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## Grant Application

COMPONENT : Explore and Create - Concept to Realization

APPLICATION NAME : Create an first album of my work

APPLICATION ID : 46522-367223

FILE NUMBER : 1003-22-1761

PROFILE : Music and Sound - Composer or Sound Creator

APPLICATION STATUS : Successful

DEADLINE : Apply Any Time

DATE SUBMITTED : [REDACTED] 9:31:37 PM

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### 1. Grant Description

#### 1.1 Name of application (approximately 10 words, 65 characters)

The name you provide is for your reference and will identify this grant application in your dashboard

Create an first album of my work

#### 1.2 For groups and organizations, provide the name of the contact person responsible for this application.

#### 1.3 Provide a one-sentence summary of your project. If possible, use the format ACTIVITY, PERFORMANCE and DATES. (approximately 25 words, 150 characters)

For example, "To create WORK A for presentation in Vancouver planned for month/year".

This summary will be used in the Canada Council's official reporting.

Creating an album featuring my work, in collaboration with [REDACTED] and Canadian musicians, to be released in the Spring of 2023

#### 1.4 Start Date

For project requests, this date must be after the date you submit your application.

For composite requests, this date must be after the deadline date.

: 09/01/2022

#### 1.5 End date

: 04/30/2023

#### 1.6 Grant type

Composite grants are available to applicants who are currently receiving composite grants or who have received at least 1 composite or 2 project grants from the Canada Council in the last 5 years. This excludes grants from the following components and programs: Professional Development, Small-Scale Activities, Travel, Representation and Promotion, Translation, Digital Strategy Fund, Leadership for Change: Grants to Organizational Development, Flying Squad, Visiting Foreign Artists, Creation

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[REDACTED]

Accelerator, Frankfurt initiatives, Digital Originals and the COVID-19 Emergency Support Fund.

Project

1.7 What art form(s), style(s), genre(s) and/or expression(s) are most relevant to this application? (approximately 25 words, 150 characters)

Some examples include: hip hop, experimental music, theatre for young audiences, throat singing, documentary film, fine craft, new media, circus aerial acrobatics, transdisciplinary arts, Deaf theatre.

This information helps the Canada Council collect examples of art forms and practices in Canada and will not be used for assessing your application.

New musique, classical contemporary

1.8 Describe your proposed activities, including the rationale for your artistic choices or the inspiration for the new creative work(s). Indicate when and where you plan to show the work. (Project - approximately 750 words, 5000 characters; Composite - approximately 1500 words, 12,000 characters)

Include information about the key artist leading the projects. For media arts and digital arts projects, details about when and where you plan to show the work are not required.

The project proposed is the creation of my first album featuring my music, in collaboration with the American label [REDACTED]. [REDACTED] approached me with this proposal and gave me the guidance that I needed to understand what's involved in the process. They made this goal of mine a tangible one by breaking it down into logical steps towards its completion. We've selected five pieces that I've written in the last five years:

String Quartet, 15 min

[REDACTED], for solo piano, 6 min

[REDACTED], for 10 musicians, 14 min

[REDACTED]os, for violin and percussion, 6 min

[REDACTED] for 15 musicians, 15 min

Total running time: 56 minutes

These works are representative of my work now. They were chosen so that subsets of the instrumentation for the largest piece are used for the other pieces, creating a certain homogeneity in the album. While the pieces are connected by a fluidity that is characteristic of my music, they show a range of emotions and energy. They will be arranged on the album to provide contrast and keep the listeners' interest.

[REDACTED], it has become increasingly important for me to support Canadian artists. On the other hand, [REDACTED] is giving me a true opportunity to learn in the process and are offering me a wholesome service that I can really benefit from. They have the resources and contacts to help me increase my visibility internationally with a whole team dedicated to the promotion of their products, and they have the personnel needed to take care of many administrative aspects related to the creation of the album. While they could coordinate the recording of all of the pieces by hiring their own session musicians and using their own facilities, it is very important to me that I work with Canadians for at least a large part of this project.



I have made arrangements to record the String Quartet, [REDACTED] here in Canada at Revolution Studio in Toronto, with a Canadian recording engineer and featuring Canadian musicians. The musicians I've selected for this are early-career, talented professionals with studio experience. All were pre-approved by [REDACTED]. The list of musicians include: [REDACTED] (piano), [REDACTED] (cello), [REDACTED] (violin), [REDACTED] (violin), [REDACTED] (viola) and [REDACTED] (percussion). All of them have been supportive of my music in the past, and I know they could benefit from having an activity like this one in their book at this point in their career. The recording engineer I'll be hiring is [REDACTED]. He has more than [REDACTED] years of experience and specializes in the recording of classical contemporary music. He's been patient in explaining what I needed to know to go ahead with this project, which is incredibly appreciated given that this will be my first experience organizing the recording of an album.

Most of my resources are based in Toronto, including my contacts and the facilities available to me. It would therefore be challenging to organize the recording of the two large-ensemble pieces given the distance from my hometown of [REDACTED]. [REDACTED] concluded that it would be most cost and time efficient given my busy schedule to let [REDACTED] take care of the recording of the two larger-ensemble pieces. I think though that it's a great opportunity to have international musicians experience my music first-hand, and I'm hoping that this could lead to new opportunities for my music to be performed outside Canada.

The pandemic has postponed many of my performances and composition projects (as it's been the case for most folks!), so I have quite a few public-facing events lined up for next year, including in Montreal and Halifax where I haven't been very active as of yet. I moved to [REDACTED] very recently too, and this choice has given me the option to dedicate the greater part of my time and energy to my activities as a composer for the season 2022-2023. I intend on taking full advantages of this time to spring my career forward while I can and thus increase my visibility and widen my audience. The creation of an album set to come out in the Spring 2023 would be very timely and advantageous as a promotional tool to widen my audience.

1.9 Briefly outline your work plan including timeline. (Project – approximately 250 words, 1700 characters; Composite – approximately 500 words, 3500 characters)

Identify key steps and the dates for their completion.

Pending funding being secured for this project and the reception of a deposit, [REDACTED] is planning on doing the recordings in Fall 2022 with [REDACTED].

I'm keeping my timeline flexible to ensure that I can indeed secure funding and coordinate rehearsals and recording sessions (two of the musicians live outside Toronto and I myself will have to travel from [REDACTED]).

September-October 2022:

- Send parts to musicians (at least 2 months in advance)
- Collect schedules and confirm dates for rehearsals and recording
- Book rehearsal space
- Book studio space
- Organize travels to Toronto for [REDACTED] (based in Montreal), [REDACTED] (based in Amsterdam) and myself



Week of January 9, 2023

- Rehearsal Day 1 – String Quartet (2 hrs)
- Rehearsal Day 2 – String Quartet, [REDACTED] (4 hrs)

Week of January 16, 2023

- Rehearsal\* Day 3 – String quartet, [REDACTED] (4 hrs)
- Rehearsal Day 4 – String quartet, [REDACTED] (6 hrs)
- Rehearsal Day 5 – [REDACTED] (4 hrs)
- Recording\*\* Day 1 – [REDACTED] (2 sessions of 3 hrs + 1 hr prep and teardown)
- Recording Day 2 – String Quartet (1 recording session of 4 hrs + 1 hr prep + teardown)

\*Rehearsal time is based on estimated time needed by musicians and will be adjusted accordingly. Rehearsals are planned according to the minimum 2-hour rehearsal time per service required by the TMA.

\*\*Minimum 3 hours per recording session.

End of January, 2023

- Mixing and Editing

February - March 2023

- Submission of material to [REDACTED]

- Post production work

April 2023

- Expected album launch

1.10 How will your activities: (Project - approximately 250 words, 1700 characters; Composite – approximately 500 words, 3500 characters)

- contribute to your, or your group's, artistic development?



- advance artistic practice?

Consider the following questions, as applicable: What types of artistic risks will you be taking? Are you exploring a traditional artistic practice in a new way? Will you be using technology in an innovative way or experimenting with new models of dissemination?

There will indeed be a learning curve for me in this album-creation process from start to finish, but I feel well rounded and supported enough to make this a success. In some ways, I think there will be some similarities to organizing a concert with rehearsals leading to it, which I've done several times before. I'm happy though to acquire the missing pieces of knowledge to operate in this context and to become familiar with the audio-recording language and terminology. I'm truly stepping out of my comfort zone, but the support I get from [REDACTED] and many of the musicians to whom I'm close with and have been asking for advice given their experience, will help through the process.

Ultimately, I'm hoping that this album will have the most impact in my region in terms of advancing the artistic practice. Moving back to [REDACTED], I quickly realized that limited funding opportunities would be a barrier. However, I hadn't seriously considered the effect that a less vibrant art scene, compared to the one I'm used to in Toronto for example, would have on the milieu and how this could affect my own initiatives. For instance, in seeking a recording studio on the East Coast to complete this project, I was turned down by a company specializing in classical music because my music was "too contemporary" and didn't "have very many views on YouTube." While I respect this stance given the hardship that art organizations face and their need to focus on their mandate, I was a bit taken aback by this response given that service I was seeking! I would love for contemporary music not to present such a financial and institutional risk to the point that it can't be celebrated. There are already a number of talented new music specialists working on the East Coast, so I'm hoping to contribute to this collective effort to promote Canadian art music and sound creation in the area.

1.11 If applicable, how will your activities build interest in and knowledge of the artistic practice? Are your activities targeted to a specific public? (approximately 500 words, 3500 characters)

My primary targeted audience for this first album is the new music community, particularly musicians, as I wish to promote my work and foster new collaborations nationwide and perhaps worldwide. This year will allow me to make an effort in promoting myself on social media, but I must admit that it is a challenge for me mentally to do so. Working with [REDACTED] would give me another avenue to promote my work not only nationally, but internationally.

As I mentioned earlier, I'm also targeting my community with the hope of inspiring others to seek out new music or try it out themselves. There's this to be said about smaller communities: limited exposure to various art forms can present barriers for contemporary artists, but there's a sense of pride that people have when seeing their own succeed. I am lucky to come from a small community that is so keen to celebrate other's accomplishments. Word of mouth about my activities has given me access to newspaper and radio interviews in the past. I'm confident that I would have the opportunity to promote my album and talk about the work that I do through the same avenues.

In addition, I hope that the promotion of my music will give me a better footing in this region career-wise. I'm already in contact with a few ensembles and performers based in New Brunswick with interest in new music to collaborate on projects. I'm doing this at little to no cost at the moment to get some visibility, and I think that these efforts, along with the launch of my album will help me to find more collaborators. This would inevitably initiate new conversations and incite curiosity about the work



that I do.

1.12 If you are hiring artists, explain how you determine the fees to be paid. (approximately 250 words, 1700 characters)  
If you are hiring artists, you must pay professional artist fees. This may be governed by industry standards or union rates.

All musicians that I hire for this album are part of Toronto Musicians Association (TMA) or have agreed to these rates. I've followed the TMA rates for rehearsals and Canadian Federation of Musicians (CFM) rates for studio recording. TMA rates are adjusted annually and are available until Fall 2021, so I've calculated an estimated 2.9% increase for the expected upcoming increase in 2022. This 2.9% reflects TMA's yearly increase from 2019-2021 and is pretty consistent with the average yearly inflation rate within that time period as well.

The fees for [REDACTED] (recording engineer) were provided by himself for recording session, editing and mixing, plus HST.

The team at [REDACTED] has their own fees agreed upon with the musicians, studio artists and post-production employees. They have given me a flat fee based on their estimated costs. I have included the budget breakdown they've provided me in the support documents and included the details in the budget. Note that all the numbers in [REDACTED] documents are in USD, so I've used the USD to CAD conversion as of April 6, 2022 to include them in my submitted budget.

I've included travels for [REDACTED] (Amsterdam), [REDACTED] (Montreal) and myself, with per diems of \$150 per day for each of us. The reason that I insist on hiring [REDACTED] despite him being abroad is that he is part of [REDACTED] who commissioned [REDACTED] [REDACTED] wish to return the favour by hiring the duo (the other half being [REDACTED] to be featured on the album and give a chance for the ensemble to be published. My personal contribution will go to covering some of these fees.

1.13 If applicable, how will you ensure safe working conditions for those involved in your activities? (approximately 100 words, 650 characters)

The recording studio and rehearsal space that we will use are insured and up to code, and they closely keep up with health measures as the COVID-19 pandemic develops.

1.14 If your proposed activity touches upon Indigenous traditional knowledge, linguistic or cultural intellectual property, please describe your relationship to this content and how appropriate protocols are/will be observed or addressed. (approximately 100 words, 650 characters)

N/A

1.15 Describe your distribution, exhibition or dissemination plans and, if applicable, your promotional plans. (approximately 100 words, 650 characters)

I'll be receiving tremendous help from [REDACTED] distributing my work through various streaming platforms, physical CD sales and communications. Through their numerous contacts, they will also be able to share by works with other professionals, presenters and competitions.

I will contact radio stations and newspaper to promote this album and send CDs to new and potential collaborators. There are a few local stores that are happy to promote the work of local artists and would happily add my album to their shelves. I will be submitting my album for consideration for the JUNOS, East Coast Music Awards, Music NB Awards and Les Éloizes.



1.16 If there is anything that has not been asked that is essential to understanding your application, provide it here. (approximately 250 words, 1700 characters)

You may wish to explain specific requirements related to your artistic practice or the regional context in which you work, for example.

Do not use this space to provide additional information related to earlier questions.

The creation of this album would be beneficial for my career and help bring awareness of music by living Canadian composers (and [REDACTED] composers!) in regional centers of the Atlantic. It could also benefit my hometown French-speaking community living as a minority, which has limited access to services due to language and geographical barriers. Having spent a year teaching music in the school system in New Brunswick in between my graduate degrees, I witnessed the importance of exposing young minds to possibilities of expressing themselves outside the “guidelines” prescribed by what is popular in our society. I myself had to figure this out through many years of post-secondary education in bigger cultural centers, an opportunity that many young and not-so-young New Brunswickers don’t have. I’ve known several talented art music composers from [REDACTED] who left to make a career for themselves elsewhere. At present, I’m the only one based in the city. This is a great motivator for me to succeed as a composer and give back to my community by democratizing fine arts and show that it can be accessible to anyone. I hope to become a role model for the next generation of potential sound creators by demonstrating what is possible.

1.17 If you have already submitted a Canada Council grant for overlapping activities or expenses, please indicate the component and submission date. (approximately 10 words, 65 characters)

1.18 You are responsible for complying with all public health and travel measures when carrying out activities funded by the Canada Council. If your project includes travel, a group activity, an in-person event and/or other gathering, describe what precautions you are taking to meet Government of Canada recommendations and public health guidelines. How could you modify your plans if the project is impacted by COVID-19? (approximately 250 words, 1700 characters)

[REDACTED] has a deadline on our agreement but has agreed to renegotiate the cost of the project if the timeline is delayed beyond the deadline because of health restrictions. The spaces at Revolution studio and the Canadian Music Center (for rehearsals) is large enough to ensure social distancing for the musicians. The timeline here is approximate, especially since one of the musicians is currently abroad and will need to travel for the recording. To avoid unnecessary health risks by travels, [REDACTED] portion of the recording will be scheduled to coincide with other engagements [REDACTED] has in Toronto. If need be, I will personally ensure that the musicians can avoid public transport within the city to get to the venue if the cases of COVID-19 spike.

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## 2. Budget and Appendices

2.1 Complete the following steps:

Documents Uploaded: [Budget\\_1003\\_en.xlsx](#)

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## 3. Grant Amount Requested

Project requests - up to \$60 000, exceptionally up to \$100 000. Composite requests - up to \$60 000 per year, exceptionally up to \$100 000 (to a maximum of \$300 000 over 3 years). Higher amounts may be considered for activities that have elevated costs due to the duration of the project, number of people involved, and/or technical or other requirements related to the artistic practice. This amount must match the requested amount in your completed budget. If successful, you might not be awarded the full amount requested. Do not include expenses that are not eligible in this component.

### 3.1 Grant Amount Requested

Composite requests can include activities lasting up to 3 years.

Grant Type	Amount
Single Project	56067
Composite - multiple projects, year 1	
Composite - multiple projects, year 2 (if applicable)	
Composite - multiple projects, year 3 (if applicable)	

### 3.2 Total Amount Requested

The field below is automatically calculated based on your response to the question above.

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## 4. Required Documents

4.1 If your project involves artistic collaborators, communities, a co-producer, producing partner, presenter or exhibitor, provide an agreement or a copy of a letter/email that indicates how the partner is involved and how they are supporting your project.

Documents Uploaded: [Supporting Material.pdf](#)

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## 5. Support Material

5.1 You must submit at least 1 item of support material, and any other relevant documents related to your project.

Year	Brief description	Password	Instructions for viewing	Upload file
2019	Première of [redacted] (to be featured on my album) by [redacted] and [redacted]		View from 0:00 to 2:00	<a href="#">[redacted]</a>
2018	String Quartet (featured on the album). [redacted] is one of the performers on violin.		Listen from 5:30 - 7:00	<a href="#">[redacted]</a>
2018	[redacted] (to be featured on my album)		View from 12:45 - end (about 1:45 min)	<a href="#">[redacted]</a>
2018	[redacted] (to be feature of my		Listen from	<a href="#">[redacted]</a>





	album)		2:45- 4:00	[REDACTED]
2013	[REDACTED] playing [REDACTED] [REDACTED] by Cassandra Miller		View 0:18-1:18	[REDACTED] [REDACTED]
2021	[REDACTED] [REDACTED] performed by [REDACTED] [REDACTED]		View the entire video (0:29 min)	[REDACTED] [REDACTED]
2022	List of Canadians published by [REDACTED], the contemporary classical label imprint of [REDACTED]			[REDACTED] [REDACTED]

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## 6. Submit Application

I confirm that:- I agree with the statements above- the statements in my application are complete and accurate, to the best of my knowledge.

Yes

6.1 Approximately how long did it take you to complete this application form?

more than 3 hours

