



Grant Application

COMPONENT : Explore and Create - Concept to Realization

APPLICATION NAME : [REDACTED]

APPLICATION ID : [REDACTED]

FILE NUMBER : 1 [REDACTED]

PROFILE : Music and Sound - Composer or Sound Creator

APPLICATION STATUS : Successful

DEADLINE : Apply Any Time

DATE SUBMITTED : [REDACTED]

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

[REDACTED]

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

1.3 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.

: [REDACTED]

1.4 End date

: [REDACTED]

1.5 Grant type

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

Project

1.6 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

[REDACTED]

assessing your application.

experimental music, contemporary classical music

1.7 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.

I propose to create, record, and disseminate a new 12-minute work for [redacted] entitled [redacted]. The piece will be created in collaboration with [redacted] one of Canada's premiere new music [redacted]. We will record the piece in [redacted] with [redacted] who runs the [redacted] most established experimental music label [redacted]. This recording will be distributed in the upcoming winter issue of [redacted] alongside an accompanying article written by [redacted] about the piece's unique collaborative compositional process. Finally, I will write an article about the piece to be published in [redacted].

The opportunity not only to work with one of Canada's top contemporary music performers on a piece that pushes my artistic limits but also to have that process shared with a wider public via a recording and written publication is truly exciting at this point in my development.

[background / inspiration: [redacted]]

Departing from the [redacted] compositional practices of [redacted] my [redacted] practice uses spoken and written media to convey musical information to performers. In the past five years I have used this method to create works for solo performers of varying disciplines, world-class musical ensembles such as [redacted].

A [redacted] practice has the potential to generate a wide variety of musical results. Each of my two submitted works highlights one or more of these outcomes. The first, [redacted] demonstrates the potential for multidisciplinary realisation that can be enabled by non-traditional music notation. In addition, [redacted] demonstrates how poetic and conceptual information can result in a rich musical soundscape. The second, [redacted] shows how verbal instructions can build specific melodic and timbral constructs rather than improvisatory content.

[concept/musical material [redacted]]

Conceptually, [redacted] will convey a [redacted].

Musically, [redacted] will bring together two strands of exploration that have been ongoing in my compositional development. The first is the musical representation of abstract poetic/conceptual narrative. In [redacted].

[redacted]

use her considerable expertise in [redacted] to [redacted]
[redacted] The second is the creation of precise melodic material using oral transmission. I will provide [redacted] with a clear set of parameters that she can use to perform an ever-expanding wandering melody. This piece will be my first to mix both kinds of exploration, resulting in a work that is rich in both conceptual intrigue and musical material.

[why now?]

I have recently completed an [redacted] PhD at [redacted] where the focus of my practice-based research was [redacted] In the immediate future, my priority is to put the research I've developed in my PhD to wide-ranging and practical use by developing many pieces with an internationally acclaimed group of artists. Within the next five years, my intention is to return to [redacted] and to share what I've learned during this period of artistic development and international collaboration with Canada's music scene [redacted]

[key artists]

[redacted] is one of Canada's premiere new music [redacted] has commissioned over thirty pieces for [redacted] [redacted] has been involved in over 300 ensemble commissions. Her work regularly focuses on new forms of notation and transmission. Because my compositional process is unusual to most performers, collaborating with someone dedicated to exploring transmission and notation will be invaluable for my development.

[statement from [redacted]]

"As a performer deeply invested in performer-composer collaborative processes— [redacted] [redacted]'s music and working method have long been of particular interest. It will be of great use to me both professionally and creatively to work with him on a new piece for [redacted] A lot of the themes I wrote about in [redacted] including [redacted] are explored in depth in [redacted]'s way of working. Working this way also will provide me with an outlet for investing more deeply in a piece of solo repertoire."

1.8 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.

[N.B. — The work for this piece will begin shortly after this grant is submitted. I understand that I will not find out about CCA funding until [redacted] so at this point I am prepared to take on the financial risk/costs of making the piece myself. This will not be easy, and so I hope you will still consider the significance of funding this collaboration!]

[timeline]

[redacted]

[pre-compositional phase]

Aug 15 - Sept 1: [redacted] decides on concepts and sound world of piece, initial skype meeting with [redacted] to discuss [redacted] techniques and parameters, outlining structure of transmissions

[compositional phase [redacted]]

Sept 1 - Oct 1: [redacted] one per week (Sept. 3, 10, 17, 24, 30)

[redacted]

[recording]

Oct 1: [redacted] meet to make final alterations to the piece in [redacted]

Oct 2: the piece is recorded by [redacted]

[articles]

Oct 1 - Nov 1: [redacted] article

Oct 1 - Dec 1: [redacted] article for [redacted]

[release]

Dec 1, 2018: [redacted] article and CD release

Apr 2019: [redacted] is released

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

[redacted]

- 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?

[Impact on my development]:

In the near future, my goals are to make the transition from emerging to established composer, as well as to solidify the various explorations I have been making in my [REDACTED] into a coherent compositional method. This project will accomplish both by allowing me to record a new piece with a leading expert on new forms of notation as well as to critically reflect on that process through publication and wide dissemination through established channels.

[Impact on other artists / public:]

This project will allow [REDACTED] to work in a way she has not previously, which will further her own musical project of exploring new forms of transmission and notation. In addition, [REDACTED]'s article in [REDACTED] written from a performer's perspective is a rare asset to literature by Canadian new music performers on the subject of collaborative creation (— see [REDACTED]'s letter for more on impact)

[Advance Artistic Practice / Risks]

My [REDACTED] compositional practice extends Canada's rich tradition of experimental music using text and graphic notation. A lack of traditional notation in this project might be seen as a risk. However, just as in folk music traditions, it is often the mis-rememberings, miscommunications, forgetting, and omissions that become exciting new creative tools for musical development. These potential pitfalls catalyze creativity, encourage communities, and create strong bonds between composers, performers and audiences. The opportunity to shine a light on this practice in two respected publications will push Canada's experimental music community forward and put it into an international spotlight.

1.10 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)

[building interest in and knowledge of the artistic practice]

A key aspect of this project is disseminating knowledge about its collaborative compositional process in order to build interest in the artistic practice of experimental music composition. This begins with the recording of the piece released in [REDACTED] as well as on my and [REDACTED]'s social media channels (with the possibility of an [REDACTED] release in the future).

[REDACTED]

This project will bring three different and distinct audiences into contact with the process of composition and collaboration: the [redacted] article will be a more approachable portrait article that reaches music enthusiasts; the [redacted] article will be a critical reflection on the project that engages with academics and specialists; and a [redacted] [redacted]. The recording of the work will tie these three audiences together and form a point of entry for audiences. By engaging with these different media I will create a critical mass of attention to the project that will hopefully produce more coverage in even wider outlets.

Each media outlet has a wide Canadian and international viewership. [redacted]
[redacted]
[redacted] project will indisputably bring new international attention to Canadian musicians and artistic practice.

Below is a quote from [redacted] the editor of [redacted] from her letter of support:

"I felt [redacted] would be an excellent time to explore and record [redacted] fascinating compositional process in audiovisual media and through creative journalism. The performer-composer relationship is something more artists are engaged with and talking about; readers want to learn more because it takes them inside the creative process and allows them to more fully understand experimental music."

1.11 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.
For the [redacted] I have used union rates to determine her fees:

[redacted]

Total: 20h at \$50/h rehearsal fee as indicated by union rates = \$1000

1 half-day recording fee as indicated by union rates = \$400?

Total: \$1400

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

There are no particular physical safety concerns for this project. All the data involved in the process (interviews and articles) are being stored in secure online locations, and both [redacted] and I have kept in close contact to discuss any potential psychological concerns.

1.13 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

[redacted]

100 words, 650 characters)

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

This project's distribution and PR will mainly be undertaken by [REDACTED]

Over the past ten years, I have also developed my own skills in marketing and promotion by managing and developing all social and print campaigns for [REDACTED]. I will use these skills to promote the beyond the scope of [REDACTED] aiming at both specialized online publications such as I Care if You Listen, Sound Expanse and New Music Box as well as more mainstream publications such as Thump, DIY, and the Globe and Mail. In addition, I will promote the project across my various social media platforms.

1.15 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.

[REDACTED]

1.16 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.

To create [REDACTED] for [REDACTED] for recording and accompanying articles in [REDACTED] and [REDACTED]

1.17 If you have applied to a different component for overlapping activities or expenses, please indicate the component and submission date. (approximately 10 words, 65 characters)

2. Budget and Appendices

2.1 Complete the following steps:

Documents Uploaded: [REDACTED]

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

[REDACTED]

awarded the full amount requested. Do not include expenses that are not eligible in this component.

3.1 Project requests

For the full duration of the project

: 7950

3.2 Composite requests - spring deadline only

Composite requests can include activities lasting up to 3 years.

Year	Amount
Year 1	
Year 2, if applicable	
Year 3, if applicable	

3.3 Full amount requested

For composite grants, please enter the total amount requested for the duration of the grant.

: 7950

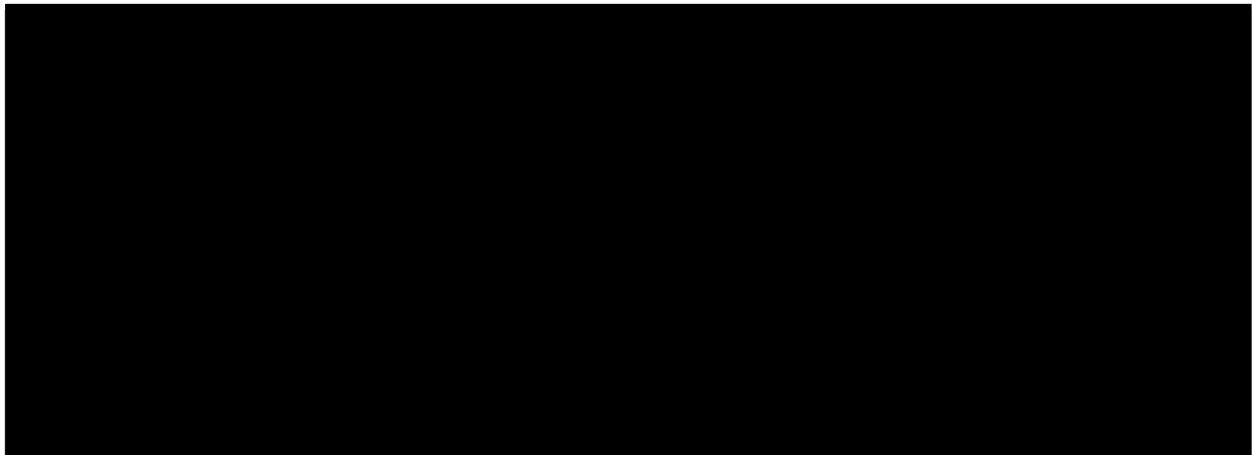
4. Required Documents

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: 

5. Support Material

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





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

