

We are conducting a **Nova system upgrade** from **7 a.m. to 10 a.m. ET on September 26th**. During this timeframe, you will not have access to Nova. [Read more.](#)

**Status:** Awarded

**Deadline:** Music Creation Projects - April 14, 2022

**Application Type:** Music Creation Projects

**Applicant:** 

## Project Information

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### Project Title (Maximum 15 words)

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" for accordion, bass clarinet, double bass, percussion, and electronics for  


### Project Summary (Maximum 25 words)

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The creation of a new work for Dutch ensemble , to be premiered and recorded during  
 in  September 2022.

### Project Category

From the list below, select one of the following that best applies to your project.

**Note:** This program does not fund recording projects. For definitions of Self-directed Creation and Commissioning categories, visit the [Music Creation Projects](#) web page.

Commissioning: maximum \$20,000

### Total amount you are requesting from the OAC.

This amount will be auto filled from the budget section.

\$6,168

### Start Date of Your Project

The activity for which you are requesting funding cannot start before April 14, 2022.

**Note:**

- For **Self-directed creation**, your project may have started before the program deadline date. However, expenses incurred before the deadline date are ineligible (i.e. will not be covered by this grant).
- For **Commissioning**, composer and librettists/lyricists fees may include activity that occurred before the deadline.
- For both categories, if the project has already started, enter the program deadline date here.

2022-04-18

**End Date of Your Project**

The activity for which you are requesting funding cannot be completed before August 26, 2022, and must be completed by August 26, 2024.

**Note:** The world premiere/performance, public releases of recordings and/or publishing of new songs/compositions cannot be earlier than grant notification (i.e. four and a half months after the deadline).

2022-09-07

**Artistic Merit**

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Tell us about your (or your group's) overall artistic work, history and achievements. What is important to you in your work (cultural influences, your identity, geography, community, language, etc.) and why? If you identify with one or more of OAC's priority groups, or if your ad hoc group/collective or organization is mandated to serve one or more of OAC's priority groups, you may choose to refer to this here. (Maximum 300 words)

**Writing Tip:** If the project is for co-creation, which might involve members of a band or ensemble or other artists, state this clearly. If this co-creation involves members of a group that regularly work together, you may answer this question from the perspective of the group. If this co-creation involves artists that have come together only for this particular project, you may choose to answer this question from the perspective of yourself as the project leader and may also include relevant information from your co-creators. Consider including information that explains at what career stage/stage of development you are.

I am a composer of acoustic and electroacoustic music with an increasingly international profile, aided by recent wins and nominations for major prizes such as the [REDACTED], [REDACTED], and [REDACTED]. My music seeks a pluralistic, multi-genre position that intersects both notated concert music and experimental versions of popular musics including electronica, metal, folk, and prog. I strive to reflect my "listening self" in my "composing self," creating an output that is eclectic with special interests in noise, microtonality, and acoustic and digital distortion. I want to create music that is tough and visceral but far from impenetrable, music that is complex and heavy but also revels in delicate and ethereal moments. My music often exists in extremes, but usually with an undercurrent of roiling tension - it cannot escape the personal filter of my own anxiety, a defining emotional state for me. It is music for curious and eclectic ears like my own, regardless of genre.

My works have become increasingly collaborative, utilizing an approach where I collect sounds/recordings from an ensemble and base new works almost exclusively on their existing sonic vocabulary. In this way, I see myself as contributing to a culture of "maintenance" and re-contextualization rather than innovation for its own sake.

I have been extremely fortunate to reach several milestone achievements in the last few years, including releasing my debut studio-length album "[REDACTED]" in fall 2018, being nominated for two consecutive [REDACTED] awards for pieces on this album in the category of [REDACTED] recording a fully-funded album of my orchestral works in spring 2022 which will be released on vinyl, and receiving my doctorate in composition from [REDACTED].

I am part of the OAC's priority group of artists outside of Toronto.

**What are you planning to do, and what do you want to achieve with this project? (Maximum 425 words)**

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**Writing Tip:** Describe, as applicable, the following aspects of the composition(s)/song(s)/music you will create:

- your artistic goals/vision (e.g. intended outcome or purpose for this creation project)
- your creation/composition process
- number of songs/works and their duration
- musical form/content
- number of performers/instrumentation

For **large ensemble or orchestral works**, you may use standard library music catalogue format for instrumentation presentation: for example, 2222/3211/piano/perc(2)/strings(66432).

If applicable, name any librettists/lyricists who will be creating work as part of this project or pre-existing texts/authors that will be used. For the latter, indicate whether the text is in the public domain or that copyright clearance has been obtained.

For **self-directed creation projects**, state what you intend to do with the music after it has been created (for example, live performances by yourself or others, recording, promotion to musicians and music professionals who may want to perform the work(s) or use the material).

For **commissioning projects**, state any parameters provided by the commissioner.

For **opera / music theatre projects or works with original text**, discuss the artistic vision/development of the libretto/lyrics. Include information on any workshop process from an artistic perspective.

For **projects for new music for dance**, indicate how creative collaboration with the choreographer and dancers is to proceed.


For **projects including other art forms** (for example, musical theatre, dance, multi-media), describe how the proposed music will have equal artistic weight to the other discipline(s).

I will be writing "[REDACTED]": a new 12 minute piece for Dutch ensemble [REDACTED], a core trio of accordion, bass clarinet, double bass, augmented for this occasion with percussion and electronics. [REDACTED] will be workshopping, rehearsing, and premiering this work as part of [REDACTED] in [REDACTED] in September 2022.

[REDACTED] is a work that places the value of maintenance at its forefront, inspired by the article "Hail the Maintainers!" by Andrew Russell and Lee Vinsel. In their article, the authors cite that maintenance has become undervalued and neglected in favour of innovation: "Capitalism excels at innovation but is failing at maintenance, and for most lives it is maintenance that matters more." In this spirit, the work's foundation - and the vast majority of all musical material in the piece - is "re-purposed" from the existing vocabulary of the performers.

Following a series of simple written prompts that I will deliver to the ensemble in April, each of the members of [REDACTED] will provide me with a recorded sampling of their musical palette, a set of personal libraries and instrumental idiosyncrasies. The piece will then be constructed using these recordings of the ensemble's musical vocabulary in a Digital Audio Workstation, creating a "mock-up" of the work which I will then transcribe into notation for the performers. I will then process and manipulate those same recordings to create an electronic component equally informed by the ensemble's current practice, which the ensemble will then musically interact with. [REDACTED] will not ask for the performers to perform something that isn't already deeply within their practice and bodies – it is a maintaining work, cementing these sounds and gestures as distinctly by and for [REDACTED]

For this piece, I also want to acknowledge one of my favourite things about music as an artform: it doesn't have to be about anything at all. It can be, as one of my students put it, "positively aimless" – the express desire for wandering without a particular place in mind, but an aimlessness that is imbued with a sense of

positivity towards formlessness, exploration, play, patience, space, and un-aboutness. As such, I hope that through this specific compositional process, I will be able to explore a more ambient and patience space that will serve as contrasting material to much of my more anxious musical output. The piece will be about the piece, about , about being unabout.

**Are you planning on involving additional artistic personnel and/or organization(s) in your project?**

**Writing Tip:** This could include co-creators, a commissioner, artistic advisors, and librettists/lyricists, directors/dramaturges/choreographers and musicians (instrumentalists, singers, bands ensembles and conductors) who will perform the compositions/songs.

Yes





Name	Location	Role On Project	Is the person(s) or organization(s) confirmed?	Is the person(s) paid for their work/participation in your project?
[Redacted]	[Redacted]	Commissioning Ensemble	Yes	Yes
[Redacted]	[Redacted]	Presenting Organization	Yes	Yes
[Redacted]	[Redacted]	Engraver/Music Copyist	Yes	Yes

Why have you chosen, or how will you choose, the artistic personnel and/or organization(s) to work with? (Maximum 250 words)

**Writing Tip:** Where applicable, briefly describe the approach to selecting artistic advisors, librettists/lyricists, etc. (i.e. who makes these decisions, what criteria is used). We strongly recommend that you attach artistic CV(s)/Résumé(s)/Bio(s) of key collaborators on the **Support Material** tab of the application. For commissioning projects, briefly state how the collaboration with this commissioner has come about. If information on other participating artists and their selection can be found in the required Letter from Commissioner (see **Support Documents**), indicate that here.

I am one of 5 composers chosen from 220 applications as a finalist for the ██████████, a prestigious international award for "music pioneers" under the age of 35. A Canadian composer has won this award only once since its inception in 1957. I am the first woman from Canada to be nominated for the award.

For this commission, I was offered the choice between two ensembles to write for. I chose ██████████ because of the possibilities of their instrumentation, which holds many exciting opportunities to exploit heavy, gritty, mechanical sounds in addition to being an excellent ensemble for more melodic, popular music references. ██████████ considers themselves a band as much as an ensemble, and this cross-genre positioning aligns well with my artistic interests. I also believe that their existing repertoire and musical sensibilities will offer more intriguing music to "maintain," providing fertile ground for a re-contextualization of their existing vocabulary.

## Impact

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**How will this project contribute to your development (or to your group's overall goals)? (Maximum 200 words)**

**Writing Tip:** Consider your artistic and career development (for example, the importance of this project at this time). For **commissioning projects**, describe the importance of the collaboration with this commissioner for you.

My artistic practice has becoming increasingly multi-genre, and this is reflected in the increasing importance of the Digital Audio Workstation in my workflow. [REDACTED] would represent my first full "trial" for this approach with an entire chamber ensemble, as previously I've only written this way for short solo electroacoustic instrumentations. It also will further cement my practice as "sound first" rather than notation/concept first, allowing me the means and space to explore and experiment with material in real-time. Additionally, the recordings of each instrument provided by [REDACTED] will expand my sound library significantly, allowing their use in electroacoustic material for future pieces.

I am certain that this collaboration with [REDACTED] and [REDACTED] will be a huge boon to moving my career from national to international. [REDACTED], with its huge and longstanding audience, not only holistically promotes the work of its finalists during the year's festival in which they were nominated, but they also make a concerted effort to program and commission new works by former finalists for every edition of [REDACTED]. Likewise, [REDACTED] are huge tourers and will be including my work on future programming both in [REDACTED] and abroad.

**Who will this project impact (e.g. you, other artists, your audience, community, participants) and how?  
(Maximum 175 words)**

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**Writing Tip:** Describe the current audience for your music. Speak about future potential audiences for the work you are creating (e.g. tours, recordings, performances of the work(s) by you or other artists). Community may refer to geographic, cultural, musical genre, etc. If the new composition(s) will involve a development / rehearsal process with professional artists, community musicians, or participation by members of the public (such as in a community arts creation project), speak to the opportunity for others' involvement in the new work. Indicate the project's potential to enhance the range of available compositions/repertoire available for performers and audiences. For commissioning projects, indicate if the first performance(s) of the new composition will include opportunities for audience engagement (arts education activities, artist talks, public workshops, etc.) and describe these. Information on rehearsal, development, performance plans and audience engagement activities can be included in the Letter from Commissioner (see **Support Documents**). If this is the case, say so here.

I cannot overstate the platform that the presentation of this work will provide me as a [REDACTED] finalist. A Canadian composer has won this award only once since its inception in 1957, and I am the first woman from Canada ever to be nominated for the award. The in-person and virtual concerts, featuring 3 of my works including this new commission, will expose Canadian music to thousands of audience members both through the in-person concerts and the high-fidelity audio and video recordings that will constitute the livestream. As an award finalist, I will also be delivering an artistic talk on my practice to [REDACTED] audiences.

The workshop and rehearsal processes involving myself and the other 4 finalists will create excellent opportunities for peer-to-peer learning. We will all also be mentored by the 3 judges of the Award, Chinese composer [REDACTED], Irish composer [REDACTED], and American composer [REDACTED].

The new work also involves a unique instrumentation which is in need of new repertoire, providing a huge opportunity for future performances.

Does this project involve artists, organizations and/or audiences/participants from one or more of OAC's priority groups and their communities (Indigenous peoples, persons of colour, Francophones, people 18 - 30 years old (new generation), Deaf persons and persons with disabilities, and people and organizations located in regions outside Toronto)? If yes, who, how and why? (Maximum 150 words)

**Writing Tip:** Describe your relationship to these artists, organizations and/or audiences/participants who will be represented, engaged or affected by your project. Talk about how you developed that relationship.

This might relate to the creation, context, development or performance of the new composition(s), or the intended audience. Information can be included in the Letter from Commissioner (see **Support Documents**). If this question is not applicable, enter n/a.

The 5 finalists for the [REDACTED] are a diverse cross section of composers: 2/5 are people of colour, 4/5 are queer, 2/5 are women, and 2/5 are new generation. These composers represent my cohort during the 2 weeks of workshops, rehearsals, and performances at the festival, and I will be working closely with them in both professional and social contexts. There will be a huge amount of peer-to-peer learning during this opportunity, and I look forward both to learning from them and sharing my own knowledge with these folks.

The core trio of [REDACTED] that I'm writing for includes [REDACTED], a bassist of colour originally from [REDACTED]. I will be working closely with the ensemble to develop and shape the new work.

The festival itself attracts a very diverse audience that includes many of these priority groups, especially because of this year's diverse award finalists.

**Do you have any partners, either arts-related or non-arts-related on this project? How will you work with them and what will they contribute to the project? (Maximum 175 words)**

**Writing Tip:** This might include information on additional commissioning partners, other collaborators or possible future presenters, such as performance venues and festivals.

Describe any other proposed or confirmed performances following the world premiere. Information can be included in the Letter from Commissioner (see **Support Documents**). If this question is not applicable, enter n/a.

The principal partners for this project are ensemble ██████████ and presenter ██████████, both established members of the ██████████ new music community.

I will be working closely with ██████████ both during the writing process and rehearsal process, as it is a truly collaborative work. They will also incorporate the new work into their repertoire, ensuring its performance at future events and tours across Europe.

████████████████████ will provide exceptional publicity for the project, including arranging all workshopping, rehearsals, concerts, and promotional material including interviews and media coverage. They are also providing travel, lodging, meals, and expeditions while in ██████████.

## Viability

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**Tell us what experience you have managing projects and project budgets. (Maximum 175 words)**

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**Writing Tip:** If someone else (for example, commissioner, administrator, manager, project partner) is taking responsibility for managing the project and its budget (including securing additional funds to pay for the new work), make this clear and tell us about their experience in this area.

I managed project grant expenses as both an Artistic Director of a composer collective [Redacted] [Redacted] as well as an individual. For example, my most recent orchestral recording project has a budget of over \$50,000. As the General Manager of the [Redacted], I manage projects and project budgets as a core responsibility of my position.

The performance portion of this project will be handled entirely by [Redacted], who have been successfully producing [Redacted] since the 1950s, first in [Redacted] and more recently in [Redacted], the Netherlands. Their concerts are available in high fidelity online and show a fabulous attention to detail and quality. They are able to cover participant travel, lodging, and a portion of the commission fee. I have already been reimbursed for travel and have full confidence in their ability to manage the project and project budget.

<b>Start Date</b>	<b>End Date</b>	<b>Project Activity/Task(s)</b>	<b>Location</b>	<b>Person(s) and/or Organization(s) Involved</b>
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2022-04-15	2022-05-01	Workshop with [redacted] to receive audio samples and generate piece material	[redacted] and [redacted]
2022-05-01	2022-07-17	Compose the acoustic and electroacoustic components of [redacted]	[redacted] [redacted]
2022-07-18	2022-07-18	Deliver score/parts to [redacted] for professional engraving	[redacted] [redacted]
2022-07-18	2022-07-31	Score and parts engraving by [redacted]	[redacted] [redacted]
2022-08-01	2022-08-01	Delivery of engraved score/parts to [redacted]	[redacted] [redacted]





2022-08-31	2022-09-10	Workshopping, refinement, rehearsals of World premiere of [redacted]	[redacted] s	[redacted]
2022-09-11	2022-09-11	World premiere of [redacted] as part of [redacted]	[redacted]	[redacted]

**How will you raise money for this project? What will you do if you do not raise as much as you have planned? (Maximum 175 words)**

### Writing Tip:

Note: For this program, OAC can potentially be the only source of revenue. If this is the case, say so. If additional funds for this project are being sought elsewhere (for example, granting bodies, corporations or individuals), specify all sources and indicate whether these funds are requested or confirmed.

Include information on how (if you don't raise as much money as planned) you might reduce the scope of your project, adjust expenses, and/or where you would seek other sources of revenue.

### For commissioning projects:

- Commissioners are encouraged to seek additional funds toward composer's/librettist's fees from other sources. Indicate how any additional funds for this new work will be pursued. Information should be provided in the Letter from Commissioner (see **Support Documents**).
- If funding is also requested from the Canada Council for the Arts or other granting agencies, in addition to the OAC request amount in order to reach the negotiated composer's fee (as in the case of larger works) and/or to cover other project expenses, include these grants in the budget. Alternately, if these are duplicate requests for funding do not include these duplicate requests in the budget.

[REDACTED] is providing a portion of the commission fee as well as providing all resources for travel, workshopping, rehearsal, and the premiere of the work. They have contracted the ensemble, [REDACTED], [REDACTED], and the final presentation of the new work as part of the opening night gala concert at [REDACTED] is confirmed.

OAC is the only other source of revenue besides the small fee provided by [REDACTED]. I will complete the project either way because of the tremendous opportunity provided by the [REDACTED] (my [REDACTED] premiere) but it's important to me that the work is compensated with an equitable, Canadian industry-standard rate.

**Tell us about your experience generating revenue for previous projects from different sources (e.g. fundraising, selling tickets/products, sponsorships, other grants). (Maximum 175 words)**

**Writing Tip:** If someone else (for example, commissioner, administrator, manager, project partner) is taking responsibility for generating revenue, please make this clear and tell us about their experience in this area. For **commissioning projects**, information should be provided in the Letter from Commissioner (see **Support Documents**).

Generally, I fund my projects through a mix of municipal, provincial, federal, and private arts grants (SOCAN Foundation, FACTOR.)

However, the revenue generating portion of this project will be handled entirely by [REDACTED] who have been successfully producing [REDACTED] since the 1950s and are a highly reputable institution. They are well funded by the [REDACTED], and have huge concert turn outs resulting in high box office yields.

### How did you determine and estimate expenses including artist fees? (Maximum 150 words)

**Writing Tip:** This program supports artist fees. They may include fees paid to the applicant and to artists engaged in the project. Artist fees should be calculated based on time dedicated to the project, contributions to the project and/or relevant industry standards. The program does not fund living and personal expenses. Do not provide details of your living and personal expenses as the rationale for the calculation of artist fees. Artist fees may be used at the discretion of the artist.

For this grant you must request an artist fee for yourself. State the basis for payment to any musicians including yourself, co-creators, producers (for example, royalties, fees), and performers participating in workshops as part of the creation process. Indicate if you are basing fees on a standard rate set by an institution (for example, a musicians' union, Canadian League of Composers), a per song rate, or for a set period of time, etc.

If applicable, describe expenses projected for music copying/reproduction costs, studio costs or equipment rental.

For **commissioning projects**, OAC expects that an agreement between the commissioner and composer has been established for the delivery and performance of a completed work. Information should be provided in the Letter from Commissioner (see **Support Documents**).

I have used the Canadian League of Composer's fee schedule to determine my artist fees. ██████████  
██████████ are a trio augmented by a percussion player for this piece, so fall under the \$508/minute category (chamber ensemble with 3-4 parts). Since there are also substantial live electronics and triggered fixed media, the CLC recommends to "add \$156 to the appropriate rate." The total rate for quartet plus electronics is then \$664/minute of music composed, which is a total of \$7968 for a 12-minute piece.

██████████'s rate is \$40/hour, and the time allotment is an estimate based on similar projects I've hired him for in the past.

Performers workshop and rehearsal time will be compensated by ██████████

**If applicable, provide a list of the goods or services being donated to this project (e.g. space, printing, equipment, volunteer time). Do not include these in your budget. (Maximum 150 words)**

**Writing Tip:** If you are anticipating any in-kind support (materials, equipment, studio space, etc.) please describe these here. If this question is not applicable, enter n/a.

Workshopping, performance and rehearsal venue, audio and video documentation, technical support.

**What are your plans for publicity, marketing and outreach to your audience, participants or community?  
What is your previous experience in these areas? (Maximum 225 words)**

**Writing Tip:** If someone else (for example, commissioner, administrator, manager, project partner) is taking responsibility for managing publicity, marketing and outreach to your audience, please make this clear and tell us about their experience in this area and their plans for this project.

For **self-directed creation projects**, answer this question in the context of how you plan to have your music eventually reach an audience. For **commissioning projects**, indicate here if additional information is included about the planned audience for and occasion of the world premiere in the required Letter from Commissioner (see **Support Documents**).

[REDACTED] large administrative team will be taking responsibility for managing publicity, marketing, and outreach. [REDACTED] is a very high-profile event, with a large returning audience in [REDACTED] as well as folks from neighbouring cities and countries who regularly make the trip to [REDACTED] for the annual festival. Events are very well-attended both in-person and online, so there is a huge potential for interfacing with a diverse international audience.

The new works commissioned for [REDACTED] by the award finalists are part of the opening night gala concert, a celebratory event that kickstarts the festival.

## Budget

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Your budget must balance at \$0 (total expenses equal total revenues).

Note: This is a standard OAC Project Budget template. A number of lines/sections probably will not be relevant to your music creation project. You should only complete those revenue/expenses lines that are applicable.

### Important:

- Revenue sources other than this grant are not required, but recommended in the case of larger scope projects. For this grant you must request an artist fee for yourself. It may be that this is your only expense.
- Expenses for activities that take place before the application deadline or outside of Ontario are ineligible (i.e. will not be covered by this grant). These ineligible expenses should appear on the budget, but be sure to include other sources of revenues to cover these costs.
- Recording costs are only eligible for documenting new creation or process (i.e. archival recording), modest costs only. Higher recording costs are eligible for electronic music (i.e. electro-acoustic, beat production, sound art), or where your project is exploratory in nature or you are creating beats/soundscapes with the potential to be used for future works by other artists (i.e. not a finished work/recording).
- Do not show performance-related costs as these are ineligible.

### Tips:

- Include the following revenues/expenses in the following lines, as applicable:
  - Applicant contribution and crowdfunding include in **Individual donations**
  - Music copying/reproduction costs include in **Expenses for exhibitions/programming/production/distribution/touring/circulation/catalogues/documentation/publications**
- For **commissioning projects**, if funding is also requested from the Canada Council for the Arts or other granting agencies, in addition to the OAC request amount in order to reach the negotiated composer's fee (as in the case of larger works) and/or to cover other project expenses, include these grants in the budget. Alternately, if these are duplicate requests for funding, do not include these duplicate requests in the budget.

**Reminder:** This program supports artist fees. They may include fees paid to the applicant and to artists engaged in the project. Artist fees should be calculated based on time dedicated to the project, contributions

to the project and/or relevant industry standards. The program does not fund living and personal expenses. Do not provide details of your living and personal expenses as the rationale for the calculation of artist fees. Artist fees may be used at the discretion of the artist.

**Earned Revenue (click the plus button below to add)**

Revenues from box office/admissions/co-productions/touring/exhibition rental/presenting/distribution	\$0
Fees from workshops/classes/conferences/seminars	\$0
Revenues from sales/commissions/broadcast revenues	\$0

**Other Earned Revenue**

<b>Total Earned Revenue</b>	<b>\$0</b>
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**Private Sector Revenue (click the plus button below to add)**

Individual donations	\$0
Corporate donations	\$0



Corporate sponsorship	\$0
Foundation grants and donations	\$0
Fundraising events	\$0

**Other Private Sector Revenue**

Gaudeamus contribution towards piece	\$2,500
Gaudeamus contribution towards travel	\$1,300

<b>Total Private Sector Revenue</b>	<b>\$3,800</b>
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**Government Revenue (click the plus button below to add)**

<b>**OAC grant request amount**</b>	<b>\$6,168</b>
Other Ontario	\$0
Federal	\$0

Municipal/Community	\$0
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**Other Government Revenue**

<b>Total Government Revenue</b>	<b>\$6,168</b>
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<b>Total Revenue</b>	<b>\$9,968</b>
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**Artistic Expenses (click the plus button below to add)**

Fees/salaries of artists	\$7,968
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Copyright/royalty/reproduction expenses	\$0
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**Other Artistic Expenses**

Engraving/copying of score and parts	\$700
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**Total Artistic Expenses**

\$8,668

**Production/Programming Expenses (click the plus button below to add)**

Fees/salaries of production/technical personnel

\$0

Expenses for  
exhibitions/programming/production/distribution/touring/circulation/catalogues/docu  
mentation/publications

\$0

Venue/facility rental

\$0

Equipment expenses

\$0

Insurance/Travel/Transportation

\$1,300

**Other Production/Programming Expenses**

**Total Production Programming Expenses**

\$1,300

**Administrative Expenses (click the plus button below to add)**



Fees/salaries of administrative/marketing/fundraising personnel	\$0
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Expenses for marketing/communication/advertising/fundraising	\$0
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**Other Administrative Expenses (utilities, supplies, etc.)**

<b>Total Administrative Expenses</b>	<b>\$0</b>
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<b>Total Expenses</b>	<b>\$9,968</b>
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<b>Total Surplus</b>	<b>\$0</b>
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**Budget notes**

(mandatory, 1 document in PDF format, maximum of 2 pages)

**Writing Tip:** Provide a calculation of artist fees (this is particularly important if you are using the Canadian League of Composers' rates). Other methods of fee calculation may refer to other musicians' unions and/or estimated time of work in hours, days, weeks or months. Also break out fees to



## Covid-19 Plans

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**Describe any strategies, adaptations or contingency plans you will use if changes need to be made in the context of the COVID-19 pandemic. (maximum 300 words)**

**Writing tip:**

- Answer this question if your project involves in-person collaboration, travel or an in-person gathering, and if you have not already described your COVID-19 plans elsewhere in the application.
- Assessors will consider this information when determining their scores for the program's assessment criterion/criteria.

If your project is not likely to be affected by COVID-19 due to its nature or timing, write n/a.

The creation of this work will happen no matter the COVID situation, as my individual composing is an at-home activity that will not be affected by changing conditions.

The  postponed their 2020 festival to 2021, holding all concerts and events in-person with restrictions as per the Dutch government's recommendations, including mandatory vaccinations for all those participating. My ability to participate in the final presentation of the work will be contingent on the festival proceeding as normal.  will not present as a virtual-only festival, so international travel conditions will have to be favourable in September 2022. However, I trust that  will postpone the festival if necessary as they have in the past, meaning that the presentation WILL happen just delayed by a year.

## Support Material

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## Support Material

It is the applicant's responsibility to provide support material according to the listed requirements. Preparing and submitting artistic examples and support documents takes time. OAC recommends beginning this process as early as possible.

If files or links do not conform to the basic upload requirements (types, formats, sizes and minimum/maximum number of files), the system will prevent the application from being submitted.

If the provided artistic examples and support documents do not meet all program application requirements, the submitted application will be considered ineligible and will be withdrawn from the competition.

If the provided artistic examples and support documents exceed program application limits, assessors will be instructed to restrict their review time.

## Artistic Examples

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**The following instructions will assist you to prepare and submit your artistic examples.**

**Artistic examples are mandatory for all applicants based on the program categories as follows:**

**For all categories:**

- **Audio or video of works/songs composed by the applicant (mandatory, 2 artistic examples, maximum 5 minutes in total)**

- Consider including artistic examples that relate closely to the proposed project: rough demos, previously released recordings, or live performances of your works as a composer/creator.

**For the Commissioning category:**

- **Audio or video of performing musicians and/or choreographer (mandatory for commissioners for dance only, optional/recommended for all other commissioning projects, maximum 1 artistic example, maximum 2 minutes)**
  - Consider including artistic examples that relate closely to the proposed project:
    - Rough demos, previously released recordings, or live performances of the musicians who will be performing the music that highlights the musicianship of the performers.
    - For commissioners that are not performers, submit an example of the intended performers of the premiere.
    - For commissions for dance, this example must be a video of the choreographer's work that highlights how their movement interacts with music.

Note: You may supply recordings longer than the maximums (for example, a full work/song), however, assessors will review only a maximum number of minutes indicated above.

- Click on *Edit Required Information* to:
  - Indicate only 1 starting cue time for each example and a maximum listening time in total as noted above.
- *Applicant's credit/role*:
  - This may include composer, performer, etc.
  - It could be "none" for the commissioning example of performing musicians and/or choreographer.
- *Supporting Artists Credit/Role*: may include the commissioner, a producer, guest artist(s), co-writer, etc.
- **Tip**: If you choose to edit your examples so that assessors can hear different parts of a piece, do so minimally and clearly inform assessors what they are listening to.



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## Video - File Upload

- Acceptable formats: AVI, MOV (QuickTime Video), MPEG, MP4, WMV (Windows Media Video).
- Maximum size: 500 MB. For files larger than 300 MB, we recommend uploading the file to Vimeo and providing the link below.
- **Do not use accents or special characters in your file names as they may cause application submission errors (e.g. " ' ; : ~ ! % ^ \*).**
- **If you provide an audio/video file that is longer than the maximum length allowed, you must indicate the track number and/or cue count to indicate which specific section is to be reviewed by assessors (for example, track #, watch/listen from 28 minutes to 31 minutes).**

For each example, click on **Edit Required Information** to provide assessors with details on your artistic examples.

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## Audio - File Upload

- Acceptable formats: MP3 or WAV
- Maximum size: 20 MB
- **Do not use accents or special characters in your file names as they may cause application submission errors (e.g. " ' ; : ~ ! % ^ \*).**
- **If you provide an audio/video file that is longer than the maximum length allowed, you must indicate the track number and/or cue count to indicate which specific section is to be reviewed by assessors (for example, track #, watch/listen from 28 minutes to 31 minutes).**

For each example, click on **Edit Required Information** to provide assessors with details on your artistic examples.

## Audio Library

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Title: 

Description: 

Year: 2019

Applicant Credit/Role: N/A

Supporting Artists Credit/Role: Performer/commissioner

Starting cue time (must be entered in the following format - hours:minutes:seconds. e.g. 00:01:45):


0:00:00

Duration of the example that you are instructing assessors to review (from starting cue time noted above):

02:00



Title 

Description: Excerpt from my piece for small ensemble and electronics, 

Year: 2020

Applicant Credit/Role: Composer

Supporting Artists Credit/Role: N/A

Starting cue time (must be entered in the following format - hours:minutes:seconds. e.g. 00:01:45):  
00:00:00

Duration of the example that you are instructing assessors to review (from starting cue time noted above):  
03:00



Title 

Description: Excerpt from  for accordion and electronics

Year: 2021

Applicant Credit/Role: Composer

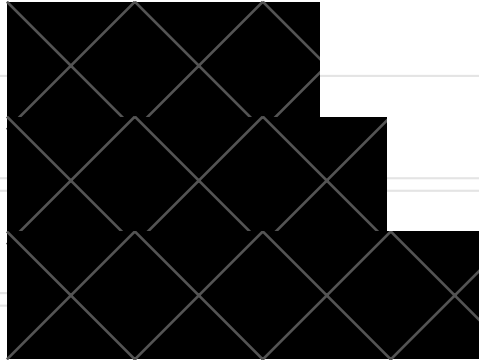
Supporting Artists Credit/Role: N/A

Starting cue time (must be entered in the following format - hours:minutes:seconds. e.g. 00:01:45):

00:00:00

Duration of the example that you are instructing assessors to review (from starting cue time noted above):

02:00



33.7 MB - 2022-04-05 19:33 .wav

This block contains a redacted audio file thumbnail. The thumbnail is a black rectangle with a white grid pattern. To the right of the thumbnail, the text ".wav" is visible. Below the thumbnail, the file size and date are listed: "33.7 MB - 2022-04-05 19:33".

Total Files: 3

**Describe how the artistic examples relate to your application. (Maximum 150 words)**

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The first example showcases [REDACTED]'s playing, and their multi-genre interest that spans from classical to jazz to klezmer to folk musics.

The second example shows one of my approaches to writing for chamber ensemble and electronics, which utilizes a high-energy approach well-suited to [REDACTED]'s musical sensibilities. For this work, I used samples of the commissioning ensembles for the electronics and loved the meta presentation of the ensemble both "live" and "fixed." In my new proposed work for this application, I would take this approach one step further and use the recorded samples for the acoustic composition as well as the electronics.

The third example shows my more spacious and patient writing, featuring accordion and electronics. This piece was primarily written in a Digital Audio Work station. These elements will be present in the proposed work.

## Support Documents

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### Upload Instructions

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You must upload no greater than the maximum number of documents and maximum number of pages for a document detailed in the instructions below. All documents (except for promotional materials) must use a sans serif font no smaller than 11-point (for example, Arial or Helvetica).

**CV(s)/résumé(s)/Bio(s) (mandatory, 1 document in PDF format, maximum 4 pages)**

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**Tip:** Include information on yourself and as applicable, commissioner, librettist/lyricist and key performers (for example, individual musicians, band/ensemble members and/or group history)

**OACAbout.pdf**

308.1 KB - 2022-02-19 19:28

Total Files: 1

**Score/charts excerpts and/or lyrics of the submitted artistic examples of the composer/songwriter, if applicable (optional, 1 document in PDF format, maximum 6 pages)**



pt from only 1 or both examples. This is an opportunity to make your beyond what the submitted recording alone may capture.

**Text sample for proposed project (for projects that will set pre-existing text to music, optional, 1 document in PDF format, maximum 3 pages)**

This may include poetry, prose, lyrics, libretto, opera script, etc.

**Sample of the writer's previous work (optional, 1 document in PDF format, maximum 3 pages)**



Submit if someone other than the applicant will be creating new lyrics/libretto as part of the proposed project.

**Copyright Clearance/Permission (optional, 1 document in PDF format)**

If your proposed project includes the use of text(s)/materials that are not your own (for example, poetry, diary, someone else's personal story), attach either copyright clearance/permission to use the materials or information on what you are doing to obtain these permissions (for example, letter from publisher, translator or individual).

This item is not required for assessment, but recommended as it may make your application stronger. If this is not attached to the application, if a grant is awarded, it would be conditional on providing OAC with appropriate confirmations.

**Plot Synopsis (mandatory for opera and music theatre creation projects only, 1 document in PDF format, maximum 1 page)**

**Letter from Commissioner (mandatory for Commissioning category only, 1 document in PDF format, maximum 3 pages maximum)**

**Writing Tip:**

The signed letter of agreement from the commissioner should briefly address the following points:

- Why the association with this particular composer is important for you/your organization.
- How the proposed new composition will enhance your artistic activities/goals.
- Plans for the world premiere: date, location, key performers.
- In the case of an out-of-province world premiere, plans being developed to secure a subsequent Ontario premiere (if applicable).
- Opportunities for additional performances, touring, broadcast, recording, etc. of the new work (if applicable).
- Any planned creative development phases, rehearsal process or workshops; especially in the case of opera/music theatre projects or music for new choreography (if applicable).
- Your intended audience and how you will promote the work to them. This should include any opportunities for public engagement in the creative process or other activities that will develop your audience (artist talks, workshops, etc.), as applicable.
- Negotiated fee(s) with the composer (and librettist).
- Other sources of funds for the commission, if these are being sought in addition to OAC to support the composer's (and librettist's) fee.
- Info on any exclusivity agreement with the composer (librettist) regarding future performances of the new work following its premiere.
- Name and address/contact of the commissioner; with the letter signed by an individual or representative responsible for the commissioning project (administrator or artistic director in the case of an arts organization).
- If you are commissioning a new work from a member of your collective or staff, explain how you manage conflict of interest. For restrictions, see the section **This program does not fund** on the [Music Creation Projects](#) web page.

1\_1407502\_LetterfromCommissioner\_Signed2.pdf

## OAC Statistics

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### Program-specific Statistics

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Select all music genres and/or instrumentation that apply to the proposed project:

Classical chamber music, Contemporary Classical / New Music, European Classical (chamber music, art song, orchestral music, etc.), Electro-acoustic / Sound Art

Are there other genres not listed in the previous question that also or better characterize your work? If applicable, list the term(s) below. (Maximum 12 words)

If applicable, the commissioner is (check all that apply):

Tip: See [Music Definitions](#) web page.

Ensemble, Festival

If applicable, is there an entity type not listed above that better characterizes the commissioner? (Maximum 15 words)

## Declaration

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**This information is for OAC only and is not used by assessors for assessment purposes during the evaluation of your application.**

**I am submitting my application in:**

English

OAC accepts applications in English or French. Assessment panels in this program are held in English. If there are French-language applications at this deadline, applications are translated and at least one assessor will be francophone. If this deadline receives enough French-language applications, a separate meeting with francophone assessors may be convened.

### **View Terms and Conditions – OAC Project Grant Applications**

**I acknowledge that I have read and understood the Terms and Conditions that govern applications to the Ontario Arts Council**

I Agree

**View Terms and Conditions – Receipt of OAC Project Grant Funds**

**I acknowledge that I have read and understood the Terms and Conditions that govern receipt of Ontario Arts Council funds**

I Agree

**Applicant Declaration**

**I confirm that the information I have provided in this application for funding assistance is true, accurate and complete in every respect. I understand that providing false information may result in legal liability to me and, where applicable, my co-applicant and/or the members of the group and/or organization on whose behalf I am submitting this application.**

**I also confirm that I have obtained the necessary consents of all relevant individuals to provide their information to OAC and for OAC to use and/or disclose this information as set out in the Terms and Conditions.**

**By checking the box below, I agree to abide by Ontario Arts Council's Terms and Conditions governing applications to OAC through its online application system (Nova) and the receipt of funds.**

I Agree



ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO  
an Ontario government agency  
un organisme du gouvernement de l'Ontario

  
\*Personal / Personnel  


## Notification Letter

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Notification Letter: [Notification\\_Letter.pdf](#)