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**THE INTER-ARTS OFFICE: A FOUR-YEAR OVERVIEW
REPORT- 1999-2003**

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The Inter-Arts Office: A Four-Year
Overview Report, 1999-2003

Funding for interdisciplinary work and performance art has a twenty-five year history at the Canada Council. From the Council's first 'Multidisciplinary and Performance Art' program for individual artists, created in 1977, to the establishment of an independent secretariat - the Inter-Arts Office - in 1999, the need to assist projects and artists uniting two or more art forms (or questioning the limits of artistic practices) has been critical and is ongoing.

In the 1999 report *Review of the Interdisciplinary Work and Performance Art Program*, Inter-Arts Office Coordinator Claude Schryer summarized the evolution of interdisciplinary work and performance art funding at the Canada Council up to 1999¹. One of the findings of this program review was to maintain flexible frameworks where emerging and hybrid artistic practices could be understood and supported in a dynamic and changing *relationship* with the established disciplines.

A notable addition to the program as a result of this review was the creation of a category devoted to 'new artistic practices'.

In 2002, the Inter-Arts Office mandate was defined in the following way:

"The Inter-Arts Office serves as catalyst: it analyses issues, develops strategies, manages programs and encourages dialogue about multidisciplinary arts, interdisciplinary arts and new artistic practices".

Inter-Arts Office Programs

The Inter-Arts Office has programs in two distinct areas: (1) interdisciplinary work, performance art and new artistic practices; and (2) multidisciplinary festivals.

The first area, the **Inter-Arts Program**, supports creation, production, dissemination and professional development by Canadian inter-arts professional artists and arts organizations in three inter-arts practices:

- I. *Performance Art* is a multi-dimensional artistic practice that involves the live presence of the artist in a temporal dimension, often in a critical and process-oriented context.
- II. *Interdisciplinary work* integrates and transforms distinct art forms. The resulting work is outside the framework of an established program at the Canada Council for the Arts.
- III. *New artistic practices* are outside current experimentation and innovation occurring in disciplines supported at the Canada Council. Such practices subvert established notions of what art is, opening new and expanded terrains for art and artists, and for their relationships with audiences, communities and the general public. New artistic practice activities often take place outside conventional art domains. Since the focus of these practices is often on process and thematic concerns, the category is open to

¹ *Review of the Interdisciplinary and Performance Art Program*, Final Report, November 1999, prepared by Claude Schryer, Co-ordinator, Inter-Arts Office

projects that do not necessarily result in a recognizable art product in the traditional sense.

The second area, the **Multidisciplinary Festivals Project Grants Program**, supports Canadian non-profit organizations for the production and presentation of programming and workshops at multidisciplinary festivals. This program of support encourages festivals to develop new programming initiatives, enhance existing programs, and introduce Canadian artists from diverse regions and cultural backgrounds to new audiences.

In addition to the above, the Inter-Arts Office recognizes *artist and community collaboration* as an eligible form of expression in all of its programs. Artists and community collaboration is defined as an arts process that actively involves artists and non-arts community members working together in creative and collaborative relationships.

A number of projects funded through the Inter-Arts Office involve artist and community collaboration. Additional funding in 2002-2003 and 2003-2004 for these projects was made possible through the **Artist and Community Collaboration Fund (ACCF)** – a Council-wide fund for projects that connect professional artists and communities, in particular with youth.

The Inter-Arts Office also manages an advisory committee for the Inter-Arts Program that meets yearly to discuss issues and make recommendations to Council, coordinates Council wide policy initiatives in emerging artistic practices such as art and science collaborations and community-based practices, and administers the Artists-In-Residence for Research Program (AIRES) jointly with the National Research Council of Canada.

Inter-Arts Office Funding Trends

This statistical overview focuses in detail on the growth and development of the Inter-Arts Office programs over four fiscal years (1999-2000 up to 2002-2003). It also includes some aggregate data for 1997-1998 and 1998-1999, the two years prior to the creation of the Inter-Arts Office. It profiles the individual artists and arts organizations that have received Canada Council funding for performance art, interdisciplinary work, new artistic practices and multidisciplinary festivals. This also includes grants funded through the Artists and Community Collaboration Fund during this period.

Funding

In 2002-2003, the Canada Council for the Arts provided grants worth **\$1,655,850** through the Inter-Arts Office². This represents a small decrease from 2001-2002, when the Inter-Arts Office awarded \$1,745,950.

² Funding to inter-arts practices has increased since 1997 due to several increases to the Council's parliamentary appropriation. Some this funding is not permanent.

Table 1

The Canada Council for the Arts, Inter-Arts Office Funding (1), 1997-1998 to 2002-2003						
	1997-1998	1998-1999	1999-2000	2000-2001	2001-2002	2002-2003
Total Funding	\$721,240(1)	\$851,000(1)	\$996,919	\$1,399,000	\$1,745,950	\$1,655,850
Number of Applications Assessed	n/a	n/a	299	425 ³	342	348
Number of Grants Given	n/a	n/a	108	150	175	156
Success Rate⁴	n/a	n/a	36%	35%	51%	45%

(1) Prior to 1999, funding for interdisciplinary work and performance art was delivered through the Media Arts Section.

Overall, Inter-Arts Office funding has increased by a significant 66% since the Inter-Arts Office was established as a separate secretariat at Council in 1999-2000.

Despite increases in funding and in the number of grants awarded through the Inter-Arts Office, funding has accounted for only 1% of total Canada Council funding since 1999. The breakdown of grants by discipline for 2002-2003 illustrates this reality:

Table 2

The Canada Council for the Arts, Inter-Arts Office Funding as a Percentage of Total Funding, 2002-2003	
Discipline	%
Music	22%
Theatre	20%
Writing and Publishing	18%
Visual Arts	14%
Dance	12%
Media Arts	10%
Prizes and Endowments	3%
Inter-Arts	1%
Total Canada Council Funding	100%

Individual Artist vs. Arts Organization Funding

In 2002-2003, 57% of all Inter-Arts Office grants went to individual recipients, and 43% to organizations. This ratio remains essentially unchanged from 2001-2002, when 55% of all Inter-Arts Office grants went to individual recipients, and 45% to organizations. In total, 83 individual artists and 63 arts organizations received funding in 2002-2003. An Inter-Arts Program Creation grant awarded to Peterborough artist Shelagh Young in 2000-2001 exemplifies an individual new artistic practice project where the boundaries of art and its connection with science are explored.

³ In 2000-2001, the Inter-Arts Office held two competitions instead of one for the Inter-Arts Program (Creation and Dissemination Grants), resulting in a higher number of applications to the program.

⁴ Overall success rates for the Inter-Arts Office include travel grants.

The Canada Council awarded visual artist **Shelagh Young** \$18,000 in funds in 2000-2001, through the Inter-Arts Program: Creation Grants, in the **new artistic practices** category. Young's project, '**Watershed**', is a copper, stainless steel and tempered glass structure positioned at the entrance of the Millennium waterfront development in downtown Peterborough that combines aesthetics with functionality. From the outside, the building is both a sculpture and a watershed; inside is a system of hand-blown Pyrex water distillers, powered by the sun and the river's current and designed to resemble the plant life that grows on the water's edge. Producing up to fifty gallons of drinking water per day (spring through fall), the installation was also intended to be also be used to determine the pollution levels of the Otonabee river through an analysis of the materials removed in the distillation process. The 'Watershed' project is a striking example of artists and scientists working together to remind us that art and our natural environment are one and the same.

The average value of Inter-Arts Program creation grants to individual artists in 2002-2003 was \$13,000, while the average value of travel grants was \$1,235.

A project undertaken by Tagny Duff with an \$1,500 travel grant illustrates another feature of the type of work supported by the Inter-Arts Office – namely the international dimension. There is increasing international interest in the work of Canadian inter-arts artists.

Interdisciplinary and performance artist Tagny Duff of Montreal received a \$1,500 grant through the Inter-Arts Program Travel Grants to Professional Artists Program in 2002-2003 to attend a residency in Havana, Cuba. Duff's residency with the '**Proyecto Batiscafo (Batiscafo Project)**' marked the first opportunity Duff has been given to collaborate with international artists and to introduce her work at an international level. Her project revolved around the various methods of current communication and surveillance technology and how they have changed "the way we travel, move, record and remember moments in the present."⁵

The fairly even ratio of funding between individuals and arts organizations found in the Inter-Arts Office differs from other artistic disciplines that account for much larger shares of Council funding. Some art forms by their nature involve more group work than solo performances (e.g., theatre), and some more individual creation than group work (e.g., visual arts). In Theatre, for example, only 16% of all grants are awarded to individuals, while 84% are awarded to organizations. In Visual Arts, however, the ratio is reversed: approximately 67% of the total number of grants are awarded to individual artists, and the remaining 33% to visual arts organizations.

⁵ Project Description - November 28, 2002

Table 3

The Canada Council for the Arts, Breakdown of Funding through Inter-Arts Office Grant Programs, 1999-2000 to 2002-2003				
	1999-2000	2000-2001	2001-2002	2002-2003
Individual Artists				
Inter-Arts Program: Creation/Production Grants	\$255,000	\$489,500	\$572,500	\$414,000
Inter-Arts Program: Travel Grants to Professional Artists	\$29,500	\$36,000	\$45,250	\$63,000
Total Individual Artists	\$284,500	\$525,500	\$617,750	\$477,000
Arts Organizations				
Inter-Arts Program: Annual Funding Grants ⁶	\$155,000	\$0	\$135,000	\$215,000
Inter-Arts Program: Creation/Production Grants	\$161,000	\$208,000	\$282,500	\$143,000
Inter-Arts Program: Dissemination Grants	\$121,800	\$403,500	\$356,200	\$409,000
Multidisciplinary Festivals Project Grants	\$150,000	\$262,000	\$352,500	\$411,850
Interdisciplinary Work and Performance Art: Presentation Grants	\$96,500	n/a	n/a	n/a
Interdisciplinary Work and Performance Art: Circulation Grants	\$28,119	n/a	n/a	n/a
Total Arts Organizations	\$712,419	\$873,500	\$1,126,200	\$1,178,850
Total Inter-Arts Office Funding	\$996,919	\$1,399,000	\$1,743,950	\$1,655,850

(1) 1999 was the last year that Presentation and Circulation grants were awarded through the Interdisciplinary Work and Performance Art Program.

The average value of grants to organizations, including annual funding, dissemination and multidisciplinary festivals project grants, was \$17,600 in 2002-2003. The project undertaken by Compagnie Musicale La Nef with a Creation/Production grant is a recent example of interdisciplinary work undertaken by an established organization whose focus is early music but whose mandate includes the production of interdisciplinary work.

Montreal's **Compagnie Musicale La Nef** was supported by a \$20,000 grant in 2002-2003 through the Inter-Arts Program: Creation/Production Grants, in the **interdisciplinary work** category, for their music, spoken-sung theatre, performance, and new media project, **'Urnos'**. 'Urnos' encompasses the archaeological discovery of the fictional Urnossians, a herding culture with musical genius from the 3rd millennium before Jesus Christ. Similarities and differences between art and science are explored in 'Urnos' through a re-enactment of ancient Urnossian rituals by eleven musicians, three actors, and one dancer. La Nef delivers a musical and performance repertoire of a Middle Ages and Renaissance nature, and also embraces various oral traditions of Mediterranean heritage.

As already mentioned, some of the grants awarded through the Inter-Arts Office were supported through the Artists and Community Collaboration Fund. The project undertaken by the Common Weal Community Arts collective is a good example of the type of artist/community collaboration being sought as one of the objectives of this fund. A total of \$96,000 in 2001-2002 and \$215,000 in 2002-2003 was awarded through the Inter-Arts Office with funds from the Artist and Community Collaboration Fund.

⁶ No annual funding grant applications were assessed or grants awarded within the Canada Council's 2000-2001 fiscal year as funds to cover the 2000-2001 operating cycle were awarded by the Inter-Arts Office during the 1999 fiscal year, and therefore are reflected in the 1999-2000 statistics.

The **Common Weal Community Arts** collective is a Regina-based organization that works for positive social change, and promotes participation in the arts as a means for developing healthier communities⁷. The collective was founded in 1992 after five theatre artists came together to assist the people of Fort Qu'Appelle in the creation of a community theatre event. Common Weal Community Arts has since been involved in many other projects that enable the people of Saskatchewan to embrace and express their stories. Current projects include working with an aboriginal teen theatre group as well as a program offering creative writing and visual arts development for inmates in a Prince Albert Correctional Centre (the Pine Grove Writing Circles). In 2001, Common Weal received a grant of \$25,000 through the Inter-Arts Program: **Artists and Community Collaboration Fund** to create '**Prairie Echo**', an experimental sound and community art project involving four Saskatchewan sound artists. In '**Prairie Echo**', professional artists and non-artists will work together using spoken word story telling, rap, and soundscapes to create sound/inter-media works that convey their regional and community issues.

Success Rates

Table 4

The Canada Council for the Arts, Inter-Arts Office Grant Applications, Grants Awarded and Success Rates, 1999-2000 to 2002-2003			
	Grant Applications	Grants Awarded	Success Rate
1999-2000	299	109	36%
2000-2001	425	150	35%
2001-2002	342	175	51%
2002-2003	348	156	45%

The overall Inter-Arts Office success rate increased from 36% in 1999-2000 to 51% in 2001-2002. The success rate then declined slightly to 45% in 2002-2003.

It must be noted that the Inter-Arts Office generally supports specialized art practices and does not receive the same volume of applications annually as other disciplines which may partially account for higher success rates. For example, in 2001-2002 the Inter-Arts Program assessed a total of 152 applications from individuals to its creation/production grants component, and awarded 48 grants⁸. In comparison, the Visual Arts Section assessed 1,918 applications from individuals to its Creation/Production Grants program, and awarded 283 grants. The Inter-Arts Program was able to fund 1 in 3 or 32% of individual applicants to its creation/production grant component, while the ratio of applicants funded through the same program component in Visual Arts was approximately 1 in 6 (17%).

While the number of applications to the Inter-Arts Office has also increased since 1999, there is no discernable trend as applications peaked at 425 in 2000-2001, dropped back to 342 in 2001-2002, and have remained in this range, with 348 applications in 2002-2003.

⁷ <http://www.commonweal-arts.com>

⁸ The Inter-Arts Program creation/production grants component is open to both Canadian inter-arts professional artists and arts organizations. In 2001-2002, a total of 65 grants were awarded: 48 to individual artists and 17 to arts organizations. The example provided above deals only with individual artists.

Table 5a

Inter-Arts Office Success Rates by Program, 1999-2000			
PROGRAM/COMPONENT	Assessed Applications	Grants Awarded	Success Rate
1) Inter-Arts Program	268	92	34.3%
Creation/Production Grants	152	30	19.7%
Dissemination Grants	43	18	41.9%
Travel Grants	56	34	60.7%
Annual Funding Grants (1)	17	11	64.7%
2) Multidisciplinary Festivals Program	27	13	48.1%
P-25 One-Time	4	4	100.0%
TOTAL INTER-ARTS OFFICE	299	109	36.5%

(1) 7 out of 11 operating grants were awarded as operating grant supplements to artist-run centres, through a joint evaluation process by the Inter-Arts Office and the Visual Arts Section.

Table 5b

Breakdown of Inter-Arts Office Success Rates by Program, 2000-2001			
	Assessed Applications	Grants Awarded	Success Rates
1) Inter-Arts Program			
Creation/Production Grants	260	57	21.9%
Dissemination Grants	64	34	53.1%
Travel Grants	64	40	62.5%
Annual Funding Grants (1)	0	0	N/A
2) Multidisciplinary Festivals Program	37	18	48.6%
TOTAL INTER-ARTS OFFICE	425	150	35.2%

(1) No annual funding grant applications were assessed or grants awarded within the Canada Council's 2000-2001 fiscal year as funds to cover the 2000-2001 operating cycle were awarded by the Inter-Arts Office during the 1999 fiscal year, and therefore are reflected in the 1999-2000 statistics.

Table 5c

Breakdown of Inter-Arts Office Success Rates by Program, 2001-2002			
	Assessed Applications	Grants Awarded	Success Rates
1) Inter-Arts Program	297	157	52.9%
Creation/Production Grants	180	65	36.1%
Dissemination Grants	44	30	68.2%
Travel Grants	64	55	85.9%
Annual Funding	9	7	77.8%
2) Multidisciplinary Festivals Program	45	23	51.1%
TOTAL INTER-ARTS OFFICE	342	180	52.6%

Table 5d

Breakdown of Inter-Arts Office Success Rates by Program, 2002-2003			
	Assessed Applications	Grants Awarded	Success Rates
1) Inter-Arts Program			
Creation/Production Grants	172	40	23%
Dissemination Grants	43	30	69%
Travel Grants	78	52	67%
Annual Funding	7	7	100%
2) Multidisciplinary Festivals Program	40	23	58%
TOTAL INTER-ARTS OFFICE	340	152	45%

Toronto-based multidisciplinary artist **Robin Pacific** was awarded \$11,000 by the Canada Council in 2001-2002, through the Inter-Arts Program: Creation/Production Grants in the **new artistic practices** category. Pacific is the creator of several community-based projects, including Fire/Book, a permanent installation that commemorates the history of the York Region firefighters. Her current project, **'Uniform'**, examines the role of the security guards at the Art Gallery of Ontario, many who have extensive knowledge of the gallery's work, but whose opinions are rarely consulted. Robin Pacific extended an invitation to all Protection Services Officers (PSOs) at the Art Gallery of Ontario to share their personal histories and reflections about their work at the Gallery. Nineteen guards accepted. Their collective desire to make the unique personalities of fellow PSOs both audible and visible is realized in 'Uniform', a series of photographic, sound and video installations.

Grants by Region

In the first year of the Inter-Arts Office (1999-2000), grants were awarded in 25 Canadian communities. In 2001-2002, 47 different communities received funding, an increase of 88% over three years. Artists and arts organizations in 34 communities received Inter-Arts grants in 2002-2003.

The expansion of Inter-Arts Office funding into all provinces and territories over the past four years is significant. In 1999, there was no activities funded by the Inter-Arts Office in Prince Edward Island or the Yukon, and minimal activity funded in New Brunswick (\$5,500), Newfoundland (\$500), and the Northwest Territories (\$10,000). In 2001-2002, Inter-Arts Office grants were awarded to artists and/or arts organizations in the Yukon (Whitehorse), P.E.I (York) and the Northwest Territories (Inuvik), while funding to communities in Newfoundland and New Brunswick increased significantly compared to 1999 levels. Below are three examples of projects funded in these areas – a collaboration between Tara Bryan from Flatrock, Newfoundland and Cherie Pyne Dunn, from St-John's, Newfoundland, the Great Northern Arts Festival in Inuvik, Northwest Territories and Judith Scherer of York, PEI.

The Inter-Arts Program supported **Tara Bryan** and **Cherie Pyne Dunn's** work **'Okay, Call me Back'** with an \$18,000 creation/production grant in 2001-2002 in the **interdisciplinary work** category. 'Okay, Call me Back' uses the Internet, print, radio and video to explore breakdowns in communication and moral biases, by spreading the stories and image of a fictitious woman who has vanished in order to stimulate comment from the public. Ultimately, the material gathered was turned into a live performance, a satire about small town morality (as it pertains to Newfoundland).

Judith Scherer of York, PEI, was awarded a grant of \$14,000 in 2001-2002, through the Council's Inter-Arts Program, Creation/Production Grants in the **interdisciplinary work** category. Scherer, an established, nationally-recognized interdisciplinary artist with a background in dance, used the funds to create a new work incorporating light, movement, sound and visuals with the working title **'Shadow'**. Scherer has performed 'Shadow' in conjunction with a remounted piece, 'Metropolitan Woman', first developed in 1984. This solo piece also used light, movement and sound to explore a day in the life of a business woman. Scherer has presented the two works at various locales in Charlottetown including the Confederation Centre Art Gallery, as well as at a number of international interdisciplinary and/or dance festivals.

Inuvik's **Great Northern Arts Festival** was awarded a \$23,850 grant in 2002-2003 through the Inter-Arts Office's Multidisciplinary Festivals Project Grants Program and the Aboriginal arts Secretariat to present the 2003 edition of the festival, **'The Masters – Past, Present, and Future!'** 'The Masters' celebrated fifteen years of early and contemporary storytellers, musicians, visual and performance artists. The festival's activities and screenings consist of gallery presentations, 'legend sessions' where stories are shared, multimedia presentations, a demonstration area for carving workshops and evening performances. The Great Northern Arts Festival appeals to international audiences, and provides access to workshops, marketing, and promotional opportunities for Northern artists in remote communities. The vast majority of artists participating in the festival are residents from the Northwest Territories, and are of Inuit, Inuvialuit, Gwich'in, Dene, and Metis origin.

In terms of Canada Council funding by city, the three largest centres of inter-arts activity are Montreal, Vancouver and Toronto, a trend that has not changed since 1999. This grouping is not surprising given that almost 75% of Canadian artists live Canada's 25 Census Metropolitan Areas (CMAs)⁹. The cross-disciplinary nature of the inter-arts sector also accounts for the concentration of Inter-Arts Office funding in large cities; inter-arts and multidisciplinary festival communities are likely to exist in areas with strong artistic communities in other disciplines, i.e. dance, media arts, theatre etc. In particular, Montreal and Vancouver are hot-beds of inter-arts activity, and attract artists from across Canada who want to experience their dynamic arts scene.

In 2002-2003, Montréal received 30% of all Inter-Arts Office funding, Vancouver received 16%, and Toronto received 10%.

⁹ The Canada Council for the Arts, *Arts Sector Profile #2 – Artists in the Labour Force*. Ottawa: September 1999.

Table 7

The Canada Council for the Arts, Inter-Arts Office Funding to the Three Largest Cities, 1999-2000 to 2002-2003				
	1999-2000	2000-2001	2001-2002	2002-2003
Montréal	\$241,419	\$411,400	\$517,750	\$509,550
Vancouver	\$167,500	\$213,600	\$290,500	\$273,000
Toronto	\$194,000	\$157,500	\$195,000	\$172,800
Total Inter-Arts Office Funding to these three cities	\$602,919	\$782,500	\$1,003,250	\$955,350
Total Inter-Arts Office Funding	\$996,919	\$1,399,000	\$1,745,950	\$1,655,850
% of Total Funding awarded to Montréal, Vancouver, and Toronto	60%	56%	57%	58%

However, it is interesting to note that funding to inter-arts and multidisciplinary festival arts activity is expanding outside of major urban centres.

The expansion of Inter-Arts Office funding into smaller communities in Ontario and Quebec is noteworthy. In 1999, only two Ontario communities received Inter-Arts Office funding: Ottawa and Toronto. In 2001-2002, Inter-Arts Office grants were awarded in eight Ontario communities: Elliot Lake, Fort Frances, Kingston, London, Ottawa, St.Catharines, Toronto and Windsor.

Similar growth has occurred in Quebec, where the number of communities funded doubled between 1999 and 2003 (from 7 to 14). In fact, after Montreal, Vancouver and Toronto, Quebec City received the fourth largest amount of Inter-Arts Office funding in 2002-2003 (\$131,500). In 2002-2003, artists and arts organizations in 14 Quebec communities received funding for Inter-Arts Program and Multidisciplinary Festival projects, including those profiled below.

Since 1997, the city of Shawinigan has played host to a unique gathering: **The Shawinigan Street Theatre Festival**. In 2001-2002, the festival received a grant of \$10,000 through the Inter-Arts Office, **Multidisciplinary Festivals Project Grants Program**. The festival, which drew over 100,000 visitors in 2001, transforms the city into a ‘fresh and altered universe’, as artists use city streets, apartments, balconies and public spaces as a backdrop for street performances. Foreign artists play a vital role in furthering the development of Canadian street theatre organizations and collectives: since the festival’s inception, 96 foreign artists have performed at the festival. The July 2002 edition of the festival features thirty artists and/or collectives, including Compagnie Off (France) and their work “Les Girafes”, Vox Théâtre (Ottawa) and their work “Klaxons Atoniques”, and Les Cubiténistes (Belgium) with their work “Ciné Zénon Palace.” Festival organizers aim for a sense of unity between all acts selected for a given year; in this sense, the Shawinigan Street Theatre Festival offers three days of activity but only one true spectacle.

The Montreal company **4D art Lemieux/Pilon** was awarded an Annual Funding grant of \$25,000 through the Inter-Arts Program in 2001-2002 in the **interdisciplinary work** category. The company, created by veteran Quebec performer, composer, set designer and director Michel Lemieux (in collaboration with Victor Pilon) creates interdisciplinary performances using scenography, cinema, video, dance, poetry, visual arts, light, music and sound in an attempt to merge reality and virtuality, stage and new media. 4D art Lemieux/Pilon have toured their productions internationally, presenting over 300 performances of various productions including *Grand Hôtel des Étrangers* (1995), *Pôles* (1996), and *Orféo* (1998). Since the spring of 2001, the company has been working on **'Anima'**, a musical and virtual voyage and a reflection on human behavior inspired by the work of Desmond Morris. **'Anima'**, which can be best described as more a musical multimedia performance than a conventional theatrical production, was premiered in Montreal in November 2002 to critical acclaim.

Chicoutimi's **Carl Bouchard's** project **'Jouer au docteur'** was supported by a \$15,000 grant through the Inter-Arts Program: Creation/Production Grants in 2002-2003 in the **performance art** category. **'Jouer au docteur'** consists of sculpture, photography, and performance. "The project exploits the vulnerability we all feel with regard to our own health as well as the situation of being examined, being evaluated (which is the characteristic of art) and by which spectators?"¹⁰ The performance art piece's objective is to allow spectators to reflect on their own responsibilities of reading government documented posters on health as well as their assessment grids. The installation consisted of a room representing a narrow examination room, in which the artist spent the entire exhibition period lying on a bed, asking visitors to check his temperature with a thermometer. The visitors were to write the results of the examination on a screen. The project is a metaphor for the close scrutiny by doctors of patients and the disenchanting process of evaluation for health purposes.

Montreal's **Théâtre La Chapelle** received a total of \$51,500 in grants in 2000-2001 through the Inter-Arts Program Creation/Production and Dissemination Grants. Théâtre La Chapelle is an organization committed to presenting **interdisciplinary work** to the Montreal public, and presents the annual **'VASISTAS'** festival. A multidisciplinary festival, **'VASISTAS'** pushes the boundaries of what is generally considered to be art. **'VASISTAS'** means in German, roughly, 'what is that', which is "the ultimate question that one can always ask about creations and in particular interdisciplinary pieces."¹¹

Grants by Gender

In 2001-2002, over two-thirds, or 70% of all individual Inter-Arts Program grant recipients were female, while approximately 30% or one-third were male. In 2002-2003, the ratio was more balanced: females comprised 57% of grant recipients, and males 43%. The only general trend that can be observed with regards to gender is that more females than males have received funding through the Inter-Arts Program in the past two years.

¹⁰ English Translation – November 30, 2002

¹¹ Project Description: December 20, 2000

Peer Assessors

In 2000-2001, a total of 16 peer assessors served on peer assessment committees to evaluate creation/production, dissemination and multidisciplinary festivals project grants for the Inter-Arts Office. Of these assessors, two-thirds were female and one-third were male, while two-thirds of the committee members were anglophone and one-third were francophone (some of whom are bilingual). In 2001-2002, the Inter-Arts Office used a total of 23 assessors to evaluate applications in all Inter-Arts Office programs, including Annual Funding and applications eligible for funds through the Japan-Canada Fund. The ratio of female vs. male assessors was identical to 2000-2001: 70% of assessors were female, and 30% were male. As per the Council's policy to ensure that assessors represent all regions equally, Inter-Arts Office peer assessors from the Maritimes, Quebec, Ontario and Western Canada were represented in virtually equal proportions in both 2000-2001 and 2001-2002.

Other Examples of Projects Funded

Who are the artists and organizations funded through the Inter-Arts Office? What types of projects and artistic creations are they producing? Below are some other examples of projects supported that illustrate the diversity of work falling under the heading of inter-arts practices. Also included are examples of multidisciplinary festivals funded and projects with an international focus.

The **Savage Media** production group received a grant of \$20,000 through the Inter-Arts Program Creation/Production Grants in 2000-2001 (in the interdisciplinary work category) to create '**The Songbird Oratorio**', a musical production based on the interspecies links between humans and birds. It was conceived from the tragic, real-life situation in which over 100 million songbirds in North America die each year from flying into the brightly lit windows of office towers, and falling onto the city streets below. In 1999, Savage Media commissioned five Canadian composers to each write an accapella vocal composition inspired by birdsong. A script and dramatic structure for the Oratorio was built around these compositions, and the work was premiered outdoors at Vancouver's Dr. Sun Yat-Sen Classical Chinese Garden on May 5th, 2001.

Anna Banana of Robert's Creek, BC, was supported by a \$15,000 grant in 2002-2003 through the Inter-Arts Program Creation/Production Grants in the **new artistic practices** category for her project, '**The Art of the Name**'. Anna Banana uses humour, interactive events/performances, mail art exchanges and writing and publishing as her mediums. 'The Art of the Name' is a large-scale project spread over three years, in which she will research scientific literature on identity, and document the creative art practices of artists using pseudonyms. The study of artists' nicknames and their impact on their creativity is a unique subject, and Anna Banana is its pioneer.

Vancouver's **Aboriginal Art & Culture Celebration Society** received a grant of \$22,000 through the Inter-Arts Office **Multidisciplinary Festivals Project Grants** in 2001-2002. The festival is a four-day event held each June that features both traditional and contemporary aboriginal performers, and that is held on an outdoor stage built on the steps of the Vancouver Art Gallery. Celebration organizers

continued to break new ground by kicking-off the 2001 festival with a “Night of Aboriginal Blues” at the Yale Blues Club in downtown Vancouver, featuring the Aboriginal blues duo The Roulette Brothers. Other Aboriginal performers at the festival included Cree/Metis singer-songwriter and composer Wayne Lavallee, and well-known West Coast Metis musician Sandy Scofield. The Council funding allowed organizers to expand the number of youth artists presented, and was used specifically to present nine Aboriginal youth performers at the 2002 festival.

The **Canadian Institute of the Arts for Young Audiences/Vancouver International Children’s Festival** received a \$20,000 grant in 2002-2003 through the Inter-Arts Office **Multidisciplinary Festivals Project Grants** program to present the culturally diverse event ‘**Quest of the Silk Road**’. ‘Quest of the Silk Road’ “enabled Vancouver audiences to explore the cross-pollination of ideas, cultures, music, and art that occurred along the ancient Silk Road – a vast network of trade routes that were active from the first millennium B.C. to the middle of the second millennium A.D.”¹² World music, storytelling, dance, multicultural food dishes, workshops, and demonstrations took place under pavilions enabling audiences to absorb and re-enact the historical and cultural aspects of the Silk Road.

Lori Deanne Weidenhammer of Vancouver received a \$15,000 grant in 2002-2003, through the Inter-Arts Program Creation/Production Grants for her **performance art** piece ‘**The Weidenhammer Wunderkammer: Souvenirs of Endangered Towns**’. ‘The Weidenhammer Wunderkammer’ is a museum, described by the artist as a “cabinet of curiosities specializing in the rare, odd, and obvious.”¹³ Weidenhammer created three imaginary towns and artifacts based on research of actual disappearing cities, and used the Artist-Run Limo as an outlet for showcasing her unique souvenirs. The Artist-Run Limo “is a 24ft 1981 Cadillac Fleetwood that provides comfortable accommodation to 4 adults and a variety of software, media and motion based artworks.”¹⁴ She developed an amateur historian tourist guide persona for herself and recorded in video and audio her dialogues with the audience, for use in a documentary video and internet diary. The ‘Weidenhammer Wunderkammer’ travelled throughout the prairies on the Grand Trunk Pacific Railway’s Alphabet Line from Edmonton to Winnipeg. Her inspiration for this extraordinary large-scale project was her childhood in the now extinct hamlet of Cactus Lake, Saskatchewan.

A \$20,000 grant was awarded to the Saskatoon organization **Tribe: A Centre for Evolving Aboriginal Media, Visual & Performing Arts** in 1999-2000 through the Inter-Arts Program Dissemination Grants in the **performance art** category. Tribe is an artist-run centre dedicated to the development and maintenance of a permanent, independent venue where aboriginal media, visual and performing artists can develop and create. Funds in 1999-2000 supported the ‘**High Tech Storytellers Festival**’, an event that explored the fusion of traditional storytelling with contemporary technology. Tribe’s activities not only strengthen the local arts community, but also bring together the aboriginal and non-aboriginal community in all their programs.

¹² Description of activity and plan of action – November 29, 2002

¹³ Detailed project description – November 27, 2002

¹⁴ <http://www.firstfloor.org/ARL/mandate.html>

Toronto interdisciplinary artist **Christine Carson** was awarded \$3,000 in 2000-2001, through the Inter-Arts Program Creation/Production Grants in the **performance art** category to create **'Numb/Hum: A Subterranean Metropolitan Opera'**. 'Numb/Hum' is a series of interventions involving 35 to 40 singers on a subway platform who hum harmonically with the highly recognizable electronic sound that the subway makes as it arrives at the station. The singers arrive from all directions and converge on the platform, creating a chorus of melodic and uplifting sounds during early morning rush hour each day for one week. The project is described by its creator as a "transformative cultural intervention that explores the relationship between the sublime and the mundane": subway riders waiting sleepily for their train are suddenly enveloped in a chorus of beautiful sounds. A sense of community is developed through the project as the commuters departing for work each day at the same place and time begin to anticipate the singers, and begin to associate the subway 'hum' with beautiful music.

Collective Echoes, a Vancouver organization described as "collectively echoing culture in public space", were awarded \$20,000 in 2001-2002 through the Inter-Arts Program Creation/Production Grants in the **new artistic practices** category. Primarily targeting high-risk youth residing in Vancouver's East Side, Collective Echoes has developed a series of workshops that teach young people the skills needed to create public art. Professional artists work as mentors with youths from low-income and marginalized backgrounds to develop images for billboards, bus shelters, post cards and other media. The 2001-2002 workshop series is called **'Big Picture, Media Interventions'**, and focuses on an analysis of contemporary consumer culture and where these young people fit into that culture. The project will not only gave them a voice and teach them practical skills, but also benefited the residents of Vancouver by fostering an "alternative awareness, a cultural, thought-provoking public service announcement."¹⁵

The dynamic **interdisciplinary work** creation **'Bone'** was awarded \$40,000 in Canada Council support in 2001 through the Council's Strategic Investment Fund. A co-production between the Montreal physical theatre company **Snell-Thouin Project (STP)** and the Beijing Modern Dance Company, 'Bone' is a ground-breaking project in that it marks the first artistic, interdisciplinary co-production between Canada and China. The production was made possible through Canada Council support as well as through additional funding from the Beijing Modern Dance Company. Conceived by musician Jerry Snell and choreographer Nadine Thouin of Montreal, 'Bone' is performed by thirteen dancers from the Beijing Modern Dance Company, accompanied by Canadian and Chinese musicians, and is described by its creators as "a historical voyage from east to west, from the past to the present. 'Bone' premiered at the Beijing Modern Dance Company Theatre in Beijing, China on October 24th and 25th, 2002.

¹⁵ Profile of Applicant: November 15, 2001