

2022 OAC Project Grant Draft Application

Project Title (Maximum 15 words)

The [REDACTED]

Project Summary (Maximum 25 words)

This program provides four Canadian composers the opportunity to have their work digitally performed, produced and promoted by [REDACTED]

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)

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

With the ultimate goal of re-establishing the organizations chamber orchestra, [REDACTED] and [REDACTED] are incorporating new modes of artistic presentation more suitable for our digital age as a means to further connect communities across Canada with representative works of Canadian Composers. There is also a new and special emphasis on instilling the value of Canadian Art Music in young people, and encouraging its preservation through performance and score study for future generations to come.

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

The [REDACTED] provides two emerging composers and two senior composers the opportunity to have their work digitally performed, produced and promoted by [REDACTED]. In addition to these digital performances and promotional material, the two emerging composers receive engraving training, composition lessons, and mentorship sessions from leading members of the organization.

The program is designed to meet the growing demand for professional video recordings in our community. Emerging composers must increasingly provide digital portfolios when applying to granting agencies, educational programs, and workshops. Likewise, senior composers whose catalogues pre-date online video streaming services also seek to digitize their work and participate in the online artistic exchange. The [REDACTED] provides well deserving members of our community with performers, film crews, editors and audio visual engineers through which these digital products can be obtained.

The [REDACTED] not only provides the aforementioned personal to help composers prepare their acoustic work for the virtual world, but also derives multiple additional digital products designed to maximize the composers presence throughout multiple communities. For example, partnerships with the Canadian Music Centre, Counterpoint Music Library and Les Productions d'OZ allow us to combine our recordings with their material to create online score videos as classroom teaching aides, and supplementary educational video lectures will be created introducing these works to general audiences and young people in an accessible manner.

The response to the [REDACTED] have been overwhelmingly positive. The first iteration of this project in 2020 included solo works by Canadian Composers [REDACTED], [REDACTED], [REDACTED] and [REDACTED]. These recordings were created by a group of enthusiastic volunteers who were excited to relaunch our historic organization. Our second iteration of [REDACTED] enabled us to run a national call for scores leading to the performance and production of emerging composer [REDACTED] performed by [REDACTED] and [REDACTED] with an additional reading of [REDACTED]'s piece [REDACTED] and [REDACTED]'s piece [REDACTED].

hailing from [REDACTED] and [REDACTED] respectively. This program was generously supported through private donations and a \$1000 grant from SOCAN.

With a **\$6388** Project Grant from the Ontario Arts Council, we can continue on to our third iteration of [REDACTED] which will produce four string trio performances of Canadian Art Music. Two emerging and two senior composers will receive video performances, score videos, and introductory classroom videos of their work along with additional engraving training, composition lessons, and mentorship sessions.

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

The [REDACTED] re-establishes the activities, goals and reputation associated with our historic organization. The dual function of the newly created digital material not only celebrates the work of senior and emerging composers, but also serves as a tool through which the organization can reintroduce itself to the Ontario music community. This program will inevitably function as a foundation on which live events can be structured after the pandemic subsides.

As the high production quality of our videos generate excitement throughout the community, we believe we can transform this enthusiasm into live concert attendance in the near future. The online content created by the program has also allowed patrons and donors to quickly assess our commitment to emerging composers across the country.

When [REDACTED] is ready to host concerts again, we will programme and design our concerts around the ensemble, composers and themes already present within the [REDACTED]. By integrating the participants of and ensembles of the [REDACTED] with our live concerts, we will save rehearsal time, guaranteeing an efficient use of our financial resources, and creating additional public opportunities for emerging composers in addition to online activities.

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

The [REDACTED] benefits the entire New Music Community in Ontario by making Canadian Music readily accessible to young people, connecting senior composers to emerging performers, and by making portfolio materials available to other arts organizations through which they can assess the potential of upcoming emerging composers.

The program offers an exceptionally unique experience to everyone involved. Performers and videographers gain high quality promotional footage for use in advertising and self promotion. Senior composers are able to connect with emerging performers and re-record old works. Publishers are able to revive “forgotten” works in their catalogs through online score videos, and the organization itself gains a digital platform to seek out new donors.

Emerging composers gain the most since we allow our participants to freely present and distribute the products created in our program among their own communities as they see fit, allowing us to reach an even greater number of people than we could have achieved on our own should we have kept these videos for ourselves, attempting to profit off of them.

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)

Fifty percent of the participants in the [REDACTED] are emerging composers who may or may not be located in Toronto.

The [REDACTED] has an extensive history of championing the works of emerging composers, and we pride ourselves in instilling the value of score preparation, rehearsal etiquette, and collaboration within our participants. Many emerging composers fostered by the [REDACTED] have gone on to have prestigious national and international careers including [REDACTED] and many more.

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)

The Canadian Music Centre, Counterpoint Music Library and Les Productions d'OZ have agreed to contribute published scores for display on our Youtube channel upon approval from their representative composers. These score videos will be used to quickly introduce students and young people to Canadian music the asynchronous classroom settings made more common during the pandemic.

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

The president of the board has an extensive history running concerts, new music projects and public events. Between 2013 and 2014 he managed a series of fundraising events on behalf of [REDACTED] which raised \$21,000. Between 2014 and 2016 he oversaw a music theory program for elderly homeless musicians on behalf of [REDACTED] [REDACTED] which earned him a Golden Cressy Award in late 2016. Between 2015 and 2020, he oversaw the [REDACTED] and its \$9000 yearly operating budget. This sum was used to program, market and supply the artist fees of well known Ontario performers such as [REDACTED], [REDACTED], [REDACTED], [REDACTED] and many more. Finally, between 2020 and 2022 he converted [REDACTED] into a profitable online music school which generated \$11,527 in 2020 and \$25,749 in 2021. The business has subsequently partnered with Alberta based organization [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)

Our ultimate goal is to rebuild a small chamber orchestra and sustain the [REDACTED] [REDACTED] through ticket sales and fundraising events. Due to the pandemic however, public events have not been possible and the upcoming [REDACTED] will be dependant upon private donations, volunteerism and granting agencies.

We are currently prepared to reduce the number of participants, or seek out additional volunteers if this years program cannot be funded in its entirety. In the absolute worst case scenario, we will run the [REDACTED] with only one participating emerging composer, sustained by volunteers.

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)

The president of the board's history of participation in non-for profit organizations and employment in small businesses has equipped him with the experience needed to generate revenue through strategic planning, cost-effective practices and intelligent budgeting.

Between 2013 and 2014 he managed a series of fundraising events on behalf of [REDACTED] [REDACTED] which raised \$21,000 for the [REDACTED]. His [REDACTED] was entirely sustained through ticket revenue brought about through online

advertising, the Whole Note Magazine, posters, flyers, the door to door distribution of hand made invitations, and email mailing lists.

In 2021, the SOCAN Covid relief fund supplied the [REDACTED] \$1000 for kickstarting the [REDACTED]. This money was distributed to [REDACTED] and our videographers for the performance, filming and editing of [REDACTED] s [REDACTED]. Additional funding and donations were then combined with program application fees to provide two additional performances of our second and third place emerging composers: [REDACTED] and [REDACTED].

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

Artist Fees were determined by the guiding documents of the Alberta based arts organization: [The Red Deer Arts Council](#).

Film, and production fees were estimated and agreed upon with our head videographer [REDACTED].

Equipment Rental Fees were determined through dialogues with audio-visual and live streaming specialist [REDACTED].

Composer Application Fees were determined by the board of directors.

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)

Over 500 hours of volunteer time.

- Black Stage Curtains
- Zoom H4N and Zoom H4N Pro recorder
- Set of 3 Mic Stands
- 77-Inch Camera Tripod for DSLR
- 700W Professional Photography 24"x24"/60x60cm Softbox with E27 Socket Light Lighting Kit
- TAKSTAR SGC-598 Interview Photography Microphone
- Canon EOS 80D Digital SLR Camera
- EF 50mm f/1.8 STM Normal Lens for Canon

- Canon EF 24-105mm f/4 L IS USM Lens for Canon
- Canon EF-S 10-18mm f/4.5-5.6 IS STM Lens
- Audio-Technica AT4041SP Studio Microphone Pack
- Set of 6 XLR Cables - 15 feet
- Audio-Technica AT2020 Cardioid Condenser Microphone
- 5 in 1 Camera Lighting Reflector/Diffuser Kit 40"x 60"/100 x 150CM
- Impact Telescopic Collapsible Reflector Holder
- Laser Measure 131ft, MILESEEY Digital Tape Measure
- DJI OM 4 - Handheld 3-Axis Smartphone Gimbal Stabilizer
- LaCie LAC9000298 Rugged Mini 2TB External Hard Drive Portable HDD
- 3M x 3M/10ft x 10ft Photo Backdrop Stand Kit Photography Studio Background Support System with 3 Clamps Carrying Case Heavy Duty Stand (Pack of 2)
- 9 x 13 feet/2.8 x 4 meters Photography Background Photo Video Studio Polyester Backdrop Background Screen (Pack of 2)

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)

The president of the board has extensive public outreach and marketing experience as a result of overseeing the [REDACTED] and through volunteerism with the Hamilton Philharmonic Orchestra. It was strategies learned through these organizations which inspired the [REDACTED]

The [REDACTED] is a marketing and outreach program in and of itself, designed to promote both the organization and its participants in tangent, especially during our pandemic and immediate post-pandemic period. The program begins with the help of the Canadian Music Centre which notifies the community of our call for scores in their weekly newsletters and social media pages, followed by additional postings on our own social media.

During the program participants are required to complete a mandatory written assignment in which they design personalized marketing strategies based on their personal geographical conditions, local culture, and social media presence. By teaching marketing strategies to our participants, we ensure the content we create on their behalf will be used efficiently and to maximum effect.

When participants return to their communities with the new content we've created for them, they serve as ambassadors for the [REDACTED] connecting our

organization to new artists, listeners and patrons. Content created by past [REDACTED]
[REDACTED] will inevitably become advertising material for future iterations of the program.