

You are applying to the **Create** program. This application is due on [REDACTED].
For assistance, check out the [resources](#) that are available, including [general guidelines](#), [a glossary](#), and [a preview of the guidelines for this program](#).
You can also email helpdesk@artscouncil.mb.ca or reach us by phone (204-945-2237 or toll-free at 1-866-994-2787).

Project Information

Grant type

See the glossary for [the distinction between emerging and established artists](#).

Emerging artist(s)

Project title

Guided Improv Collaboration with Generative Video Score

Artistic discipline(s) most relevant to this application

See glossary for [the definition of inter-arts \(interdisciplinary arts\)](#)

- | | | | | |
|---|----------------------------------|--------------------------------------|--|--|
| <input type="checkbox"/> Craft | <input type="checkbox"/> Dance | <input type="checkbox"/> Inter-arts | <input type="checkbox"/> Literary arts | <input checked="" type="checkbox"/> Media arts |
| <input checked="" type="checkbox"/> Music | <input type="checkbox"/> Theatre | <input type="checkbox"/> Visual arts | <input type="checkbox"/> Other | |

Media genres

- | | | | |
|--|---|--------------------------------------|--|
| <input type="checkbox"/> Animation | <input checked="" type="checkbox"/> Audio art | <input type="checkbox"/> Documentary | <input checked="" type="checkbox"/> Electronic |
| <input checked="" type="checkbox"/> Experimental | <input type="checkbox"/> Installation | <input type="checkbox"/> Narrative | <input checked="" type="checkbox"/> Video art |
| <input type="checkbox"/> Virtual reality | | | |

Music genres

- | | | | |
|--|--|--|--|
| <input type="checkbox"/> Brass | <input type="checkbox"/> Choral | <input checked="" type="checkbox"/> Classical | <input checked="" type="checkbox"/> Contemporary |
| <input type="checkbox"/> Contemporary folk | <input type="checkbox"/> Country | <input checked="" type="checkbox"/> Electro-acoustic | <input type="checkbox"/> Ethno-cultural folk music |
| <input type="checkbox"/> Guitar | <input type="checkbox"/> Hip hop (incl. DJ, rap) | <input checked="" type="checkbox"/> Instrumental | <input type="checkbox"/> Jazz |
| <input type="checkbox"/> Kids concerts | <input checked="" type="checkbox"/> New music | <input type="checkbox"/> Opera | <input type="checkbox"/> Percussion |
| <input type="checkbox"/> Piano | <input type="checkbox"/> Strings (incl. fiddle) | <input type="checkbox"/> Vocal | <input type="checkbox"/> Woodwind |
| <input type="checkbox"/> World music | | | |

Project start date

Note: Payments on awarded grants will be released one month before this date at the earliest.

03/06/2024

Project end date

30/08/2024

Type of activity within your project

Creation

Stage of development

New work

Background, influences, and previous activities relevant to this application

Use this field to build upon your CV/resume, group history, or organizational history.

Note: The CV/resume, group history, or organizational history that you uploaded to your profile is shared with the assessors automatically. Make sure this document is up-to-date, as it will be used to assess your application.

For organizations, make sure that your history document clearly states your organization's mission, vision, and mandate.

I am a composer of contemporary music based in Winnipeg, Manitoba. My studies in composition have taken me to Toronto Ontario (Bachelors), London Ontario (Masters) and Denton Texas (Doctorate).

Although I had always composed in addition to playing piano my first private composition lessons were with [REDACTED] at age eighteen. At the time he was the composer in residence for the [REDACTED]. On his recommendation I started a bachelor's in composition, with an applied major in piano at the University of Toronto.

Over the years I have become pre-occupied with electronic music, specializing in works for both acoustic instruments and electronics. This drew me to the Center for Experimental Music and Intermedia (CEMI) at the University of North Texas. UNT also boasted an established new media program at their college of visual arts and design. And visual artists frequently collaborated with composers on interdisciplinary projects in collaboration with the Initiative for Advanced Research in Technology and the Arts (IARTA). This vibrant university culture has had an influence on my artistic output and inspired this proposed project.

Currently I am searching for new ways for electronics to influence my acoustic writing and vice versa. For example, I have one piece for percussionist, generative audio and software generated score. I also have two audio-visual pieces where I made minimalist animations, and two audio-visual pieces which feature projected text. The proposed project will be an extension of this research with an emphasis on free improvisation.

Project description

Tell us about your project. Consider the following questions, if applicable:

- What are you planning to do?

- What do you hope to achieve?
- Why is this project important?
- How is this relevant to your goals?
- How are you exploring a traditional and/or contemporary artistic practice?
- Does the project involve artistic risk, exploration, or experimentation?

I am planning to collaborate with improviser and multi-instrumentalist [REDACTED] on an 8-minute piece of concert music. I will design a video score for the [REDACTED] to work with, which is either generative or modular (different every performance). In close collaboration, I will design and rehearse the piece with him and produce documentation for it.

The piece will be so designed that in a live setting the video score is projected for the audience to see as well. The visuals will be minimalistic but will feature some sort of scrolling, evoking the idea of a piano roll. There will also be certain musical ideas encoded in the foreground and background colours of the video, with only a few colours on screen at any given time.

With this piece I will try to push the boundaries of my discipline. I will blur the lines between composer and performer, giving my collaborator the agency to choose the piece's instrumentation, cue new sections of the score, and interpret the visuals. The idea of a graphic score is already well established in contemporary classical music. Here I am augmenting it with video technology and making it more accessible for both the performer and audience. By displaying the score to the audience I am also blurring the line between visual and performing art.

This piece will have an impact on the artistic lives of both [REDACTED] and myself and will have a larger impact on Winnipeg's new music scene once it receives further funding for performance. Most importantly, this will be a learning opportunity for both [REDACTED] and myself and a way to expand our creative practices. I have worked with generative electronics before, but I have never had the opportunity to work with someone who specializes in free improvisation. Likewise, [REDACTED] has not had an opportunity to collaborate directly with a composer on a new piece. This will be my first time working with both a performer and video, it will also be my first time working with either modular or generative video.

Payment and working conditions

- Paying [professional fees](#) and/or [honorariums](#) is required and should be reflected in your budget. Explain how fees are being determined.
- If there are participants involved in this project, how will you ensure [safe working conditions](#)?

My professional fee is being determined by suggested commissioning rates by the Canadian League of Composers. This is \$505 per minute of music for a solo composition.

██████ provided his own professional fee which is based on rates by the Canadian Federation of Musicians; \$311 for each unrecorded rehearsal under 3-hours and \$1125 for the recording session, doubling fees included.

The fee for \$150 for a sound technician, for a single recording session, is based on a quote from a Winnipeg venue, ██████████. This fee is based on a live-sound rate as this is not a studio recording.

Permission and consent

If applicable, attach:

- confirmation letters from any collaborators or [mentors](#) working with you on the project
- an agreement or a copy of a letter/email that indicates what the partner is providing to support your project
- letters of permission to produce, adapt, or use [copyrighted](#) material

[Letter_of Intent ████████.pdf](#)

23 KB

Total Files: 1

List key steps in the project, including dates and travel, if applicable

Start Composing - June 3rd

Rehearsals - July 18th, August 2nd, August 16th

XXXX and I will workshop the piece three times, each workshop being less than three hours in duration. These will be conducted in person in a rented venue. During each two week interim I will rewrite the piece, working out technical aspects of the score such as...

...what the video-score will look like.

...how the video-score will vary from one performance to the next.

...how the video will be triggered by the performer.

With XXXX's input we will decide.

...the instrumentation.

...the gamut of sounds, how they correspond to each colour.

...how scrolling lines and shapes should influence the performance in real time.

Documentation - August 30th

1 recording session will be scheduled to document the piece, both audio and video. This session will total no more than 3-hours including tech set up.

What is your relationship to the cultures and/or communities represented in your project?

I am a fourth generation Canadian and a first generation Manitoban of both Irish and British ancestry. As a classically trained composer my musical community is tied to the academic institutions where I have studied in Canada and the U.S. The practices involved in this project, free improvisation and graphic scoring, are long-standing traditions in classical music and are representative of European culture. In other words, I am playing with the western musical notation as I understand it. I am not engaging with the musical notations of other cultures of which there are many rich traditions.

I would like to acknowledge that as a Canadian of European descent I have benefitted from generations of settler colonialism, the seizing of indigenous territory, the enforcement of assimilation, and cultural genocide. I recognize that XXXX and I will be collaborating on this project on Treaty 1 Territory.

If your project involves communities, cultures, or cultural practices outside your own community or culture, demonstrate how you are approaching the subject matter with cultural integrity

Consult the resource page to learn more about [MAC's understanding of cultural integrity](#).

If there is anything that has not been asked that is essential to understanding your application, provide it here

N/A

Collaborators

Who will be working with you on the project? Explain why you chose to work with them and what they bring to the project

This project is a two person collaboration between [REDACTED] and myself. [REDACTED] brings a number of assets to this project which have drawn me to work with him. Firstly, [REDACTED] has experience working with graphic scores, video projection, live electronics and recording technology. He also has a history of successfully collaborating with other artists, visual artists, dancers, improvisers, and co-composers. These practical skills will ensure a smooth development of this project and a professional use of rehearsal time. As a performer, [REDACTED] also has applied knowledge which will benefit this project. He has experience with Winnipeg's free improv scene and can improvise in a variety of genres. He also is a multi-instrumentalist. I am confident that he will help me create an end product which is flexible, easy to work with, and practical to put together.

I also wanted to work with [REDACTED] because he is an active/emerging musician in Winnipeg's new music scene, with experience performing at [REDACTED], [REDACTED], and [REDACTED] among other events. I believe that a collaboration with him will help me expand my artistic community here, leading to future collaborations with [REDACTED] and other performers/institutions.

Budget

Total budget

	Total Revenues	Total Expenses
Total budget	\$7,500	\$7,500

Revenue: Grants

	Amount	Description
Manitoba Arts Council	\$7,500	

	Status	Amount	Description
Canada Council for the Arts	Select	\$0	
Other federal grants (specify)	Select	\$0	
Other provincial grants (specify)	Select	\$0	
Winnipeg Arts Council	Select	\$0	
Other municipal arts council grants (specify)	Select	\$0	
Other municipal grants (specify)	Select	\$0	

Revenue: Tickets and box office

	Number of presentations	Average % of venue sold out	Average venue capacity	Description
The information you enter here is used to calculate your total audience size	0	0%	0	
				Number
Projected total audience				0
			Amount	Description
Average ticket price			\$0	
			Amount	
Total tickets or box office		\$0		

Revenue: Sales

	Amount	Description
Sales and merchandise	\$0	
Other (specify)	\$0	

Revenue: Fundraising

	Amount	Description
Sponsorship	\$0	
Donations	\$0	
Fundraising events	\$0	
Crowdsourcing	\$0	



Other (specify)	\$0
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Revenue: Contributions

	Amount	Description
Financial contributions by the applicant	\$0	
Financial contributions by partners (specify)	\$0	
Other financial contributions (specify)	\$0	
In-kind contributions by the applicant	\$0	
In-kind contributions by partners (specify)	\$0	
Other in-kind contributions (specify)	\$0	

Total revenue

	Amount
Total Revenues	\$7,500

Expenses: Professional fees/honorariums

	Amount	Description
		Composer's Commissioning Fee - \$4040
Artists (all disciplines)	\$6,240	Performer, 3 Rehearsals \$1000
		Performer Recording Session Fee \$1200
Designers, editors, and dramaturges	\$0	
Royalties and copyright	\$0	
Indigenous Knowledge Keepers	\$0	
Professional consultants and cross-sectoral collaborators	\$0	
Living expenses (approximately \$2,500 per month, but may vary based on your situation)	\$0	
Other (specify)	\$0	

Expenses: Travel

	Amount	Description
Transportation (specify)	\$0	
Accommodations	\$0	

Per diem (\$60 per day)	\$0
Other (specify)	\$0

Expenses: Production and publication costs

	Amount	Description
Materials (includes visual art materials, wardrobe, set, props)	\$0	
Technical personnel	\$150	For one recording session. Documentation only, no mixing or mastering.
Equipment	\$55	Midi pedal, for rehearsals \$25 Live electronics software; subscription for the performer \$30
Rentals (venue, studio, equipment)	\$940	Recording equipment 1-week \$400 Venue, 3 rehearsals \$300 Venue, 1 recording session \$240
Other (specify)	\$0	

Expenses: Administration

	Amount	Description
Administrative personnel	\$115	For myself to arrange the venue and equipment.
Shipping and extra baggage	\$0	
Printing	\$0	
Promotion	\$0	
Translation costs	\$0	
Workshops	\$0	
Other (specify)	\$0	

Expenses: Research

	Amount	Description
Research	\$0	

Expenses: Professional development

	Amount	Description
Professional development costs	\$0	

Total expenses

	Amount
Total Expenses	\$7,500

Support materials

Support materials

Support material should be samples of current work/activities relevant to your grant application; it may include the work/activities of other key artists or partners. You may choose to include earlier work/activities to provide a context for your application.

Submit a minimum of one, and up to a maximum of three items of support material.

The following count as **one item**:



up to 5 digital images **OR**



up to 15 pages of text **OR**



up to 4 minutes of audio or video.

For instance, your three items can be a total of 15 images, or 45 pages of text, or 12 minutes of audio/video. But you can also submit a combination of images, text, and recordings, as long as it falls within the limits.

For further details, see [support material requirements](#).

Describe how the support material relates to this application

[REDACTED].mp4 - A short audiovisual piece I animated for the [REDACTED].

This showcases my ability to animate minimalistic visuals and gives a sense of what my video score may look like. This was made on a tight deadline, within 24 hours.

[REDACTED].mov - Excerpt from a 6' work for variable instrumentation. This recording was made in collaboration with the [REDACTED].

This score showcases my aesthetic interest in graphic scores and how I have used them in the past. For example, I am open to abstract sounds and experimentation; I am interested in broad contrasting gestures and the coherence of the overall work.

[REDACTED].mov - Excerpt from a 30' work composed and performed by [REDACTED] (right) and joint collaborator/bandmate [REDACTED] (left) of [REDACTED]. Venue was [REDACTED].

[REDACTED]. This excerpt uses graphic notation and structured improvisation. It showcases [REDACTED]'s abilities as collaborator, performer, and improviser.

Images

Year produced	Title	Applicant's role	Filename	Dimensions	Medium
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Print

Year produced	Title	Applicant's role	Filename	Number of pages
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Audio/Video

Year produced	Title	Applicant's role	Filename	Start time	End time
2023		Composer/video artist		0:00	1:30
2023		Composer		0:00	2:31
2022		Not affiliated. Proposed Collaborator is the Composer		0:00	3:58

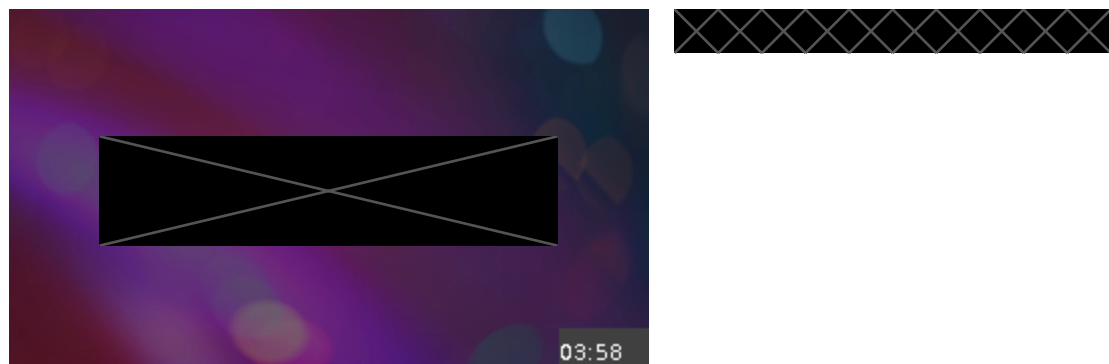
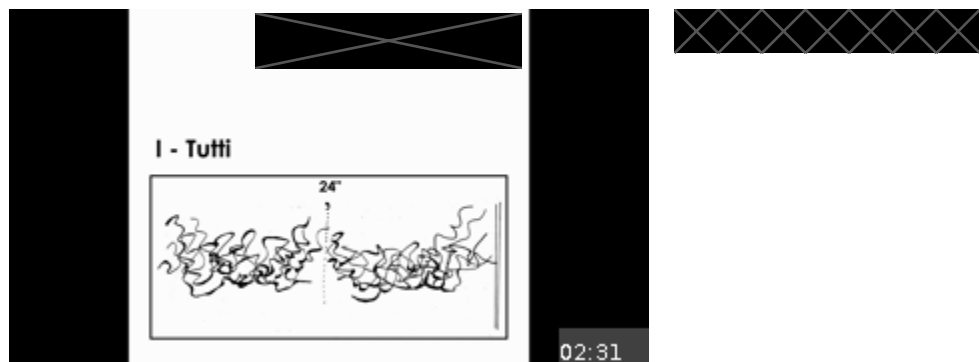
Video Link

Title	Video/Audio Links	Applicant's role	Password	Start time	End time
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[Click here to upload images](#)

[Click here to upload audio and video files \(up to four minutes per file\)](#)

Video Library





Looking for help?

Accessibility

If you are D/deaf or living with a disability, you can request extra funding to cover the costs of accessibility-related supports and services. Visit our [Accessibility webpage](#) for an application form or contact MAC's Help Desk to learn more.

Offline Applications

MAC provides offline application forms (PDF or hard copy) for applicants who have limited internet access and/or do not have reasonable access to a public internet source, such as a public library.

Program Consultants

If you have any questions about the grant application, a Program Consultant can speak with you about your application and review your draft. Consultations are in high demand closer to the application deadline, so we suggest you [contact us](#) as soon as possible.

Help Desk

To get in touch with the appropriate Program Consultant, to get technical assistance with Manipogo (MAC's online application system), or to request [an offline application or accessibility assistance form](#), contact our Help Desk during our regular business hours (8:30 a.m. to 4:30 p.m., Monday to Friday).

Help Desk

Phone: 204-945-2237

Toll-Free: 1-866-994-2787

Email: helpdesk@artscouncil.mb.ca