TORONTO CREATIVE MUSIC LAB 2019
Information Package

TCML
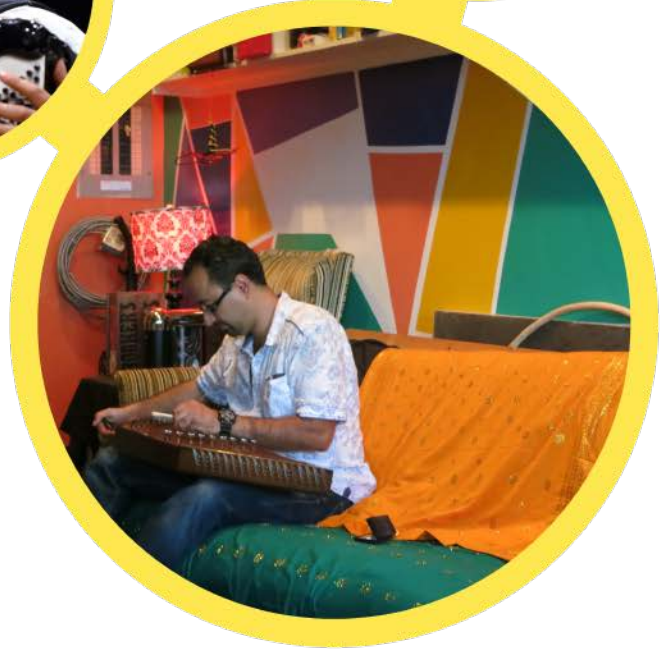## 2019

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TCML 2019

About

The Toronto Creative Music Lab (TCML), now in its fourth edition, is an artistic and professional development workshop for early-career musicians, ensembles, and composers.

TCML nurtures the development of risk-takers and change-makers. We are committed to pushing toward a yet unimagined future that connects our music with our social responsibilities, our institutions, our communities, our audiences, and each other.

TCML is a volunteer-driven, peer-mentored, 8-day workshop that fosters professional development, artistic growth, collaborative learning, and community-building through workshops, rehearsals, social events, panel discussions, and performance.

Land Acknowledgement

We want to recognize that we are here because this land was colonized. Indigenous communities and allies struggle against the ongoing consequences of our colonial system. As we prepare for TCML 2019, we want to acknowledge and thank the Mississaugas of the New Credit, the Haudenosaunee, the Huron-Wendat, and all Indigenous people who share this land with us, and allow us to be here as uninvited guests.

It is important to consider the history of state policy that, among other things, criminalized Indigenous cultural expression, and sought to eradicate Indigenous languages and communities. These forms of racism and paternalism also shaped wider cultural policy, privileging and resourcing certain traditions over others—we are keenly aware of this within music-making.

The insidious logic of Canadian cultural policies dispossessed Indigenous communities of their songs while simultaneously funding settler artists who appropriate 'disappearing' Indigenous cultural forms. We continue to

see settler artists doing so without the consent, credit, or compensation of Indigenous artists and communities.

The Harry Somers and Mavor Moore opera *Louis Riel,* and its high-profile Canadian Opera Company (COC) production in 2017, encapsulates this deep-seated contradiction that persists in the world of contemporary music. The score of this opera features an aria sung in Cree by Marguerite Riel, Louis Riel's wife, the melody for which was taken without context by Somers from a Nisg̱a'a mourning song. The mourning song had been recorded, transcribed, and published by settler ethnographers (Marius Barbeau and Ernest MacMillan) in the early 20th century, and was readily available to Somers as a result.

The COC sought to present a critical discourse around Indigenous issues relating to *Louis Riel*. However, the staged performance still culminates in a frightening tableau: a settler artist posing onstage as a Métis mother, singing a song of death, stolen/misappropriated from the Nisg̱a'a, to a Métis baby.

These moments of cultural and cognitive dissonance occur against a backdrop of continued mistreatment and systemic prejudice against present-day Indigenous communities—racism within the healthcare industry being one example—where systems of hierarchy and colonialism are reinforced and reified, regardless of intention, on the concert stage.

As ethnomusicologist Parmela Attariwala notes in reference to the culture around orchestral music and the training of composers and musicians within Western European models that are prolific in Canada:

> Few musical traditions describe themselves as great or even the greatest. This kind of language and set of beliefs emerges from empire, from colonialism, and from capitalism. It is also what makes exoticism possible, such as portraying non-European peoples through music intended to sonically represent them but doing so in contexts that are compatible with a European worldview.
>
> Likewise, the belief in one's own greatness makes cultural

appropriation possible. Who owns sound from a culturally specific people? Until very recently, composers readily tapped into material of folk and non-European musics. In the colonial mindset, such music could be taken because the people to whom it belonged had not copyrighted it.

We challenge those settler artists who claim victimhood when Indigenous communities confront them about the inherent racism of their methods. Centuries of trauma and erasure are exacerbated by these misguided efforts that claim to 'celebrate' Indigenous history and culture, rather than acknowledging the sovereignty and autonomy of Indigenous artists. We acknowledge our responsibility to listen when our assumptions and mistakes are corrected.

We acknowledge the contradictory nature of our own context, given that we benefit from the same funding structures that have ignored and undervalued Indigenous artists.

For us, there is not one music, there is not one way to make music, there is not one way to share music.

As we acknowledge the Indigenous communities that have lived here for thousands of years, and their generosity, let us consider how we can be generous to one another during TCML. Let's work together to create a respectful and welcoming space.

The entirety of, or variations on, this Land Acknowledgement is read aloud at the start of TCML events. This statement was drafted in 2016 and evolves based on the reflections and input of TCML organizers and allies. It was last updated in October 2018.

If you plan to use this Land Acknowledgement in your organizing, please be mindful of the territory you occupy and adjust the statement accordingly.

Code of Conduct

All TCML participants, organizers, volunteers, audience and community members have the right to be safe, and feel safe. With this right comes the responsibility for everyone to be accountable for their actions, and to contribute to a safe and positive environment. TCML participants, organizers, guest artists, and audience/community members are expected to follow this code of conduct.

Expected Behaviour // Anyone participating in a TCML activity and present in TCML workshop spaces is responsible for their behaviour. We expect our community members to:

1. Always act out of respect and concern for the free expression of others.

2. Actively listen to others.

3. Respect physical and emotional boundaries. Understand consent, and act with that understanding. Always ask before touching, and check in before discussing topics that may be triggering.

4. Not make assumptions about identity, experiences, or pronouns.

5. Not use words that are racist, sexist, homophobic, classist, transphobic, cissexist or ableist.

6. Accept respectful correction, or correct yourself, while keeping in mind that the impact of your words on other people is more important than your intent.

Unacceptable Behaviour // We must recognize hierarchical and relational dynamics of power and privilege. In each interaction it is important to consider who is vulnerable, and who is silenced/marginalized by particular language and actions. We do not tolerate oppressive behaviour, harassment, destructive behaviour, or exclusionary actions, including, but not limited to, the following:

1. Oppressive behaviour: any conduct that demeans, marginalizes, rejects, threatens or harms anyone on the basis of identity, background, or ability.

2. Harassment: deliberate intimidation; stalking; following; harassing photography or recording; disruption of events; aggressive, derogatory, or threatening comments; and unwanted physical contact or sexual attention.

3. Destructive behaviour: damaging or altering any part of a venue, inside or out, including furniture, equipment, or other people's belongings.

4. Exclusionary actions: denying certain participants opportunities to share views, skills and other contributions.

5. Disruptive or monopolizing behaviour: During group discussion, be aware of how often you are speaking. Avoid interrupting or speaking over other people as this is disruptive, and can affect our ability to follow a discussion.

Remember that making a space safe for the most vulnerable person means that all people are welcome.

Enforcement // Anyone asked to stop unacceptable behaviour is expected to comply immediately.

What to do if you need help // If you witness or are subject to unacceptable behaviour, or experience marginalizing or silencing behaviour that limits your full participation in TCML programming, please approach the organizers of TCML.

1. Your conversation will be held in confidence.

2. When you approach an organizer (or organizers) to identify a breach of the code of conduct, we will take steps to ensure your safety. During an event, this can include providing a separate space from other participants.

3. Whether you approach us during an event, or at a later point, you will have a chance to share your experience or observations with us.

4. TCML organizers will meet to determine a response that will be informed by your input, and the values that TCML participants commit to.

5. At your request, TCML organizers can support your engagement with local law enforcement.

6. If you witness a breach of this policy that directly impacts another participant, we encourage you to check in with that participant. You can remind them of the procedures outlined in this code of conduct, and offer yourself as a support should they proceed with contacting TCML organizers.

What to do if you recognize that your own conduct has breached this policy // If upon self-reflection you recognize that your language or behaviour breached this policy you can approach a TCML organizer to discuss the circumstances, with the possibility of extending that discussion to

individuals impacted by your behaviour.

Resolving conflicts and breaches of the code of conduct // In any group there will be disagreements and conflicts, and our ability to acknowledge this and respond respectfully is critical to developing the TCML atmosphere. Everyone has a responsibility to resolve conflicts in a way that is respectful. Everyone is expected to resolve conflicts without using violence.

TCML acknowledges the support and help of Gamma Space, Rania El Mugammar, and past and present TCML participants in the development of this policy.

Organizers

Sara Constant

Jason Doell

Matthew Fava

Olivia Shortt

Janet Sit

Christina Volpini

Past Organizers

William Callaghan | co-founder

Anastasia Tchernikova | co-founder

TCML 2019

TCML 2019 is an 8-day artistic and professional development workshop for self-identified early-career musicians, ensembles, and composers. During the workshop, participants will attend professional development sessions, and be involved in the rehearsal, recording, and performance of new works.

TCML 2019 will be held from June 8-16, 2019 in Toronto, Canada. Applicants should plan for full-day activities during the workshop. TCML 2019 will be held between two main Toronto venues: 918 Bathurst Centre for Culture, Arts, Media and Education; and the Canadian Music Centre.

Streams and Activities

TCML is a peer-mentored workshop. Applicants will be selected in one of three streams: Performer, Composer, or Ensemble. 40 participants will be

selected—10 composers and 30 musicians. Each participant will be placed in a composer-ensemble working group to collaborate on a new work. In addition, each participant will augment their experience by sharing their relationship to music through self-directed performances, co-composition/improvisation sessions, and/or audio-visual presentations relating to their practice. Each is detailed below.

COMPOSER-ENSEMBLE WORKING GROUPS

We will create 10 working groups. Each group will include 1 composer and 2-5 musicians, or 1 composer and 1 ensemble. Working groups will participate in TCML-facilitated discussions prior to the workshop that will inform a new 6-minute piece drafted by the composer and developed by the working group.

Working groups are designed to feature unique instrument combinations. The TCML process also places greater emphasis throughout the collaboration on the skills and interests of the individuals, such that pieces are written and developed with the participants, not for their instruments alone. This approach fosters trust and open communication. While at TCML, working groups will have 8.5 hours to develop, rehearse, and rework their new piece, which will be performed in concert and professionally recorded.

OPT-IN ACTIVITIES

In addition to working groups, participants may select up to two of the following activities.

Self-directed solo rehearsal and performance // Participants can choose to engage in 5 hours of individual rehearsal time to prepare a solo piece, which will be presented during a participant sharing session. These sessions will be professionally recorded (audio and video). We will prioritize contemporary works, in particular those written by marginalized artists in chamber music. We suggest that works not exceed 10 minutes.

Co-composition/Improvisation groups // Co-create a piece that can take various forms as determined by the skills, creativity, and personalities

taking part in the group. TCML will facilitate pre-workshop discussions to determine a process for the participants in order to adopt an approach to sharing and negotiation that is apart from the composer-ensemble scenario. Guest artists (TBA) will participate in the workshop process during TCML. The co-composition group will present their piece as part of a participant sharing session.

Audio-visual presentations // We invite participants to share a 15-minute presentation that demonstrates their connection to music. This can include case studies in community-based organizing strategies, research interests, and information about their musical output. These presentations can include live performance, provided that no rehearsal time is required.

While we cannot guarantee that all participants receive their first choices of opt-in activities, we will do our best to accommodate all participants' selections.

TCML 2019 Experience

WORKING GROUPS

    8.5 hours group rehearsal time

    1 public performance of working group piece(s)

    1 high-quality audio recording of working group piece(s)

    1 high-quality video recording of working group piece(s)

    1 livestream presentation of the working group piece(s)

    Rehearsal facilitation

OPT-IN ACTIVITIES

    5 hours of individual or co-creation rehearsal time

    High-quality audio and video recording of individual performances,

A/V presentations and co-created pieces

PD SESSIONS

4 professional development activities

GENERAL

Housing for artists who visit from outside of Toronto*

Breakfast and lunch for each day of the workshop

Transit in Toronto (tokens and a one-week transit pass for the transit system)

*While TCML organizers have successfully secured placements for all participants who have required billeting in past editions, we cannot guarantee billeting. TCML organizers cannot secure billeting for a partner or guest of a participant, unless that person is providing specific support for the involvement of the participant.

IF ACCEPTED, PARTICIPANTS CAN ANTICIPATE

A $200 registration fee*

Providing their own transportation to and from Toronto

2 volunteer hours (task may include assisting in the preparation of TCML communal meals or assisting with set-up for activities)

Providing their own dinners

Paying for extra-curricular activities outside of the workshop

*If the registration fee is prohibitive, do not let this deter you from applying to TCML.

The application deadline for TCML 2019 is January 12, 2019

Professional Development

PD Sessions // We supplement the TCML rehearsal and performance experience with professional development panels and workshops. These activities address wider topics that connect to safe working conditions for artists, interpersonal dynamics, community-building, and more. You can explore previous TCML panel discussions on our media page.

How to Run A Rehearsal // June 8

Location // 918 Bathurst

Facilitated by TCML organizers and guest mentors

A focused discussion on strategies for effective rehearsals. A chance for participants to discuss various topics such as when a composer should be present, how to actively create space for everyone to share their thinking, being critical without being condescending, and more.

Rehearsal Mentorship // throughout workshop

Location // 918 Bathurst

Facilitated by TCML Organizers and Guest Artists

We invite past TCML participants to serve as guest mentors to take part in group improvisation activities, as well as visit with working groups to provide commentary and suggestions closer to the conclusion of the rehearsal process. TCML organizers will also offer insights from years of rehearsal facilitation (as musicians and composers) at various stages during the week.

Anti-Oppression Training // June 8 and 13

Locations // 918 Bathurst (part 1), and CMC (part 2)

Facilitated by Rania El Mugammar

Rania El Mugammar will facilitate a two-part anti-oppression session designed for artists and cultural producers. Rania explores the language, theories and practices of anti-oppression in depth, including institutional, community-based and organizational strategies for building equity and unlearning oppression. Creative, technical and collaborative models for building equity and liberation will be explored through group activities, case studies and discussion. Rania conducts a pre-workshop survey in order to tailor the learning experience to the TCML participants, and she also provides an extensive set of digital and print resources to prepare for and extend the learning journey beyond the scope of the sessions at TCML.

Panel on Curating and Collaborating in Interdisciplinary Contexts // June 9

Location // TBD

Panelists TBA, Moderated by TCML organizers.

We convene a panel of artists whose work explores theatre, staging, and the integration of other media into an audience experience. We discuss how chamber performance can connect with other artistic skills, and how this impacts conceptual work, project timelines, and budgets, while also creating unique career and touring opportunities.

Taking Time, Holding Space, Taking Care // June 11

Location // CMC

Facilitated by Belinda Kwan

A true commitment to diversity and inclusion can be taxing, full of burnout and misunderstanding. In the midst of deeply entrenched hierarchies and institutional barriers, how can an arts organization become a supportive environment for members

of marginalized communities, and how can this move toward equity become a collective and sustainable effort? The answer is a moving target, and we're often forced to push ourselves to the point of burn out and major anxiety. Treating transformative justice and participatory action research (PAR) as major points of departure, *Taking Time, Holding Space, Taking Care* will open up a co-learning/co-teaching space for strategies on how to foster modes of survival, anti-oppression, and collective well-being within art institutions. Special attention will be directed towards the nuances of systemic privilege, allyship, complicity, and the question of what it means to simultaneously hold space for oneself and others. We will also seek to discuss the macro- and micro-aggressions experienced within arts communities—in domains of institutional bureaucracy, artistic production/reception, and everyday encounters. Although the facilitator will begin the workshop with a discussion of her own positionality and experience, as well as a guided introduction to active listening and self/peer-care strategies, they will open the space up for participants to share their own strategies and stories.

Composing Community // June 12

Location // 918 Bathurst

Facilitated by Jumblies Theatre

Jumblies Theatre presents the day-long Composing Communities program. Participants will be redistributed in unique working groups that include interdisciplinary artists with community-engaged practices (dancers, actors, illustrators, storytellers, and more). Group members will collaborate to create multidisciplinary presentations reflecting on local and personal histories, and other thematic material drawn from personal experiences.

Apply

TCML 2019 has three application streams: Performer, Composer, and Ensemble. These are outlined below. We strongly advise reviewing the TCML 2019 page before beginning your application.

There is no application fee.

DEADLINE

The application deadline is January 12, 2019 (23:59 PST). Our online form will close to submissions at that point.

ELIGIBILITY

Anyone who self-identifies as an early-career performer, composer or ensemble is eligible to apply.

Previous TCML performers may re-apply for TCML 2019.

Due to limited space for composers, previous TCML composers cannot reapply as a composer but may reapply as a performer or as part of an ensemble.

COMPOSERS // Write a new piece for their designated working group. In addition, each composer has the chance to participate in 1 opt-in activity as part of their TCML experience.

ENSEMBLES // An individual representative for an ensemble should apply on behalf of the group. This person will be responsible for communications between TCML organizers and ensemble members. If selected, each ensemble member will complete individual registration, and pay an individual registration fee. TCML organizers will pair a chosen ensemble with one of the participating composers to create a new work. In addition, individual members of the ensemble will be able to choose a combination of opt-in activities and/or participating in a second working group with a different composer and a different configuration of TCML performers. See "performer" text below for more details.

PERFORMERS // Each performer, including individual ensemble members, is invited to customize their experience. A performer can either: take part in 2 working groups and select 1 opt-in activity to augment their experience, or; take part in 1 working group and select 2 activities to augment their experience.

Individuals can apply in both the "composer" and "performer" categories, although you are only permitted to participate as either composer or performer. Artists who both perform and compose will have an opportunity to share their work in performances or presentations through opt-in activities.

If you have any questions about the application process, or have any specific accessibility concerns regarding applications that the TCML team can assist with, including requesting to submit an application in a non-written format (i.e. as an audio or video file), please feel free to get in touch.

Selection Process

Participants are chosen through a process convened by TCML organizers

The selection committee includes members of the TCML team and invited guest artists—including former TCML participants and local artists.

Written statements of intent are the most important elements of the application

Technical and aesthetic assessments of the applicant's supporting materials are a secondary consideration—with your support material, show us what you value in the music you make, not what you may anticipate as being valued by a jury.

Selected participants will be contacted in February. Registration will be completed in February, and working groups will be introduced in March. Artists who are not selected will be notified in February. TCML organizers will endeavour to provide feedback upon request to applicants.

Application Form

If you wish to apply to TCML 2019, please fill out the online form. If you have questions regarding the form, including requests for alternate submission options, please contact info.tcmlab@gmail.com.

Applicants are encouraged to review workshop information in full before submitting. Knowledge of TCML programming can help to shape your submission material.

Our form will close to submissions on January 12, 2019 at 11:59 PST.

Accessibility

Language // TCML 2019 is delivered in English. Certain TCML organizers can communicate and correspond in French.

Workshop schedule // TCML has an intensive structure (8 full days of programming). Individual participants can approach organizers if they want to schedule an extended break in their day in order to more comfortably manage the physical, social and emotional demands of full participation in the workshop.

Finances // There is no application fee to apply to TCML. Selected participants pay a $200 CAD registration fee.

Selected participants can identify particular accessibility needs with organizers during registration, such as child care expenses, that we can endeavour to support. If the registration fee is prohibitive, do not let this deter you from applying.

General // You can contact info.tcmlab@gmail.com at any point regarding accessibility measures that can support your involvement in the workshop.

VENUE INFORMATION

918 Bathurst Centre for Media Culture and Art // Primary venue

918 Bathurst Street, Toronto | website

Directions // 918 Bathurst is a 4-minute walk north from Bathurst Station (a fully accessible transit hub that is served by streetcars, buses, and Subway line 2). Click here for the walking route map.

> 918 Bathurst is not fully accessible

> There are three steps to the entrance and a short flight of stairs up to the performance space, as well as down to the basement.

> Gendered washrooms located in basement

Canadian Music Centre // Secondary venue

20 St. Joseph Street, Toronto | website

Directions // the Canadian Music Centre is within walking distance of three subway stations (Bay and Bloor-Yonge on line 2, Wellesley and Bloor-Yonge on line 1). Bloor-Yonge is the nearest station that is fully accessible, and there is an 8-minute walk from the station to the Canadian Music Centre. Click here for the walking route map.

The Canadian Music Centre is fully accessible

Gender-neutral washrooms

Accessible washroom on the main floor

There are two flights of stairs up to the main entrance along the front lawn. A street level entry and elevator access are available through a path and doorway to the right of the steps to the main entrance.

Application Form Fields

Below is the complete set of section headings, field names, and instructions included int he TCML 2019 application form.

SECTION 1: BASIC INFORMATION

Name (First Name, Last Name)

Email
Confirm Email

Phone

City
Instruction: What city do you currently live in

Country
Instruction: What country do you currently live in

Are you a Canadian artist (Citizen or Permanent Resident)
Options: Yes, No

Pronoun(s) (check box question)
Options: She/her, He/him, They/them, Other
Instruction: If you prefer, you do not have to disclose this information at which point you can leave this question blank.

What are you applying as? (check box question)
Options: Composer, Individual Performer, Ensemble
Instruction: Select all that apply. The relevant application section(s) will appear based on your selection(s). A reminder that if selected you can only participate in one category.

Demographic Information:
Instruction: If you choose, in the field below you can let TCML organizers know whether you identify as part of a marginalized group based on race, class, Indigeneity, sexuality, gender, ability, and so on. Responses will help us assemble a representative group of participants.

Responses will also be compiled to demonstrate whether and how TCML appeals to a diverse group of artists, and to inform our organizing as we determine what resources and information we can provide to support a broadening group of artists.
Demographic information (voluntary): (text field)

SECTION 2: WRITTEN STATEMENT

Question 1: What questions and challenges are you confronting in your artistic work and organizing that can be addressed through anti-oppression training, peer mentorship, and TCML professional development?
Response 1: Challenges
Written response area
Instruction: We encourage you to review TCML 2019 information in full before responding.

Question 2: What are the important outcomes you hope for as a result of participating in TCML 2019?
Response 2: Outcomes
Instruction: We encourage you to review TCML 2019 information in full before responding.

SECTION 3: APPLICATION STREAM QUESTION

COMPOSER SUPPORT MATERIAL (APPEARS IF YOU APPLY AS COMPOSER)

Instruction: Please provide 1 score sample and links to 2 streaming audio/video samples. Audio/video material can correspond with the score sample you provide, but if you wish, you may also choose to provide material from three separate pieces.

Score Sample (Upload Field)
Choose File (click this button to upload the appropriate file from your computer)
Instruction: File uploads may not work on some mobile devices. Scores must be in PDF.

Score instructions (Optional written text field)

Instruction: Is there a page or measure the jury should start at?

Audio/Video Support 1: (text field for url)
Audio/Video 1 Instruction: (text field)
Instruction: Is there a time mark the jury should start at?

Audio/Video Support 2: (text field for url)
Audio/Video 2 Instruction: (text field)
Instruction: Is there a time mark the jury should start at?

INDIVIDUAL PERFORMER SUPPORT MATERIAL (APPEARS IF YOU APPLY AS PERFORMER)

What instrument(s) do you play: (text field)
Instruction: Please only list instruments that you would consider bringing to TCML 2019

Instruction: Provide links to streaming audio/video samples of your work. We suggest including samples that demonstrate your individual skills as well as your ensemble playing.

Audio/Video Support 1: (text field for url)

Audio/Video Support 2: (text field for url)

ENSEMBLE SUPPORT MATERIAL (APPEARS IF YOU APPLY AS ENSEMBLE)

Ensemble Name: (text field)

Number of members: (text field)

Ensemble members and Instrumentation: (text field)
Instruction: Please list the names and corresponding instruments for each ensemble member. List instruments that your ensemble would consider bringing to TCML 2019.

How does your ensemble deal with conflict/disagreement during the creative process?* (text field for written response)

Instruction: Provide links to streaming audio/video samples of your work.

Audio/Video Support 1 (text field for url)

Audio/Video Support 2 (text field for url)

SECTION 4: OPT-IN EXPERIENCE: PREFERENCES

Instructions: What additional activity (or activities) would you wish to take part in at TCML 2019? This will be used for statistical purposes only, and will not impact the evaluation of your submission. We cannot guarantee that your selection(s) on this form will be offered to you should you take part in TCML 2019. Selected participants will get to provide additional information during the registration process that will determine opt-in programming options.

If you are applying on behalf of an ensemble please include your personal preferences for opt-in activities. Should your ensemble be selected, other members can provide this information upon registration.

Opt-In Activities* (check box question)
Options: Self-directed solo rehearsal and performance, Co-composition/ Improvisation group, Audio/visual presentation
Instruction: We encourage you to review TCML 2019 information in full before responding.

SECTION 5: GENERAL

How did you hear about TCML?* (check box question)
Options: TCML Website, Facebook, Twitter, Instagram, My University/ Institution, Past TCML participant, Composerssite, Word of Mouth/Friend/ Colleague, Composer/performer website, Other: (provide your own response in the available text field)

SUBMIT FORM (button)

TCML

2019