

# Professional artists

## Grant Application Presentation Guide

2008  
2009

**Practical information on how to complete the application form for the grant program for professional artists in the following disciplines:**

Architecture and Urban planning  
Arts and crafts  
Circus arts  
Dance  
Literature and Storytelling  
Media arts

Multidisciplinary arts  
Music  
Popular song  
Theatre  
Visual arts

Conseil des arts  
et des lettres

Québec 

Grant Application Presentation Guide  
Grant program for professional artists  
2008-2009

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If the registration deadline falls on a weekend or statutory holiday, it moves to the next business day. The postmark will be regarded as proof of the date on which the application was mailed.

Applicants who submit their applications to the Conseil's offices will receive a dated acknowledgement of receipt.

## 1. Introduction

The Conseil wishes to remind applicants of the importance of preparing grant applications bearing in mind each of the evaluation criteria stipulated in brochures pertaining to the program.

It should be noted that the evaluation criteria differ depending on the section (artistic research and creation, professional development, commissioned works, artists in residence, travel, studios and studio-apartments).

## 2. Pointers on facilitating the examination of the application

To facilitate the examination of applications, applicants should bear in mind the pointers indicated below.

- The application form must be legible. Applicants are advised to fill out the form in block capitals, using black ink. The same rule applies to supporting documents (project summary, description of visual materials, and so on).
- The application must be submitted on white 21.6-cm x 27.9-cm (8 ½" x 11") paper. To facilitate photocopying, do not staple or bind the documents. Moreover, pages in the application must not be inserted in protective sleeves but simply attached with a paper clip. Please fill each page fully to reduce the number of sheets to be photocopied, bearing in mind the instructions on the application form.

Unless otherwise indicated, applicants should not submit original documents.

The Conseil will assemble the grant applications in a specific order and photocopy them for members of the jury. For this reason, it is pointless to invest in an original presentation of the application or to submit several copies of the application, aside from books or other documents requested. Applicants are reminded to keep a copy of their grant application.

Once the application form has been completed, applicants are encouraged to re-read it, bearing in mind the evaluation criteria. Generally speaking, only letters of undertaking from collaborators are submitted to the jury. Letters of reference from colleagues or influential individuals and letters of recommendation are not submitted to the jury.

Applicants are urged to have someone else read their texts to ensure clarity and check spelling.

To obtain additional information, applicants should contact the person in charge of their applications at the Conseil des arts et des lettres du Québec.

### 3. Proper completion of the grant application form

The application form contains basic information needed to process the applications. Applicants should complete the form carefully.

#### 3.1 Registration deadline

Applicants must indicate the registration date, which can be found in the grant program brochure or on the Conseil's Web site, in the appropriate boxes on the application form.

As noted in the brochure, the postmark will be regarded as proof of the date on which the application was mailed. Applications must be mailed before 5 p.m. on the day of the registration deadline. When the application is mailed after 5 p.m. on the day of the registration deadline, it is essential to request a receipt from the post office attesting to the mailing date and to send a copy of the receipt to the Conseil. If a deadline falls on a weekend or statutory holiday, it moves to the next business day.

Incomplete applications or those sent after the registration deadline will not be submitted for evaluation. The postmark will be regarded as proof of the date on which the application was mailed. Applicants who submit their applications to the Conseil's offices will receive a dated acknowledgement of receipt.

#### 3.2 Name of applicant

The applicant is reminded that he must be a Canadian citizen or a landed immigrant as contemplated in section 2(1) of the *Immigration and Refugee Protection Act* and in both instances he must normally reside in Québec and have resided there over the past twelve (12) months.

An applicant who has lived outside Québec for two or more years is not eligible for the program unless he maintains his status as a Québec resident pursuant to the *Taxation Act*, i.e. he maintains ties as a resident with Québec through a dwelling, spouse, dependants or personal property such as furniture, clothing, an automobile, bank accounts, credit cards, and so on. The applicant can prove his status by supplying the Conseil with a copy of a tax receipt, a lease, a telephone or electricity bill, a driver's license or any other recently issued official document bearing his name and address in Québec.

Please consult the information brochures for further details on eligibility in respect of specific disciplines under the program.

#### 3.3 Artistic discipline

The Conseil's grant program is intended for artists working in the following disciplines: architecture, landscape architecture, urban planning, environmental design, visual arts, media arts (film, video and new media), multidisciplinary arts, dance, literature and storytelling, arts and crafts, music (classical, non-classical), popular song, theatre (including puppet theatre) and circus arts.

The artist or the writer must also indicate his specialty or the literary genre in which he works in the artistic discipline in question, e.g. visual arts (sculpture), non-classical music (jazz), literature (poetry) or theatre (writing).

If an artist or a writer submits a project in a discipline other than the one in which he is normally pursuing his career, he must have to his credit at least one work in this discipline, disseminated in a professional context. The artist must apply for a type A or type B grant, depending on his total number of years of artistic practice. For example, an artist whose career warrants his applying for a type A grant in dance and who wishes to apply for a grant in the realm of the media arts must apply for the same type of grant. An artist's maturity and the development of how he works and expresses himself may well be transferred to another medium.

#### 3.4 Type of grant requested

**Type A**  
Type A grants are intended for artists and writers who have over 10 years of practice in Québec or abroad and whose works have been presented in a recognized professional context.

An artist with under 10 years of practice may apply for a type A grant when his artistic output warrants it. A writer who has published five books may apply for a type A grant even if the first book was published less than 10 years ago.

**Type B**  
Type B grants are intended for artists and writers with two to 10 years of practice in Québec or abroad and whose works have been presented in a recognized professional context.

The Conseil wishes to remind applicants that it is the number of years of artistic practice that determines the type of grant for which they are eligible.

In the case of a collective project, it is the coordinator's number of years of artistic practice that determines the type of grant requested. The coordinator must submit an activity report. Unless exceptional circumstances arise, the same coordinator must always represent permanent groups.

In the case of studios or studio-apartments, an applicant may submit a project for a specific studio. However, if the project is not specifically linked to a given location, the candidate may indicate on the application form a second choice of location. The applicant must justify each choice.

### 3.5 Amount requested

The artist or writer must request an amount that covers the requirements of his project. The maximum amount for each type of grant is indicated in the brochures covering specific disciplines and on the Conseil's Web site.

The maximum amounts for travel grants are set according to destination and are indicated on the application form.

The Conseil determines the amounts granted, depending on the budgets submitted, eligible expenses and the budget allocation available. The maximum amounts offered under the program may not be increased, even in the case of an artists' group.

Details of eligible expenses are found in the brochures pertaining to specific disciplines.

### 3.6 Nature of the project

The project must be clearly, succinctly presented to enable the members of the jury to readily grasp its nature, discern the artist's or the writer's intention and evaluate the project's relevance in relation to the evaluation criteria.

A "project" means a research approach, an intention to carry out work, a one-off or long-term exploration in a given field, a development project, a residency or travel project, and so on.

The applicant should use the first person singular to describe himself or present his project. The text submitted should describe his objectives, intentions, means of action, and his ability to adhere to the stipulated timetable. He may also mention his sources of inspiration, the atmosphere he hopes to create, the form he wishes to explore, develop or elaborate, and any other facet of the work known at the preliminary stage.

Applicants are also advised to present their collaborators, where applicable. The project should have a title or at least a working title, which the artist may subsequently modify if he so desires.

An artist submitting a project that differs from his usual practice would be well advised to append to the application form documents that describe what he has already accomplished in the new genre that he would like to explore.

Applicants are reminded that projects already completed on the registration date are not eligible, although a project may be initiated on the registration date. Financial assistance will only cover activities that take place after this date. It is the registration date and not the date on which the jury meets to evaluate the project that applies in this instance.

### 3.7 Documents to be submitted with the completed, signed application form

THE FOLLOWING INSTRUCTIONS APPLY THROUGHOUT THIS SECTION: Never submit the originals of supporting documents.

The Conseil will not be responsible for damaged or lost originals or supporting documents. Writers may, however, submit copies of published books.

#### Curriculum vitae

Individual applicants, members of an artists' group and collaborators must submit a curriculum vitae of not more than three pages presented in the usual form. The curriculum vitae must present information in chronological order, beginning with the most recent activities. Each activity must be preceded by the year in which it was carried out.

Depending on the artistic discipline, the following information should be provided:

- **Personal information**

Only the applicant's surname and given name should appear on a curriculum vitae submitted to the Conseil. All other personal information must be provided in the identification section of the registration form, which remains confidential and is removed during the evaluation process.

- **Training**

- education: university, conservatory, undergraduate studies;
- advanced training: training sessions, workshops, courses;
- other: study tours, research assistance, and so on.

Indicate the year in which the courses and training sessions taken ended.

- **Dissemination of works**

Indicate events such as exhibitions, festivals, screenings, concerts, shows and so on that have taken place in a professional context. Consult the brochure that describes the professional context for each discipline. Specify the years in which exhibitions took place and publications appeared and the names of curators or publishers, as the case may be. Indicate whether a catalogue accompanied the exhibition. In the case of concerts, indicate the year, the place and the works interpreted.

- **Employment**

Applicants should indicate only those jobs that are related to their careers. They should indicate the name of the employer and the job title and briefly describe the duties and responsibilities assumed.

- **Experience and involvement in the community**

Applicants should indicate their experience as members of a board of directors, jury, professional association or province-wide group or any other similar position.

- **Awards and scholarships**

Applicants should list awards, scholarships and honourable mentions obtained.

- **Collections**

Applicants should indicate the names of private or public organizations that have acquired their works.

- **Commissions**

Indicate the works commissioned by public or private organizations, such as participation in the program to integrate works of art into architecture, the creation of a musical work, and so on. Applicants should indicate the year, the title of the work, the instrumentation and the purchaser.

- **Brief bibliography**

The bibliography must include the titles of important works or articles signed by the artist or devoted to his work and programs broadcast by the electronic media in which the artist has participated or which have dealt with his work. Applicants should indicate the title, the author's name, the publication, the publisher, the year of publication, the volume, the number and the page.

### Detailed work plan

The applicant must submit with the grant application a work plan in which he indicates how he intends to organize his time in order to carry out the project. The work program can be divided into weeks or months, depending on the steps planned.

In some instances, the work plan may enlighten the members of the jury as to the project's feasibility.

### Budget forecasts

The artist or writer must submit a balanced budget with respect to the requirements of his project.

Projects must be accompanied by a complete, detailed budget, including other sources of anticipated or confirmed funding, e.g. a film or video production estimate.

In the case of applications for travel grants, the detailed budget must include the following information: the amount established according to the applicant's destination as indicated in the program, the host organization's financial contribution, and details of the cost of packing and transporting works of art, as the case may be.

In the case of a studio or studio-apartment grant application, it is not necessary to provide a detailed budget.

### Eligible expenses

Below is a list of the main eligible expenses that must be included in the detailed budget.

- **Living expenses**

An artist or a writer may request up to \$1700 per month in living expenses. This amount may be allocated to offset the loss of or a reduction in fixed income related to his project. It is not necessary to break down these expenses. These expenses are granted to an artist or to each member of an artists' group.

Living expenses cover rent, food, telephone, electricity, child care and other expenses.

To obtain information on business and special tax credits or any other tax-related question, please consult your municipality, the ministère du Revenu or your professional association.

- **Project-related expenses**

Project-related expenses may include:

- research expenses: book purchases, subscriptions to research centres or specialized libraries, searching, and so on;

- production costs: equipment rental, rental of a studio or workshop (indicate an overall amount that includes electricity, heating, and so on), purchase of materials, collaborators' fees, copyists' fees (does not apply to literature), the payment of professional fees (teachers, collaborators, and so on), registration fees, and expenses arising from service and other contracts. Such expenses must be itemized, although the federal and provincial sales taxes need not be itemized if the artist possesses a tax exemption number;
- some travel expenses: plane, train, car rental, and so on. If the artist uses his own car, for example to transport heavy equipment, he may claim up to \$0.36/km in expenses. Daily travel expenses must be included in living expenses;
- living expenses (hotel and meals) up to a maximum of \$125 per day in Canada and \$200 per day outside Canada for a period of up to 15 days are granted to individual artists or to each member of an artists' group. Such expenses apply to each member of an artists' group provided that they do not exceed the amount of the grant awarded. It is not necessary to itemize the expenses but the project must justify them.

• **Sources of funding**

Sources of funding include:

- the amount of the grant requested from the Conseil des arts et des lettres du Québec;
- the artist's personal contribution to the project, where applicable;
- other sources of funding anticipated or granted by private or public agencies. The Conseil may not award a grant in respect of the same expenses related to a project already supported in conjunction with another program of the Conseil or of any other organization whatsoever.

The application must be complete and include all of the documents needed to evaluate it.

Supporting documents sent to the Conseil after the deadline will not be submitted for evaluation.

**3.8**

**Supporting documents to be examined with the application form**

**3.8.1 – General rules**

Supporting documents are essential to assess the quality of the applicant's work. It is important to submit appropriate, representative documents.

The type and number of supporting documents required vary depending on the artistic discipline. Applicants should carefully read the *Contents of the file* section in each brochure of the grant program for professional artists. As indicated in the program pertaining to your discipline, you must submit the required number of copies of documents so that each jury member can examine your work before the jury deliberates. Please note the technical specifications explained below and in point 3.8.2 – *Recommendations concerning various media*.

In the case of a travel grant application, supporting documents must contain sufficient information on the event, e.g. programming in previous years at the dissemination site, documents describing the site, relevant information, and so on, to enable the assessors to ascertain its scope. The description of the travel project must focus on the event's anticipated impact on the artist's or the writer's career. Proof of registration or of an invitation must be submitted in the case of a project that involves participation in a workshop, conference, symposium, biennial event, festival or any other event of this type.

Clearly identify all components of the supporting documents, e.g. discs, videocassettes and cases. Indicate on the documents the applicant's name and stage name, as the case may be.

**Audio and video documentation**

Each item submitted must be identified with the applicant's name and not solely on the group's behalf. Indicate the title, the year of production and the duration of sound recordings, up to a maximum of 15 minutes per application.

Please note that in the case of applications in the realms of film and video it is preferable to submit the entire work, including the credits.

It is advisable for applicants to attach an information sheet providing additional details on the supporting document, e.g. the names of the performers and musicians who collaborated in the production of the work presented, suggestions on which pieces should be heard (in the case of a CD), the texts of songs, and the French translation of songs written in a language other than French or English. It is important to submit recent works.

### Description of the audio and video material

(page 2 of the form)

The number indicated in the first column of the application form must correspond to the order of presentation of the works, followed by the year in which the work was produced. Applicants are urged to present the works in chronological order, beginning with the oldest works. Next, they should indicate the author's name and the title and length of the work. In the *Format* box, the applicant should indicate the original format in which the work was produced before being transferred to videotape or any other medium.

Any other information deemed relevant, e.g. choreographer, composer, other creative artists, performers, and so on, should be indicated in the last column.

If the applicant requires additional space, he should add a separate sheet on which he indicates his name.

### Photographic documentation

To ensure an accurate assessment of the works, it is essential to present them properly photographed. Do not hesitate to call upon a professional photographer or a digital photography specialist to take the photographs. It is preferable to photograph visual art works in front of a simple backdrop free of distracting elements. Where possible, also include an overview of the exhibition, as the case may be.

- **Slides**

Include a maximum of 20 slides of works produced over the past five years and presented in ascending chronological order of production. The order of presentation of the slides must be indicated to give jury members a good idea of the artist's development.

- **Printed photographs**

Some disciplines accept colour photographs or photocopies of works (refer to the program for your discipline).

Applicants should make sure that photographs are properly identified on the back (name of the artist, title of the work, title and date of the production, and performers' names, as the case may be).

### Description of the photographic material

(page 2 of the form)

Applicants must describe in this section the slides and photographs submitted with the application. The number appearing in the first box of the application form must correspond to the order of presentation of the works, followed by the year in which the work was produced. Applicants are urged to present the works chronologically, starting with the oldest ones.

Next, the applicant should indicate the title of the work or of the show (if it has a title) and the place where the photograph was taken. In the case of the visual arts, this can be an exhibition where the work was presented or the place where it is still exhibited if, for example, it is part of a permanent collection or has been produced in conjunction with the program to integrate the arts into architecture. If the work was photographed in the artist's studio, it is not necessary to mention it.

The artist should then indicate the material used, e.g. acrylic, wood, glass, and so on. The work's dimensions must be given in centimetres, starting with the height. If the applicant requires additional space, he should add a separate sheet on which he indicates his name.

### Written documentation

- **Scores**

Scores must be identified with the artist's name and the work's title. Generally speaking, a sound recording must accompany the scores.

In the case of songwriters, the words to the song are more important than the scores.

### Description of handwritten or printed documents

(page 2 of the form)

The number indicated in the first column of the registration form must correspond to the order of presentation of the works, followed by the year the work was produced. We recommend that the works be presented in chronological order, starting with the oldest ones.

Next, indicate the author's name, the title of the work and its description, e.g. novel, song. In the last column, indicate any other information that you deem useful. If the space on the form is insufficient, present a description on a separate sheet on which the applicant's name appears.

### Press kit

The press kit must contain photocopies of the most relevant articles published over the preceding five years. The articles may be criticisms or analyses of the artist's work. It is unnecessary to include press releases or articles that simply announce an event.

This press clipping file must not contain more than five pages (one side of the page only), dated and submitted on 8 ½" x 11" sheets of paper. If the article is long and mentions other artists, the applicant should underline the passages that concern him. Applicants should not highlight the passages since they will be illegible or invisible when photocopied.

If the article that concerns the artist appears among other articles or advertising in a newspaper, the applicant should cut it out and submit only the relevant segment. Pages in excess of the stipulated number will be discarded.

All of the articles submitted should be photocopied and indicate the newspaper or review, the author's name and the publication date. Retranscribed texts have little credibility.

However, transcriptions of criticisms or analyses broadcast by the electronic media are accepted provided that they are clearly identified, i.e. medium, title and topic of the program, critic's or commentator's name, and broadcast date.

An artist or a writer at the beginning of his career who does not have a press clipping file is still eligible for the program.

### 3.8.2 – Recommendations concerning various media

If you are unable to present various items and supporting documents pertaining to your application as recommended below, please contact the program manager responsible for your application.

#### Computer media

Computer media are media that can only be read on a personal computer.

Ensure that computer media are readable in Windows by means of the following software or plug-ins:

- Internet Explorer, up to version 6.1;
- Quicktime, up to version 7.1.3;
- Shockwave Player, up to version 10.2;
- Windows Media Player, up to version 11.0;
- Flash Player, up to version 9.0;
- Acrobat Reader, up to version 7.0;
- Microsoft Word, Excel, PowerPoint or Vision (all of them up to version 2000);
- ACDsee, up to version 6.0.

Note: Applicants must ensure that all documents reach the Conseil intact and in the appropriate formats.

#### **File names**

Use short file names (15 or fewer characters, if possible).

Include the extension in the file name, e.g. .BMP, .MPEG, .JPEG, since Windows needs it to determine which software to use to read the file.

Use only letters, numbers and underlining since certain symbols, in particular # / - @ \$ % ? \*, cause problems in Windows.

If you have several files, begin each file name with a number that indicates the order of reading that you recommend, e.g. 01\_mountain.jpg, 02\_lake.jpg, and so on.

The list of all files must appear as soon as the medium is opened. Do not create directories or menu trees.

#### **DVD±R or CD-R containing digital files**

- **Video or audio**

Your files must be readable using one of the software packages mentioned in the Computer media section. The recommended video formats are MPEG (also called MPG) and AVI. The MP3 and CDA audio formats are recommended.

Another solution is to use audio/video production software that encodes your works for replay on a home DVD player. Consult the DVD or video CD playable on a home DVD player and Audio CD playable on a CD player or home DVD player sections for additional information.

- **Fixed images**

Applicants are asked to:

- submit PC-compatible files only;
- use .jpg files only;
- submit images at a resolution of 72 PPI that do not exceed 1 MB;
- save the images directly on a CD-ROM or DVD without creating folders.

Applicants should avoid:

- presentations, regardless of their form, e.g. PowerPoint, PDF, and so on;
- files compressed using WinZip, Stuffit, and so on;
- hyperlinks to Websites.

- **Diskettes**

Your files must be readable using the software packages mentioned in the *Computer media* section. Use 3.5-inch, 1.44-MB diskettes.

- **URL addresses** (Web site addresses)

If you submit a URL address as supporting material, make sure that your Web site is readable in the environment described earlier in the *Computer media* section.

Note: The Conseil cannot be held responsible for interruptions that might make your Web site inaccessible during the jury's evaluation. If the viewing of your site is essential to the assessment of your application, you must provide a CD-ROM version.

**Non-computer media**

Non-computer media include all media that are readable without a personal computer, e.g. cassettes, VHS, commercial DVDs, and so on.

- **Videocassettes**

Videocassettes must be Region 1, NTSC VHS format (the North American standard). On long-play tapes, wind the tape to the point at which you want viewing to begin since time is an important factor when jury members analyse applications.

Note: Videocassettes can be used for music and video.

- **DVDs or CDs playable on a home DVD player**

Discs must meet the region 1, NTSC standard (the North American standard).

They must bear one of the following logos:

Digital video disc



Compact digital audio disc



Compact digital video disc



Recordable compact digital audio disc



Rewritable compact digital audio disc



If you produce your video footage using a computer, make sure that you use the SVCD (MPEG2 encoding) or VCD (MPEG1 encoding) standard.

Please indicate the number of tracks to be viewed.

In both instances, the viewing notes facilitate the jury's deliberations.

- **Audio CD playable on a home CD or DVD player**

The discs must bear one of the following logos:

Compact digital audio disc



Recordable compact digital audio disc



Rewritable compact digital audio disc



If you produce your audio sequences using a computer, make sure they are encoded in MP3 format.

- **Slides**

Slides must be mounted in a 5.08-cm x 5.08-cm (2-inch x 2-inch) frame without an adhesive label. The artist must indicate on each slide his name and the order of projection. Make a dot on the lower left-hand side of the slide held facing you to indicate how it is to be viewed.

Insert slides in a protective sheet (do not send them in a box). This convention is widespread and is appropriate under other circumstances, e.g. when a portfolio is sent to a gallery in Québec or abroad.

**REMINDER**

The Conseil is not responsible for the loss of or damage to items submitted with the application. Only visual and sound documents and publications are returned to the applicants within 90 days of the announcement of the results.

**3.9**

**Declaration**

The applicant must sign the form to certify that the information provided is accurate and that he accepts the rules governing the program.

The application form must also be signed by each member of a group, as the case may be.

### 3.10

#### General information for statistical purposes

The information provided in this section enables the Conseil to better grasp the profile and needs of its clientele and is greatly appreciated. This information is not transmitted to the jury.

Subject to the provisions in the *Act respecting Access to documents held by public bodies and the Protection of personal information*, the Conseil respects the confidentiality of the documents and information in its possession and of those sent to it.

#### 4. Evaluation of applications

The *Peer Evaluation Information Guide* provides full details of the evaluation process. It is available on the Conseil's Web site.

#### 5. Report on the use of the grant

The grant recipient, or the coordinator in the case of an artists' or writers' group, undertakes to provide a detailed report on the use of the grant or the results of his research along with a statement of the expenses incurred to carry out the project including key supporting documents, using the form provided by the Conseil.

This report must be submitted no later than three months after the completion of the project. The artist or the writer will automatically receive this form when the grant is paid.

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This document is published by the Direction des Relations publiques of the Conseil des arts et des lettres du Québec and is also available on the Conseil's Web site.

In the interests of stylistic clarity, the masculine form of pronouns is used in this document and is taken to include, without discrimination, applicants of both sexes.