



**Canada Council
for the Arts**

**Conseil des Arts
du Canada**

MUSIC SECTION

Touring Grants in Music: Domestic, Canada/U.S., International

Follow these three steps to apply for this grant:	
Step 1	Read the Program Guidelines for details about the purpose of the program, who and what is eligible, grant amount, application assessment process and criteria, etc.
Step 2	Read the Important Information for Applicants section. If you still have questions 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 H 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.

Deadlines

1 June

- for domestic tours taking place between the following September and April
- Canada/U.S. and international tours to be completed within **18 months** of the deadline

1 December

- for domestic tours taking place between the following April and October
- Canada/U.S. and international tours to be completed within **18 months** of the deadline

If you have confirmed tour dates in place and require a longer lead time for planning purposes, you may request permission to apply at an earlier deadline.

If either of the above dates falls on a weekend or statutory holiday, the deadline moves to the next business day. Your completed application form and all required 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

Karen Barber-Ing, Program Officer

Music Section

Canada Council for the Arts

350 Albert Street, P.O. Box 1047

Ottawa ON K1P 5V8

karen.barber-ing@canadacouncil.ca

1-800-263-5588 (toll-free) or 613-566-4414, ext. 4243

TTY: 1-866-585-5559

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PROGRAM GUIDELINES

<p>Mandate of the Music Section</p>	<p>The Music Section supports the ongoing development of outstanding Canadian, artistically driven music created, performed, produced and disseminated by Canadian professional artists and arts organizations expressing Canadian cultural, creative and intellectual diversity for the benefit of the Canadian and international public.</p>
<p>Program Objectives</p>	<p>Statement</p> <p>Touring is an essential aspect of a professional musician’s career. It disseminates their art, assists in building and maintaining an appreciative audience, and can provide a significant part of a musician’s income.</p> <p>There is a diversity of touring and performance opportunities for professional music artists, groups and organizations in Canada including festivals, theatres, music societies, clubs and bars, and academic institutions. However, Canada’s vast geography results in a high cost for touring, especially for artists and presenters in remote regions. It is also a very competitive market, with numerous performers vying for each and every performance opportunity. The Canada Council for the Arts provides important and necessary support for professional artists who are aiming to develop and maintain a career that is national in scope.</p> <p>Canadian performers from many music practices are finding success and are in demand internationally. The easy and instant transfer and sale of music has made it easier than ever for Canadian artists to develop and maintain an international following. In addition to well-established international touring destinations such as the U.S. and Europe, markets such as Asia are welcoming Canadian artists with increasing frequency.</p> <p>Canadian artists abroad are not only furthering their own performing careers, but are also acting as cultural ambassadors and have the potential to increase the prestige of, and demand for, Canadian music as a whole.</p> <p>This program also has a small amount available to welcome foreign professional performers to tour in Canada. For more information, please see eligibility criteria on page 4 of these Guidelines.</p> <p>Objectives</p> <p>The Music Touring Grants program exists to benefit three specific groups: artists, presenters and the public. This program is designed to:</p> <ul style="list-style-type: none"> • assist with the viability of tours for Canadian artists and contribute to an increase in performance opportunities • facilitate access by the public to music across Canada and facilitate the dissemination of music from one region to other regions of the country • facilitate access by Canadian presenters and the public to unique musical voices • contribute to the visibility and reciprocity of Canadian professional music artists with foreign audiences, and • increase opportunities for Canadian compositions to be performed, and therefore extend the life of these works.

<p>Program Description</p>	<p>The Music Touring Grants program is open to individuals, groups and organizations. The program supports a series of three or more paid, professional performances. Funding is available to cover the overall budget shortfall only.</p> <p>The program has three components:</p> <ul style="list-style-type: none"> • Domestic • Canada/U.S. • International <p>There is no maximum amount for domestic tours, however, for combined Canada/U.S. and other international destinations there is a maximum grant level of \$50,000.</p>
<p>Eligibility</p>	<p>Note that meeting the eligibility criteria allows you to apply, but it does not guarantee that you will receive a grant.</p> <p>You may submit only one application to each deadline and to only one component.</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.</p> <p>To submit an application, you must be a Canadian citizen or have permanent resident status, as defined by Citizenship and Immigration Canada. You do not need to be living in Canada when you apply.</p> <p>You must be a professional music artist, group or organization to be eligible for this program. All musicians must meet the Canada Council’s definition of a professional artist, which is an artist who:</p> <ul style="list-style-type: none"> • has specialized training in the artistic field (not necessarily in academic institutions). “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.” • is recognized as a professional artist by her or his peers. “Other music artists working in the same tradition identify the applicant as an artist of superior achievement and (or) potential. Peer acknowledgement may include a history of support or recognition at a local, regional, or provincial and (or) territorial level.” • is committed to devoting more time to artistic activity, if this is possible financially. “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.”

**Eligibility
(continued)**

- has a history of public presentation in a professional context.
“The applicant receives compensation for the public presentation of her or his work, and actively seeks to maximize the audience for the work, regardless of its market appeal.”

Non-Canadian professional artists

If you are a **foreign professional music artist** (individual), **group or organization**, you may also have access to the Music Touring Grants program, to tour in Canada. However, your application must be submitted by a Canadian citizen or permanent resident of Canada who will take financial responsibility of the grant on behalf of the music artist, group or organization.

International travel costs to bring foreign musicians to tour within Canada or outside of Canada are not eligible.

Note: If you are submitting this application for a foreign applicant, you must provide **at least two performance contracts** signed by both the presenters and the performer (individual artist, artistic member, leader of the group or organization).

Canadian groups with non-Canadian members

To be eligible, the group/ensemble must have a Canadian identity (such as leader, repertoire or at least 50% Canadian membership).

Travel costs to bring foreign musicians into Canada are not eligible; however, costs while touring in Canada are eligible. For international touring, only expenses related to the Canadian members are eligible.

Canadian orchestras, choirs and opera/new opera companies

To be eligible to apply to this program, you must represent an orchestra, choir or opera/new opera company **that has received a grant in the last three years in one of the following operating grant programs of the Canada Council:** Professional Orchestra Program, Professional Choir Program or Opera/New Opera Program.

If you are planning to apply to this program on behalf of an orchestra, choir or opera/new opera company, you must inform the Program Officer as soon as possible (preferably 18 months in advance of a major tour start date).

<p>Eligibility (continued)</p>	<p>Recording requirements</p> <p>Recordings are an essential part of your application, because they are used to determine your eligibility to apply to this program and the peer assessment committee relies heavily on this material when making its decisions. The recordings must be of good technical quality because the committee makes its decisions about artistic quality by listening to the submitted recordings.</p> <p>See Part G2 of the application form for technical details about submitting your recordings.</p> <p>You must allow yourself enough time to complete the application and organize the required recordings. The committee may be reviewing several hundred applications. Therefore, the presentation of your application and recordings is extremely important and should not be done at the last minute.</p> <p>Signatures</p> <p>An original signature of the applicant (individual artist, artistic member or leader of the group or organization) is mandatory on the application form.</p> <p>Managers/agents or other representatives applying on behalf of an artist or ensemble, group or band must provide evidence of authorization to submit the application (and sign relevant contracts, etc), such as a letter of agreement or management contract. For example, a letter or email from the individual artist, group or organization doing the project authorizing the manager or agent to sign on their behalf will be accepted. It is understood that this latter authorization will only be applicable to this particular application and project request. This proper identification and signature requirement are critical for the purposes of tracking data and communicating with the individual artist, group or organization. Leaders of ensembles, groups or bands are not required to submit evidence of authorization.</p>
<p>Project Eligibility</p>	<p>Eligible tours</p> <p>A tour is defined as a series of at least three consecutive, eligible performances in three different cities or towns.</p> <p><i>Domestic</i></p> <p>Performances outside your province or territory of residence are eligible. However, for large provinces or territories, performances must be at least 800 km from your place of residence to be eligible. Where the latter applies, the Canada Council expects applicants to seek funding support from their provincial or territorial government.</p> <p><i>Canada/U.S.</i></p> <p>Performances are eligible if they are outside your province or territory of residence, and within Canada and the U.S.</p> <p><i>International</i></p> <p>Performances must be outside your country of residence to be eligible.</p>

**Project
Eligibility
(continued)**

Payment of professional fees

For your application to be eligible, you must be receiving professional fees as determined by the practice of your community. For this program, professional fees are typically in the form of guarantees. However, the Canada Council does make allowance for a percentage of the door and (or) box office split where this is in line with industry standards and can be expected to produce fair compensation for the performers.

Signed contracts

If your application is not accompanied by the required signed contracts or performance offers, your submission **will not be eligible and will not be presented** to the peer assessment committee.

Domestic

You must provide **at least one performance contract** (for an eligible date) signed by both you and the presenter. In other words, the contract provided must be for an engagement **outside your province/territory of residence**.

Canada/U.S. and International

You must provide **at least one performance contract** (for an eligible tour, as described above) signed by both you and the presenter.

If your application is successful, you will be required to submit a **second signed contract** (unless you have already provided it with the initial application). The Canada Council for the Arts requires a minimum of two signed contracts before the funds are released.

Non-Canadian musicians, groups and organizations

If you are submitting this application for a foreign musician, group or organization, you must provide **at least two performance contracts** signed by both the presenters and the foreign musician, group or organization.

<p>Grant Amount</p>	<p>All components</p> <p>These grants cannot be used for projects that have already been completed or for expenses incurred before the application deadline.</p> <p>If you are planning an extensive tour in Canada with a significant shortfall/grant request, it is strongly recommended that you contact the Program Officer well before the deadline (preferably 18 months in advance).</p> <p>Please note that for grants awarded in the 1 December competition, funds are not available until the following April.</p> <p>Grant amounts will vary according to individual requests and will be based on the peer assessment committee's recommendations. You may not be awarded the full amount that you request.</p> <p>Domestic</p> <p>For this component, there is no minimum or maximum grant amount.</p> <p>Canada/U.S. and International</p> <p>For either of these components, the maximum grant amount that you may receive is \$50,000.</p> <p>Eligible expenses</p> <p>Funding is available to cover the overall budget shortfall only.</p> <p>Grants contribute to the specific costs of touring, such as travel, accommodation, per diem, transportation of freight and equipment, publicity and promotional costs. Other eligible costs include visas, insurance, carnets and (or) brokers' fees related to the shipment of freight across international borders.</p> <p>Salaries and fees to performers are not eligible. They must be covered by the guarantees/box office revenues of the tour.</p> <p>Travel costs to bring foreign musicians into Canada are not eligible, but their costs while touring in Canada are eligible (as detailed above). For international tours, only expenses related to the Canadian members are eligible.</p>
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Assessment of Applications

Assessment process

Peer evaluation is fundamental to the Canada Council's decision-making process. Applications will be evaluated by a peer assessment committee, composed of experienced individuals who are recognized as professional artists by their peers. Committee members will also be selected with consideration to fair representation of artistic specializations, gender, generations, Canada's two official languages, Aboriginal peoples, and the cultural and regional diversity of Canada. New committees are formed for each competition.

At the committee meetings, members examine all requests, listen to the recordings and view the videos submitted with the applications. They discuss the comparative merit of the applications and recommend the applicants to receive funding, and the amount of funding for each successful application.

The peer assessment committee's recommendations are final.

For further information on this subject, please see "Peer Assessment: How the Council Makes Its Grant Decisions," posted on the Canada Council's website.

Assessment criteria

The committee's decisions will be based on the general merit of each application, compared with that of all other eligible applications in this national competition, and on the availability of funds.

The peer assessment committee will base its review of applications on the program's objectives and the following assessment criteria:

All components

- 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 assessment criterion.
- The importance of the tour in enhancing your career, or the careers of the participating artists, and in bringing work of quality to new audiences. The region and time frame chosen and how the proposed tour is different from other tours will also be evaluated.
- A 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 this applies. The resources to be used, such as a publicist and (or) marketing materials (audio, audiovisual and print), will also be evaluated.

The peer assessment committee will give priority to applicants whose music is not likely to be supported by national music industry funding organizations.

Assessment of Applications (continued)

Domestic component

- Audience development activities that help identify, increase and educate new audiences, as well as build their commitment to music. Examples of such activities are workshops, master classes, and other young audience activities.

The peer assessment committee will give priority to tours that cross more than one provincial or territorial border, or access remote or seldom-visited areas, demonstrate a higher ratio of confirmed versus speculative engagements (in other words, show commitment from presenters), and demonstrate intelligent and economic routing.

Canada/U.S. and International components

- A demonstrated understanding and adequate development of the international market served.
- A demonstrated ability to effectively coordinate an international touring project.

The peer assessment committee will give priority to tours that demonstrate efficient tour management and planning (the number of performances balanced with the number of days off, maximized use of time on the road, outreach activities, etc.).

IMPORTANT INFORMATION FOR APPLICANTS

<p>Processing the Application</p>	<p>Acknowledgement of receipt</p> <p>The Canada Council for the Arts 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.</p> <p>Response time</p> <p>You will be informed of the competition results, by mail, approximately four months after the application deadline. The Canada Council does not release results by telephone or email.</p> <p>Application preparation and submission</p> <p>You are responsible for providing all the information and support material requested to confirm your eligibility to apply to the program. The Canada Council will make eligibility decisions based on the information provided in this application.</p> <p>It is important to inform the Canada Council of any change of address.</p> <p>Do not submit originals. The Canada Council is not responsible for the loss or damage of material submitted in support of an application.</p> <p>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.</p> <p>You must allow yourself enough time to complete the application and organize the required recordings. Therefore, preparation of your application and support material should not be done at the last minute.</p> <p>Format and layout</p> <p>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. These documents must not be bound, placed under plastic or stapled. Paper clips are acceptable.</p> <p>Colour printing on coloured sheets and (or) in an unusual format makes photocopying difficult; it is therefore preferable to avoid using them.</p>
<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 “Info Source”, 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>Before you apply for a grant, please note the following condition:</p> <ul style="list-style-type: none"> • All your overdue final reports for Canada Council grants must be submitted and approved before you are eligible to apply for another Canada Council grant. <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 payment</p> <p>The Canada Council will send you the grant money after it has received your grant acknowledgement form, which will be provided with your grant notification letter.</p> <p>Please note that for grants awarded in the 1 December competition, funds are not available until the following April.</p> <p>Because grants and awards are taxable income, you may wish to receive the funds in the same year or years that you will have grant expenses. If your project will be carried out over two or more calendar years, you may request that your grant be paid in more than one instalment.</p> <p>Tax status</p> <p>Canada Council grants are taxable. T4A slips will be issued, at the appropriate time, for grants and awards paid to individuals. If you have any tax-related questions, please contact the Canada Revenue Agency or your provincial or territorial revenue department.</p> <p>Changes to proposed projects</p> <p>If you cannot use part or all of the grant during the period stated in your application, for any reason, or if you decide not to carry out your proposed project you must notify the Canada Council immediately. Any changes to funded projects (for example, changes in the activity budget, to key creative personnel, or to the start or end date) must be approved by the appropriate Program Officer before you carry them out.</p> <p>Expiry date of the grant</p> <p>The grant funds will be available for your use for three years following the competition deadline date that you apply to. The end of this three-year period is the expiry date of your grant.</p> <p>If you require an extension to the expiry date, please contact the appropriate Canada Council Program Officer, in writing. If you do not request an extension, the Canada Council will cancel the part of your grant that has not been paid to you by the expiry date, or you may be required to return a portion of the grant you have already received.</p>
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**Grant Terms
and Conditions
(continued)**

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 letter.

Final report

You will be required to submit a final report on how you used the grant. This report must be submitted by the date identified in your grant notification letter.



Canada Council
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Touring Grants in Music: Domestic, Canada/U.S., International

The information you provide on the following two pages will not be submitted to the peer assessment committee.

IDENTIFICATION OF APPLICANT (please inform the Canada Council if your address changes)

Name of applicant (individual artist, group or organization performing):

If applicable Miss Ms. Mrs. Mr.

Name of organization

Last name

First and middle names

If applicable, name of person, agent or manager completing this application on behalf of the applicant:

Miss Ms. Mrs. Mr.

Name of organization

Last name

First and middle names

Permanent Address:

Street and apartment or suite number

City

Province/territory

Postal Code

Telephone (residence)

Telephone (business)

Fax

Email

Website

Mailing address (if different from permanent address of applicant):

Street and apartment or suite number

City

Province/territory

Postal Code

Telephone (residence)

Telephone (business)

Fax

Email

Website

CONTACT NAME

If there is a member, leader or other person who is responsible for the application, list him or her as the contact person. If an agent or manager is taking care of the application, provide her or his name as the contact.

Name of contact person

Position

Email

Telephone

Personal information collected on this form will be stored in the personal information bank for the appropriate program.

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DECLARATION

Will you permit the Canada Council for the Arts to include your name, address and email on its mailing list?
(This information will be used for Canada Council business only, including surveys.) Yes No

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

To be eligible for consideration, you must sign below to confirm your agreement with all of the following statements:

As an individual artist,

- I am a Canadian citizen or have permanent resident status, as defined by Citizenship and Immigration Canada.
- I have carefully read the eligibility criteria for this program, which are described in the application guidelines, and I meet these criteria.
- I understand that I am not eligible to apply to this program until all my overdue final reports for Canada Council grants have been submitted and approved.
- I accept the conditions of this program and agree to accept the Canada Council's decision.
- I am aware that the Canada Council is subject to the Access to Information Act and Privacy Act, as described in the application guidelines.

As a representative, agent or manager of an individual artist, group or organization,

- I have carefully read the eligibility criteria for this program, which are described in the application guidelines, and I confirm that the applicant I represent meets these criteria.
- I understand that the applicant I represent is not eligible to apply to this program until all their overdue final reports have been submitted and approved.
- I accept the conditions of the program and agree to accept the Canada Council's decision.
- I will act as the only representative of the applicant, and I will keep the other participants informed of the contents and outcome of this grant application.
- 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.

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

Name of individual artist/ artistic member or leader of the group/organization

If applicable, name of the representative, agent or manager submitting the application

Signature of individual artist/artistic member or leader of the group/organization
(an original signature is required)

If applicable, signature of the representative, agent or manager submitting the application
(an original signature is required)

Date

Date

Note: See p.5 of the guidelines for eligibility requirements concerning the signatures.

PART B – PROFILE OF APPLICANT

Please provide your professional profile in a maximum of **750 words**, on attached pages. **Mark the total number of words at the end of your text. Any text that goes beyond the 750-word limit will not be presented to the peer assessment committee.**

Use 8½ x 11 inch, white paper, printed on one side only, and single space your description. **Address each of the points below:**

- your history or the history of your group or organization (include date of establishment and principal events or accomplishments)
- main goals and artistic objectives
- geographic location and community served, and
- your role or the role of your group or 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 different 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.

PART C – DESCRIPTION OF PROJECT

This section allows you to tell the peer assessment committee:

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

Be sure to directly relate the description of your touring project to the assessment criteria that the peer assessment committee will use to evaluate your application. These criteria are set out in bold on the following page. The decision to award a grant will be based on the relative merit of your proposal compared with all others received in this national competition, and on the funds available.

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 brief, clear and focused as possible. Please limit your responses to a **maximum of 750 words** for this section. **Mark the total number of words at the end of your text. Any text that goes beyond the 750-word limit will not be presented to the peer assessment committee.**

PART C – DESCRIPTION OF PROJECT (continued)**Assessment criteria****For all components**

- 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 assessment criterion.
- The importance of the tour in enhancing your career, or the careers of the participating artists, and in bringing work of quality to new audiences. The region and time frame chosen and how the proposed tour is different from other tours will also be evaluated.
- A 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 this applies. The resources to be used, such as a publicist and (or) marketing materials (audio, audiovisual and print), will also be evaluated.

The peer assessment committee will give priority to applicants whose music is not likely to be supported by national music industry funding organizations.

Domestic

- Audience development activities that help identify, increase and educate new audiences, as well as build their commitment to music. Examples of such activities are workshops, master classes, and school performances and other young audience activities.

The peer assessment committee will give priority to tours that cross more than one provincial or territorial border, or access remote or seldom-visited areas, demonstrate a higher ratio of confirmed versus speculative engagements (in other words, show commitment from presenters), and demonstrate intelligent and economic routing.

Canada/U.S. and International

- A demonstrated understanding and adequate development of the international market served.
- A demonstrated ability to effectively coordinate an international touring project

The peer assessment committee will give priority to tours that demonstrate efficient tour management and planning (the number of performances balanced with the number of days off, maximized use of time on the road, outreach activities, etc.).

PART D1 – FINANCIAL INFORMATION: GENERAL GUIDELINES

Please follow the instructions in this section carefully as you complete the Excel budget pages (use the appropriate pages for the Domestic component or for the Canada/U.S. and International components) that are available at the following link: www.canadacouncil.ca/grants/music/se127227196662968750.htm on the Canada Council's website. They are posted with the program description, application guidelines and form.

General

There are three columns on the Touring Revenues and Touring Expenses pages, as described below. To complete the Revised Budget and Final Actual columns, you must keep a copy of your original application. The Canada Council is not responsible for providing copies of your original application to allow you to complete this part of the process.

Original Budget (for all applicants)

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

Revised Budget (for successful applicants only)

If you are recommended for funding, you will be required to fill in the Revised Budget column before the Canada Council will release 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 revised budget must reflect the actual grant amount awarded by the peer assessment committee.** This is essential when the recommended amount is lower than the amount originally requested. All final grant amounts will be based on the revised budget.

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

Final Actual (for successful applicants only)

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 actual budget and final report. If you spend less than you planned to, 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 program, 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 has occurred.

PART D1 – FINANCIAL INFORMATION: GENERAL GUIDELINES (continued)**TOURING REVENUES****Guarantees and door/box office revenues**

The five lines under Guarantees and Door/Box Office Revenues make up the income that you anticipate will be generated by your tour. Where there is a door or box office percentage (split) in addition to, or instead of, a guaranteed fee, you must indicate estimated revenues here (as well as listing the arrangement on the Detailed Tour Itinerary page, Part F2).

Since your budget is a determining factor in your grant amount, it is important to be realistic in your estimates. The line marked Other could include recording sessions for which you are paid, lectures or any other work that generates income.

Other sources**Artist's/Organization's contribution to touring expenses**

You may choose to contribute your own financial resources toward the cost of touring. For example, in the case of larger ensembles for Canada/U.S. and international tours, where the touring shortfall is in excess of \$50,000, it is anticipated that the applicant will contribute their own resources to the touring project.

Sponsorships/donations

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

Expenses paid by presenter

Presenters often provide meals and (or) accommodation as part of their contribution to artists. For example, if a presenter covers three lunches and dinners and (or) three nights' accommodation, list this contribution as revenue.

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, below.

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.

Note: The following rates should be considered as a contribution to your overall costs for per diem and accommodation.

Table A (Canadian \$)

Destination	Per Diem Rate	Daily Rate for Accommodation
Domestic	\$60	\$65
Canada/U.S.	\$60	\$65
International	\$70	\$80

PART D1 – FINANCIAL INFORMATION: GENERAL GUIDELINES (continued)***Travel /Freight***

If the presenters are contributing toward the costs of travel 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.

Do not list grants that you have applied for if they 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 revenue when they have been confirmed.

Canada Council 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/Surplus (Final Actual column 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 as your request from the Touring Grants in Music program (to a maximum of \$50,000 for the Canada/U.S. and International components). 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 figures, the Canada Council will make the final determination of the amount of the grant.

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, above.

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.

Note: Meals and (or) accommodation provided by presenters must be listed as touring revenues under Expenses Paid by Presenter.

Entry and employment visa processing fees (where this applies) (line 62)

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

PART D1 – FINANCIAL INFORMATION: GENERAL GUIDELINES (continued)**Insurance** (health, cancellation, equipment, etc.)

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

Travel for personnel (including insurance)

You must obtain and attach travel quotes and (or) rental rates from a travel agent, airline or appropriate travel-planning website. Use the figures that are given as 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, refer to the rates in Table B, below. These rates cover the transportation of people and equipment, and include the cost of gas, insurance and repairs.

Note: Within the Domestic component, foreign performers (individuals, groups and organizations) may request touring support, but their international travel costs are not covered by this program.

Table B

Destination	Rate per kilometre
Domestic	45¢
Canada/U.S.	47.5 ¢
International	55 ¢

Transportation of equipment (freight)(including insurance)

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, etc.

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

Salaries and fees***Performers and artistic staff***

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

While there may be some differences in touring salaries or fees paid to various performers, applicants requesting support from the Canada Council must pay salaries comparable with those usually received by professional musicians.

PART D1 – FINANCIAL INFORMATION: GENERAL GUIDELINES (continued)***Production staff: Tour manager, sound technician and other*****Tour manager's fee**

Only ensembles of a dozen artists or more may request salary costs for a tour manager, unless there are unusual circumstances that make a tour manager necessary. If that is the case, please provide a letter with your application to justify the need for this person. Note that the tour manager must be travelling with the applicant.

Sound technician's fee

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

Agent's and manager's fees and expenses**Agent's and manager's fees**

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', Agent's and Manager's fees cannot exceed the Subtotal Guarantees and Door/Box Office on the Touring Revenues page. Please look at the figures carefully and contact the appropriate Program Officer in the Music Section if this is not clear.

Agent's 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 Promotional, Publicity and Marketing Plan.

You may include the cost of promotional materials (promotional and (or) media kits) distributed to book or promote a tour.

Publicist's fee and expenses

Please refer to Part E3 – Detailed Promotional, Publicity and Marketing Plan.

Booking expenses

The Canada Council also covers reasonable administrative costs involved in booking a tour, whether this is done by an agent or directly by the applicant. 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.

PART D2 – FINANCIAL INFORMATION: BUDGET

Complete the Excel budget pages posted at www.canadacouncil.ca/grants/music/se127227196662968750.htm on the Canada Council for the Arts website. Use the appropriate pages for the Domestic component or for the Canada/U.S. and International components.

PART E2 – TOURING PERFORMANCE REPERTOIRE

Provide the information requested below to describe the works to be performed (add pages if necessary). The proposed touring performance repertoire is an important part of the peer assessment process.

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

You must include a complete current repertoire list **in addition to** completing this touring performance repertoire section of the form (**classical music artists only**).

Include the lyrics to the three songs that have been included in your audio submission (**singer-songwriters only**).

No.	Title	Composer	Duration (min:sec)	Canadian Composition (√)	Submitted as Support Material? (√)
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					
15					
16					
17					
18					
19					
20					

PART E3 – DETAILED PROMOTIONAL, PUBLICITY AND MARKETING PLAN

This is your opportunity to address the assessment criteria about the marketing plan (where this applies) and the resources to be used. Any expenses listed 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: GENERAL GUIDELINES

Please use the following information and definitions to complete Part F2 (the Excel pages). Your itinerary should give the peer assessment committee a clear idea of how the tour will unfold.

Be sure to use the correct pages for the component you are applying to (Domestic, Canada/U.S. or International) and the one entitled “Original Itinerary Matching Original Budget.” If your application is successful, you will be required to use the other pages to submit your revised and final tour itineraries.

Important notice

If your tour includes dates that are outside the time period indicated for the component that you are applying to (see the cover page of the application guidelines for the eligible tour dates for each deadline), please include these dates on the itinerary. This information will be used only to provide context for the peer assessment committee. **Do not include revenues and expenses for these dates 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) or other (provide details).

Type of Performance

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

PART F1 – DETAILED TOUR ITINERARY: GENERAL GUIDELINES (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 contract 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. 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 the Support Material section) from presenters to support the engagements that you have marked as Contracted, Confirmed or Tentative in the detailed tour itinerary.

Venue and Venue Size

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

Ticket Price (on final itinerary only)

There is sometimes more than one price. Give the price that the majority of tickets sold for or give the average ticket price. For large outdoor festivals with many artists, do not answer this question.

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.

Door/Box office

This is where you should enter revenues to be earned **in addition** to guarantees or revenues for performances. These amounts are typically speculative based on a percentage of the box office (for example, a door split or other arrangement).

PART F2 – DETAILED TOUR ITINERARY

Complete the Excel page that is available on the Canada Council’s website. It is posted with the program description, application guidelines and form.

Complete only the Original Itinerary Matching Original Budget pages when applying, and be sure to complete the correct page for the component you are applying to (Domestic or Canada/U.S. and International).

PART F3 – ITINERARY-AT-A-GLANCE

You must complete the itinerary-at-a-glance **in addition** to the Detailed Tour Itinerary (Part F2). It will assist the peer assessment committee to see your tour in a familiar calendar format, complementing the details provided on the pages in Part F2.

Please use the monthly calendars provided in Part F3 to indicate your touring dates. You may make as many copies of this page as you require.

Identify the month in the top bar of each calendar. Example: **Monthly Calendar – June**. Number the days (boxes) according to that month.

Key: Write the destination cities in the box on the day you arrive. You may use **only the following symbols** to indicate your tour itinerary:

- a **diagonal line** in the calendar date’s box to indicate **travel** days
- a **horizontal line** in the box to indicate **performance** days, and
- a **blank box** for **days off**.

SAMPLE

Monthly Calendar – June						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1	2	3	4	5	6	7
	Vancouver					Calgary
8	9	10	11	12	13	14
				Saskatoon		

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PART F3 – ITINERARY-AT-A-GLANCE (continued)

Please make as many copies of this page as your tour requires. Indicate the month at the top of each calendar page.

Monthly Calendar – (insert month)

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY

Monthly Calendar – (insert month)

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY

PART G1 – SUPPORT MATERIAL: ADDITIONAL DOCUMENTS

You must also include with your application all the support material listed below that applies to you.

All components***Signed performance contracts***

Performance contracts must include the dates of presentations, venue, financial commitment (guaranteed fee and (or) door/box office split [including the percentage]) and any other details necessary to ensure that the proposed presentations will be successful.

If your application is not accompanied by the required signed contracts or performance offers, your submission will not be eligible and will not be presented to the peer assessment committee.

Domestic

You must include with your application at least **one performance contract for an eligible date, signed by both you and the presenter**. The contract provided must be for an engagement **outside your province or territory of residence**.

If you are submitting this application for a **foreign performer** (individual artist, group or organization), you must provide **at least two performance contracts signed by both the foreign performer or representative and the presenters**. (With the appropriate authority, the Canadian representative may sign these contracts on behalf of the foreign artist, group or organization.)

Canada/U.S. and International

Successful applicants will be required to submit a **second signed contract** (unless already provided with the initial application). The Canada Council 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 for 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 music artists only)

Include a complete current repertoire list. Your list should demonstrate your commitment to Canadian works.

Singer-Songwriters Only

You must include the lyrics to the three songs that make up your audio submission.

Managers, Agents or Other Representatives Submitting on Behalf of Applicants

You must provide proof of authorization to submit the application (and sign relevant contracts), such as a letter of agreement, email authorization or management contract. For example, a letter or email from the individual artist, group or organization doing the project authorizing the manager or agent to sign on their behalf will be accepted. It is understood that this authorization will apply only to this particular application and project request. These proper identification and signature requirements are critical for the purposes of tracking data and communicating with the individual artist, group or organization. Leaders of ensembles, groups or bands are not required to submit evidence of authorization.

Letter of acceptance to participate (foreign applicants only – domestic component)

If you are a foreign artist, you must provide a letter of acceptance confirming your participation in this tour.

PART G2 – SUPPORT MATERIAL: AUDIO AND VIDEO

Recordings are an essential part of your application because they are used to determine your eligibility to apply to this program, and the peer assessment committee relies heavily on the artistic quality of this material when making its decisions. The recordings must be of good technical quality.

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

The peer assessment committee has a limited time available to review each application. It is therefore in your best interests to present well-organized and clearly labelled material, and to indicate the preferred listening and viewing order of the three audio samples.

Audio Material

You must submit recordings of **three different recent pieces** that clearly illustrate your work, or the work of the applicant you are representing who is a performer and (or) composer. 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. If this is not the case, please provide a detailed explanation. 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).

Live recordings are welcome. You may wish to send “demo” quality recordings 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, you must cue or index it to where you want the committee to start watching.

The audio and video support material will be returned to you, but written support material will not be returned.

PART G3 – DETAILED DESCRIPTION OF AUDIO AND VIDEO SUPPORT MATERIAL

Provide the information requested below for the audio and video items you are submitting in support of your application. Clearly label your support material with the applicant's name and the item number.

Item 1

Title:

Composer (if this applies):

Performers:

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

Running time:

Completion or recording date:

Brief description of how this item relates to the proposed touring project:

Track number: _____ **Time indicator:** From _____ to _____ **Indicate cues:** _____

Indicate format (CD, DVD, wma, mp3, .mov, etc.) : _____

Item 2

Title:

Composer (if this applies):

Performers:

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

Running time:

Completion or recording date:

Brief description of how this item relates to the proposed touring project:

Track number: _____ **Time indicator:** From _____ to _____ **Indicate cues:** _____

Indicate format (CD, DVD, wma, mp3, .mov, etc.) : _____

Item 3

Title:

Composer (if this applies):

Performers:

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

Running time:

Completion or recording date:

Brief description of how this item relates to the proposed touring project:

Track number: _____ **Time indicator:** From _____ to _____ **Indicate cues:** _____

Indicate format (CD, DVD, wma, mp3, .mov, etc.) : _____

PART H – CHECKLIST

Use this checklist to confirm that you have completed all relevant sections of the form and have included all required support material. Be sure to put your name and the title of the proposed project on all items.

You must include the following items in the order shown below.

- Identification of Applicant
- Declaration (applicant must sign—an **original signature** is required, see instructions)
- Part A1 – Name and Location of Applicant
- Part A2 – Description of Grant Request and Field of Specialization
- Part B – Profile of Applicant (maximum of **750 words**)
- Part C – Description of Project (maximum of **750 words**)
- Part D2 – Financial Information: Budget (Excel pages for the appropriate component, Original Budget column only)
 - Travel quotes and (or) rental rates
 - Letter justifying the need for a tour manager, for groups of fewer than a dozen artists
 - Letter justifying the need for a sound technician, if included in your budget
- Part E1 – Detailed Information on Touring Personnel
- Part E2 – Touring Performance Repertoire
- Part E3 – Detailed Promotional, Publicity and Marketing Plan
 - Quote from publicist and publicity plan, if publicist included in your budget
- Part F2 – Detailed Tour Itinerary (Excel pages for the appropriate component, Original Itinerary page only)
- Part F3 – Itinerary-at-a-Glance
- Part G1 – Support Material: Additional Documents
 - Signed performance contracts (see details in Part G1)
 - Eighteen-month touring history
 - Three recent press clippings
 - Complete current repertoire
 - Lyrics to three songs from audio submission (singer-songwriters only)
 - Authorization for a manager, agent or other representative to submit the application (if this applies)
 - Letter of acceptance to participate (foreign applicants only – domestic component)
- Part G2– Support Material: Audio and Video
 - Three audio recordings (**on one CD or CD-R**)
 - Video (optional)
- Part G3– Detailed Description of Audio and Video Support Material

Submit your application to:

Music Section

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