rental/loan of your studios.
- Participation on various committees of public funding agencies or other organizations.

3. Administrative and Financial Stability (15 percent)

Before you complete this section, we suggest that you consult the diagnostic tool provided by the Canada Council for the Arts (or a similar tool). However do not include the diagnostic with the completed form. You may contact Joanne Rafuse in the Dance Section (email: joanne.rafuse@canadacouncil.ca); tel.1-800-263-5588 or 613-566-4414, ext. 4503) to obtain a copy.

To fulfill its artistic mandate and maintain its vitality and productivity, a dance company, organization or collective must have the human, financial, material and organizational resources required to sustain its artistic programs. In this section of the application, **please discuss the connections between the plans set out in your statement and the resources available to realize them** to demonstrate that your company's financial health is not jeopardized and that it will not overextend its human resources or incur debts. You must show the ability of your organization to undertake an artistic project within the means that are realistically available.

Assessment of Applications (continued)

To help you to organize the information in your statement (maximum of three pages out of the eight pages allowed), you may refer to the four main points presented below. It is not necessary to address every point; if one is not relevant to your company, go on to the next. The questions are a guide only. Once you have prepared your answers, **fill out the table in Appendix K, which summarizes your three key objectives and the anticipated outcomes for 2012-13.** These three objectives represent the outcome of your planning process.

The following points may be used as guidelines:

A) Self-assessment

You may review the past accomplishments referred to in previous funding applications and the artistic plans outlined above to assist you in presenting your company's administrative, financial and physical infrastructure: its organizational and administrative strengths and successes as well as present internal or external challenges.

- If your company has an unrestricted reserve fund of more than 25 percent of its total budget or of other restricted funds, please state the rationale for the reserve.
- If the company's deficit is greater than 10 percent, your application **must include** a deficit reduction plan. A significant accumulated deficit may impede the company's access to annual support. Use the appropriate section of the application form Administrative and Financial Stability Statement) to set out your strategy and the anticipated financial results toward redressing the deficit.

B) Human, financial and organizational resources

Establishing a healthy and dynamic balance between artistic vision/mission (artistic programs and activities) and the realistic evaluation of the resources available (human, financial and administrative) is critical to the maintenance of a dance company's health and viability.

- What human, financial and organization resources are needed to attain the company's short-and long-term artistic goals? What are the working conditions and employee benefits required by the human resources?
- How can you guarantee that the financial planning and budget are based on a realistic assessment of available revenues (earned revenues and grants) and that the professional leadership (artistic director and general manager/administrative director) and members of the board of directors are aware of the implications of financial risk in the budget?
- What are the roles, responsibilities, structures and working relations of the key human resources required by your company?
- Have you established processes and plans to guarantee a smooth transition for key positions (staff and board members)?
- Do you have a planning process that promotes the sustainable development of the company, and if so, what is it?

Assessment of Applications (continued)

C) Governance

Governance refers to the responsibilities shared between the professional leadership and the members of the board for achieving the artistic vision/mission of the company and ensuring its health and viability.

- Do the company’s artistic and administrative staff and the members of the board of directors clearly understand the company’s artistic vision and share the same goals?
- How do you ensure that the members of your board of directors clearly understand their role in the company, their roles on the board and their roles and relationships with the company’s professionals?
- Is the board of directors able to position the company in the community in such a way as to develop community relations and attract resources and support to the company? How does it accomplish this?

D) Physical resources

The company’s physical resources—rehearsal studios, technical equipment, computers, software, collections (archives), and so on—are also essential to the attainment of the company’s artistic vision.

- How do you plan to use these resources to maximize their benefits to your artistic programs?
- Do you have an investment plan to buy, maintain, improve and replace your company’s resources?

<p>Fair Notice to Organizations</p>	<p>The Canada Council is committed to a transparent process whereby performance concerns and substantial funding reductions are conveyed to organizations in a timely manner. The Canada Council recognizes the importance of maintaining organizational stability and is dedicated to providing advance notice of adjustments</p> <p>Any grant reduction of more than 20% requires advance notice as per the Canada Council’s Fair Notice Policy and will be applied at the next competition deadline. This policy takes effect when an organization is assessed very poorly against the program objectives and assessment criteria and/or the organization’s activities change and are no longer consistent with the program objectives.</p>
<p>Concerned Status</p>	<p>An organization may be placed on Concerned Status if they are experiencing organizational instability (usually financial or administrative in nature.) This is a tool to monitor organizational health and to stipulate conditions that need to be satisfied in order for an organization to remain competitive in an operating program. An adjustment of not more than 20% to the organization’s grant amount may be made, but it’s also possible that the grant amount will remain the same. The organization will be notified in writing explaining why the Concerned Status applies and how the organization will be monitored.</p>

IMPORTANT INFORMATION FOR APPLICANTS

Processing the Application

Acknowledgement of Receipt

The Canada Council will send you, by mail, a notice acknowledging that your application has been received. This notice will be sent out shortly after your application has arrived. It should be noted that the acknowledgement of receipt indicates that the application has been received; it does not confirm that your application is eligible.

Response Time

You will be informed of the competition results, by mail, after the spring meeting of the Canada Council's board of directors. The Canada Council does not release results by telephone or email.

Decisions of the peer assessment committee are subject to approval by the Canada Council's board of directors. Grants of more than \$100,000 must be reviewed and approved by the board.

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.

Application Preparation

You are responsible for providing all the information and support material requested to confirm your eligibility for the program. The Canada Council will make eligibility decisions based on the information provided in this application.

It is important to inform the Canada Council for the Arts of any change of address.

Do not submit originals. The Canada Council is not responsible for the loss or damage of material submitted in support of an application.

Submit only the material requested, and carefully choose the material you include. Extra material will not be shown to the peer assessment committee. Committee members have a limited time in which to study each grant application. This ensures that all applications are assessed on an equal basis.

Format and Layout

It is essential that information be presented in a standard format. Therefore, all requests for assistance **must be submitted** on the attached application form, except where an applicant's computer printout corresponds **exactly** to the Canada Council's format.

Only one copy is required. The request must bear **original signatures**. The application must be signed by the **Chairperson** of the board of directors.

In keeping with **oral traditions**, the Canada Council will accept responses to Part A5 (profile of the organization) and Part B (artistic statements) of the application form on audio tape or videotape, running a maximum of **10 minutes**.

Where this applies, all the documents requested and the application form must be submitted on separate sheets of white paper (letter format, 8½ x 11 inches) printed on one side. Use a font size of 11 points or larger. These documents must not be bound, placed under plastic or stapled. Paper clips are acceptable, however.

Colour printing on coloured sheets and (or) in an unusual format makes photocopying difficult; it is therefore preferable to avoid using them.

<p>Personal Information</p>	<p>The Privacy Act gives individuals the right to access and request correction of personal information about themselves. The Canada Council will protect personal information as required by the Privacy Act. The information will be stored in a series of Canada Council data banks described in <i>Info Source</i>, a government publication that is available on the Internet. All other information may be accessible to others under the Access to Information Act.</p> <p>The Canada Council for the Arts may share information related to applications and awards with officials in other arts and cultural industry funding agencies, on a confidential basis, to assist with program planning and evaluation.</p>
<p>Grant Terms and Conditions</p>	<p>If your application is successful, the terms and conditions will be outlined in the grant notification letter. These are some of the conditions:</p> <p>Grant Payments</p> <p>Annual Funding</p> <p>In general, each grant will be paid in two instalments yearly:</p> <ul style="list-style-type: none"> • the first represents 90 percent of the grant and will be paid at the beginning of the company’s fiscal year, unless there are specified conditions to be met before release of this payment • the second and final instalment, of 10 percent, will be paid once the Dance Section staff have received and approved the final reports mentioned below. <p>Project Funding</p> <p>Companies may not apply to the Annual Support to Aboriginal Peoples Dance Companies, Organizations and Collectives program for project funding. They must apply for annual support. As indicated above, however, the PAC may decide to award project support instead.</p> <p>Grants will generally be paid in two instalments:</p> <ul style="list-style-type: none"> • the first represents 90 percent of the grant and will be paid upon receipt of any requested additional material or revised budget, if applicable • the second and final instalment, of 10 percent, will be paid once the Dance Section staff have received and approved the final report. <p>Changes to Grants</p> <p>The Canada Council for the Arts reserves the right to redistribute, delay or suspend payments if the organization does not carry out its planned program of activities; undergoes major changes in artistic and/or administrative direction; or does not meet its obligations as a grant recipient, including regular submission of reports to the Canada Council.</p>

**Grant Terms
and Conditions
(continued)**

Reporting

Organizations must provide and regularly update an organizational profile (part of the application form) for assessment purposes.

Organizations must provide brief **written** updates on any artistic, administrative or financial occurrences that result in **significant changes to the organization's planned program of activities.**

All successful applicants will be required to submit written reports along with financial and statistical information, according to the schedule outlined on their grant notification form. For revised budgets and statistics, applicants must update the appropriate columns in the *CADAC Operating Grant Financial Form for Arts Organizations* and *CADAC Statistical Form for Arts Organizations* and submit them electronically to CADAC.

The usual requirements are as follows:

- A revised budget (not applicable to all applicants)
- Three months after the end of the organization's fiscal year, a written summary of the activities of the completed season; the audited financial statements or review engagement; revised budget, revised statistics and revised appendices A, B, C, E and F.

Comparisons of projected and actual budgets are important. Successful applicants must follow the instructions provided with notification of the grant.

Acknowledgement of Canada Council for the Arts Support

You must acknowledge the support of the Canada Council for the Arts in all promotional material associated with the grant. Details about the acknowledgement policy will be included with the grant notification.



Annual Support to Aboriginal Peoples Dance Companies, Organizations and Collectives

- If you are completing the application on a computer, please use the following format.
- The Canada Council for the Arts requires only one copy of the application form. Type or print in black ink to make your submission easier to photocopy.
- Do not bind your completed application form (in other words, do not use spiral binding, mount it in plastic, staple it, etc.)

PART A1 – IDENTIFICATION AND INFORMATION ON THE GRANT REQUESTED			
Registered or legal name of applicant (company, organization or collective): 	Name and title of contact person: (and address if different from permanent address) 		
Permanent address: (contact the Canada Council if changes occur) <hr/> Street and apartment/suite number <hr/> City <hr/> Province or territory Postal code <hr/> Telephone Fax <hr/> Email Website	<hr/> Street and apartment/suite number <hr/> City <hr/> Province or territory Postal code <hr/> Telephone (residence) Telephone (business) <hr/> Fax Email		
Amount requested (see application guidelines): \$ _____			
Is the grant amount requested more than the last grant you received from the Canada Council for the Arts? <input type="checkbox"/> Yes (If yes, please see Part A4 – Grant Requested) <input type="checkbox"/> No			
Brief description of the activities to be supported (10 to 25 words): <hr/> <hr/>			
Would you like this application to be considered for a grant from the Artists and Community Collaboration Program (ACCP)? <input type="checkbox"/> Yes <input type="checkbox"/> No If you answered yes, consult the guidelines for the ACCP in Part C2 of this form.			

NAME OF APPLICANT: _____

PART A1 – IDENTIFICATION AND INFORMATION ON THE GRANT REQUESTED (continued)

Start date of activities (day/month/year): _____

Completion date of activities (day/month/year): _____

Applicant's financial year-end (day/month): _____

Have you applied to the Canada Council before? Yes No

If you answered yes, in which year _____

and to which program? Annual support Production project grants

Other (indicate which one): _____

Would you like your name and contact information to be included in an Aboriginal dance directory?

Yes No

If you answered yes, how do you want to be listed?

Individual Company

Collective

PART A2 – CADAC ID

CADAC ID: _____

Note: Go to the CADAC (Canadian Arts Data/Données sur les arts au Canada) website at www.thecadac.ca to register your organization. You will receive confirmation of your CADAC ID number by email. You must indicate this number above or your application will be considered incomplete.

PART A3 – DECLARATION

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

As representatives of the company, organization or collective, we:

- have carefully read the eligibility criteria for this program, which are described in the application guidelines, and the organization we represent meets the criteria;
- accept the conditions of this program as outlined in the guidelines;
- agree to accept the to accept the Canada Council's decision;
- are aware that the Canada Council is subject to the *Access to Information Act* and the *Privacy Act*, as described in the application guidelines.

We certify that the information contained in this application is complete and accurate, to the best of our knowledge.

Chairperson (if applicable)

Artistic Director

General Manager/Administrative

Signature

(original signatures are required)

Signature

Signature

Date

Date

Date

NAME OF APPLICANT: _____

PART A4 – GRANT REQUESTED

Is your company requesting an increased level of assistance compared with its last grant? If so, explain how this increase will be used. Attach one paragraph on a single page. Please make sure that the financial information provided shows clearly where the requested increase would be used.

Note: The peer assessment committee (PAC) looks at requests ranging from “no increase” to a “significant increase”. If you are requesting an increase, the PAC needs to know why the increased support is required.

PART A5 – PROFILE OF ORGANIZATION

Provide the information requested below. You may use point form if you wish.

1. What is your company’s stated artistic mandate?
2. In what year was the company formed?
3. Approximately how many dance works have been created/commissioned/remounted since the formation of the company?
4. What is a typical cycle of production for your company? Include periods of research, creation and/or remounting, production and touring.
5. Provide a brief list of major events or changes, positive or otherwise, that have occurred over your company’s history. Please include dates.
6. In the case of a repertory company, providing a list of artistic directors and their periods of association with the company is useful (if space permits).

Please limit the profile to **one page**.

- Check this box if you wish future artistic assessors to receive a copy of the artistic director’s curriculum vitae (to be included with your application form).
- Check this box if you wish future artistic assessors to receive a copy of the Intent section of Part B.

Note: The profile of your organization is given to:

- Artistic assessors, as background information for the preparation of a written assessment.
- Members of the PAC for the Annual Support to Aboriginal Peoples Dance Companies, Organizations and Collectives program. The profile provides an introduction to your company, assisting the members when they attend performances or other company events.
- Members of the Canada Council for the Arts’ board. (All company profiles are available to the members of the Canada Council.)

PART A6 – STRUCTURE OF ORGANIZATION

Please attach the following information to this section.

1. Board of directors – Provide the names of the past president, president or chairperson, treasurer and other officers of your organization. Indicate the professions and corporate affiliations, if any, of the executive committee members.
2. Details of incorporation (as applicable) – If you are applying for the first time, submit a copy of your legal incorporation documents. Include the legal name under which your company is incorporated, the type of charter, date of the charter and charitable registration number. Attach the legal mandate of the company.
3. Affiliates – Name any foundations, businesses, and/or other non-profit organizations to which your organization is related, financially or through other types of affiliation. Examples include a dance school, a foundation for your organization, an endowment administered on behalf of your organization by another, a management or umbrella management service, and a provincial or territorial dance service agency. Briefly explain the nature of the affiliation in each instance.

NAME OF APPLICANT: _____

PART A6 – STRUCTURE OF ORGANIZATION (continued)

4. Core personnel – List your core artistic and administrative staff, using the designations *full-time all year round*, *full-time during the season*, *part-time positions* and *short-term contracts*. To ensure that you are using these terms correctly for the purposes of the application, please see Appendix B. Indicate Canadian citizens or permanent residents with an asterisk.
5. Dancers’ standard contract – Attach a copy of the standard contract you use to engage your dancers.

PART B – BASIS OF ASSESSMENT

The weighted criteria used by the peer assessment committee to adjudicate applications to this program are as follows:

Artistic Merit (60 percent); **Outreach and Audience Development, Dissemination and Touring** (25 percent); and **Administrative and Financial Stability** (15 percent). Three statements are required corresponding to each of the three assessment criteria. These are given relative importance (or weight) in determining the level of support that may be approved for your company. Carefully re-read the assessment criteria set out in the Program Guidelines.

Because of the amount of documentation the PAC has to read, Part B submissions must be limited to a total of **8 pages**. Text exceeding the permitted maximum number of pages **will not be presented** to the members of the peer assessment committee.

The statements should be as concise and specific as possible.

Artistic Statement: Use subheadings mentioned in the Program Guidelines (*Intent, Past Accomplishments and Future Projects and Impact*) to divide the first statement into three parts. If your company’s ongoing artistic creations and productions include the creation and production of works for young audiences or processes with non-artists (communities), please reference these activities throughout this section under *Past Accomplishments and Future Projects*.

The **intent** of a company can be described as its mission, its vision or its purpose. The **realization** of this intent results in significant public presentations and, in some cases, extensive public processes with communities. The PAC uses written assessments to help evaluate these public presentations in terms of quality of practice, production values, outcome, repertoire, innovation/tradition, risk-taking/preservation, and the integrity of the whole. The **impact** of a company’s work is evaluated in terms of the resonance of the presentations, the company’s position in the milieu, its creative processes and the impact of its work on the public.

Outreach and Audience Development, Dissemination and Touring Statement: A minimum of **two pages** is requested for this statement. If your company has developed special tools or activities to increase audience attendance, and/or expand and deepen audience understanding and appreciation, describe them here. If your company has adapted its repertoire for schools, young audiences or educational programs, describe these initiatives in this section. Provide information on dissemination plans and priorities, including tours, residencies, etc.

Administrative and Financial Stability Statement: This section refers to the administrative infrastructure that supports your company’s work. The PAC considers a company’s financial stability, its planning and allocation of resources, diversification of revenue sources, appropriateness of the administrative structure, and board-approved long-term artistic and financial objectives and outcomes. If there is a deficit greater than 10 percent, a deficit reduction strategy must be included in this statement. A significant accumulated deficit may impair the company’s ability to secure annual funding. Refer to the Administrative and Financial Stability section of the guidelines before completing this section.

NAME OF APPLICANT: _____

PART B – BASIS OF ASSESSMENT (continued)

When you re-read your application, check to see that you have accurately described your activities (WHAT DOES YOUR ORGANIZATION DO?), explained its goals (WHY IT DOES THEM) and the means used to reach its goals (HOW IT DOES THEM).

The PAC will consider the activities and initiatives that applicants have undertaken to contribute to the Aboriginal dance milieu (including cross-cultural outreach initiatives that bring awareness to the values associated with Aboriginal dance and its community).

Artists and Community Collaboration Program Requests

In addition to the regular assessment criteria for this program, peer assessment committees will refer to the following assessment criteria in their evaluation of Artists and Community Collaboration Program requests:

- the merit of the proposed collaboration process (where clear and appropriate strategies and processes must be outlined to ensure a successful collaborative relationship)
- the relevance of the project for participating community members and for the artists involved, in particular the relevance for youth, Aboriginal communities and culturally diverse communities
- the artistic merit of the company or artists involved and their proven ability to carry out such a project, as demonstrated by their resources, expertise and past performance
- the public impact of the project.

If you are applying to the Artists and Community Collaboration Program (ACCP), you **must** follow the same application process as regular applicants, and you **must also**:

- Confirm that you have addressed the assessment criteria for the ACCP in your project proposal. Your application will be evaluated based on the criteria listed above.
- Confirm that you have spoken with the Program Officer and that you understand the eligibility requirements for the ACCP.
- Submit detailed budget (revenues/expenses) of ACCP activities.
- Submit all **required support material**, including:
 - letters or other proof of intent from the artistic and non-artistic partners
 - written authorizations or assurances that copyright clearances will be obtained or cultural protocols will be followed, if this applies, and
 - information on how you will do post-production evaluations, including evaluations on whether your annual activities met their objectives.

NAME OF APPLICANT: _____

PART C1 – FINANCIAL AND STATISTICAL INFORMATION

The information provided in this part, in the form of financial reports and budget forecasts, lets the Canada Council determine the extent to which the organization exhibits sound financial management and viable budget forecasts. Statistical information provided through CADAC enables the Canada Council to collect aggregate data for research and reporting on all arts organizations that receive operating grants, while also allowing these organizations to generate their own useful reports.

To submit your financial and statistical information for this application, you must use the “CADAC Financial Form for Arts Organizations” and the “CADAC Statistical Form for Arts Organizations” at www.thecadac.ca.

You will be required to submit financial and statistical information for the current season (2011-12) and the next season (2012-13). You must also submit financial and statistical information to CADAC for the two previous seasons (2009-10 and 2010-11).

Follow these steps to download, complete, upload and submit the forms to CADAC:

STEP 1

Register your organization with CADAC at www.thecadac.ca as early as possible to ensure that you have enough time to assemble the required financial information.

STEP 2

Consult the *CADAC User Guide* and the video tutorials.

STEP 3

Download, complete and **upload and submit** in CADAC the “CADAC Financial Form for Arts Organizations” and “CADAC Statistical Form for Arts Organizations”. Repeat this step if you need to add to and (or) change your financial or statistical information or if you are filling out the form for another year.

OR

Enter your financial and statistical information directly in CADAC and submit it to CADAC.

STEP 4

Submit your organization’s financial statements to CADAC, if you have them in an electronic version. If not, mail your signed copies to CADAC at the address below.

CADAC FINANCIAL STATEMENTS SUBMISSION
350 Albert Street,
P.O. Box 1047,
Ottawa, ON K1P 5V8

Please note that the following type of financial statement is required by the Canada Council when reporting for the 2010-11 fiscal year and onward. If your organization’s last Canada Council annual operating grant was:

- \$100,000 or more, you are required to submit an audited financial statement
- between \$50,001 and \$99,999, you are required to submit a review engagement, and
- \$50,000 or less, you are required to submit an internal financial statement.

If your organization is a new applicant to this program, you may submit internally prepared financial documents.

Other audited financial statements must also be submitted for any holding companies, parent companies or foundations with which the organization is associated, and for any subsidiaries, related companies or special trust funds that the organization controls.

NAME OF APPLICANT: _____

PART C2 – ACCP REQUESTS

Budget for ACCP Requests

Please determine the overall percentage of ACCP activities within your 12-month cycle of operations. Based on that percentage, state the amount of your budget (both revenues and expenses) to be considered under the ACCP.

PART D – SUMMARY OF MAJOR ACTIVITIES

Please refer to the document entitled *How to complete the appendices to the Annual Support to Aboriginal Peoples Dance Companies, Organizations and Collectives program application form* and provide this information using the Excel spreadsheet available on the website of the Canada Council. Complete only the appendices that apply to your organization's activities. If Appendices G and I2 do not apply to your organization, please check the boxes marked "not applicable" in the top right corner of the appendices and return them with the completed application.

The appendices supplement the information provided to the Dance Section and the peer assessment committee, clarifying the applicants' budgets and contributing to a more accurate analysis of the state of dance in Canada.

PART E1 – AUDIOVISUAL AND OTHER SUPPORT MATERIAL

Audiovisual Support Material

Please provide samples (minimum of one and maximum of three) of your organization's work, in video format (on a VHS videotape, a DVD or a CD-ROM). The work sample(s) will play a significant role in the PAC's assessment of the artistic quality of your organization's work. For this reason, the type of work shown should be closely related to the activities that will be undertaken with the support of the grant you are requesting. If the choreographer is invited, and normally works outside your organization, you must submit samples of his or her most recent choreographic work and a current résumé.

In your submission, dancers and their movements must be clearly visible so the PAC can evaluate the choreography properly. It is not, however, necessary to provide broadcast quality or "produced" work. **Please cue your videos to exactly where you would like the committee to begin viewing (maximum 10 minutes).**

Complete Part E2 to provide details on the audiovisual support material you are submitting. Clearly label your support material.

Additional Information to Support Your Application

Please attach any additional information that will assist the PAC in evaluating your application (maximum of four pages). Examples are résumés or biographies (for choreographers, guest artists, elders, mentors or dance masters you plan to involve in your annual activities), quotes for services that are part of your application, or information on other companies, organizations or communities you plan to work with.

The following documents should not be included and will not be used for the assessment of your application:

- news coverage, reviews or related media material
- media kits
- slides or photographs

The Canada Council will return submitted videotapes, DVDs and CD-ROMs, but will keep written support material in your grant file.

NAME OF APPLICANT: _____

PART E2 – DETAILED DESCRIPTION OF AUDIOVISUAL SUPPORT MATERIAL

Use the space below to provide information on what the committee will be viewing. Number each item.

Due to time limitations, the peer assessment committee may be able to view only a portion of each item you submit. Identify the segments that you consider priorities.

Item 1

Title:
Applicant's credit or role (choreographer, dancer, etc.):
Medium (videotape, DVD, audio tape, etc.): Length of original work:
Running time: Location recorded:
Completion or recording date:
Brief description of how the support material relates to the proposed activities:

If you are dancing in the work, please identify yourself:
Track number: _____ **Time indicator:** From _____ to _____ **Video standard:** VHS DVD (Specify chapters)

Item 2

Title:
Applicant's credit or role (choreographer, dancer, etc.):
Medium (videotape, DVD, audio tape, etc.): Length of original work:
Running time: Location recorded:
Completion or recording date:
Brief description of how the support material relates to the proposed activities:

If you are dancing in the work, please identify yourself:
Track number: _____ **Time indicator:** From _____ to _____ **Video standard:** VHS DVD (Specify chapters)

Item 3

Title:
Applicant's credit or role (choreographer, dancer, etc.):
Medium (videotape, DVD, audio tape, etc.): Length of original work:
Running time: Location recorded:
Completion or recording date:
Brief description of how the support material relates to the proposed activities:

If you are dancing in the work, please identify yourself:
Track number: _____ **Time indicator:** From _____ to _____ **Video standard:** VHS DVD (Specify chapters)

NAME OF APPLICANT: _____

PART F – CHECKLIST

Use this checklist to confirm that you have completed all relevant sections of the form and have included all required support material. You must include the following items in the order shown below.

Please check the appropriate boxes to confirm.

- Part A1 – Identification and Information on the Grant Request
- Part A2 – CADAC ID
- Part A3 – Declaration (**original signatures** are required)
- Part A4 – Grant Requested
- Part A5 – Profile of the Organization
 - Profile of the company
 - Curriculum vitae of the artistic director (optional)
- Part A6 – Structure of Organization
 - Dancer’s standard contract
 - Legal incorporation documents (if you are an incorporation applying for the first time)
- Part B – Basis of Assessment
- Part C1 – Financial and Statistical Information
 - CADAC Financial Form for Arts Organizations* (submitted electronically to CADAC)
 - CADAC Statistical Form for Arts Organizations* (submitted electronically to CADAC)
 - Financial statement OR review engagement (signed and submitted electronically to CADAC)
 - Audited financial statements for affiliated organizations (if any)
- Part C2 – ACCP Requests
 - ACCP support material (if applicable)
- Part D – Summary of Major Activities
 - Appendix A – Season Snapshot
 - Appendix B1 – Human Resources (Performers)
 - Appendix B2 – Human Resources (Artistic and Administrative Staff)
 - Appendix C – Calendar of Activities
 - Appendix D – Summary of Active Repertoire
 - Appendix E – Home Activities
 - Appendix F – Tour Summary
 - Appendix G – Related and Integrated Organizations
 - Appendix I2 – In-kind Contributions
 - Appendix K – Workplan Summary
- Part E – Audiovisual and Other Support Material

Send your application to the:

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