



**Canada Council  
for the Arts**

**Conseil des Arts  
du Canada**

### MUSIC SECTION

#### Music Project Grants: Artists and Community Collaboration Program

### FREQUENTLY ASKED QUESTIONS

#### **What features make a project likely to be funded by Music Project Grants: Artists and Community Collaboration Program?**

Community arts projects can take many forms. For this program, projects generally involve groups of people coming together—either individually or through a community partner organization—to create music with the help and guidance of professional musicians. These projects can involve a large or small number of people, more than one community partner or group, and other sectors, such as health, justice, education or social causes.

A commitment to cooperation, flexibility, and reciprocity (mutual benefit) is required. A well-founded community collaboration project is one where:

- The artist(s) who will lead the project has confirmed the interest of the community by discussion and consultation.
- The process of collaboration—how the project participants will work together—has been mutually agreed upon. Everyone involved understands and accepts that the collaboration is more important than the result or product.
- The project features shared decision-making, and allows for and encourages input from all participants throughout the collaboration.
- Both the artist(s) and the community share ownership and responsibility for the results of the project, either positive or negative.
- The artist(s) working on the project works to high artistic standards.
- All participants accept that the project may not result in what they originally thought it would. In other words, neither the artist(s) nor the community is only interested in achieving one particular result for the project, such the completion of a specific number of musical works or the creation of work for a public presentation. Participants agree to be open to other possibilities.
- The working style, knowledge and skills of the artist(s) involved are suited to the interests, capacity and goals of the community /community members. In other words, they would be described as a good match for each other.
- The project allows participants to evaluate their experience.

## **What is meant by “community”?**

For this program, “community” is defined by the project itself. It can refer to a geographical community, such as a city, town or neighbourhood. Or it can refer to a group of people who have a common interest, such as a hobby or social cause, or a common bond, such as membership in the same organization, or those who share a common experience, such as veterans. However these definitions should not be viewed as absolute—a project can feature communities of more than one kind.

## **I am a musician interested in this type of work. How do I know that a community is interested in working with me? How do I prove this?**

Community collaboration projects typically require consultation and research before you apply for funding. This may include meeting with community partners who share similar interests, researching issues of interest to particular communities, or presenting ideas for musical collaboration to community members to determine if there is any interest.

Proof of the community’s interest can be stated in the project description by detailing the project’s history. It is also demonstrated through letters of intent from community partners.

## **Who controls the project? The artist(s)? Whoever receives the grant? If we collectively compose or create musical material, who owns this material?**

Project participants must make these decisions. The agreed-upon process for decision-making and credit for authorship should be detailed in your project description or in the letter(s) of intent.

## **The program states that it does not fund pedagogical activities, yet it states that arts education and working with youth are priorities. Isn’t this a contradiction?**

The artists who work on these projects often wish to share their knowledge. Sometimes they have been invited to participate because they possess a particular expertise. It is expected that in most projects, some teaching or skills transfer will be necessary to ensure the best possible participation of all involved. However, the program will not fund activities that only feature teaching, such as classes or the establishment of music schools, where there is no intent to actively collaborate with the community or to share project leadership.

## **The program requires letters of intent between the artists and community partners involved in the project. What should the letters say? If I am an artist working with a large group of people that aren’t represented by a community organization, do I have to get letters from everyone?**

The letters of intent are vital to the assessment process. They are used to verify what project participants have agreed to. They should be signed by both the artist(s) and community partners and should outline the expectations, roles and responsibilities, and the anticipated benefits of the project for everyone involved. Letters from the artist(s) and community partners outlining their expectations, their own reasons for participating and their perspective on the history of the project can also accompany the funding application.

In cases where letters are not possible, petitions, sign-up sheets or minutes from meetings can also convey the interest of community members.

**Do projects have to create new musical works or can they rehearse or workshop existing ones?**

A project can involve existing works if the community is actively involved in a creative process that responds to the objectives of the Artist and Community Collaboration Program.

**I am a professional musician who would like to collaborate with another professional musician from my community. Is this eligible?**

No. This program funds collaboration between professional musicians and community members. Your project may be eligible in the Grants to Professional Musicians program.

**My project involves a group of amateur musicians, some of which are students or pre-professionals. Does the program view these amateurs as the “broader community” or does the program require that I only work with non-musicians?**

The project can involve amateur musicians and ensembles.

**Instead of working with community members to collectively create compositions, I plan to interview and consult community members on a particular subject, and use their knowledge and experiences as a source to write new material on my own. Is this eligible?**

In general, this program funds community arts work that is created collaboratively with community members. Research that is informed by the community, even if it is about their experiences, is not what this program directly intends. However, this type of project could be eligible if you could demonstrate that community members were to have substantial direct involvement in the creative process. The application should make it clear that the community understands this. The project description should detail how community members will be engaged, how they will be credited for their contributions and how any copyright issues will be resolved.

**I am a presenter. Am I eligible to this program?**

Presenters and festivals can apply to this program but should not rely on the results of a collaborative project as definite programming. Because community engagement and collaboration is prioritized over the final product, it is possible that the result of a project may not be suitable for presentation. The program will also fund projects that have no plans for public presentation.

**My project involves collaboration with community members, where they are involved as part of a production or administrative team but not involved in the creative work. Is collaboration of this nature eligible?**

In all cases, projects funded through this program must involve community members in a creative collaboration in order to be eligible. However, community members can participate in a production or administrative capacity in addition to the creative collaboration.

**Does this program fund annual activities?**

This program does not provide operating funding, but rather provides funding for projects, that is, activities that take place over a fixed period of time. It can support projects that take place within an annual event, such as an artist and community collaboration within a festival, so long as the project is distinct from the annual activity.