



Chamber Music America



SOUND PLACES

The *Sound Places* program aims to integrate musicians-in-residence into community life in Louisiana. The goal of the program is to combine music, placemaking, and civic engagement in an unprecedented way that will educate, entertain, and bring new vitality to public spaces. This creative placemaking program is intended to enhance the vibrancy of cultural districts and maximize their potential as community destinations.

This new program, developed by [Chamber Music America](#) (CMA), the [Louisiana Division of the Arts](#) (LDOA), and [Project for Public Spaces](#) (PPS), with support in part from the National Endowment for the Arts (NEA), will fund small ensembles – between two and ten musicians – to engage in meaningful ways with the civic fabric of neighborhoods.

In 2017, the pilot year of *Sound Places*, two Cultural Districts in Louisiana will be selected for music-based placemaking projects. Each of the two selected districts will host one ensemble. Musicians and communities will work together to develop customized, music-infused placemaking projects, unique to the locations and ensembles selected. These projects will be anchored in public spaces or community places. While Project for Public Spaces will facilitate community placemaking workshops and provide technical assistance at the outset of each project, implementation and management of projects will be the responsibility of the ensembles and local sponsors.

The *Sound Places* program aims to:

- Build the placemaking capacity of Louisiana Cultural Districts and enhance their roles in supporting local community development;
- Generate local excitement and momentum, and encourage local communities to initiate and implement more placemaking initiatives;
- Establish inspiring case studies of music-based creative placemaking as models for other communities in Louisiana and beyond;
- Expand the audience for participating ensembles and for chamber music in general;
- Develop a replicable, long-term program for music-based creative placemaking initiatives.

PROJECT DETAILS

WHAT IS CHAMBER MUSIC?

Chamber music is not just about string quartets. CMA defines Chamber Music as music for small ensembles—between 2 and 10 players—with one musician per part, generally without a conductor. CMA welcomes all styles of small ensemble music including Western European and non-Western classical and contemporary, jazz, electronic, and evolving forms. Ensembles may be instrumental or vocal, acoustic or amplified. Because of the number of musicians involved, chamber music establishes a potentially more intimate connection between audience and performers, a factor which can be leveraged to build stronger relationships between musicians and the local community.

WHAT IS PLACEMAKING?

Placemaking inspires people to collectively reimagine and reinvent public spaces as the heart of every community. Strengthening the connection between people and the places they share, placemaking refers to a collaborative process by which we shape our public realm in order to maximize shared value. More than promoting better urban design, placemaking facilitates creative patterns of use, paying particular attention to the physical, cultural, and social identities that define a place and support its ongoing evolution. Creative placemaking is an integrative approach that specifically uses art and culture to tap into a place's unique character. Placemaking has sparked social, economic, and environmental benefits in communities around the world. Additional information can be found [here](#).

WHAT DOES A SOUND PLACES PROJECT LOOK LIKE?

Each project will be unique to the location and ensemble selected. Upon selection of Cultural Districts and ensembles, projects will be developed together with the Cultural District team, community members, and participating ensembles. Projects will address the unique goals of each Cultural District selected. Projects will begin with community workshops and stakeholder meetings facilitated by PPS staff in order to inform the scope of the project.

All projects must be rooted in one or more specific places within the Cultural District. Spaces can be indoors or outdoors, but must be publically accessible. Applicants can preselect these places and note them in their applications, or they can suggest a number of potential places to be refined and reviewed during the initial project planning work.

In addition to the locational aspect, projects provide an opportunity to address broader community development goals previously identified for the Cultural District. These goals should be based both on previous work and visioning, and on the community and stakeholder engagement to be performed within the framework of this project.

For example, if you have an underutilized building or public space in your Cultural District, you

might want to activate and bring life to that space together with the resident ensemble. It is anticipated that short-term, low cost “Lighter, Quicker, Cheaper” (LQC) enhancements to these spaces would be identified during the planning process. Though not required, districts are encouraged to consider implementation of these LQC improvements during the term of the project, with support from local sources and community volunteers (i.e. artist designed benches, banners and signage, etc.). Another element of a project might be to develop a music education program for students in elementary school who might otherwise not have access to chamber music. Your project could also address a social issue, such as building community networks, through music and outreach. We will consider any and all proposals that integrate music, placemaking, and community development.

WILL PARTICIPATING CULTURAL DISTRICTS RECEIVE FUNDING?

Limited funding is available in order to reimburse direct project costs for logistics, meetings, communications, promotion, and other activities directly related to the project. The amount will depend upon the project scope developed and the estimated costs associated with the scope. Cultural Districts will be reimbursed for money spent, within the predetermined amount. These funds may not be used for labor costs or salaries, nor for physical improvements to public spaces.

WHAT RESPONSIBILITIES WILL CULTURAL DISTRICTS HAVE?

Cultural Districts will be expected to arrange logistics for meetings, outreach, and performances. They will also identify relevant stakeholders and community leaders, and will facilitate contact among these entities, the selected ensemble, and partner organizations (PPS, CMA, and LDOA). While Districts will not be responsible for musicians’ accommodations, they may be consulted for available options.

HOW WILL ENSEMBLES BE SELECTED?

Music ensembles will also need to apply to the *Sound Places* program. Ensembles will be selected based on their professional musical experience and credentials as well as their commitment to the project goals. An ensemble’s location, too, is a key factor in selection. In order to minimize travel costs, ensure availability, and maximize integration of musicians into communities, preference will be given to ensembles within Louisiana and neighboring states. Musicians will receive a stipend for their participation, directly from the program. Ensembles need not be current members of CMA. We encourage suggestions for eligible ensembles to be sent to: soundplacesprogram@gmail.com.

HOW LONG WILL THE RESIDENCIES LAST?

Residencies take place over a period of 3 to 12 months. The scope and timeline of projects, including the type and frequency of performances and activities, will depend upon the unique project scope developed during the planning process as well as the availability and location of ensembles.

SOUND PLACES 2017 APPLICATION

The application for *Sound Places* is officially open! We welcome all Louisiana Cultural Districts to apply.

Our evaluation criteria will address organizational capacity, existing placemaking initiatives and vision, and proposed approach to incorporating music-based placemaking into existing organizational and community goals.

Cultural Districts will be selected and announced by the end of October. Music ensembles will be selected and matched to the Cultural Districts in November. Collaborations will begin in January of 2017.

Please read all information carefully before submitting an application.

To apply, please submit this sheet along with a Word or PDF document containing your responses to the questions on the next page to soundplacesprogram@gmail.com by midnight on October 16th. Please send all other questions and clarifications to the same address.

APPLICANT INFORMATION

First and Last Name:

Title:

Cultural District:

Address:

Telephone Number:

E-mail Address:

Website (If Applicable):

Applicant Organization Type (Select One):

Government Non-Profit Volunteer Other

SOUND PLACES APPLICATION QUESTIONS

1. Please provide a brief description of the characteristics of your Cultural District, including demographic information, local economic activity, public spaces, unique cultural offerings, and any additional information that contributes to the context of your application. In addition, describe how the District has changed in recent years. (500 words max.)
2. Describe any community development / placemaking plans for the District that are already in place, and specifically those that would connect to your *Sound Places* project. What has been implemented? What is forthcoming? (250 words max.)
3. What are the principal community development goals you wish to address through the *Sound Places* program? Why is this a priority for your community? How will your *Sound Places* project help you achieve the community development goals already set forth for your Cultural District? (500 words max.)
4. Identify and describe the place(s) where your project will be implemented. Alternatively, if you prefer to select these places during the project planning process, please describe how you intend to identify them, and indicate any potential sites that may become the focus of the project.
5. Describe the placemaking strategy you might implement in order to achieve your goal. How will chamber musicians help you in this process and in reaching your desired outcomes? (250 words max.)
6. Is there a specific type of music that would be especially suited for this project? Please explain. (100 words max.)
7. What kind of technical assistance and professional guidance (workshops, design, planning, engagement strategies, etc.) do you envision PPS can contribute to your project? (250 words max.)
8. Describe the team capacity and resources (time / staff / volunteer / other) available within your organization to invest in the project. (250 words max.)
9. Identify any additional community partners and stakeholders you intend to work with in order to maximize collaboration, capacity, and investment in the project. (100 words max.)
10. Describe any additional local support (both cash and in-kind resources), if any, that will be contributed to this process (ex: matching funds, local donors, small scale public space improvements, accommodations / guest rooms for musicians, rehearsal space, sound equipment, volunteers, media partners, etc.). (250 words max.)
11. List any reimbursable project costs you expect to incur (venue rentals, promotion, etc.) by pursuing this project. (100 words max.)