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CULTURE ON THE GO: TOURING
Application Package for Organizations
Deadline: November 1, 2011

Culture on the Go encourages creative ventures and partnerships in touring and market access in order to provide the public with increased exposure to the province’s artists and artistic products. The program also provides artists with opportunities to explore new and innovative approaches to touring that build upon conventional models.

Culture on the Go is made possible as a result of funding provided to the Saskatchewan Arts Board by the Government of Saskatchewan through the Ministry of Tourism, Parks, Culture and Sport.

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**Contact the Program Consultant well in advance of the deadline
to discuss the application and program requirements:**

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CULTURE ON THE GO. TOURING **Guidelines for Organizations**

Deadline: November 1, 2011

Eligibility

Culture on the Go provides opportunities for Saskatchewan arts organizations and companies to tour and present Saskatchewan professional art and artists.

Eligible proposals for the November 1, 2011 deadline, will support projects for:

- In-province touring (minimum 3 performances in 3 different communities)
- Out-of-province touring (minimum 3 performances in 3 different communities)
- Run-outs (minimum 3 performances in 3 different communities with no overnight stays).

Funding

Funding levels for successful projects will be determined through the assessment process and the availability of funds through the Saskatchewan Arts Board.

Funds will be disbursed to successful projects through contribution agreements. All successful projects will be funded in two installments as follows:

- **20% of grant awarded upon signing the contribution agreement**
- **Remainder** to be disbursed upon receipt and approval of:
 - confirmed project tour itinerary;
 - copies of signed contracts with venues, vendors and/or personnel;
 - confirmed quotes from vendors providing contract services;
 - detailed plan for evaluation and documentation of the project from the perspective of grant recipient's key question;
 - finalized promotion, audience development or workshop plan; and
 - finalized project budget.

Proposals

Applicants are encouraged to call the Program Consultant well in advance of the deadline to discuss their proposals.

Culture on the Go projects are to be learning experiences for the applicants. Therefore, each proposal is to include a 'key question' (what your organization or company hopes to learn by doing this project) that will provide a focus for applicants to plan and document their project in a way that helps them reflect and report on the experience (see *Appendix 2, page 9*).

Proposal Content

Proposals will include the following:

1. Application Form
2. Detailed Project Description (*no more than two pages*)
3. Applicant's Key Question
4. Detailed Project Budget
5. Experience and qualifications of applicant, partners and participants.
6. Project Work Plan (one page)
7. Support Material

Adjudication

Proposals are adjudicated by an independent jury panel through a competitive process using the following criteria. Applicants are encouraged to consider their project plan from these perspectives.

1. Impact

- The impact of the project (short- and long-term) to the organization's development
- The extent to which the project plans for audience development and contributes to the awareness and appreciation of Saskatchewan artists and their work
- The extent to which the project plans to involve community and considers ongoing community benefits and/or animation
- The extent to which the project may contribute to learning and/or skill development within the community
- The extent to which the project supports cross-cultural awareness, appreciation and respect for diverse art forms.

2. Planning

- The demonstrated ability of the applicant to carry out the project
- The extent to which the project articulates a plan for the public to access the work of Saskatchewan artists and their products
- Evidence the project will be delivered in a cost-effective manner, including the strength and diversity of the project's other funding
- The extent to which the project plan incorporates and addresses the key question
- Evidence that the plan for documenting the experience and reflecting on the key question is realistic.

3. Innovation and Creativity

- The experience and past work of the applicant
- The extent to which the project plan reflects innovation and creativity (e.g. the project's use of technology to expand the experience, increase accessibility, or lead to greater inclusion)
- The extent to which the project includes new approaches to touring and reaches beyond the applicant's past experience
- The extent to which the project is relevant to the interests of young people and their development as future artists, audience members, presenters and/or promoters.

Project Description: *(Maximum 25 words)*

Key Question: *(Maximum of one question)*

PART 4: DECLARATION

I, the undersigned, certify that the statements and information contained in this application are accurate and complete.

I agree to direct all questions concerning the results of this application to the Saskatchewan Arts Board.

Signature

Name *(print clearly)*

Position with Organization (if applicable)

Date



CULTURE ON THE GO: TOURING

Appendix 1: Budget Template – Organizations

Budget Template – Instructions

A Budget Template is provided on the following two pages.

- Applicants will **complete and submit only Column 1: Proposed Budget and Column 4: Budget Notes with the application.**
- Grant recipients will **complete and submit Column 2: Revised Budget and revised Column 4: Budget Notes after the grant is approved** by the Saskatchewan Arts Board if the amount of the grant is less than was requested.
- Grant recipients will **complete and submit Column 3: Final Actuals and revised Column 4: Budget Notes at the end of the project** as part of their reporting requirements.
- List all revenue and expenses. Only include items that are directly related to the proposed project.
- Additional items and/or lines may be added to the Budget Template as required.
- **The budget must balance** (total revenue must equal total expenses).

Revenue

- Indicate Revenue as confirmed or unconfirmed.
- In-kind Contributions cannot exceed 15% of the total Revenue,
- Identify In-kind Contributions and corresponding In-kind Expenses with an asterisk (*).

Expenses

- It is expected the organization will pay fees to the professional artists involved in the project, and will reimburse or provide the artists' travel, accommodation and per diem while on tour in accordance with a negotiated performance agreement.
- Expenses that are part of an organization's ongoing program and/or operations costs will not be included in a *Culture on the Go* budget and/or grant request.
- In-kind Expenses cannot exceed 15% of the total Expenses.

Budget Template:

Revenue	Column 1 Proposed Budget	Column 2 Revised Budget	Column 3 Final Actuals	Column 4 Budget Notes
Culture on the Go Grant				
Other Grants				
Partnership Contributions				
Sponsorships				
Ticket Sales, Fees, etc.				
In-Kind Contributions				
Total Revenue				

Expenses	<i>Column 1</i> Proposed Budget	<i>Column 2</i> Revised Budget	<i>Column 3</i> Final Actuals	<i>Column 4</i> Budget Notes
Artistic fees or salaries				
Production				
Travel				
Communications/Promotion				
Other				
Total Expenses				



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Appendix 2: Key Question

Key Question

It is important that the key question has relevance to your development and the scope of the project. It needs to be a question that can be answered only by you doing the project you are proposing. Your project and documentation plan should focus on your key question and enable you to answer it by the end of your project. It should be clear why or how you chose that question.

When developing your documentation plan, consider:

- How are you going to document and record your project?
- What information will you need to collect to answer your KEY question?
- How will you gather that information?
- What methods or tools will you use? (e.g., photographs, journal-writing, interviews, surveys, etc.)
- How will you keep track of your documentary material so you can reflect on it later?

Example Questions

The following questions are examples and are provided for your reference only. You are required to identify only one key question, and it need not relate to any of the themes below. The question is to be of specific interest to you and your project.

- Is there public demand for a longer tour itinerary, and can our organization handle this while maintaining our current commitments?
- How do you successfully develop an audience for innovative and provocative work in smaller centres?
- Are smaller communities viable touring destinations?
- Does our organization have the capacity to do large-scale national tours without negatively affecting our other programming?
- How do we target specific audiences including children, young adults, adults, and seniors?
- Do rural communities have obstacles that must be overcome in order to take advantage of available arts programming? If so, what are these obstacles, and how can we help to make programming more accessible?
- What are some methods and strategies for working with galleries in support of their mandates to develop visual literacy while maintaining the critical edges of contemporary art production?
- Can creating special events and touring film to communities of interest grow awareness and appreciation of Saskatchewan film and filmmaking?
- What are the most effective ways for an independent artist to successfully develop a larger fan base while touring in the US and Canada.
- How do we take our collaborative approach and involve the curator, the galleries, the audience, and the community?



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Appendix 3: Support Material

Support Material

Support Material can include:

- **Letters of support for the project from:**
 - interested hosts or venues
 - participating curators, or promoters
 - proposed community partners.
- **Examples of the artistic product** (*recordings, images, script samples, etc.*)
- **Websites**
- **Reviews**
- **Examples of marketing materials**

Support Material – Instructions

- The majority of work submitted as support for the application should be related to work produced in the last three years.
- *Attach an index* that lists all of the items included as support material. Indicate the number of copies submitted for each item.
 - Explain how these materials support your application.
- *Label each item* with grant program name, applicant name, artistic discipline, and deadline date.
- Submit only 1 copy of all support material that can be scanned, flash drives and CDs containing JPEG files.
- Submit 4 copies of any support material that cannot be scanned or compiled [e.g. DVDs, CDs (audio and video), CD/DVD covers, program brochures, photographs, catalogues, etc.].
- DO NOT use staples, folders, sub-folders, page protectors, binders, etc.
- DO NOT send original art works.

Support Material – Other Information

- The Saskatchewan Arts Board does not accept:
 - Audio cassettes
 - VHS tapes
 - Slides
 - Any type of presentation (*e.g., PowerPoint*)
 - Files sent by e-mail or fax
 - CDs or DVDs that contain both audio/visual support materials and text (*provide these separately*)
- The Saskatchewan Arts Board's computers are Windows compatible only
- One copy of support material submitted by successful applicants will be retained by the Saskatchewan Arts Board (excluding catalogues)
- The Saskatchewan Arts Board makes every effort to handle and return support material safely, however the Arts Board is not responsible for the loss of any material.