

## **Independent Music Business #10: Canada Council Funding with Philippe Lafreniere**

Saturday, March 18, 2017

11:30 – 1:00 pm

Capital Rehearsal Studios – 202-250 City Centre Ave

### **About the guest speaker**

Philippe Lafreniere, a.k.a Phil Motion is a musician and record producer based in Ottawa, Canada. He is a drummer and lead vocalist with twice Juno-nominated Souljazz Orchestra, Tropikombo, and Canada-Mexico collab People Project.

Since 2014, Philippe has also been working as a Program Officer at Canada Council for the Arts bringing his tour experience to the new Arts Abroad program where he assists artists in applying for grants for any of their international endeavors

Philippe continues to tour with The Souljazz Orchestra (2002-present, 8th album coming in the Fall of 2017) while increasingly performing as a DJ under the moniker Phil Motion.

### **Canada Council for the Arts – Music Funding**

#### **Three main characteristics of CCA funding:**

- funding available for all genres of music
- funds artistically-driven projects (as opposed to commercially-driven)
- application assessments are done by artists

#### **How is CCA funding different from FACTOR funding?**

- Different mandates
- Both organizations get funds from Heritage Canada, so they are mandated to support different types of projects
- Canada Council's mandate is to support the ongoing development of outstanding artistically driven Canadian music.

#### **General tips**

- The music samples submitted with the application are a big part of the assessment process

- Recommends you submit a sample of your live performance for tour support grants
- Negotiating the best possible professional fees with promoters / agents is in your best interest
  - If you under-sell yourself, you undercut other artists (and artists are the assessors)
- Approach grant-writing as artistic development. Grant applications ask questions that artists don't often ask themselves (ie. goals, objectives, business and marketing plans)
- Create a calendar of interesting grants with their deadlines, and as they approach check to see if you are eligible and want to apply.
- Recommends you always put a publicist in for tour funding applications. It often helps your case for funding, and will help make the tour a success.

### **Common Mistakes and Misconceptions**

- Not enough preparation
- Relying too heavily on hopes/expectations of a successful grant; it is a competition and so you should apply and be rolling with plan B right from the get go, i.e. if you are unsuccessful you can still find a way to do the tour.
- Working with a grant writer will increase your chances of success
  - Not the case. Applications written by artists are often stronger because artists will best convey the artistic intentions behind the project (which is what CCA is most interested in)
  - If there is something you don't know or are unsure of, ask the program officer

### **New CCA funding model**

- More deadlines
- More money
- More flexibility
  - If guidelines don't explicitly say not to do it, then give it a go!
- No longer divided by artistic discipline; new programs are objective based, i.e. for anything international, all discipline go to the new Arts Abroad program, which is then broken down into various components, i.e. Travel, Circulation and Touring, etc.
- Applicants must create a profile in the new CCA portal, in order to determine their eligibility, have the profile validated internally and then begin applying. Applicants can have multiple profiles, i.e. individual musician, composer, band / group / collective, Music Organization, etc.