



Canada Council for the Arts Conseil des arts du Canada

THEATRE SECTION
Theatre International Program

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 section. If you still have questions about the program or the application process, contact one of the program officer listed below.
Step 3	Complete all required sections of the attached application form . Be sure to use the checklist (Part E 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, and from people with disabilities.

Deadlines

Components I and II

15 April

15 October

Components III, IV and V

1 May (for projects taking place after the following August)

1 December (for projects taking place after the following March)

If any of these dates falls on a weekend or statutory holiday, that deadline moves to the next business day. Your completed application 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, incomplete applications, or those submitted by fax or email.

Further Information

Nancy Guertin or **Sylvain Cornuau** or **Craig Holzschuh**

Program Officers

Theatre Section

Canada Council for the Arts

150 Elgin Street, P.O. Box 1047

Ottawa ON K1P 5V8

nancy.guertin@canadacouncil.ca or sylvain.cornuau@canadacouncil.ca

or craig.holzschuh@canadacouncil.ca

1-800-263-5588 (toll-free) or 613-566-4414, ext. 5484 or 4675 or 6007

TTY: 1-866-585-5559

THG9E 10-15



PROGRAM GUIDELINES

<p>Mandate of the Theatre Section</p>	<p>The Theatre Section supports the creation, production and dissemination of professional theatre, and respects the diversity of practices and company mandates. This support helps ensure the presence of Canadian professional artists at home and abroad.</p> <p>The Section places emphasis on artistic advancement and vitality, effective management, synergy among diverse producing and presenting partners as well as the relationships that artists and companies develop with their audiences.</p> <p>The Theatre Section adapts to changes in practice through analysis informed by the artistic community’s viewpoints.</p>
<p>Program Description</p>	<p>This program provides financial assistance to projects that reinforce artistic collaborations and exchange between Canadian and foreign professional theatre companies and enhance the visibility and profile for Canadian companies abroad. There are five components to this program:</p> <ol style="list-style-type: none"> I. Development of Artistic Collaborations II. Translation III. International Co-production IV. Touring Outside of Canada, and V. Touring Foreign Productions in Canada. <p>Specific Objectives for Each Component</p> <p>Component I – Development of Artistic Collaborations</p> <p>This component provides travel assistance to explore the possibility of developing artistic exchanges, collaborations and co-productions with foreign companies. Priority is given to collaborations on new works. The objectives of this component are:</p> <ul style="list-style-type: none"> • to increase the number of artistic collaborations between Canadian and foreign theatre companies • to increase the visibility of Canadian artists internationally • to increase international touring opportunities for Canadian theatre companies and develop access to new markets. <p>Component II – Translation</p> <p>This component provides assistance to professional Canadian and foreign theatre organizations for the translation of Canadian plays for professional production in Canada or abroad.</p>

**Program
Description
(continued)**

The work to be translated must be a **Canadian** play. Generally, the play must have already been professionally staged in Canada by a professional theatre organization. Translation for production in Canada can be into French, English or an Aboriginal language and the translated work must be intended for a full production or a public reading. Translation for production outside Canada can be into any language for full production abroad. In cases where an organization has proven its ability to develop production opportunities, grants will be available exceptionally for the translation of works for public readings or public workshops abroad.

Component III – International Co-production

This component provides project assistance for Canadian professional theatre companies to co-produce new works or existing works, in collaboration with foreign theatre organizations. Priority is given to co-productions of new work. The objectives of this component are:

- to increase co-productions of new works between Canadian and foreign theatre companies
- to increase exchanges between Canadian companies and foreign theatre companies
- to increase the visibility of Canadian theatre artists internationally
- to increase international touring opportunities for Canadian theatre companies.

Component IV – Touring Outside of Canada

This component provides assistance to Canadian professional theatre companies that wish to tour their productions outside of Canada. The objectives of this component are:

- to increase international touring opportunities for highly assessed Canadian works produced by a Canadian company
- to increase the visibility of Canadian theatre artists internationally
- to extend the life of Canadian theatre productions.

Component V – Touring Foreign Productions in Canada

This component provides assistance to Canadian theatre companies or presenters who wish to bring in the work of foreign companies to perform in Canada. The objectives of this component are:

- to expose Canadian audiences and artists to the best of foreign theatre
- to enhance creative exchanges with foreign partners
- to enhance programming options for Canadian presenters.

<p>Eligibility</p>	<p>Note that meeting the eligibility criteria does not guarantee that you will receive a grant.</p> <p>This program is open to professional Canadian non-profit theatre companies, organizations, collectives and ad hoc groups that have received funding through the Theatre Production Project Grants, Theatre Touring Grants, or the Operating Grants to Professional Theatre Organizations programs of the Canada Council.</p> <p>Please note that <u>Presenters</u> can only submit applications to Component V – Touring Foreign Productions in Canada.</p> <p>Canadian theatre organizations and groups must be comprised of professional theatre artists who are Canadian citizens or Permanent Residents of Canada as defined by Citizenship and Immigration Canada.</p> <p>The Canada Council recognizes a professional artist as someone who:</p> <ul style="list-style-type: none"> • has specialized training in the field (not necessarily in academic institutions) • is recognized as such by peers (artists working in the same artistic tradition) • has a history of public presentation or publication • is committed to devoting more time to artistic activity, if possible financially. <p>Specific eligibility criteria and maximum grant amounts for each of the components are indicated in the Assessment of application section.</p>
<p>Grant Amount</p>	<p>Applicants may or may not be awarded the full amount requested.</p> <p>These grants cannot be used to fund activities that occurred before this program deadline.</p> <p>Component I – Development of Artistic Collaborations</p> <p>Grants provide a contribution based on travel and accommodation expenses, to a maximum of \$5,000. A company cannot receive more than one grant from this component per fiscal year.</p> <p>Examples of eligible projects include foreign travel of the artistic and/or managing leadership of a Canadian theatre company to explore co-production opportunities and/or exchanges.</p> <p>Component II – Translation</p> <p>The amount of the grant is based on the word count of the original text. The Canada Council’s contribution for translation/adaptation is \$0.16 per word. Organizations may also apply for financial assistance to enable the translator (or the author) to travel to meet the author (or the translator) or production team to finalize the work. There is a set amount of \$500 for travel in Canada and \$1,000 for travel out of the country. The grant is paid to the organization producing the play or public reading.</p> <p>Component III – International Co-production</p> <p>Grants are available to a maximum of \$50,000 for projects including presentation of the production by the Canadian and foreign co-producer. Applications must include the costs of both the presentation of the project in Canada and in the foreign country. Grants are available to a maximum of \$30,000 for projects presented by only one of the co-producers. Note: co-production grants cover a maximum of 50 percent of the proposed project expenses.</p> <p>Eligible expenses include travel, accommodation, per diem and transportation costs, as well as artists’ fees, production and some administration costs directly related to the creation of an international co-production.</p>

<p>Grant Amount (continued)</p>	<p>Component IV – Touring Outside of Canada Grants are available up to a maximum of \$100,000 per project.</p> <p>The grants provide a contribution toward direct touring costs. Eligible costs are travel, accommodation, per diem and transportation between Canada and foreign destinations, as well as between different countries on a tour itinerary. The grants do not cover travel within a foreign country.</p> <p>Component V – Touring Foreign Productions in Canada Grants are available up to a maximum of \$75,000 per project.</p> <p>The grants provide a contribution towards the Canadian portion of the travel and per diem costs of foreign artists involved in a foreign theatre production on tour in Canada only. This component will not cover the cost of transport to and from the foreign country. Priority will be given to tours that include two or more locations.</p>
<p>Assessment of Applications</p>	<p>Assessment Process Applications to the <i>Development of Artistic Collaborations</i> and <i>Translation</i> components will be assessed by an internal assessment committee made up of Theatre Section Officers. Peer evaluation is fundamental to the Canada Council’s decision-making process. Eligible applications to the other components of the Theatre International Program 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, Aboriginal peoples, and the cultural and regional diversity of Canada. New committees are formed for each competition.</p> <p>All peer assessment committee recommendations are final.</p> <p>For further information on this subject, please see “Peer Assessment: How the Council Makes its Decisions,” posted on the Canada Council’s website.</p> <p>Assessment Criteria The peer assessment committee will base its review of applications on the assessment criteria listed below. The committee’s decisions will be based on the general merit of your application, compared with that of all other eligible applications in this national competition, and on the availability of funds.</p> <p>Special consideration will be given to development projects in areas specifically identified as Canada Council Theatre Section priorities: Aboriginal theatre, culturally diverse theatre and theatre for young audiences.</p> <p>Priorities for funding After the applications have been assessed as described above, the assessment committee will list the applications recommended for funding in priority order. Where there are applications of equal merit and there are limited funds, the committee will take into consideration the commitment of the Canada Council to equity and inclusion with regard to applications from diverse Aboriginal, cultural and regional communities, including people with disabilities.</p>

Assessment of Applications (continued)

Component I – Development of Artistic Collaborations

- Experience and past history of the applicant, artistic interest and quality of the proposed collaboration and proposed artistic collaborators.
- Proposed itinerary and relevance of the proposed meetings to the applicant organization’s artistic mission statement and previous international experience.

Component II – Translation

- Production history of the play.
- Production opportunities offered by the translation.

Component III – International Co-productions

- Artistic interest of the proposed collaboration.
- Impact of the project on the development of the art of theatre, the theatre artists and the companies involved.
- Quality of the productions of the proposed artistic collaborators.
- Public impact of the project.
- A balance between expenses and diverse revenue sources.

Priority will be given to projects involving the artistic contribution of Canadian and foreign artists throughout the different steps of the creative process. Co-productions based solely on involvement of foreign financial partners will be considered as a second priority.

Component IV – Touring Outside of Canada

- Artistic quality of the touring production.
- Demonstrated ability to co-ordinate a tour effectively.
- Demonstrated understanding and development of the market served.
- Presenters’ commitment to the tour and their financial commitment to the artists.
- A balance between expenses and diverse revenue sources.

Note: It is the responsibility of the company submitting an application for component IV of the *Theatre International Program* to ensure that the Canada Council assesses the theatre production for which funding is being requested. Applicants **must** contact the Theatre Section to arrange the assessment **before submitting an application.**

Component V – Touring Foreign Productions in Canada

- The artistic quality of the touring production(s).
- The motivation for programming choices by the presenter and their commitment to audience development.
- A balance between expenses and diverse revenue sources, and the financial commitment to the artists.

IMPORTANT INFORMATION

Processing the Application

Acknowledgement of receipt

Application preparation

- You are responsible for providing all the information and support material requested.
- The Canada Council will make decisions about your eligibility based on the information you provide in your application.
- Submit only the material requested. Extra material will not be shown to the peer assessment committee.
- Carefully choose your support material as committee members have limited time in which to study each application.
- Do not submit originals. The Canada Council is not responsible for the loss or damage of support material submitted.
- It is important to inform the Canada Council of any changes to your contact details.

Format and layout

All the documents requested and the application form must be submitted:

- printed on one side only
- on separate sheets of **white** paper (letter format, 8½ x 11 inches)
- with a **black** font size of 11 points or larger
- with paper clips (documents cannot be bound, placed under plastic or stapled).

Avoid unusual formatting as it can make documents hard to read.

Acknowledgement of receipt

The Canada Council for the Arts will send you a notice acknowledging that your application has been received. It does not confirm that your application is eligible.

Response time

You will be informed of the result of your application approximately **four months** after the application deadline. The Canada Council does not release results by telephone or email.

You may access the list of Past Recipients on the Canada Council's website.

<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>Before you apply for a grant, please note that 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> <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 and after you have satisfied any conditions that are provided with your grant notification letter.</p> <p>Changes to proposed projects</p> <p>You must notify the Canada Council immediately if you cannot use part or all of the grant during the period stated in your application or if you decide not to carry out your proposed activities.</p> <p>The program officer must approve any changes to your funded activities (for example, changes in the activity budget, to key creative personnel, or to the start or end date) before you carry them out.</p> <p>Expiry date of the grant</p> <p>The grant funds will be available to complete your project / activity/ work 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> <p>Acknowledgement of Canada Council for the Arts support</p> <p>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.</p> <p>Final report</p> <p>You will be required to submit a final report and financial accounting on how you used the grant by the date identified in your grant notification letter. Your report should consist of a brief evaluation of your project. You may also include an analysis of participants and audience responses, as well as copies of media coverage. You are also required to submit two copies of catalogues, books or printed material related to the project.</p>



Theatre International Program

The information you provide on this page will not be submitted to the peer assessment committee.

IDENTIFICATION OF APPLICANT	
Registered name of organization / legal name of applicant: <hr/>	Name of contact person: <hr/>
Permanent address: <hr/> Street and apartment/suite number <hr/> City <hr/> Province/territory Postal code <hr/> Telephone Fax <hr/> Email Website <hr/>	Address (if different from the applicant): <hr/> Street and apartment/suite number <hr/> City <hr/> Province/territory Postal code <hr/> Telephone Fax <hr/> Email Website <hr/>
COMPONENT YOU ARE APPLYING TO AND AMOUNT REQUESTED	
Indicate which component you are applying to (check one of the following boxes): <input type="checkbox"/> I) Development of Artistic Collaborations <input type="checkbox"/> II) Translation <input type="checkbox"/> III) International Co-production <input type="checkbox"/> IV) Touring Outside of Canada <input type="checkbox"/> V) Touring Foreign Productions in Canada Amount requested: \$ _____	
DECLARATION	
We prefer to communicate with the Canada Council in: <input type="checkbox"/> English <input type="checkbox"/> French To be eligible for consideration, you must sign below to confirm your agreement with all of the following statements: We, the undersigned, <ul style="list-style-type: none"> • are Canadian citizens or have permanent resident status, as defined by Citizenship and Immigration Canada • have carefully read the eligibility criteria for this program, which are described in the application guidelines, and confirm that we meet these criteria as does the organization we represent • understand that the company or festival we represent is not eligible to apply to this program until all of its overdue final reports for Canada Council grants have been submitted and approved. • accept the conditions of the program and agree to abide by the Canada Council for the Arts' decision • are aware that the Canada Council is subject to the Access to Information Act and Privacy Act, as described in the application guidelines. We confirm that the statements in this application are complete and accurate, to the best of my knowledge.	
<hr/> Name of Artist or Artistic Director <hr/> Signature of Artist or Artistic Director <hr/> Date: _____	<hr/> Name of Administrator, Agent or Producer <hr/> Signature of Administrator, Agent or Producer (original signatures are required) <hr/> Date: _____



FOR COMPONENT I –DEVELOPMENT OF ARTISTIC COLLABORATIONS

The information that you provide from this point onward will be submitted to an assessment committee.

- The Canada Council for the Arts requires only one copy of the application form.
- Do not bind your completed application form.
- If you are completing the form on a computer, use the following format.

PART A –NAME AND ADDRESS OF APPLICANT

Name of organization or group:

City _____ Province or territory _____

Name of contact person responsible for this application _____ Position _____

PART B – GENERAL INFORMATION ABOUT THE PROPOSED ACTIVITY AND AMOUNT REQUESTED

Briefly describe the proposed activity you wish to undertake and where it will take place. Specify the kind of project, travel to a festival or event, residency, artistic exchange, etc. Use separate sheets of paper as required. To facilitate processing, print on one side only of 8½ x 11 inch white paper, with a type size larger than 11 points

Amount requested: \$ _____

PART C – QUESTIONS ABOUT THE DEVELOPMENT OF ARTISTIC COLLABORATIONS

Please answer the following points. Use separate sheets of paper as required. To facilitate processing, print on one side only of 8½ x 11 inch white paper, with a type size larger than 11 points.

1. **Provide a brief description of your organization, its mandate and mission statement.** (maximum 1 page)
2. **Provide a brief outline of your proposed activity and why this project is important artistically.**
3. **Outline the planned itinerary and describe how the proposed meetings are relevant to your company's artistic mission. Identify the contact(s) you intend to make and how you plan to incorporate the results of the project into your ongoing artistic work.**
4. **Provide biographies of the leading artists involved** (maximum of one page).

PART D – FINANCIAL INFORMATION: BUDGET

Please provide a detailed budget for travel and accommodation. Include at least one quote for the travel costs (air, rail, bus, etc.). **Note: Per diem costs are not eligible for this component.**

Note: Maximum amount is \$5,000.

PART E – CHECKLIST AND SUPPORT MATERIAL

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 organization's name on all items.

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

First page of the application form

- Identification of applicant
- Component you are applying to and amount requested
- Declaration, with **original signatures**

For Component I: Development of Artistic Collaborations (pages 2 and 3)

- Part A – Name and address of applicant
- Part B – General information about the proposed activity and amount requested
- Part C – Questions about the development of artistic collaborations
- Part D – Financial information: budget

Support Material

- A letter describing the travel itinerary and listing the meetings scheduled, with a short description of the artists and companies to be met, including the potential affinities between these artists and the applicant company
- A brief overview of the applicant company's experience in international collaboration

Written support material will not be returned to applicants. These documents will be kept in the applicant's file after the competition.

Send your application to:

Theatre Section

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



FOR COMPONENT II –TRANSLATION

The information that you provide from this point onward will be submitted to an assessment committee.

- The Canada Council for the Arts requires only one copy of the application form.
- Do not bind your completed application form.
- If you are completing the form on a computer, use the following format.

PART A –NAME AND ADDRESS OF APPLICANT

Name of organization or group:

City _____ Province or territory _____

Name of contact person responsible for this application _____ Position _____

PART B – GENERAL INFORMATION ABOUT THE PROPOSED ACTIVITY AND AMOUNT REQUESTED

Please provide the following information.

Proposed script of translation

Title: _____

Playwright: _____

Translator: _____

Word count: _____ Amount requested: \$ _____

PART C – PROPOSED PRODUCTION ACTIVITY

Briefly describe when and where the production (or public reading if in an international context) will take place.

PART D – FINANCIAL INFORMATION: BUDGET

Please provide a budget for the translation, based on \$.16 per word.

If you are requesting travel assistance, please provide a travel quote (air, rail, bus)

Note: Maximum amount is \$500 for travel in Canada or \$1,000 for international travel.

PART E– CHECKLIST AND SUPPORT MATERIAL

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 organization's name on all items.

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

First page of the application form

- Identification of applicant
- Component you are applying to and amount requested
- Declaration, with **original signatures**

For Component II: Translation (pages 4 and 5)

- Part A – Name and address of applicant
- Part B – General information about the proposed activity and amount requested
- Part C – Proposed production activity
- Part D – Financial Information: budget

Support Material

- A letter of commitment or intent to produce the work
- A copy of the original text with an accurate word count
- A copy of the letter of agreement between the playwright and the producing organization, indicating the playwright's approval of the choice of the translator
- A copy of the letter of agreement between the translator and the producing organization
- A curriculum vitae of the translator
- For foreign organizations, a profile and history of the organization

Written support material will not be returned to applicants. These documents will be kept in the applicant's file after the competition.

Send your application to:

Theatre Section

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



FOR COMPONENT III – INTERNATIONAL CO-PRODUCTION

The information that you provide from this point onward will be submitted to a peer assessment committee.

- The Canada Council for the Arts requires only one copy of the application form.
- Do not bind your completed application form.
- If you are completing the form on a computer, use the following format.

PART A – NAME AND ADDRESS OF APPLICANT

Name of organization or group:

City

Province or territory

Name of contact person responsible for this application

Position

PART B – GENERAL INFORMATION ABOUT THE PROPOSED ACTIVITY AND AMOUNT REQUESTED

Please provide the following information.

Proposed activity: Briefly describe the proposed co-production, what organizations are involved and where the co-production will premier.

Title of the production: _____

Producing companies: _____

Presentation dates: Beginning _____ Ending _____

Location(s): _____

Number of performances: Canada _____ Foreign _____

Amount requested: \$ _____

PART C – QUESTIONS REGARDING INTERNATIONAL CO-PRODUCTION

Please answer the following questions. Use separate sheets of paper as required. To facilitate processing, print on one side only of 8½ x 11 inch white paper, with a type size larger than 11 points.

1. Provide a brief description of your organization, its mandate and artistic vision. (maximum 1 page)
2. Describe the co-production you are proposing and explain how it fits into the mandate and vision of your company. Please include a short synopsis of the project, list the artists involved and include their biographies, and provide any other relevant information.
3. Provide background information on the company or companies involved in the co-production.
4. How will this co-production impact the companies involved and theatre in Canada, with regard to the objectives listed in the guidelines?

PART D – FINANCIAL INFORMATION: BUDGET AND TOUR ITINERARY

It is important to fill out all appropriate budget sheets for this component (see downloadable Excel sheets).

Please complete the International Co-production Budget and the Tour Itinerary on the Excel documents that are posted on the Canada Council's website (can also be obtained by contacting the Theatre Section). **Do not include GST or PST on all budget items if you are registered for reimbursement.**

EARNED REVENUE

- **Guaranteed Fees:** list revenue from other co-producers, tour guarantees (if applicable) and workshops.
- **Other Revenue:**
 - **In Kind:** For the purposes of your application you must record the value of donated materials and services as revenue when a fair value can reasonably be estimated and when the materials and services are normally purchased by you and would be paid for if not donated
 - **Contribution of Presenter(s):** Presenters may directly pay the costs of meals, accommodation, travel to the place of engagement, and material rented specifically for the performance, or may provide additional funds to cover these costs. These amounts, provided in addition to the guarantee, must be listed as revenue. These paid costs should be treated in the same manner as donated services and goods, i.e., their equivalent cost will be listed in detail and specified in the appropriate expense category.
 - **Applicant Contribution:** This section should include all expenses not covered by the other sources of revenue and not eligible to be covered by the touring grant.

EXPENSES

- **Salaries and Fees:** Include salaries or fees (including benefits) of persons hired on a contract basis to tour the program. Do not include any annual salaries.
- **Freight – Equipment:** The Canada Council Theatre Section's contribution to the costs of gasoline, insurance and wear to all vehicles is **\$0.45 per kilometre**. Additional costs such as vehicle damage, tire replacement or pre-tour vehicle preparation are at the expense of the company. List and specify the costs of permits, overweight or extra-volume charges for sets and equipment in the section *Other (specify)*. Please provide a quote.
- **Per diems and Accommodation:** The Theatre Section has established a contribution of a maximum daily rate of **\$125 that includes meals and accommodation in Canada**; if the accommodation is not included, the daily rate for meals is **\$60** and accommodation should be noted in the space provided. **For International travel the contribution of a maximum daily rate is \$150 that includes meals and accommodation**; if accommodation is not included, the daily rate for meals is **\$75** and accommodation should be noted in the space provided. If your allocation is higher than these rates, please indicate the real amount in this section.
- **Transportation:** Indicate transportation costs for persons on tour. The Canada Council Theatre Section's contribution to the costs of gasoline, insurance and wear to all vehicles is **\$0.45 per kilometre**. Additional costs such as vehicle damage, tire replacement or pre-tour vehicle preparation are at the expense of the company.

PART D – FINANCIAL INFORMATION: BUDGET AND TOUR ITINERARY (CONTINUED)**ITINERARY (D2)**

If you are touring or presenting more than one production, please fill out the name of each production in boxes (A, B). Please fill out one line for each day of the tour, indicating the specific activity that takes place on that day.

- **Date:** The date of performance, workshop, etc. Engagements should be listed in chronological order, using one line for each day of the tour. If more than one performance is given on a same day, specify matinee (m) or evening (e) for each performance. If there are two matinee performances, write 2 (m). Travel days, set-up or rehearsal days and days off should also be listed.
- **Status:** Indicate the status of negotiations with the presenter, contracted (c), confirmed (f), tentative (t) or speculative (s).
- **Hall Size:** Indicate the size of the venue: that is the number of seats available; for open spaces and gymnasiums, specify the maximum number of persons that can attend the performance.

PART E – CHECKLIST AND SUPPORT MATERIAL

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 organization's name on all items.

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

First page of the application form

- Identification of applicant
- Component you are applying to and amount requested
- Declaration, with **original signatures**

For Component III: International Co-production (page 6 and Coproduction Budget and Itinerary)

- Part A – Name and address of applicant
- Part B – General information on the proposed activity and amount requested
- Part C – Questions on the presenter and the international co-production
- Part D1 – Financial information: international co-production budget
- Part D2 – Itinerary

Support Material

- An outline of the project
- A detailed budget showing the financial participation of each partner
- Letters of intent from the co-producing partners
- Biographies of the leading artists involved
- Confirmations of financial commitments from governments, sponsors, co-producers and presenters involved

Written support material will not be returned to applicants. These documents will be kept in the applicant's file after the competition.

Send your application to:

Theatre Section

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



FOR COMPONENT IV – TOURING OUTSIDE OF CANADA

The information that you provide from this point onward will be submitted to a peer assessment committee.

- The Canada Council for the Arts requires only one copy of the application form.
- Do not bind your completed application form.
- If you are completing the form on a computer, use the following format.

PART A – NAME AND ADDRESS OF APPLICANT

Name of organization or group:

City _____ Province or territory _____

Name of contact person responsible for this application _____ Position _____

PART B – GENERAL INFORMATION ABOUT THE PROPOSED ACTIVITY

Please provide the following information.

Title of the production(s): _____

Producing company or companies: _____

Proposed activity: Where are you proposing to tour? _____

Touring dates: Beginning _____ Ending _____

People on tour:

Performers: _____ Technicians: _____ Other personnel: _____

Total number of people on tour: _____

Number of performances: _____ Number of days on tour: _____

Amount requested: \$ _____

PART C – QUESTIONS REGARDING TOURING OUTSIDE OF CANADA

Please answer the following questions. Use separate sheets of paper as required. To facilitate processing, print on one side only of 8½ x 11 inch white paper, with a type size larger than 11 points.

1. Describe the production you propose to tour. Include a short synopsis, a list of artists involved and other relevant information.
2. Why do you want to tour this production?
3. What is the rationale for your proposed itinerary?
4. Include the mandate of your company or group. If touring is not in your mandate, please explain how this tour fits with your mandate.
5. If needed, justify your budget details, such as number of people on tour, pre-production expenses, promotional costs, etc.

PART D – FINANCIAL INFORMATION: BUDGET AND TOUR ITINERARY

It is important to fill out all appropriate budget sheets for this component (see downloadable Excel sheets).

Please complete the Touring Outside of Canada Budget and the Itinerary on the Excel documents that are posted on the Canada Council's website (can also be obtained by contacting the Theatre Section). If you are touring more than one production during the same time period, submit one Tour Itinerary for the whole tour, and one Budget for each production. Note total amount requested on the first page of this application form. **Do not include GST or PST on all budget items if you are registered for reimbursement.**

EARNED REVENUE

- **Guaranteed Fees:** Total the amounts listed under "revenue – guarantee" from the *Tour Itinerary*. If the fee paid by the presenter also includes a box office percentage, the potential realizable amount should be listed separately under box office revenues. Guarantees will also include any revenue from workshops, demonstrations, etc.
- **Other Revenue:**
 - **In Kind:** For the purposes of your application you must record the value of donated materials and services as revenue when a fair value can reasonably be estimated and when the materials and services are normally purchased by you and would be paid for if not donated.
 - **Contribution of Presenter(s):** Presenters may directly pay the costs of meals, accommodation, travel and material rented specifically for the performance, or may provide additional funds to cover these costs. These amounts, provided in addition to the guarantee, must be listed as revenue. These paid costs should be treated in the same manner as donated services and goods.
 - **Applicant Contribution:** Covers all expenses not covered by other sources of revenue and not eligible in the program.

EXPENSES

- **Salaries and Fees:** Include salaries or fees (including benefits) of persons hired on a contract basis to tour the program. Do not include any annual salaries.
- **Per diems and Accommodation:** Include amounts paid to persons on tour as a daily allowance for meals and accommodation. For International travel, The Theatre Section has established a contribution of a maximum daily rate of **\$150 that includes meals and accommodation in Canada**; if the accommodation is not included, the daily rate for meals is **\$75** and accommodation should be noted in the space provided. If your allocation is higher than these rates, please indicate the real amount in this section.
- **Transportation:** The Canada Council Theatre Section's contribution to the costs of gasoline, insurance and wear to all vehicles is **\$0.45 per kilometre**. Additional costs such as vehicle damage, tire replacement or pre-tour vehicle preparation are at the expense of the company.
- **Freight – Equipment:** The same rates and conditions apply as above. List and specify the costs of permits, overweight or extra-volume charges for sets and equipment in the section *Other (specify)*. Provide a quote.
- **Other Expenses:**
 - **Agent's Fees and Expenses:** List the fee paid to a contracted agent specifically hired (outside your company) to prepare and negotiate contracts for booking. Generally the fee would be a percentage of box office and guarantee revenues. Please specify this percentage. A maximum of 20 percent commission or fee on revenue is eligible for Canada Council Theatre Section support. No agent's expenses will be considered if the maximum commission of 20 percent has been included.
 - **Administration and marketing:** Only personnel hired on a contract basis. Do not include any annual salaries.
- **Promotion/advertising:** Any marketing or administrative expenses. No specific contingency reserve can be included here.
- **Total pre-production expenses** Applicants who wish the touring grant to cover all or part of pre-production costs must justify, on a separate sheet, the rationale for the pre-production investment for the projected program and explain why these costs are not covered by an applicant contribution or by the presenter fees. Extensive pre-production costs can bring into question the viability of the tour.

PART D – FINANCIAL INFORMATION: BUDGET AND TOUR ITINERARY (CONTINUED)**ITINERARY (D2)**

If you are touring more than one production, please fill out the name of each production in boxes (A,B). Please fill out one line for each day of the tour, indicating the specific activity that takes place on that day.

- **Date:** The date of performance, workshop, etc. Engagements should be listed in chronological order, using one line for each day of the tour. If more than one performance is given on a same day, specify matinee (m) or evening (e) for each performance. If there are two matinee performances, write 2 (m). Travel days, set-up or rehearsal days and days off should also be listed.
- **Status:** Indicate the status of negotiations with the presenter, contracted (c), confirmed (f), tentative (t) or speculative (s). At least one performance must be confirmed for this request to be eligible.
- **Hall Size:** Indicate the size of the venue: that is the number of seats available; for open spaces and gymnasiums, specify the maximum number of persons that can attend the performance.

PART E – CHECKLIST AND SUPPORT MATERIAL

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 organization's name on all items.

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

First page of the application form

- Identification of applicant
- Component you are applying to and amount requested
- Declaration, with **original signatures**

For Touring Outside of Canada (page 9 and Touring Outside of Canada Budget and Itinerary pages)

- Part A – Name and address of applicant
- Part B – General information on the proposed activity and amount requested
- Part C – Questions regarding touring outside of Canada
- Part D1 – Financial information: touring outside of Canada budget
- Part D2 – Tour itinerary

Support Material

- An outline of the project
- Confirmations of financial commitments from governments and sponsors
- Contracts and/or letters of agreement (A copy of at least one letter of agreement or contract with a presenter.)
- DVD or USB key
- Press kits
- Photos

Please note: It is possible to submit additional and (or) revised support material (contracts, letters of agreement, and other pertinent material) to the Theatre Section up to **6 weeks** after the submission deadline.

Written support material will not be returned to applicants. These documents will be kept in the applicant's file after the competition.

Send your application to:

Theatre Section

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



FOR COMPONENT V – TOURING FOREIGN PRODUCTIONS IN CANADA

The information that you provide from this point onward will be submitted to a peer assessment committee.

- The Canada Council for the Arts requires only one copy of the application form.
- Do not bind your completed application form.
- If you are completing the form on a computer, use the following format.

PART A – NAME AND ADDRESS OF APPLICANT

Name of organization or group:

City

Province or territory

Name of contact person responsible for this application

Position

PART B – GENERAL INFORMATION ABOUT THE PROPOSED ACTIVITY

Please provide the following information.

Title of the production(s): _____

Producing company or companies: _____

Proposed activity: Who are you proposing to present, from what country, and where will they be presented in Canada?

Touring dates: Beginning _____ Ending _____

People on tour:

Performers: _____ Technicians: _____ Other personnel: _____

Total number of people on tour: _____

Number of performances: _____ Number of Days on Tour: _____

Amount requested: \$ _____

PART C – QUESTIONS ABOUT TOURING FOREIGN PRODUCTIONS IN CANADA

Please answer the following questions. Use separate sheets of paper as required. To facilitate processing, print on one side only of 8½ x 11 inch white paper, with a type size larger than 11 points.

1. Provide a brief description of your festival or organization, its mandate and artistic vision.
(maximum of one page)
2. Describe the production(s) you are presenting and explain how they fit into the mandate and vision of your company or festival. Include a short synopsis of the productions, a list of artists involved, promotional material, etc.
3. Justify your budget by providing a rationale for costs outside the number of performers and essential technical staff touring. Provide at least one shipping quote.
4. Provide a copy of a contract or letter of agreement for each artist or company you are presenting.

PART D – FINANCIAL INFORMATION: BUDGET AND TOUR ITINERARY

It is important to fill out all appropriate budget sheets for this component (see downloadable Excel sheets).

Please complete the Touring Foreign Productions in Canada Budget and Tour Itinerary on the Excel documents that are posted on the Canada Council's website (can also be obtained by contacting the Theatre Section). If you are presenting more than one production during the same time period, submit a Tour Itinerary and Budget sheet for each production. Place total amount requested on the first page of this application form. **Do not include GST or PST on all budget items if you are registered for reimbursement.**

EARNED REVENUE

- **Other Revenue:**
 - **In Kind:** For the purposes of your application you must record the value of donated materials and services as revenue when a fair value can reasonably be estimated and when the materials and services are normally purchased by you and would be paid for if not donated.
 - **Contribution of Presenter(s):** Presenters may directly pay the costs of meals, accommodation, travel and material rented specifically for the performance, or may provide additional funds to cover these costs. These amounts, provided in addition to the guarantee, must be listed as revenue. These paid costs should be treated in the same manner as donated services and goods.
 - **Applicant Contribution:** Covers all expenses not covered by other sources of revenue and not eligible in the program.

EXPENSES

- **Per diems and Accommodation:** Include amounts paid to persons on tour as a daily allowance for meals and accommodation. The Theatre Section has established a contribution of a maximum daily rate of **\$125 that includes meals and accommodation in Canada**; if the accommodation is not included, the daily rate for meals is **\$60** and accommodation should be noted in the space provided. If your allocation is higher than these rates, please indicate the real amount in this section.
- **Transportation:** The Canada Council Theatre Section's contribution to the costs of gasoline, insurance and wear to all vehicles is **\$0.45 per kilometre**. Additional costs such as vehicle damage, tire replacement or pre-tour vehicle preparation are at the expense of the company.
- **Freight – Equipment:** The same rates and conditions apply as above. List and specify the costs of permits, overweight or extra-volume charges for sets and equipment in the section *Other (specify)*. Provide a quote.
- **Other Expenses:**
 - **Agent's Fees and Expenses:** List the fee paid to a contracted agent specifically hired (outside your company) to prepare and negotiate contracts for booking. Generally the fee would be a percentage of box office and guarantee revenues. Please specify this percentage. A maximum of 20 percent commission or fee on revenue is eligible for Canada Council Theatre Section support. No agent's expenses will be considered by the Canada Council Theatre Section if the maximum commission of 20 percent has been included.
 - **Facility Costs:** Includes the costs of facility operation (rental, technical, salaries of ushers, benefits, front of house expenses, box office expenses, equipment, materials, etc)

PART D – FINANCIAL INFORMATION: BUDGET AND TOUR ITINERARY (CONTINUED)**ITINERARY (D2)**

If you are presenting more than one production, please fill out an itinerary for each production. Please fill out one line for each day of the tour, indicating the specific activity that takes place on that day.

- **Date:** The date of performance, workshop, etc. Engagements should be listed in chronological order, using one line for each day of the tour. If more than one performance is given on a same day, specify matinee (m) or evening (e) for each performance. If there are two matinee performances, write 2 (m). Travel days, set-up days and days off should also be listed.
- **Status:** Indicate the status of negotiations, contracted (c), confirmed (f), tentative (t) or speculative (s). At least one performance must be confirmed for this request to be considered eligible.
- **Hall Size:** Indicate the size of the venue: that is the number of seats available for sale; for open spaces or a gymnasium, specify the maximum number of persons that can attend the performance.

PART E – CHECKLIST AND SUPPORT MATERIAL

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 organization's name on all items.

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

First page of the application form

- Identification
- Component you are applying to and amount requested
- Declaration, with **original signatures**

For Touring Foreign Productions in Canada (page 12, Touring Foreign Productions Budget and Itinerary)

- Part A – Name and address of applicant
- Part B – General information on the proposed activity and amount requested
- Part C – Questions on the international presenting
- Part D1 – Financial information: touring foreign productions in Canada budget
- Part D2 – Tour itinerary

Support Material

- An outline of the project
- A detailed budget showing the financial participation of governments, sponsors and presenters involved in the direct costs of touring the production in Canada
- Contracts and/or letters of agreement (Attach a copy of at least one letter of agreement or contract)
- DVD or USB key
- Press kits
- Photos

Written support material will not be returned to applicants. These documents will be kept in the applicant's file after the competition.

Send your application to:

Theatre Section

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