

Opening Up Space: Toward An Expansive Vision for Multidisciplinary Arts in Canada

A research report prepared for the Multidisciplinary Workgroup of the
Canada Council for the Arts

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Contents

1. Executive Summary and Recommendations	3
2. Detailed Report	
Preface	9
Data on multi-disciplinary arts activity at Canada Council	9
History of multidisciplinary funding at Canada Council	11
Overview of current trends	14
Developments at Canada Council	19
Analysis of Developments	20
Culturally diverse and Aboriginal Arts	21
Gaps in multi-arts funding	23
Peer Assessment	27
3. Conclusions	30
Potential impact of multi-arts practices on Council structures	30
Reflections for the long-term: Toward an expansive vision	32
4. Recommendations	
<i>Recommendation 1: Increase communications and collaboration</i>	37
<i>Recommendation 2: Expand and structure support for multi and cross-disciplinary activities</i>	38
5. Appendices	
Appendix A: Research Methodology	39
Appendix B: Statistics on Multidisciplinary Arts Funding at The Canada Council	40
Appendix C: Terminology and Definitions	44
Appendix D: Mapping of current program types at Council	44
Appendix E: Good Practices: Arts Funders	47
Appendix F: Mandate of the Multidisciplinary Workgroup	51
Appendix G: List of Resources, Bibliography and Endnotes	52

Executive Summary

Introduction

This research project into Canada Council's history of funding for multi- and cross-disciplinary arts activity began in December 2005 when the Multidisciplinary Workgroup, led by Claude Schryer of the Inter-Arts Office, undertook a mandate "*to analyze and review historical documentation [and to] identify gaps, crossovers, good practices and the interweaving with other discourses,*" and to look at "*the potential impact of multi-disciplinary practice on Canada Council for the Arts' structures.*"

Historical documentation reveals that Council has shown in its continuing evolution an ongoing ability to examine its programs and to advance institutional changes that better serve artists, arts audiences, the arts as a whole, and Canadian society. The research also demonstrates a recurring need for the Council to be even more flexible and inclusive regarding funding for interdisciplinary work (defined as work that '*integrates and transforms distinct art forms*'), and multi-disciplinary arts (implying '*the associative presence of more than one discipline that are combined, but not integrated*').) Following an early section on historical funding of multidisciplinary arts at Council, this report draws instead upon the term 'multi-arts' in order to capture the full range of activities currently being examined, without referring to disciplinarity as a defining feature.

Data on Multi-disciplinary Arts Activity at Canada Council:

It is not easy to quantify exactly how much multidisciplinary activity currently receives support through the various Canada Council programs, since each grant awarded by the Canada Council must have a discipline associated with it in the Arts Tracking System. A table with data compiled by the Research Office includes arts organizations and artists receiving funding under more than one disciplinary Section, as well as the Offices that provide funding to clients in more than one discipline. The table indicates that in 2005-06 supported multidisciplinary arts activity represents as much as 10% of Canada Council support to the arts overall, making up about \$11.4 million in funding. The number of grants associated with multidisciplinary activity is 986, making up about 18% of the number of grants awarded by the Council.

A short history of Multidisciplinary Funding at Canada Council

The report notes specific studies undertaken in 1984, 1989, 1999, and 2005, as well as calls from the arts community since the 1970's for increased flexibility with reference to funding for multidisciplinary arts. Despite the Arts Division's largely successful efforts to respond to on-the-ground practices of professional artists, arts organizations and ad hoc groups, numerous memos, reports and policy documents from the 1970's onwards link challenges to achieving flexibility to the overall disciplinary structure of the Council.

In the 1970's the Canada Council introduced two new cross-disciplinary funding streams: the Touring Office and the Explorations Program. Explorations maintained a highly flexible approach designed to fund: multi- and inter-disciplinary work; experimentation that blurred or crossed over conventional disciplinary boundaries; and emerging artists and organizations. Explorations also featured regional peer assessment. The early 1980's introduced the Media Arts Section and a one-time Interdisciplinary Fund. In 1996 the Council's restructuring brought about integration of the Touring and Explorations functions into disciplinary Sections. The 1990's program review also identified areas for strategic support, including Aboriginal and culturally diverse arts, youth, festivals, and interdisciplinary arts. Council responded with formation of the Aboriginal Arts Secretariat,

and the Equity and Inter-Arts Offices. Along with the Outreach Office (now Audience and Market Development) these areas of the Arts Division each provide funding support that is not limited to a particular discipline, and contribute to a more horizontal, thematic, and cross-sectional approach to arts funding at Canada Council.

The 1990's restructuring was carried out in an environment of massive cuts to the Council's budget by Parliament. Council's response emphasized reductions in administrative expenditures, while striving to direct maximum resources to grants and funding of artists and arts organizations. On the one hand the process of integration went some way to reduce the perceived "disconnect" between Explorations and the rest of the Arts Division, but on the other tended to increase emphasis on disciplinary approaches. The 1999 formalization of the Inter-Arts Office to support "*multiple, hybrid and experimental approaches . . . that display a critical and or exploratory attitude*" also included responsibility for a Multidisciplinary Festivals Program. In 2003 the Inter-Arts Office mandate was expanded to "*develop policy and manage funding programs in the multidisciplinary arts, in the interdisciplinary arts, and in new artistic practices.*"

Throughout the '90's the disciplinary sections added programs intended to support innovation and encourage expansion into new realms. These often successful efforts to respond to the need for increased flexibility in funding programs have nevertheless encountered challenges with respect to the overall disciplinary structure of the Council.

This study has endeavored to identify in what areas gaps remain, what kinds of organizations and individual artists are not finding a good "fit" within Council, and to recommend how the Council can be more proactive and forward thinking in its aim to respond to emerging trends.

Overview of Current Multi- and Cross-disciplinary Trends

Flexible Models: Current trends in institutional and organizational structures suggest increased emphasis on more horizontal approaches and more collaboration among departments to achieve articulated strategic or program goals. Jane Marsland's March 2005 report "Flexible Management Models" suggests that Canada Council should "*address the issues of a growing sector of the arts community*" (i.e. those that function in non-conventional ways.) Louise Poulin's report "Stories From the Field" and the recently completed external review of the Artists and Communities Collaboration Fund (ACCF), among other sources, suggest that in the arts and elsewhere there is movement towards multi-purpose, multi-function activities that are responsive and linked to community.

Digital Technologies: Art practices that call upon digital and new technologies provide examples of challenges within a largely disciplinary structure for practices that do not easily 'fit' within a single discipline.

Urban hip hop, youth culture etc: Many of these artists are self-taught in one or more disciplines, and others are carrying out their work in a specific cultural context without reference to disciplinary thinking. As such they force a reexamination of a definition of multi-disciplinarity as a conscious combining of more than one discipline.

Festivals: Thematically organized multidisciplinary festival programming is a growing trend. The Multidisciplinary Festivals Program in the Inter-Arts Office provides a place where much culturally diverse arts programming finds a 'home.' This program is still only able to provide project support, and not more stable annual support. More clarity around

potential funding overlap with the Department of Canadian Heritage Arts Presentation Canada program is desirable.

Cabarets, carnivals and other practices: Circus and carnival arts have their own funding streams at some other arts funders provincially and internationally. In interviews, some Council staff also considered that eco-art and ritual based practices belong in a multi- and cross- disciplinary funding stream. Current and past reports calling for greater flexibility reinforce the need for a multi-arts program to be a more 'open space' that can embrace a plurality of artistic practices.

One conclusion of this research is that art practices not necessarily defined by a single discipline may be better served by a funding program that is different from the current "norm" at Council.

Trends in Cultural Policy

Arts Policy Consultant Jocelyn Harvey, in her report *Transcending Boundaries*, has shown that cultural policy development is tending away from artists as producers and art as product to be experienced by audiences, and "*moving toward an emphasis on processes and systems, the interchange between culture and citizens, and a vision of culture as a continuous means of building and revitalizing societies – of making it possible for people to live successfully together.*" In February 2006 a speech by Canada Council Vice-Chair Simon Brault echoed this trend: "*The Council must be in step with the impetuous evolution of art practices and the diversity of cultural development in the communities across the country. And it must also, above all, be able to anticipate these developments, bring them into perspective and realign our goals if the occasion warrants.*" Brault also emphasized that discipline-based art plays a vital role in furthering the arts in Canada.

The question is not just how to balance, but how to interweave support for discipline-based work with the Council's objective to better encourage and support multi- and cross-disciplinarity.

Trends at Arts Funders

Nationally and internationally there is a clear trend among arts funders to recognize and support multi-arts, and of movements to design funding programs that de-emphasize disciplinarity as the defining feature for applications. The report summarizes funding of multi-arts at the Ontario Arts Council, the Saskatchewan Arts Board, the Irish Arts Council, the Multi Arts Program fund in the United States, at Arts Council England, and Australia Council for the Arts.

Analysis of Developments at Canada Council

At the Canada Council, movement toward more horizontally conceived and laterally structured offices and programs has been incremental. Certain cooperative efforts across disciplinary Sections of the Arts Division have evolved informally, and others more formally. Formal mechanisms that encourage collaboration across Sections include the

Capacity Building Programs in the Equity Office and the Aboriginal Arts Secretariat. However, gaps continue to appear, and some developments intended to increase flexibility have themselves become “silos” with sometimes restrictive criteria that tend to exclude some types of work.

The problem becomes how to maintain and further encourage the particular strengths of Council’s Sections and Offices and their demonstrated abilities to embrace innovation, without continuing the pattern of ad hoc solutions that has been repeatedly identified over many years. It seems that an even more diversified approach to dealing with the diversity and complexity inherent in multi-arts considerations is still called for.

A strengthening of the fabric that enables crossovers among Sections – in both philosophical and tangible practical ways – may help overcome the challenges represented in meeting needs of both individual artists and multi-arts organizations. Several research reports conducted for the Council in recent years have offered recommendations relevant to multi-arts and to strengthening horizontal communications.

Culturally diverse and Aboriginal arts

Concerns have been raised that Council structure remains rooted in a Eurocentric disciplinary model that cannot always respond to different conceptions of art as understood and practiced in some culturally diverse and Aboriginal communities. In the long term, the Canada Council can continue the leadership role the agency has demonstrated over the last ten years, by reviewing in what ways its current programs and structures may impede further encouragement of a plurality of practices that represent and reflect Canada.

Gaps in Multi-arts Funding

Embracing diversity and plurality of practices will be key to implementing successful multi-arts funding. Most individuals and groups engaging in multi-arts activity avoid or resist categorization, and focus instead on relationships of content and context in the particularity of their locale and other specific circumstances.

Individual artists: Examples of gaps occurring among individual artists who find themselves currently without a program or section to turn to at Canada Council, include:

- artists who work in different disciplines at different times, and artists who regularly engage in work that combines disciplines;
- artists who wish to cross-over from their “home” discipline;
- artists whose work does not assume disciplinarity at all but is inherently multi-arts.

Multi-arts project applicants: Currently at the Canada Council, one-off multi-arts projects may not fit in one 'home' discipline, but also will not 'fit' in the current Inter-Arts program, which specifies that interdisciplinary work “*integrates and transforms distinct art forms.*” Similarly, one-off multi-arts projects that emphasize traditional arts will not be easily recognizable as belonging in the Inter-Arts program 'New Artistic Practices'.

Multi-arts organizations: Organizations whose multi-arts programming is not limited to a single festival, not limited to presenting, and which are not considered artist-run centres under a Visual Arts umbrella, do not currently have a comfortable 'home' at Council. These include:

- Multipurpose arts organizations
- Non-arts organizations that engage in professional multi-arts programming
- Multi-arts presenters that function as cultural animators with a multiplicity of functions
- Multi-arts companies funded by Council who wish to be considered holistically
- Companies that have expanded programming outside of strictly disciplinary boundaries
- Multi-arts networking and service organizations
- 'Multi-arts structure' organizations, which emphasize multiple, often discipline-defined activities that each operate with distinct curatorial or artistic direction

Peer Assessment

Often, multi-arts applications present artistic and logistical challenges for appropriate and adequate peer assessment. Questions may be raised about who are appropriate peers, whether there should be external consultations, how to assess artists with a multi-arts focus or artists who cross-over disciplinary boundaries, what assessment criteria should be employed, or how to handle regional, socio-cultural and other contexts.

Conclusions

It is inevitable that some worthy multi-arts applications will fall through the cracks without a solid mechanism in place to facilitate cross-section cooperation and communication. The question in the long-term is how to maintain the strengths of the autonomous Council Sections to adapt to specific disciplinary and multi-disciplinary needs with specific funding programs, but to concurrently or simultaneously build in possibilities for even greater blending, growth, collaboration, and flexibility. This research project indicates it is possible to embrace both highly disciplinary and as-yet uncategorized practices through more coordinated support, and, at least potentially, through an adapted approach to the design of funding programs.

This report recommends a revised program in the Inter-Arts Office that can deal with the short-term multi-arts 'gaps', while consciously building into the program clear intentions to remain as flexible as possible within clearly defined parameters, and to institute regular cross-Sectional consultation. If accompanied by a built-in program evaluation that maintains a Council-wide view to the long-term, it is possible such a revised program in the Inter-Arts Office might hold potential applications throughout the Arts Division. The creation of a new funding 'stream' needs to be accompanied by bridge-building efforts that will cross over all Arts Division Sections and Offices.

In Summary

The immediacy of needs in certain under- or inadequately served areas of artistic activity has meant focusing on an image of 'closing' or 'filling in' gaps -- gaps where some multidisciplinary arts activities may be seen to be falling through 'cracks.' An alternative is to conjure an image of opening up space. A program built to meet short-term needs can also be an opportunity to open up conversations, and an invitation to open even wider the doors that allow passage between 'silos'.

Recommendations

Recommendation 1: Increase communications and collaboration

That the Canada Council increase communication and collaboration across all areas of the Arts Division to improve the coordination of policy and support structures for multi- and cross-disciplinary arts activities. The outcomes of the Multidisciplinary Workgroup research would become the responsibility of the Arts Division, coordinated by the Inter-Arts Office.

The following specific changes are recommended:

1. Create an internal arts division staff **standing committee** with a mandate to monitor openness and flexibility of funding across all Sections and Offices. The standing committee would meet 4 times per year and would review applicants to multiple sections, share information on multi- and cross-disciplinary trends and coordinate communication with applicants.
2. Improve **tracking systems** in ATS for multi-arts applicants and applications in order to strengthen quantifiable data on multi- and cross-disciplinary activities and issues.
3. Provide program officers with **professional development** and training opportunities about issues and trends in multi- and cross-disciplinary arts.
4. Ensure that both disciplinary and secretariat **advisory committees** remain informed and involved in multi- and cross-disciplinary consultations and policy development.
5. Develop appropriate mechanisms for disciplinary and context-based **assessment** as appropriate when assessing multidisciplinary or cross-disciplinary activities.
6. Improve **communications tools** about existing and new multi-arts and cross-disciplinary opportunities at the Canada Council, for example via the website, to better emphasize the diverse range of activities funded within all Sections of the Arts Division.

Recommendation 2: Expand and structure support for multi and cross-disciplinary activities
Within the shortest delay possible, that the Canada Council integrate a program of support for multi and cross-disciplinary artists and organizations into an expanded Inter-Arts Program.

This support would include project support to individual artists and ad hoc groups as well as project, annual and multi-year annual support to organizations. The expanded Inter-Arts Program would also include the consolidation of funding for organizations with accumulated grants in the arts division of over \$100,000.

The **purpose** statement of the expanded Inter-Arts Program would include:

- *To assist inter-arts professional artists and organizations, working in both contemporary and traditional art forms, to produce art and arts services for the public, and to sustain a healthy, plural and diverse arts community.*

The **definition** of eligible activities for the expanded Inter-Arts Program would be:

- *The Inter-Arts Program supports artistic works, practices and events that **combine and/or integrate art forms** outside of the framework of an existing program at Council in creation, co-creation, production, co-production, national and international touring, programming, hosting, support and development activities. This definition is inclusive of interdisciplinary work, performance art, new artistic practices as well as multi-arts and cross-disciplinary activities.*

Assessment would include a combination of disciplinary, context-based and holistic assessment based on the following four core criteria:

- Artistic merit
- Impact
- Viability
- Response to Inter-Arts Program objectives

Evaluation of the expanded Inter-Arts program would take place in 2010. This program evaluation would be conducted in collaboration with an external agency or consultant, and include input from both Canada Council staff and the arts community. Evaluation should aim to incorporate what has been learned from this program to inform future planning around funding for multi-, inter-, cross- and disciplinary arts activities.

Detailed Report

Preface

"We are slowly moving away from what Nicolescu calls 'the era of the disciplinary big bang and relentless specialization.' Strategic changes are happening in which the individual artist becomes an integral component of a larger social network. Specialization may still be the most general trend we know, but a significant number of artists have extended artistic activity into social and environmental domains, transcending disciplinary boundaries. Not surprisingly, institutions have begun to follow suit."

Suzi Gablik, 2004 (152)

In December, 2005 I began this research project into the Canada Council's history of funding for multidisciplinary arts activity with a mandate *"to analyze and review historical documentation [and to] identify gaps, crossovers, good practices and the interweaving with other discourses."* The Council also asked that my analysis look at *"the potential impact of multi-disciplinary practice on CCA structures."*

Through interviews with program officers and in reviewing historical documentation of memos, reports, proposed restructuring, and various policy recommendations relevant to multi- and inter-disciplinary arts, I was struck by the ongoing ability of the Canada Council to self-examine and advance institutional changes that better serve artists, arts audiences, the arts as a whole, and Canadian society. The Council's Arts Division has been remarkably responsive to the evolution of the artistic community. I witnessed firsthand the dramatic extent to which Arts Division management and staff dedicate themselves to their work, and to furthering the vision(s) and development(s) of the arts in Canada.

Through interviews and a survey process, I quickly learned that a considerable amount of multidisciplinary activity receives support through the various disciplinary sections.

Data on Multi-disciplinary Arts Activity at Canada Council

It is not easy to quantify exactly how much multidisciplinary activity currently receives support through the various Canada Council programs, since each grant awarded by the Canada Council must have a discipline associated with it in the Arts Tracking System. On the following page a table with data compiled by the Research Office includes arts organizations and artists receiving funding under more than one disciplinary Section, as well as the Offices that provide funding to clients in more than one discipline. The table indicates that in 2005-06 supported multidisciplinary arts activity represents as much as 10% of Canada Council support to the arts overall, making up about \$11.4 million in funding. The number of grants associated with multidisciplinary activity is 986, making up about 18% of the number of grants awarded by the Council.

Notably, the figures do not include multidisciplinary organizations currently funded through one discipline section only. For example, in 2005-2006, a total of \$309,000 was awarded under the Multidisciplinary Festivals Project Grants Program run by the Inter-Arts Office to 24 multidisciplinary festivals. Since 1999, when the program was put in place, 72 different multidisciplinary arts festivals have been funded under the Program. This figure is not included in the estimate of support to multidisciplinary arts activity table shown below since some of the multidisciplinary festivals will be already captured in the data on multiple-section funding. It should be recognized, however, that a portion of the multidisciplinary festivals program will not be captured in the following table.

For more details regarding statistics on multidisciplinary arts funding at the Canada Council refer to Appendix B.

**CANADA COUNCIL FOR THE ARTS
ESTIMATED SUPPORT TO MULTIDISCIPLINARY ARTS ACTIVITY, 2005-2006**

	Number of Grants	Total Funding
(A) MULTIPLE-SECTION FUNDING	350	\$5,846,068
Artists Receiving Grants from more than one discipline section*	14 artists receiving 28 grants	\$193,300
Arts Organizations receiving grants from more than one discipline section*	76 arts organizations receiving 322 grants	\$5,652,768
(B) SECTIONS PROVIDING FUNDING TO CLIENTS IN MORE THAN ONE DISCIPLINE	636	\$5,566,235
Aboriginal Arts Secretariat	179	\$1,254,188
Audience and Market Development	255	\$979,319
Director of the Arts Division (includes Artist in Community Collaboration Fund)	134	\$1,231,028
Equity Office	68	\$2,101,700
TOTAL ESTIMATED SUPPORT TO MULTIDISCIPLINARY ACTIVITY (total of (A) and (B) above)	986	\$11,412,303
TOTAL CANADA COUNCIL FUNDING (excluding Public Lending Right Payments and some Prizes)	5,492	\$120,519,442
Total Estimated Support to Multidisciplinary Activity as % of Total Canada Council Funding	18%	9.5%

**Excludes cases where the other sections are: Prizes and Endowments, Equity Office, Aboriginal Arts Secretariat, Audience and Market Development Office or Director of the Arts Division.*

Current support notwithstanding, my research clearly indicated that some forms of multidisciplinary arts activity were 'falling through the cracks' of the mostly discipline-based Council funding programs. I therefore set out to determine specifically what was impeding problematic cases, and to make recommendations intended to improve Council's support for these kinds of practices.

I also encountered many references over many years to a recurring need for the Council to be even more flexible, especially when it comes to funding for inter- and multi-disciplinary arts. Despite Council's success at continuous evolution and its responsiveness to the ever-changing nature of on-the-ground art practices, funding programs cannot always be expansive enough to embrace current developments. Program 'envelopes' or 'boxes' sometimes become just that: containers limiting the expansive vision of the council. The structures provided for specific needs, and to create clarity about what is fundable, seem to work against the Council's openness to the limitless possibilities that artists and artistic expression can offer.

I have attempted with this report and its recommendations to address the short-term need for a

program that can fund those multidisciplinary arts practices not currently finding a 'home', but with a long-term view that aims to ensure even more flexibility is possible in the future.

A quick note regarding terminology: For this report I have chosen to use the term 'multi-arts' more often than relying on the word 'multidisciplinary.' For reasons that will become evident in the body of the report, doing so is intended to reflect a more inclusive vision that does not refer to disciplinarity. Please refer to Appendix B for a detailed list and discussion of working definitions provided to me at the beginning of this research project.

Structure of the report

The report opens with a history of multidisciplinary funding at the Council, followed by an overview of current trends, analysis of relevant developments at Council, and analysis of implications for Council strategic priorities (support to culturally diverse and Aboriginal arts). The report then lists specific gaps identified in Council's funding for multidisciplinary arts, gives consideration to assessment issues, and provides conclusions and recommendations. A series of appendices contain further important information; from time to time the report will refer the reader to a specific appendix.

History of Multidisciplinary Funding at Canada Council

1984: *"Council is structured along the lines of pure art forms. Within this structure, programs are developed and eligibility criteria and assessment processes established to advance the major interests of the discipline. In turn, our juries and advisors reflect the nature of their art form and bring to their work a focused sense of responsibility to their given discipline or medium. For artists who choose to work within a single art form, this structure works reasonably well. But for those artists who do not, the Council's structure is too inflexible. Projects and artists uniting two or more art forms pose particularly great difficulties for the Council; more exactly, the Council poses great difficulties for them."*

"Discussion Paper on Interdisciplinary and Related Subjects", by Tom Sherman, Helen Eriks, Robert Kennedy, Robert Spickler, and Jocelyn Harvey.

1989: *"A great deal of activity cannot be readily accommodated within existing programs, particularly when the work proposed transcends the boundaries of art forms or structures recognized by Council programs [...] The Council has been struggling with this issue for more than 10 years without coming to a satisfactory resolution."*

"Working Paper on Issues Concerning Funding of Cross-Inter-Multidisciplinary Collaboration Work by Artists", by Helen Eriks.

1999: *"The labels for areas like Inter-Arts are generally a temporary phenomenon that both artists and funding agencies use to define their activities. The effects, however, over time are more insidious. Artists become dependent on the labels used by the Council for its grants. The key point is that artistic work is in continual evolution. One of the goals of the Inter-Arts program should be to capture change and also be open to the impact of shifts in direction from within the artistic community. The strict boundaries between artistic disciplines have, in fact, dissipated, but the funding structures of the Council have not kept pace with these changes."*

"Report on the Review of the Interdisciplinary Work and Performance Art Program", by Ron Burnett, media artist (Vancouver).

2005: *"Many of the existing funding programs of the Canada Council for the Arts are too inflexible in their funding criteria, very discipline-specific and not responsive to a rapidly changing environment."*

"Final Report on Flexible Management Models", by Jane Marsland.

Over the years at Canada Council, despite largely successful efforts to respond to on-the-ground practices of professional artists, arts organizations and ad hoc groups, the need for increased flexibility in funding programs has been repeatedly reported with reference to multidisciplinary arts projects and programming. A related recurring theme encountered in numerous memos, reports and policy documents from the 1970's onwards links these challenges to achieving flexibility in direct relationship to the overall disciplinary structure of the Council.

At the risk of re-stating the obvious, the various discipline sections have themselves repeatedly demonstrated an ability to respond to calls for flexibility with an ever-increasing range of programs designed to recognize hybridity, and new and emerging practices that blur the boundaries of their 'home' disciplines. My task has been to identify in what areas gaps still remain, which kinds of organizations and individual artists are not finding a good 'fit', why this may be, and to recommend ways Council can be more proactive and forward-looking in its aim to respond to current trends as *they emerge*.

In this context it will be useful to provide a brief overview of the Canada Council's evolution to date with regard to questions of disciplinary structures.

At its founding in 1957, the Canada Council provided funding to organizations in four strictly defined departments: Ballet, Classical Music, Theatre, and Visual Arts. Over the years these original Council sections were adapted and significantly transformed, and as a result have become far more inclusive of forms that lie beyond narrow modernist and Euro-centric conceptions of what constitutes 'art'.

The former Arts Awards service provided funding to individual artists across all disciplines. In 1977 Arts Awards created a "Multidisciplinary and Performance Art" program intended largely to support individual artists working in video and performance based installations.

In the 1970's the Canada Council also introduced two new cross-disciplinary funding streams: the Touring Office, and the Explorations Section. Explorations maintained a highly flexible approach designed to fund: multi- and inter-disciplinary; experimentation that blurred or crossed over conventional disciplinary boundaries; and emerging artists and organizations. Explorations drew on regional peer assessment, which allowed officers to remain in touch with developing trends and practices in specific contexts across the country. A March 2000 study on the impact of Canada Council funding for individual artists cites numerous instances where artists credit the Explorations program for having allowed them sufficient freedom to create according to their own artistic and/or social priorities, and hence to have built and contributed to the development of the arts in myriad ways. Many of Canada's most established multi- and inter- disciplinary artists were able to imagine and invent their work thanks to the flexibility and open-ended vision of the Explorations program. While Explorations was occasionally criticized for a perceived lack of rigour, the long-term benefits of the freedom the program provided for artists to create in their particular regional contexts, and to take risks with this work, cannot be overestimated.

Many consider that the regional presence of the Explorations program, accomplished through peer assessment committees and through regular program officer travel, was one of the program's greatest strengths. The program included the North as a region with a particular context. This emphasis on regional contexts provided officers with a better understanding of local aesthetic 'languages' and sensibilities, and of the impact in and relationship with local communities.

The Explorations program was not without its problems. Numerous internal reports throughout the 1980's called for a more comprehensive approach to funding multi- and inter- disciplinary arts. Among shortcomings, officers acknowledge that within the larger structures of the Council, very little dialogue took place between those responsible for the Explorations program and those working in the disciplinary Sections. The separation of multi- and inter-disciplinary work from programs in the Sections was seen to marginalize work that was fast becoming the new wave of contemporary art practices in Canada. Furthermore, Explorations would only fund a maximum of

three projects per applicant. No mechanism was in place to ensure that work could continue to be funded.

In the 1980's Media Arts became its own section, an entity distinct from the Visual Arts Section. Media Arts was cross-disciplinary in its original intent, aiming "to recognize and support research activity by professional artists working outside the boundaries of currently accepted disciplinary categories."ⁱ

In 1986 Council instituted a one-time Interdisciplinary Fund with a dedicated budget of one million dollars for that fiscal year. Each Section contributed to creation of this fund from their operating budgets.

In 1996, restructuring at Council involved the integration of Touring and Explorations functions and intentions into the disciplinary Sections. The creation of the Outreach Office, which is now known as the Audience and Market Development Office, continued to provide a more horizontal, thematic, cross-sectional approach to arts funding at Canada Council.

The 1990's program review had also identified areas for strategic support, and these included Aboriginal and culturally diverse arts, youth, and interdisciplinary arts. Council responded with formation of the Aboriginal Arts Secretariat (1994), and the Equity (1997) and Inter-Arts (1999) Offices.

Many Canada Council staff consider that an important advantage of the 1996 restructuring has been to keep the different Sections up to date with developments in the increasingly multi- and inter-disciplinary nature of all art forms, and to allow newer 'cutting-edge' practices to rub up against, influence and often enter into the mainstream. Certainly the perceived 'disconnect' between Explorations and the disciplinary sections ceased to be a problem in this new structure.

The 1990's restructuring at Council took place in an environment of massive cuts to its budget because of a reduction in the Parliamentary Appropriation from government. Council leadership reduced administrative expenditures by nearly 50 per cent over three years, beginning in 1995-96. ("Design for the Future", 19) The laudable goal of wishing to reduce administrative costs in order to "strive to direct maximum resources to grants and services for artists and arts organizations" (18) did however greatly reduce the possibilities for direct, sustained presence in the regions that is considered to have been so effective in the Explorations program.

In 1999, the Inter-Arts Office became a formalized office with an inaugural mission "to support multiple, hybrid and experimental approaches to the creation, research, production and dissemination of interdisciplinary and non-disciplinary artistic practices that display a critical and/or exploratory attitude." The initial Inter-Arts Office included responsibility for a Multidisciplinary Festivals Program. This program continues to operate, providing support to a diverse range of festival activity. For a list of successful applicants to the May 1st, 2006 Multidisciplinary Festivals competition, see below.

Listing by artistic category of the 25 successful applicants to the 1 May 2006 competition of the Multidisciplinary Festivals Project Grant program of the Inter-Arts Office (compiled by Claude Schryer, Coordinator of the Inter-Arts Office)

NB: there are some cross-overs in category types.

1. Contemporary arts (7)

- ATSA (MONTREAL, QC), État d'urgence
- IQ L'Atelier (ALMA, QC), Flashe Fête
- Festival de théâtre de rue de Shawinigan (SHAWINIGAN, QC)
- FrancoFête en Acadie (MONCTON, NB)
- One Yellow Rabbit Performance Theatre (CALGARY, AB), High Performance Rodeo

- Common Weal Community Arts (REGINA, SK), Kikinaw : Our Home Arts festival in Prince Albert for an artists and community collaboration project
- Calgary Animated Objects Society (CALGARY, AB), International Festival of Animated Objects

2. Thematic contemporary arts (5)

- Harbourfront Centre (TORONTO, ON), Dim Sum Festival
- Stage Left Productions (CALGARY, AB), Balancing Acts 6 disability arts Festival
- Pride London Festival (LONDON ON), Pride London Gay and Lesbian Festival
- L'Auguste Théâtre (MONTRÉAL, QC), Noël dans le parc
- Working Arts Society (VANCOUVER, BC), Sista'Hood Celebration

3. Culturally Diverse (3)

- Latino Canadian Cultural Association (TORONTO, ON), Latin American - African Festival
- Alchimies, Créations et Cultures (MONTRÉAL, QC), Festival du Monde Arabe de Montréal
- Powell Street Festival Society (VANCOUVER, BC), Powell Street Festival

4. Traditional and folk (1)

- Maximum 90 (CARLETON, QC), Festival La Virée

5. Young audience (4)

- Calgary International Children's Festival (CALGARY, AB) for an artists and community collaboration project
- Vancouver International Children's Festival (VANCOUVER, BC)
- Winnipeg International Children's Festival Inc.(WINNIPEG, MB)
- Festival international de théâtre jeune public (MONTRÉAL, QC)

6. Aboriginal (5)

- Tecumseh Collective (ETOBICOKE, ON), Tecumseh Arts Festival
- Metis Artists' Collective (TORONTO, ON), Métis Arts Festival
- Full Circle: First Nations Performance (VANCOUVER, BC), Talking Stick Festival
- Open Sky Creative Society (FORT SIMPSON, NT), Open Sky Festival
- Labrador Creative Arts Festival (GOOSE BAY, LB) for an artists and community collaboration project

In 2003 the Inter-Arts Office mandate was modified “to develop policy and manage funding programs in the multidisciplinary arts, in the interdisciplinary arts, and in new artistic practices.” As is the case with the Aboriginal Arts Secretariat, the Equity Office, and Audience and Market Development, the Inter-Arts Office is responsible for working in relationship and consultation with the Sections, for ongoing policy development, and for funding programs administered through its office.

Throughout the 90's the disciplinary sections added programs intended to support innovation and encourage expansion into new realms, such as *Spoken and Electronic Words Development*, or *SPEW*, in Writing and Publishing, and *Discovery* in the Dance Section. This embracing of innovation and changing practices, and of ongoing program review and adaptation, has continued to the present day, evidence that speaks to an organizational culture open to evolving to better meet its goals.

Overview of Current Trends

My mandate for this research project outlined certain areas to be looked at as part of the overarching multidisciplinary umbrella. These included current discourses in multi- and inter-

disciplinary arts, but also referred to culturally diverse practices, the digital arts, flexible management models, and festivals (among others).

Inter- and Multi- disciplinarity

If we consider art disciplines as particular ways of working, knowing, communicating, and meaning-making -- as "*a form of language, a custom of practice, [...] an archive of narratives of identity and tradition*" (McDonell, 27), then multi-, inter-, cross-, or trans-disciplinary approaches are artists making meaning in various kinds of integrative relationships: integrating disciplines, audience, other knowledge fields, and so on. Art theorist Danielle Boutet's definition of art disciplines is that they are a '*traditional combination of mediums, methods and signs put to use within specific dimensions and contexts. Basically, a discipline is defined by its tradition, in conjunction with the existing institutions that are built on this tradition.*' (Boutet, "Reflection")ⁱⁱ

One conclusion of this report is that art practices not necessarily defined by a single discipline may be better served by a funding program that is different from the current 'norm' at Council. Furthermore, to best encourage disciplinary boundary-crossing – a boundary distinction that many artists in any case ignore, even when their particular vision may prove to be difficult to fund – a new funding program can potentially provide a model for new ways of supporting both disciplinary and multi-arts work.

Flexible Models

"Boundaries between disciplines and methods are increasingly breaking down, and team approaches are becoming more common."
Julie Thompson Klein, 2000 (3)

Current trends in institutional and organizational structures suggest an increased emphasis on collaborations across departments who can then work together to achieve articulated strategic or program goals. Trends toward more horizontal approaches, and away from strict verticality and disciplinary thinking in institutions seem to cross all knowledge fields. These transdisciplinary approachesⁱⁱⁱ invite multiple perspectives in order to explore a common theme, issue, problem, or goal in order to take effective action.^{iv} Contemporary academic research mirrors this trend towards cross- and trans- disciplinary methodologies.^v

We are hearing a call for an openness to new structures in institutions and small and medium-sized non-profit organizations. Jane Marsland's March, 2005 report on Flexible Management Models for the Canada Council states that:

"There is a need for the arts community to move from the old vision of one model, one best way of doing things to new approaches – it's not enough to keep 'sharpening the saw' anymore – it's acknowledging that new models will be required to ensure that the arts continue to thrive. [We need] to expand the primary focus on organizations and institutions [...] -- the focus for many artists and arts entities will be on developing networks and the need to build an ecology of shared resources." (2)

Towards the end of her report Marsland suggests a strategy for the Canada Council that would "*build on the experiences gained from existing projects and programs within various discipline offices [...] that address the issues of a growing sector of the arts community*" (i.e. those that function in non-conventional ways.) (17) My research concludes that a good number of these issues are arising from multi-arts communities.

"Whether it is workshops, theatre sports, fine arts, arts discovery programs or documentary videos, getting closer to the target audience [...] nourishes the

organization's artistic direction and ultimately directs future programming.” Louise Poulin 2004, “Stories From the Field” (34)

In the arts and elsewhere, there is movement towards multi-purpose, multi-function activities that are responsive and linked to community. Among professional artists and arts organizations we increasingly see joint programming and direct partnership with community organizations and events. Multi- and cross-disciplinarity take on a broader scope here than merely the combining of two or more homogeneous art disciplines. Some traditionally drawn lines begin to blur when such community links are not limited to artist and community collaborations.^{vi}

Jane Marsland's report on Flexible Management Models recommends that Council “Acknowledge and support flexible management models that better reflect the operating/producing formats of the non- formal arts entities.” (Recommendation 7) Similarly, the recent review of the Artists and Community Collaboration Fund identifies a trend where established community art centres develop art programming and projects with the home community and provide an infrastructure to support the spin-off activities. The ACCF report notes that these centres provide training and mentorship to artists, and advocate for cultural democracy and cultural development in their locale. (23) Artists interviewed for the ACCF review recommended that operational funding be made available for multi-disciplinary community art organizations. (24)

Digital Technologies

“Technologies exist only in relation to the interminglings they make possible or that make them possible.”

Jennifer Daryl Slack and J. Macgregor Wise, 2005 (113)

“The phenomenon of networks as a new pattern of organization is nowhere more evident than among the many different ‘communities of practice’ to be found on the internet. Virtual communities offer a collective identity for their members, who usually bring to the group a shared vision and purpose. These living networks have become so widespread that they are even breaking the stronghold of individualism in the dynamics of culture, in favour of a new communal ‘we.’^{vii}

Suzi Gablik 2004 (155)

“ The consequences of technological developments are not fully known yet. We need to be ready to look at the cultural world in ways quite unheard-of up to now.”

Jocelyn Harvey 2005 (5)

How do digital art forms converse with disciplines? Is it always clear when these technologies are being used as a 'platform' for dissemination, when they are purely digital artworks, and when we are looking at fields of practice where digital is combined with other kinds of work? In other words, when is a technology a tool, when is it an art form unto itself, and when is it an art form in parallel or integrative dialogue with other forms?

A number of recent and current Canada Council initiatives deal with these far-reaching questions more thoroughly than is possible here.^{viii} For the purposes of this research report it is worth pointing out that questions around digital technologies provide an example of challenges within a largely disciplinary structure for practices that do not easily ‘fit’ within a single discipline, and this is true even though all of the disciplinary sections obviously fund work that embraces new technologies. As a further complication, when it comes to digital technology the sections wrestle with related but nonetheless different issues specific to their areas.^{ix}

Urban, hip hop, youth culture etc

“At a time when cross- and inter-disciplinary practices are growing, young artists are moving fluidly between ‘commercial’ and ‘non-commercial’ art work, [...] funding bodies must better accommodate these movements and support them as positive contributions to the integration of the arts in public life.”
Jocelyn Harvey, “Transcending Boundaries”, 2005.

Many young and not-so-young artists are ignoring established ‘norms’ for art production and dissemination. These artists are creating in performance and exhibition spaces outside the arts establishment: on the internet, in found spaces, and at clubs and rave events. Many of these artists are self-taught in one or more disciplines, and others are carrying out their work without reference to disciplinary thinking. As such they force a reexamination of a definition of multidisciplinary as a conscious combining of more than one discipline, and perhaps a re-evaluation of what constitutes ‘professionalism.’ These artists often work in entrepreneurial ways; we are now seeing hip-hop and other popular dance forms crossing over from the club circuit without abandoning it, to appear as part of the programming of established arts presenters.

Festivals

Trends among festivals nationally and internationally include a movement toward more inter- and multi- arts programming. Even festivals that began as annual disciplinary events have expanded to include other kinds of work. Given the support Council provides for international touring, and given this increasing trend among international presenters to showcase multidisciplinary artists, it is sensible that Council is now committed to improving support to multi-arts practices.

Thematically organized festival programming is also a growing trend. Notably, at its inception the Multidisciplinary Festivals Program in the Inter-Arts office provided a place where much culturally diverse arts programming at last found a ‘home.’ It also worth noting that this program is still only able provide these groups with project money, and not a more stable annual support fund.

Cabarets, carnivals and other practices

We also seem to be in the midst of renewed artist and audience interest in, or increased awareness of, re-invented populist art forms such as cabaret, vaudeville, burlesque, circus and carnival arts, eco-art, and ritual based practices – all of which were mentioned to me as being part of the ‘multidisciplinary question’ during the course of my research. Circus and carnival arts have their own funding streams at some other arts funders provincially and internationally, and some very interesting highly contemporary work has emerged as a result.

If we consider multidisciplinary to mean ‘the associative presence of more than one discipline that are combined, but not integrated’, such as ‘events featuring a number of artists, where no single artistic discipline or practice predominates’ (see Appendix B: Terminology and Definitions), then it may be easier to include cabaret and vaudeville under this rubric than it is for eco- and ritual based practices. However, in many of my interviews artists and Council staff urged a more inclusive definition of ‘multidisciplinary’, one which would capture practices that simply ignore, or do not depart from, disciplinary distinctions and languages. Current and past reports calling for greater flexibility reinforced the need for a multi-arts program to be a more ‘open space’ that can embrace a plurality of artistic practices.

Trends in Cultural Policy

As outlined in Jocelyn Harvey's *Transcending Boundaries*, cultural policy development is increasingly concerned with practices that move away from a “former emphasis on artistic goods produced by creators and then presented to and experienced by audiences” and that instead “policy thinking is moving toward an emphasis on processes and systems, the interchange between culture and citizens, and a vision of culture as a continuous means of building and

revitalizing societies -of making it possible for people to live successfully together.” (p #)

In February 2006 Canada Council Vice-Chair Simon Brault delivered a speech at a public forum on Inter-Arts organized by the Quebec Interdisciplinary Arts Network, in which he further elaborates:

“Fifty years on, the Canada Council must not have become a sophisticated ATM available to a limited number of artists and organizations who are the 'old boys' of a system that is increasingly disconnected from society. [...] The Council must be in step with the impetuous evolution of art practices and the diversity of cultural development in the communities across the country. And it must also, above all, be able to anticipate these developments, bring them into perspective and realign our goals if the occasion warrants. We must listen with attention, respect and discernment to the artists, directors of cultural organizations, leaders of civil society and individual Canadians who take the time to comment on certain aspects of cultural development.”^x

In this same speech, Brault also emphasized the fundamental and vital role of the disciplines in furthering the arts in Canada.

The question is not just how to balance but how to interweave support for discipline-based work with the Council's stated objective to better encourage and support multi- and cross-disciplinarity.

Trends at Arts Funders

Nationally and internationally there is a clear trend among arts funders to recognize and support multi-arts. I also identified in my research a movement among arts funders to design funding programs that de-emphasize disciplinarity as a defining feature for applications. Below I cite a few examples; for more examples and more detailed information please refer to Appendix D: Good Practices of Arts Funders.

Nationally

The Ontario Arts Council (OAC) established a Multi-Arts program in 2003, and extended eligibility to include non-arts organizations that engage in professional multi-arts activity. The Multi-Arts and Integrated Arts programs are run through the same OAC office.

The Saskatchewan Arts Board provides support through individual, project, annual, and multi-year funding programs across all disciplines, including multidisciplinary arts.

The institution of Arts Presentation Canada at the Department of Canadian Heritage has created a perceived need for more clarity around potential duplication of funding, or funding overlap, among festivals that are also supported by the Canada Council.

Internationally

The Irish Arts Council supports multidisciplinary arts through “activities and facilities such as arts centres, festivals and community arts.” Policy papers on the website emphasize a horizontal, coordinated approach for certain strategic priorities such as “Youth” and “Venues.” Applicants do not apply to a particular discipline, but instead self-characterize their work drawing on a variety of possible Council funding priorities.

At the Multi Arts Program (MAP) Fund in the United States applicants also do not apply to be assessed by a particular panel. Each of four peer review panels (choreographic projects, music, script-based performance, and one that is a more open-ended inter/multidisciplinary panel) use the same three assessment criteria.

Arts Council England's Combined Arts department opens up to collaborations with other knowledge fields, including science and industry, community arts and local arts centre activities.

Developments at Canada Council

Despite the merging of Explorations-funded activities into the disciplinary sections, it seems Canada Council has moved incrementally toward more horizontally conceived and laterally structured offices and programs such as the Equity Office, the Aboriginal Arts Secretariat, Audience and Market Development, and to a certain extent the Inter-Arts Office. Such incremental moves to increase lateral communication, programming and collaboration are in keeping with trends as outlined above.

Following a pilot program in 1997, in 2002 Council launched a cross-sectional program with the Artists and Community Collaboration Fund, which "offers financial support to projects that connect professional artists and communities [...] delivered through participating programs in all Sections of the Canada Council."

This trend towards horizontality has continued in recent years, with, for instance, Arts Division full staff retreats such as La Rentree I in 2003 and La Rentree II in the fall of 2005. Several currently ongoing cross-sectional workgroups formed out of the first La Rentree. The Digital Arts Network was formed in 2001, and in 2004 provided Council staff with a day-long Digital Arts Seminar in order to "advance general knowledge of recent developments [...] pertaining to the use of digital technologies." (Digital Arts Seminar Final Report, June 2004.)

Concurrently, the Canada Council has contracted a number of external consultants to conduct research and provide recommendations. Several of these research projects aim to address specific artistic and /or administrative issues that pertain to all sections. In addition to this report on the state of funding for multidisciplinary arts and the recently completed external review of the ACCF by Laurie McGauley, ongoing research projects include an assessment of Council's support for hip hop arts, and a review of issues around funding digital arts practices (each of which can be considered a subset of the multidisciplinary umbrella, since they: a) hold implications for funding programs in all sections, and b) can be considered inherently multidisciplinary.) Jocelyn Harvey's 2005 internal paper "Transcending Boundaries" discusses current and future trends in cultural policy, and examines how these will affect the workings and priorities of Council as a whole. Roy MacSkimming's "Legacy, Transition, Succession" deals with questions of organizational health with reference to the contexts of all Sections and of the Inter-Arts office. A similarly timed report by Jane Marsland examines "flexible management models for artists, collectives and small arts organizations" and evaluates existing programs at the Council "to establish strengths and weaknesses of the current programs as well as gaps within and between disciplines." ("Flexible Management Models", March 2005) Louise Poulin's "Stories from the Field" (November 2004) aimed to identify innovative management practices among Aboriginal and Culturally Diverse Arts Organizations, and provide nine case studies across a spectrum of organizations working in disciplinary, multi-disciplinary and inter-disciplinary programming.

The recently formed Partnerships, Networks and Arts Promotion division of the Canada Council (PANAP) emphasizes horizontal networking and exchange. PANAP 's mandate is to "identify, initiate and nurture partnerships and networks within and outside the arts on issues, projects and programs that encourage an arts-healthy environment of shared resources and learning" and to "collaborate with individuals and organizations within and outside the arts on projects and activities that promote the value of the arts and of public funding and enhance public engagement with the

arts.” (PANAP Foundation Document, 2005).

The Equity, Inter-Arts, Audience and Market Development Offices and the Aboriginal Arts Secretariat (all with programs in the Arts Division that cross multiple sections) have begun to work more closely together on an informal basis in areas of shared interest.

Analysis of Developments

It is clear from the most recent strategic planning processes that gaps continue to appear between and within Sections and their respective sets of particular funding programs. These challenges may be inherent to a structure that tends to emphasize disciplinarity, even while individual sections have proven to be highly flexible, responsive, and proactive in funding practices that ignore, pass through, beyond, or combine disciplines, and organizations that expand or transform their programming.

Distinct funding programs in the Inter-Arts Office – originally intended to increase openness and flexibility -- have created more funding 'silos' with sometimes restrictive criteria that will invariably exclude some kinds of work. This phenomenon occurs even as Inter-Arts, as is the case with the Sections, has managed to embrace new practices, projects, programming and organizations.

Several program officers with whom I spoke during the interview phase of this research posed questions around to what extent formation of another distinct program, section, or 'silo', with its own subsets of eligibility and criteria, can solve the problem of funding for practices that will continue to emerge in the cracks between those program 'boxes'.

The problem becomes how to maintain and further encourage the particular strengths of the Sections and Offices and their demonstrated abilities to embrace innovation, without continuing the pattern of ad hoc solutions that has been identified repeatedly in both the interview phase of this research and written documents over many years. Based on the number of reports to Council in 2005 alone that continue to urge flexibility and inclusiveness of a greater range of practices, it seems that an even more diversified approach to dealing with the diversity and complexity inherent in multi-arts considerations is still called for.

In the mid- to late nineties Council needed to respond to funding requirements of some very specific practices such as performance art, and artists blurring disciplinary lines through experimentation with formal elements – hence creation of the Inter-Arts Office. The inclusion of multidisciplinary festivals was also a response to a very specific need, especially among culturally diverse arts communities. The Inter-Arts Office later took on additional responsibility for new artistic practices as an outcome of the former Explorations program. Since then, as witnessed by recent Council research reports, the arts have seen exponential growth in interdisciplinary and multidisciplinary activities and structures, and the two-person Inter-Arts Office (one coordinator and one assistant) has reached its capacity.

Certainly in 2007 there are also specific needs to be addressed, both with regard to funding arts organizations that produce (and often present) multi-arts programming, multi-arts 'one-off' projects, as well as pertaining to individual artists who may self define as 'polyvalent', or who wish to evolve their practices outside disciplinary 'norms'.

My report will deal in more detail with some specific gaps as identified by Council staff in a subsequent section, and make recommendations for a highly flexible program in the Inter-Arts office. Recommendations also focus on creating 'bridges' that will build stronger relationships

among disciplinary and non-disciplinary areas in the Arts Division. (In more bureaucratic terms these would be considered 'horizontal mechanisms'.)

It is generally perceived internally that the Sections have done well at adapting to accommodate and respond to evolutions of multi-arts practices that are linked to the respective disciplines, albeit to different degrees, and with notably significant differences in how they respond and implement change. The Sections' autonomy and their resulting ability to meet specific needs within their purview has been a significant contributing factor to ongoing innovation in these areas. It seems that the gaps and inconsistencies that appear result from separate approaches that are not coordinated. A strengthening of the fabric that enables crossover among sections -- in both philosophical and tangible practical ways -- can help overcome challenges represented in meeting the needs of both individual artists and multi-arts organizations. Anticipating these and future needs can alleviate obstacles to realizing the potential for these practices to thrive in all areas of Council.

Included in recent research projects conducted for the Canada Council are conclusions and recommendations relevant to the multi-arts and to strengthening horizontal communications. In Marsland's report on Flexible Management Models, Recommendation 6 states that the Council should "Support administrative collaborative ventures and shared initiative projects in all sections of the Council. Multi-disciplinary ventures could be addressed through the Inter-Arts Office." (6) Laurie McGauley's 2006 report on the Artists and Community Collaboration Fund affirms ACC practice as inherently multi and inter-disciplinary, and recommends that *the ACCF therefore have a strong standing in the Inter-Arts Section* (Recommendation 2.2), and that *all of ACCF programs be coordinated across disciplines by the central ACCF leadership.* (Recommendation 3.1)

Culturally diverse and Aboriginal arts

"Artists of colour have an understanding of "interdisciplinary and multidisciplinary" arts practices, with a different and longer cultural history in such practices than that of most other artists."

--From Racial Equity Advisory Committee 1996 (16)

"Artists from culturally diverse and Aboriginal communities who practice in more than one art form are challenging arts councils to open up discipline-based programs, and recognize practices/forms that are rooted in a cultural thematic."

--Sanjay Shahani, Multidisciplinary Workgroup Presentation Document, December 14, 2004

Central to these concerns around gaps in funding multidisciplinary arts are the strategic priorities of the Canada Council to better serve artists in Aboriginal and culturally diverse communities, and youth. The formation of the Equity Office and the Aboriginal Arts Secretariat are testament to the progressive vision of Council, and the mechanisms and programs put in place to realize these strategic objectives have achieved much that is considered successful both among Council staff and within the artistic communities concerned. Indeed the Canada Council continues to provide an example to other funding bodies.

"Songs in the old days were not called art. Art objects such as poems, paintings, sculptures, pots and rugs were considered expressions of the community as a whole, not as personal, egocentric works. To do the work of an artist was simply an integral part of the normal routines of the tribe. Art, work, play, religion, and society, to name just a few of the things we do as a group, were linked to each other as the tribe's single thread of experience."

Duane Niatum, 1993 (in Armstrong Looking, 71)

Concerns have nonetheless been raised that Council structure remains rooted in a Eurocentric disciplinary model that cannot always respond to different conceptions of art as understood and practiced in some culturally diverse and Aboriginal communities. Strong ties to intergenerational and community interaction, as well as conceptions of the artist's roles and functions as integral to society, can make multi-arts activity more difficult to define in disciplinary terms.

“Even when the institutional frame appears to change its shape, its structural assumptions remain in place. M. Nourbese Philip cautions that small changes can mask the lack of real shifts in power or practice: ‘We must, however, question whether these changes are fundamental and lasting, or whether the systems are merely changing to remain the same. By their very nature, organizations function so as to perpetuate themselves as they are.’”

Chris Creighton-Kelley 1995 “Bleeding the Memory Membrane.” (108 – 109)^{xi}

Max Wyman's The Defiant Imagination (Vancouver: Douglas and McIntyre, 2004) advocates for change in the arena of how institutional support for culturally diverse and Aboriginal Arts remains out of sync with lived realities:

“Arts producers [...] must find new and bold ways to return to the mainstream, to reintegrate themselves with a society that is in danger of becoming indifferent to their existence. A recognition of this new reality will be integral to the success of all Canada's cultural institutions and agencies. It is not simply a matter of adapting current practices and assimilating new clients; it is a matter of fundamentally reorienting.” (138)

More recently, Jocelyn Harvey's report states: “This capacious vision – ‘transcending boundaries’ in order to integrate the arts and culture into human life – gives culture a scope and importance that are unprecedented within the Western tradition (though deeply respected in Aboriginal traditions and many non-Western communities.)” (3) As she points out, shifts in developing cultural policy – shifts which are themselves largely a response to changing demographics and awareness – raise critical issues for the Canada Council with regard to funding for the professional arts as it has evolved to date.

It is important to point out here that throughout his book Wyman provides numerous examples of Aboriginal and culturally diverse arts projects that have been funded through Council, and Harvey emphasizes the importance of maintaining Council's fundamental principle that places the role of the professional artist at the centre.

“Non-disciplinary artists, when they do not simply give up on asking for institutional aid, must translate their true intentions into disciplinary language, and lost in this translation are often the most interesting and innovative aspects of their projects. Their practice can even be denied acknowledgment as an artistic practice, on the pretext that it doesn't correspond to the traditional criteria of what constitutes art. [...] I would cite practices of non-Western origin in general [...], artistic practices from cultures where disciplinary divisions are non-existent, or at least different from those of the dominant Western division.” Danielle Boutet, 1996. “Reflection on Interdisciplinary Practice in Canada” (5) A paper commissioned by the Canada Council.

While acknowledging that “the concepts of disciplines and practices allow us to grasp, explain and support the evolution of culture and the arts”, and that “the Council initially adopted a disciplinary structure that has become more flexible over time” (Brault), some artists in certain milieux – these communities being those identified as strategic priorities for Council, i.e. culturally diverse, Aboriginal and youth -- may not even conceptualize their work from Eurocentric notions of art disciplines. One Council staff person interviewed referred to the multi-arts as being ‘embedded’ in the culture(s); it seems this is a question of a context quite apart from an assumption of disciplines

and art as 'practices'. Of course other artists in these same communities will, conversely, identify closely with a particular disciplinary discourse and fit within the ranges of diverse practices under the disciplinary umbrella. The Sections have each put programs in place that have spawned and continue to support important culturally diverse and Aboriginal arts companies and individual artists. It seems this is again a case of strengthening opportunities for projects and programming that fall outside of Sections, without detracting from the possibilities for sharing, dialogue and cross-fertilization.

In the long term: The Canada Council can continue the leadership role the agency has demonstrated over the last ten years when it comes to awareness and tangible action around questions of Equity, by reviewing in what ways its current programs and structures may impede further encouragement of a plurality of practices that represent and reflect Canada.

Gaps in multi-arts funding

Without neglecting a long-term view, in the short term there are clear 'gaps' to be addressed. Individuals, groups, and organizations could be better served by Canada Council funding programs. These artistic practices represent a vast range of work: there are as many kinds of multidisciplinary as there are kinds of dance, or surely more since the possible permutations and combinations must be endless. Embracing diversity and plurality of practices will be key to implementing a successful multi-arts program. Most individuals, ad hoc groups, and organizations engaging with the multi-arts ignore, avoid or resist categorization, and focus instead on relationships of content and context in the particularity of their locale and other specific circumstances. The people behind many multi-arts practices are multi- and/or inter- disciplinary thinkers and makers. Their approach to life and to art tends to the multiple more than to the disciplinary, asking "How do these practices work together?" or "How can I explore this theme in a variety of ways?" or "What kind of 'form' is right for this idea?"

Individual Artists

" [...] art needs no fence. Going outside their own discipline is one way that artists can introduce new levels of diversity." Suzi Gablik, 2004 (160)

The work(s) of individual artists who engage with (or wish to engage with) the multi-arts represent a vast range of kinds of activity. In a sense there are multidisciplinary 'specialists', just as there are interdisciplinary and disciplinary specialists. There are also artists whose practices evolve into and out of disciplinary work, and then back and forth again, according to the intentions, strategies and goals of a particular project.

"Intention suggests real or potential contexts for the art. Intention portends criteria for evaluation. Most important, intention establishes the values premised within the work, and assembled values are the artist's construction of meaning."
Suzanne Lacy, 1995 (181)

Among individuals whose multi-arts practices are not always well served, and while acknowledging that these distinctions are not always clear-cut, we can differentiate among those artists who work in different disciplines at different times, those who regularly engage in work that combines disciplines, those who wish to cross-over from their 'home' discipline, and those whose work does not assume disciplinarity at all but is inherently a multi-arts practice. Among individual artists there are also those who wish to act as presenters of multi-arts events, essentially functioning as a curator or artistic director. Many of these artists are currently without a program or section to turn to at Canada Council.

Artists who work in different disciplines at different times, and artists who regularly engage in work that combines disciplines: Among artists who work in different disciplines at different times and those who regularly engage in work that combines disciplines, a few have been successful at receiving funding support from different Sections for particular projects. Among mid-career and established artists are others whose body of work is highly regarded nationally, but who have received only very sporadic success with Canada Council grants. In some cases these artists do not meet eligibility criteria in particular Sections – eligibility criteria that are sometimes based in assumptions of a particular way of working, and on institutional models of dissemination. In other cases there may be a perception among Peer Assessment Committees that these artists are not sufficiently versed in either the disciplinary discourse or in mastery of technique. Many of these artists' work is rooted in specific local, regional and/or cultural contexts – for instance an established Aboriginal artist who wished to create a multi-arts piece to promote language retention encountered huge challenges locating a place at Council to apply for a grant. Under this heading I would also place individual artists who wish to act as presenters of multi-arts events, such as a thematically conceived cabaret.

Artists who wish to cross-over from their 'home' discipline: A relatively recent policy at Council allows established artists to apply to more than one Section in the same year. It is still early to assess how well this new policy is serving its purpose, but officers have expressed concerns that peer juries will still tend to privilege "their own" due to the volume of applications out-weighting available funds. Again, these artists who wish to cross-over will not always meet eligibility requirements in particular sections. The policy also does not include individuals who may wish to develop a multi-arts oriented practice or project, and so wish to apply to more than one section, but who are not yet considered established.

Artists whose work does not assume disciplinarity at all but is inherently multi-arts: This loose grouping includes individual artists coming out of Aboriginal and culturally diverse communities where art-making is intrinsic to conceptions of life, and to the life of the community. Borrowing from the words of Marrie Mumford (former artistic director of the Aboriginal Arts Program at the Banff Centre) contemporary Aboriginal arts in Canada often aim to ensure that "production becomes a vehicle promoting the building of Aboriginal communities by furthering the exploration of cultural processes." (111) Among such artists there remains a perception that culturally-driven work, or work whose aim is to teach tradition (even as a living evolving dialogue), will not be considered equal to work springing from a more formalist conception of aesthetics, nor to highly conceptual work.

Among artists immersed in youth, hip-hop or urban arts cultures are those who may not be eligible to apply because their work is seen as industry or populist and so not 'art', but whose work is too arty in the industry world to be a profit-maker. Other young creators are producing or presenting multi-arts work in venues that lie outside the recognized professional arts infrastructure, such as in clubs and in rave culture. These artists are often self-taught, which may hinder recognition at Council as professionals.

None of these 'non-disciplinary' artists will easily identify with the disciplinary structure they see if they visit, for instance, Council website; despite the abilities of Sections to be quite flexible in what they fund, the range of arts activities supported in seemingly disciplinary 'silos' is not easily visible in the institution's communications.

MultiArts Project Applicants

Currently at the Canada Council, one-off multi-arts projects may not fit in one 'home' discipline, but also will not 'fit' in the current Inter-Arts program, which specifies that interdisciplinary work "*integrates and transforms distinct art forms.*" One example of the form such a project might take is an event which is not a festival, but which explores a particular theme with contributions from a range of multi-arts and/or discipline-based artists. Similarly, one-off multi-arts projects that emphasize traditional arts will not be easily recognizable as belonging in the Inter-Arts program 'New Artistic Practices'.

When a company's mandate changes or expands, application to another 'home' for Council project funding may not be desirable, given the different standards for base funding amounts that vary from Section to Section.

Some project applications come in from groups whose organizational model is ostensibly for-profit, and they are as a result deemed ineligible. This situation may especially apply among groups venturing into multi-arts programming in, for example, deejay - veejay milieux.

Multi-Arts Organizations

A number of issues become evident when considering the cases of organizations engaging in multi-arts programming, whether on an annual, occasional or special project basis.

Organizations overall

Organizations, both large and not-so-large, whose multi-arts programming is not limited to a single festival, not limited to presenting, and which are not considered artist-run centres under a Visual Arts umbrella, do not currently have a comfortable 'home' at Council.

Multipurpose arts organizations

Professional arts organizations whose mandate is multi-purpose may regularly engage in development activities such as training, professional development, and/or community cultural development. These activities may be essential to the company's mandate, philosophy and specific context, but will often not be eligible for funding. This kind of development activity may sometimes be considered externally as secondary to the acts of production and presentation to an audience. These multi-purpose organizations are especially present in Aboriginal and culturally diverse populations.

Non-arts organizations that engage in professional multi-arts programming

Non-arts organizations that have a social in addition to an artistic mandate may have become eligible for arts funding at a provincial level, for instance through the OAC, but will often not find a 'home' at Canada Council for their professional multi-arts projects or programming. Sometimes these activities will be ineligible at Council because they are deemed to be educational. In some cases this activity will not 'fit' even under the umbrella of the ACCF.

Much contemporary professional multi-arts activity also takes place in community arts centres, or through community groups or associations that are not exclusively arts-based. This phenomenon is especially prevalent in and among communities of recent immigrants and Aboriginal communities. These centres of dissemination for the professional multi-arts are vital to help establish these artists' practices in a Canadian context. These practices range from single events featuring a variety of solidly discipline-based work, to artists who are themselves working in multiple disciplines, to artists layering artistic and cultural practices, to context-driven work that may emphasize questions of identity, belonging, culture or other relevant

themes.

Multi-arts presenters that function as cultural animators

Further complicating the situation for inter- and multi-arts organizations that present is a possible perception that their role in the community is more that of a 'buyer' of services than of an organization with an artistic vision, mandate, and important relationships with artists and audiences in their communities. A number of these organizations function as cultural animators with a multiplicity of functions, sometimes in a more traditional relationship as presenter-to-artist, but at other times adapting or inventing their role to meet specific needs of artists at different stages of their development, and according to specific cultural contexts. To a greater extent than presenters in the disciplines of dance and theatre, Multi-Arts presenters especially seem to function in part as amateurs and collaborators. This layering of functions further stretches already scant human and financial resources. The Council funding base for multi-arts presenters is small and does not provide ongoing stability.

Multi-arts companies funded by Council who wish to be considered holistically

A number of organizations engaging in multi-arts programming are currently funded by Council. Among these are companies who wish to be considered holistically, rather than being considered separately by project juries in different sections. These organizations wish to lessen administrative load and have just one consolidated application, in which they can appropriately express the 'big-picture' context and vision of the company. Currently these companies must respond to different assessment criteria in different Sections. There is no annual or multi-year program at Council that will fund operations.

Other already funded organizations may be happy to apply separately, especially, it seems, if companies with possibly inadequate operational funding can increase their overall revenue from Council by applying for project funding in other sections.

Organizations with a multidisciplinary structure

Among organizations that do successfully apply to more than one section are a number whose organizational structure includes multiple, often discipline-defined departments that each operate with distinct curatorial or artistic direction. Examples include the Banff, Centre, Harbourfront Centre and Western Front. In these and other cases it is not always clear what staff person at Council will be responsible for maintaining the whole picture. Who keeps track of overall dollars that are in addition to operating? For some this situation raises questions of fairness, 'double-dipping' and accountability. Others at Council have expressed concern that unmonitored practices may result in a strengthening of the status quo for those organizations with sufficient infrastructure and staff to be able to write several applications. Still others consider that the majority of these organizations are simply pulling together the necessary resources that will enable them to accomplish their mandate and vision.

Overall my findings indicate that despite concerns raised by some Council staff, the dedication and creativity of Section heads and program officers has meant that they work hard to communicate across sections, problem-solve, and keep each other informed about applications from organizations that cross over, or that require collaboration among Sections. More than one program officer has mentioned that such communication requires time and 'leg-work', and it is difficult for officers and organizations to form solid relationships and maintain fruitful dialogue when more than one section must be involved in discussions. In interviews many Council staff provided examples of how sections and offices do work collaboratively across their distinct areas; almost invariably these anecdotes involved details of how difficult it

was for the officers to work through or past the limitations of restrictive eligibility criteria, and of how the process was unwieldy and time-consuming.

It is inevitable that some problematic applications will 'fall through the cracks' without a solid mechanism in place to facilitate cross-section cooperation and communication.

Companies that have expanded programming beyond strictly disciplinary boundaries

There are also organizations whose operations have been funded at Council within a particular Section for many years, but whose evolution has expanded the company's mandate from disciplinary programming to a multi-arts or multi-purpose focus. These organizations may have fared quite well within the particular Section; however it may be perceived by younger companies whose work is indeed discipline-based that they are unable to obtain operational funding while a more established, larger company is 'pushing the envelope' ever farther and wider beyond a strictly defined disciplinary practice.

MultiArts Networking and Service Organizations

Increasingly we are seeing the formation of groups dedicated to networking and professional development for multi- and inter- arts practitioners. Several of these networking groups are departing from standard institutional models for service organizations and professional associations.

Other Multi-Arts Practices

My research indicates that certain identifiable multi-arts practices are emerging as important trends for which there is to date little 'space' provided at Council. Among these: eco art; art-science and other cross-sectoral work; so-called urban arts and hiphop; and ritual based practices.

Peer Assessment

Peer assessment of multi-arts applications at Canada Council can provide significant challenges, given the sometimes very different discourses, funding programs, and eligibility criteria among sections.

In June, 2005 Claude Schryer of the Inter-Arts Office identified and mapped seven different types of funding programs at Canada Council. (Refer to Appendix D) As he points out, the majority of programs are "Sectional Disciplinary", meaning they are managed within specific sections and assessed by specialist Peer Assessment Committees (PAC's.) The six other types of programs listed each pose artistic and logistical challenges for assessment, many of which have been adequately resolved on a case-by-case basis through consultation and collaboration among staff in different Sections. Nonetheless, to an outside eye the sheer number of different program types speaks to the difficulties Council faces when putting together peer assessment committees that can deal with multi-arts applications. Though outside the scope of this research project, analysis of how the range of these programs might be streamlined and simplified, and a 'scan' of what specific kinds of knowledge will be valuable among peer jury members in different kinds of programs would provide a valuable next step in this process.

During the course of my research, a number of issues regularly came up that illustrate complexities of assessing multi-arts applications within the current structure of the Canada Council.

For what kinds of work will it be desirable to put together a panel that speaks largely from an interdisciplinary perspective? When will it be beneficial to assemble a group of individual disciplinary experts in dance, visual arts, music and/or theatre? With cross-

sectoral work (for example art-science collaborations and/or art and ecological or environmental projects), at what point do scientists and social scientists begin to be considered 'peers'? If a community organization working in areas of, for instance, health and social development, becomes eligible for funding to hire professional artists for a particular project, who are appropriate peers? What kind of peers can adequately assess companies that need to be considered holistically for all of their various activities, not all of which are currently eligible for funding from Canada Council (for instance: culturally diverse and Aboriginal groups who engage in training that is essential to their ability to reach production?).

Who are the peers?

When it comes to artists and organizations who work in the multi-arts, it is not always a question of putting together peer group assessment that combines disciplines, but sometimes of recognizing and identifying who are the peers for a particular project or practice.

External consultations/assessment

Some multi-arts practices may be best served by external consultations with expertise in a cultural thematic, and the same will be true for an art-science project or an eco-art project. Any new multi-arts program will ideally be designed to accommodate difference, diversity and plurality of practices to the greatest extent possible. New and adapted means of providing appropriate and thorough peer assessment may need to be employed in order to do justice to evaluation of proposals. Since it will always be impossible to represent all of regional, cultural and practice-differentiated diversity on PAC's, options such as contracting external written assessments of applications by cultural or other experts in a relevant field could provide rich material to be considered by jury members.

Artists with a multi-arts focus

Artists whose regular practice is multi-arts work may require a different kind of assessment than artists from a disciplinary background (including interdisciplinary) who wish to engage in cross-over work. In the former case they may be best served by a program for individual artists managed by the InterArts office.

Cross-over artists

Cross-over artists who are eligible in a disciplinary section but who perceive no boundaries in the evolution of their practice may be better served by an explicitly articulated multi-arts invitation, priority, or focus within Sections, which would allow or even encourage experimentation in other forms. In tandem with the new Council policy that allows artists to apply to more than one Section, such an arrangement would not only offer greater potential for artists to cross-over when eligibility and credibility are at issue elsewhere, but also encourages experimentation and expansion among artists and their practices, and promises to contribute even further to growth and evolution in the disciplines.

Assessment criteria

As a funding body, the Canada Council needs to supply clarity around what will and will not be eligible for funding within a given program, as well as in the criteria that allow for funding decisions to be made by Peer Assessment Committees. Artists and organizations applying also require clarity in order to assess how their project may be articulated and/or perceived in comparison with other applicants. Within Council, Arts Division staff need a common language to discuss applications that require consultation across Sections. How then to create enough openness and flexibility in criteria that a plurality of as-yet uncategorized practices can be assessed for excellence? Given the expressed need for more context-based assessment for multi-arts practices, how can criteria be articulated that will be open to a wide range of contexts? What weight should be given to assessment of regional, cultural or other contexts, if these are considered distinct from assessment of excellence in formal and/or conceptual elements? What does excellence in process look like? What does excellence in articulating the intentions of a multi-arts project look like? To what extent can excellence be measured in an artist's or an

organization's relationship to their particular context/constituency? Can we aim to create a program that 'opens space' as opposed to creating a new 'box' or 'silo'?

These are thorny issues when it comes to assessing multi-arts practices. A Multi-Arts program, with grants to organizations, groups and individuals (those who self-identify as belonging in this multi-cross-mix), could and should allow for the kinds of peer assessment that are appropriate to context, content, and/or socially driven activities.

Given the complexity of the various multi-arts communities who can and who deserve to be served, a recommendation of this report is that a new Multi-Arts program may need to articulate eligibility criteria that are as inclusive as possible. Intentions of the program could be explicitly stated as: a valuing of diversity and plurality of artistic practice; valuing both innovation and tradition; valuing specific cultural and local contexts. In this way simple and relatively open-ended assessment criteria can be employed in tandem with reference to the program's goals, allowing for further refining of a prioritized list of projects recommended for funding.^{xii}

The advantage to this arrangement is that it leaves more 'space' for artists and organizations to imagine, invent and create their own ways of working in appropriate forms, forms that may be particular to the specific context within which they work. The articulation of program priorities allows a jury to further refine their lists of recommended projects, by looking at both specific cases, and at the 'big picture' range of projects; in this way a jury can assure that regional, cultural, practice-based, and other forms of diversity across the country are represented.

Regional and other specific contexts

One of the strengths mentioned time and again in reminiscences about the Explorations Program was its connection to the various regions of Canada, including the North, and how vital this presence proved to be to assure proper assessment in regional context. Artists consulted for this research conducted for the Canada Council have urged that if a new multi-arts program is created, it should budget for significant 'outreach' costs to keep officers in touch with regional developments and specific contexts. This priority among artists is echoed in a recent study which suggests that supporting innovation "requires funders to develop a closer rapport than is typical in most funder/grantee relationships." (Pearson, *Accelerating Our Impact*, 17)

Given strategic priorities of Council, this effort should not be limited to regional outreach, but even more specifically should aim to consult regularly in Aboriginal, culturally diverse and other communities within regions. These outreach efforts should be considered to be program and not administrative expenditures. While Council officers in all Sections and Offices do travel regularly, these trips are mostly scheduled around attendance at festivals, performances, exhibitions or other events, or to lead information sessions. These aims are not identical to those of travel explicitly intended for dialogue, consultation and enhanced regional awareness. Assuming that it will be prohibitively costly to arrange for regional peer juries as with the Explorations program, a Multi-Arts communications strategy that aims for two-way dialogue with regions and cultural communities could go a long way towards assuring adequate contextual assessment.

Conclusions

Potential Impact of Multi-Arts Practices on Canada Council Structures

In 1990 Chris Creighton-Kelley produced a report for Canada Council in which he argued that a “case-by-case approach produces a lack of policy”, and reiterated conclusions from a 1984 mini-group of Section Heads that “it is exceedingly difficult to have open, self-critical debates about programs and policies, particularly about issues that transcend the boundaries of a single art form or which call into question existing program criteria. Yet artists have been working for many years in activities which combine two or more art forms, and many professional artists today identify themselves with more than one discipline [...] these activities run counter to the segregation of one art form from another which is embodied in the Council's structure...”

In 2006, these structures have been greatly modified and have proven to be very flexible on an ad hoc basis, but essentially are still in place. Few formal mechanisms exist to encourage collaboration across sections, although Council staff have, on a case-by-case basis, made it a priority and have worked hard to collaborate when certain organizations won't ‘fit’ easily in one funding program alone. Different deadlines across sections are based on the discipline cycles, and along with different understandings of what is meant by multidisciplinary, these provide further challenges to this kind of collaboration. Among the recommendations coming out of this report is that the Council build in more regular cross-sectional consultation, and encourage more informal exchange and professional development opportunities, towards further improving communications, collaboration, and informal peer dialogue among program officers.

The question in the long-term becomes how to maintain the strengths of the autonomous Council Sections to adapt to specific disciplinary and multi-disciplinary needs with specific funding programs, but to concurrently or simultaneously build in possibilities for even greater blending, growth, development, and flexibility.

How can Council as a whole adapt its structures to accommodate change in art practices and in society more quickly and more thoroughly in the future? How can Council embrace current trends towards trans-disciplinarity, and encourage and support multi-arts approaches, while continuing to build on the strengths and adaptability of the disciplinary Sections? At this opportune juncture of Canada Council's history, the importance of pro-active planning and coordination with a long-term view in mind cannot be overstated.

Ideally a Multi-Arts program will provide strong centralized leadership whose responsibilities would also include building both formal mechanisms and informal opportunities for collaborative dialogue at all levels – among Section heads, program officers, and potentially through a standing committee. A cross-sectional advisory committee process along with other external consultations can invite contributions from, and networking among, artists working in disciplinary and non- or multi-disciplinary arts.

My recommendations suggest a layered approach, which from its inception considers possibilities for the long-term, while implementing concrete measures in the short and medium term that will address identified gaps. Three goals of any new program would therefore be: to create a funding ‘home’ that is an expansive space, meeting short-term needs while remaining open to new developments; to increase horizontal communication at Council within its current structure; to

provide a model that considers potential restructuring in the longer term.

The Inter-Arts Office, where Multidisciplinary Festivals began as an anomaly relative to the other programs, and with the later addition of new artistic practices and an increased policy development function, has reached saturation in terms of its current human resources. A vital conclusion of this report is that a full-time, Inter-Arts Program and Development Officer will be required to inaugurate, develop and implement this latest significant expansion.

Reflections for the long-term: Toward an expansive vision

“There is a growing trend to forge bridges between disciplines as people in society attempt to solve complex problems and situations. [...] At the crux of this trend is the growing need for new kinds of knowledge, aside from that generated within one discipline or in temporary alliances among disciplines. It really is time to move beyond our penchant for specializations because society’s problems are far too complex for one point of view.

Mono, multi, and interdisciplinary approaches each generate new knowledge, and the latter two overflow the boundaries between distinct disciplines. [...] Transdisciplinary takes us beyond disciplines by weaving a new kind of knowledge. There is a need for all four types of disciplinary approaches.” Sue L. T. McGregor, 2004.

As Danielle Boutet points out in her 1996 paper commissioned by the Canada Council:

“Although they are indeed closely linked both historically and conceptually, innovation and interdisciplinarity are not synonymous. First of all, there is a lot of innovation in the disciplines – and although innovation often has interdisciplinary aspects, the disciplines are capable of sustaining it. On the other hand, there are non-disciplinary practices that are not necessarily new (like performance, or traditional forms that have not yet acquired full artistic status), which are art forms that do not belong to defined disciplines, and need support.”

The paper goes on to suggest that support for innovation be clearly articulated in “an integrated policy that would call upon all disciplinary programs.” (*Boutet “Reflection” 4*). This idea of integrated program policy - a ‘transdisciplinary’ approach - can reinforce the fabrics that cross over Sections, while maintaining the very specific strengths of distinct disciplines and their respective traditions.

Boutet’s recommendation around integrated program policy has proven to be prescient when we consider recent national and international developments; for example, the Australia Council now interweaves expressly targeted support for ‘hybrid art practice’, not just in its Inter-Arts Office, but throughout all its disciplinary boards. A similar call for more transdisciplinary or thematic approaches has essentially been reiterated in several more recent research endeavours conducted for Council. It seems increasingly clear that more integrated programs may be better positioned to support myriad artistic discoveries that are made all the more possible through *combinations* of disciplinary, multidisciplinary and interdisciplinary approaches.

The majority of the commissioned reports I have consulted, including Boutet’s (and indeed my own current effort on behalf of the Multidisciplinary Workgroup), attest to a long history at Canada Council of embracing change and innovation, both with regard to institutional change, as well as in the multiplicity of art practices the Council funds. A vastly changed national landscape of diverse art practices continues to evolve: with the commissioning of this and other reports, along with recent strategic planning processes, and through ongoing adaptations to its funding programs,

Council has affirmed its leadership role as an innovator.

All the same, multi-disciplinary and interdisciplinary artists consulted expressed a strong desire for Council to provide still more 'open space' for artists, arts organizations and their constituencies, in order that they may invent and re-invent, articulate and self-define their art practices in the particularity of their diverse contexts. This desire also prevails among program staff throughout all Sections and Offices of the Arts Division, who consistently aim to achieve its realization through ongoing efforts at program review and adaptation. Among those consulted are many, including a number of Council employees, who believe this conceptual 'open space' can be better achieved with a shift in emphasis from the separateness of disciplinary Sections, to new avenues of communication and cooperation that draw upon the knowledge of all participants to a) "collectively devise solutions to intricate problems that are interwoven" and b) allow exploration "across the disciplines, between the disciplines, and beyond disciplines." (McGregor, 2004)

To be sure, such a desire for a change in institutional culture and structure at the Canada Council was not unanimously expressed, nor is it reasonable to expect that a short-term research project can thoroughly examine long-term issues, the ramifications and implications of such change, and thoroughly address possibilities to deal with these. I have, however, come to understand that it is possible to embrace both highly disciplinary and as-yet uncategorized practices through more coordinated support, and, at least potentially, through an adapted approach to the design of funding programs.

I have already identified in this report that there are inherent tensions in attempting to create, in relatively short order, a new funding program in Inter-Arts that will both fill gaps, and remain open to new developments. Additional layers of complexity become evident when we consider that Council will simultaneously be working to increase communication and collaboration across all Sections of the Arts Division, in order to work more collectively on multi- and interdisciplinary concerns. An equally layered approach will be called for in order to deal with the multiple threads that make up the multi-disciplinary 'knot.'

A revised, expanded program in Inter-Arts

This report recommends a revised program in the Inter-Arts Office that can deal with the short-term multi-arts 'gaps', while consciously building into the program clear intentions to remain as flexible as possible within clearly defined parameters, and to institute regular cross-Sectional consultation. Given a decades-long history of examining and reporting on multidisciplinary and related 'between the cracks' funding issues, the formulation of such a program provides an invaluable opportunity to build eligibility and assessment criteria and processes in such a way that flexibility and funding for a plurality of practices and contexts is actually central to the program's intention. If accompanied by a built-in program evaluation that maintains a Council-wide view to the long-term, it is possible such a revised program in the Inter-Arts Office might hold potential applications throughout the Arts Division. The creation of a new funding 'stream' needs to be accompanied by bridge-building efforts that will cross over all Arts Division streams.

A revised program within Inter-Arts can build on the considerable strengths and successes since the formation of the Office in 1999, by expanding to accommodate currently excluded multi-arts that fall within its mandate. Where previously Inter-Arts aimed to incorporate ongoing flexibility of funding through its program New Artistic Practices, as we have seen, this initiative has not been able to encompass all forms of multidisciplinary activity, some of which will identify more closely with notions of tradition than with a notion of becoming something "new."

How, then, to continue to support innovation and risk-taking in Inter-Arts, while also allowing space for more traditional practices that are multi- or non-disciplinary? A recent report from the J.W. McConnell Family Foundation suggests that one way of managing risk is to set aside a proportion of a funder's granting to higher risk initiatives. (Pearson, *Accelerating Our Impact*, 13) This principle could, in fact, be applied across all Sections of the Arts Division, ensuring that innovation and tradition can both be supported, while also providing a space for ongoing mutual influence and

evolution.

With some revisions to how programs are structured and articulated, Inter-Arts can potentially provide a model and test case towards increased flexibility and openness Council-wide. With close attention and collaboration from disciplinary Sections, this intent should be achievable without sacrificing clarity in funding program eligibility, assessment criteria, and assessment processes. By consciously drawing upon good practices in funding programs from other Sections at Council, an expanded program can also be further contributing to the longer-term goal of enhanced collaboration, communication and consistency. Furthermore, given that such a revised program would be dealing with artists and organizations working in multiple art disciplines, it provides an important opportunity to further reinforce the institution's horizontal "fabrics" by building in, from its earliest conception, relationships of consultation with the disciplinary Sections.

In considering how a new or an adapted funding program in Inter-Arts might function differently, I reflected upon both the differences and upon what is common among the Arts Division Sections and Offices. Widely varying articulations of funding programs and criteria for assessment have developed in specific disciplinary or activity-based contexts, yet the institution's essential values and core objectives remain consistent throughout: To fund artistic excellence in the myriad forms that creative activities can take; To respond in proactive ways to artistic and social evolution among artists, arts organizations, and in Canadian society as a whole (with consideration to cultural, social and regional diversity); To be fiscally and in other ways accountable to the Canadian public.

One suggestion of this report is that the complexities implicit to funding of multidisciplinary, interdisciplinary and so-called non-disciplinary practices under the overarching umbrella of the Inter-Arts Office, will be best addressed through a program that explicitly recognizes and values diversity and plurality of arts practices as fundamental to its mandate. Since this intention is already at the core of Canada Council institution-wide values and priorities, the shift is essentially one of emphasis, toward increased consistency and transparency.

The objectives of such a program might be:

- To embrace and support diversity, plurality and hybridity of arts practices (as demonstrated in the body of work of an individual artist, or within an organization's programming, but also with regard to the range of works to be funded at any particular round of assessment).
- To support both innovation and tradition, recognizing in any case that these are mutually intertwined, interdependent, and ever-evolving.
- To support development in many forms.
- To support the context from, within or about which artists make their work.
- To support relationships among artists of different disciplinary backgrounds.
- To support opportunities for artists to network, share, and collaborate.
- To support the individual artist and her/his process.
- To support the many forms that artistic excellence can take: excellence in product, excellence in process, excellence in professional development, excellence in creative research, and excellence defined by local, regional, socio-cultural and/or other specific contexts.

Such a program might avoid commonly perceived conflicts between support for 'traditional' or 'populist' art forms and 'cutting-edge' innovation, because it has an explicitly stated intention to provide balanced support across a range of activities, and in its regional distribution of funds. If at each assessment round it is understood that the program aims to support this range of activity, then one 'way of working' need not be privileged over another.

It is, in any case, a fallacy to consider that innovation and tradition exist in oppositional, binary relationship. For artists and organizations who wish to avoid being 'boxed-in', who wish instead to self-define and to have a holistic assessment that gives consideration to their many ways of working, a program that acknowledges this can be designed to accommodate and recognize this form of hybridity as well. For an example of how this self-definition of multiple ways of working and creating might function in a program design, I recommend looking at the Terminus 1525 website that invites artists to apply multiple 'tags' to describe their work, as well as at the Irish Arts Council's system that asks organizational applicants to check off an unlimited number of the Council's priorities that their programming addresses.

Assessment

Despite significant differences in their details, the following four common 'threads' can be seen to run through assessment criteria currently being applied in the different Sections at Canada Council:

- Canada Council funding programs assess applications based on **Artistic Merit**.
- Canada Council funding programs assess applications based on the potential **Impact** the activity will effect (whether for artists involved, for audiences, or in relation to furtherance of a particular form or genre of practice).
- Canada Council funding programs assess a project's or a company's **Viability** in terms of financial stability and the ability to carry out the work proposed.
- Canada Council funding programs require that any and all artistic activities proposed in applications respond to the overall **objectives** of a) the Council as a whole and b) the particular program.

Among other funders, both nationally and internationally, adoption of clear institution-wide criteria similar to the above has proven to be an effective means to facilitate cross-disciplinary conversations and collaborations, both in artistic communities themselves, and among different disciplinary Departments.^{xiii} The move seems to clarify and simplify the process for applicants, and, I would argue, makes comparative analysis easier to accomplish, and increases possibilities for transparency around how Council funds are distributed. These common assessment criteria can be filled in with sub-bullets specific to different disciplinary or other contexts where applicable.

Contextual Assessment

Since the intention is to welcome the plurality of practices that can be termed 'multi-arts', and since within the idea of 'plurality' ideas of difference (diversity) are implicit, then it seems sensible to openly acknowledge that different regional, cultural, and other contexts inform the ways artistic production is approached, and to build in the means to deal with these distinct reference points.

Consideration of particular contexts can be accomplished through external assessors where appropriate. In this way flexible, transparent, but also culturally specific, peer assessment can be a cornerstone of the revised program. For instance, in a case where an artist is working within an African tradition, written external assessments can fill in context where there will inevitably be gaps on any peer assessment committee.

Disciplinary Assessment

Solid disciplinary assessment will also be important, for instance, when evaluating applications from multi-arts organizations that provide programming in multiple, distinct disciplines. Disciplinary assessment can be built in through a pod system of juries, and/or through increased use of external assessors.

A word on outreach

Danielle Boutet wrote in her 1996 report for Council that "The creation of these [interdisciplinary] programs cannot be done on a reactive basis. Artists interested in the types of practices under discussion here do not always come knocking on Council's door [...] We have to anticipate the

artists and invite them to submit projects for which we are ready to provide a framework.” (5) Since a significant amount of multi-arts activity takes place in Aboriginal and culturally diverse communities, it seems clear that outreach will be important to promote the program, ensure equitable access, and ensure that this ‘framework’ is able to accommodate diverse contexts and practices. If the structure of the framework overall is made up of clear criteria which it asks applicants to address, the space it leaves open within the frame(s) themselves can be filled in by artists and their contexts in myriad ways. (I believe it is also worth noting here that the Ontario Arts Council, in its relatively recent formulation of the Multi-Arts program, conducted outreach into culturally diverse communities through visits to community groups, etc. Similarly, the Irish Arts Council’s Deis initiative to support traditional arts includes a significant outreach component.) The Capacity Building programs in the Equity Office and the Aboriginal Arts Secretariat have each developed funding programs and outreach initiatives that can be adapted for application elsewhere in the Arts Division.

Meeting practical challenges

There are obviously considerable challenges posed by attempting to formulate a program that ‘opens up space’, that aims to remain flexible in the long-term, and that embraces complexity as fundamental to its ‘raison d’être.’ And since such a program will need to be regularly in touch with all disciplinary and cross-disciplinary Sections and Offices, it will be important to create some kind of formal structure that will continuously monitor where and when consultations and collaboration will be required. A more formal structure, such as a standing committee that deals on a regular basis with issues and new developments in all things multi-disciplinary, is a natural extension of the cross-disciplinary initiatives we have already seen to be increasing over the last several years: Council-wide staff retreats, the Digital Arts Network, and the Artists and Communities Collaboration Fund, among other efforts. These more ‘horizontal’ developments at Council should be acknowledged, recognized, encouraged, emphasized and built upon.

An internal standing committee set up for this purpose will be useful on at least three levels: for monitoring purposes to determine which applications may require coordinated disciplinary, multidisciplinary, interdisciplinary and/or contextual assessment; to follow along and evaluate any successes of a revised InterArts program for potential wider application (An ongoing program review will need to consider bigger-picture, longer-term goals at all stages); and to bring together the several perspectives that will be necessary when addressing the bumpy, messy but ultimately exciting complexity inherent to combining diverse artistic practices under one program umbrella.

“Paradoxes and contradiction will inevitably emerge in any change initiative, and can prove to be fertile ground for innovation, especially if they can be balanced rather than resolved through the forced selection of one alternative over another. In many cases the answer should not be ‘either/or’, but rather ‘both/and’. For example, one can be purposeful while allowing for ideas and directions to emerge; hold to a higher vision while attending to the practical dimensions of change initiatives; and so forth. Being innovative means allowing for surprises and unintended consequences, being comfortable with the unknown, and learning from mistakes.” Katherine A. Pearson, *Accelerating Our Impact*, 2006

By way of example of the kinds of issues that may arise: already, through this research process, Heads of Sections have identified a distinction to be made between arts organizations that are multidisciplinary in their structure (eg. Harbourfront, the Banff Centre, and Western Front), and organizations with simpler organizational structures but whose programming content is itself multi-cross- or inter-disciplinary. These different situations may ultimately call for adapted approaches to funding. A standing committee could be charged with proposing how to handle this and other complications that will inevitably arise. Most importantly, a Multi/Cross-Disciplinary Standing Committee would be responsible for initiating coordinated policy and program development, including encouraging ‘conversations’ between Sections that engage in funding closely related activities, such as the Visual, Media and Inter-Arts.

In Summary: Closing remarks intended to open conversations...

The immediacy of needs in certain under- or inadequately served areas of artistic activity has meant focusing on an image of 'closing' or 'filling in' gaps -- gaps where some multidisciplinary arts activities may be seen to be falling through 'cracks.' An alternative is to conjure an image of opening up space. A program built to meet short-term needs can also be an opportunity to open up conversations, and an invitation to open even wider the doors that allow passage between 'silos'. An open space can embrace changes in art practices in ways that filling gaps cannot: the "catch-as-catch can" nature of ad hoc solutions will usually miss catching the latest developments.

But of course these conversations had, in fact, already begun. Keeping these conversations going will be important, too.

As one time-tested way to keep a conversation going, I will end on a question. What can be learned from a revised Inter-Arts program to inform future planning around funding for multi-, inter-, cross- and more purely disciplinary arts activities?

Recommendations

Recommendation 1: Increase communications and collaboration

That the Canada Council increase communication and collaboration across all areas of the Arts Division to improve the coordination of policy and support structures for multi- and cross-disciplinary arts activities. The outcomes of the Multidisciplinary Workgroup research would become the responsibility of the Arts Division, coordinated by the Inter-Arts Office.

The following specific changes are recommended:

1. Create an internal arts division staff **standing committee** with a mandate to monitor openness and flexibility of funding across all Sections and Offices. The standing committee would meet 4 times per year and would review applicants to multiple sections, share information on multi- and cross-disciplinary trends and coordinate communication with applicants.
2. Improve **tracking systems** in ATS for multi-arts applicants and applications in order to strengthen quantifiable data on multi- and cross-disciplinary activities and issues.
3. Provide program officers with **professional development** and training opportunities about issues and trends in multi- and cross-disciplinary arts.
4. Ensure that both disciplinary and secretariat **advisory committees** remain informed and involved in multi- and cross-disciplinary consultations and policy development.
5. Develop appropriate mechanisms for disciplinary and context-based **assessment** as appropriate when assessing multidisciplinary or cross-disciplinary activities.
6. Improve **communications tools** about existing and new multi-arts and cross-disciplinary opportunities at the Canada Council, for example via the website, to better emphasize the diverse range of activities funded within all Sections of the Arts Division.

Recommendation 2: Expand and structure support for multi and cross-disciplinary activities

Within the shortest delay possible, that the Canada Council integrate a program of support for multi and cross-disciplinary artists and organizations into an expanded Inter-Arts Program.

This support would include project support to individual artists and ad hoc groups as well as project, annual and multi-year annual support to organizations.

The expanded Inter-Arts Program would also include the consolidation of funding for organizations with accumulated grants in the arts division of over \$100,000.

The **purpose** statement of the expanded Inter-Arts Program would include:

- *To assist inter-arts professional artists and organizations, working in both contemporary and traditional art forms, to produce art and arts services for the public, and to sustain a healthy, plural and diverse arts community.*

The **definition** of eligible activities for the expanded Inter-Arts Program would be:

- *The Inter-Arts Program supports artistic works, practices and events that **combine and/or integrate art forms** outside of the framework of an existing program at Council in creation, co-creation, production, co-production, national and international touring, programming, hosting, support and development activities. This definition is inclusive of interdisciplinary work, performance art, new artistic practices as well as multi-arts and cross-disciplinary activities.*

Assessment would include a combination of disciplinary, context-based and holistic assessment based on the following four core criteria:

- Artistic merit
- Impact
- Viability
- Response to Inter-Arts Program objectives

Evaluation of the expanded Inter-Arts program would take place in 2010. This program evaluation would be conducted in collaboration with an external agency or consultant, and include input from both Canada Council staff and the arts community. Evaluation should aim to incorporate what has been learned from this program to inform future planning around funding for multi-, inter-, cross- and disciplinary arts activities.

APPENDIX A: Research Methodology

This research project has been based in a participatory process, emphasizing consultation and collaboration with Council staff through interview and survey questions, and with artists primarily through a Multidisciplinary Advisory Committee.

Phase One: Preparatory work including reading of: Documentation of Multidisciplinary Workgroup meetings and discussions; Relevant current and historical internal memoranda and documentation of Council policy and proposed policy; Relevant completed or in-progress Council research reports.

Phase Two: Meetings with the Multidisciplinary Workgroup. In-person interviews with Section Heads and Program Officers in the Arts Division, and in some other areas of Council.

Phase Three: Formulation and distribution of a written questionnaire to all Sections, Offices, and to the Aboriginal Arts Secretariat. Review of specific cases of identified challenges and success stories. Review of funding models developed by other agencies to address similar issues.

Phase Four: Discuss the first draft of a report in meetings with a Multidisciplinary Advisory Committee. Adapt this report following Advisory Committee feedback.

Phase Five: Adaptations to a subsequent draft of the report following further consultations with the Arts Division.

APPENDIX B: Statistics on Multidisciplinary Arts Funding at the Canada Council

(compiled by Claire McCaughey, Research Manager)

This short summary has three objectives:

- 1) to provide an outline of some of the issues regarding collection of data on multidisciplinary arts activity funded by the Canada Council;
- 2) to report the statistical evidence underlying the statement that "...a considerable amount of multidisciplinary activity receives support through the various disciplinary sections."
- 3) To recommend possible improvements to Council's system of collecting and reporting on data pertaining to multidisciplinary activity.

1) Issues Regarding Collection of Data on Multi-disciplinary Arts Activity:

It is not easy to quantify exactly how much multidisciplinary activity receives support through the various Canada Council programs. Each grant awarded by the Canada Council has a **discipline** associated with it. The list below constitutes the complete list used in the Council's Awards Tracking System (ATS) and includes non-arts disciplines. The category "**Other Discipline**" is one possible avenue to look at multidisciplinary activity. "**Interdisciplinary**" is another, even though it is not the same thing as multidisciplinary.

Discipline Description (full list)

Administrative and Special Meetings
Canadian Commission for UNESCO
Dance
Engineering
Health Sciences
Humanities
Interdisciplinary
Language
Media Arts
Music
Natural Sciences
Other Discipline
Social Sciences
Theatre
Visual Arts
Writing and Publishing

Most grants awarded also have a **genre** associated with them in the ATS. The genre list is very extensive. "**Multidisciplinary**" appears as one item in this list.

Below is an extract from the list which currently includes 209 genres:

Genre Description (extract)

.....
Middle Eastern
Modern
Multidisciplinary

Music Theatre
Nepali
New Artistic Practices
New Media
New Media/Audio
Non-Classical (Not Specific)
Non-Fiction
Norwegian
Novel
NSS
Opera
Oral Arts Tradition
Orchestra
.....

Data compilations using the coding in Council's grants tracking system indicate 80 "Other Discipline" (Discipline field) or "Multidisciplinary" (Genre field) grants totaling \$1.1 million to mostly arts organizations as well as a few artists. This approach is not useful in terms of capturing data on multidisciplinary support as there are no systematic coding requirements or guidelines for identifying whether an arts organization or artist should be coded under either of these categories. In addition, since the Council's programs are almost all targeted to a single discipline it is unlikely that this field would be used very often.

Data compiled on all grants with the "**Interdisciplinary**" discipline field shows mostly grants from the Inter-Arts Office as well as some from the Aboriginal Arts Secretariat, the Equity Office, the Audience and Market Development Office. The total amount of funding shown is \$2.1 million with approximately 200 grants. The budget of the Inter-Arts Office for 2005-2006 was \$1.4 million.

The limitation of the use of the "Interdisciplinary" discipline field to measure multidisciplinary activity can be further illustrated in relation to the only existing program at Council which has a truly multidisciplinary focus (i.e. the Multidisciplinary Festivals Program in the Inter-Arts Office). In the ATS, the festivals funded under this program are currently coded as "Interdisciplinary" under the Discipline field (they are coded "Multidisciplinary" under the genre field). The Discipline field appears to be primarily linked to the section under which the grant is awarded.

The label of multidisciplinary in relation to a single grant under one section (whether through the use of the discipline field or the genre field) is not a useful way of capturing data on multidisciplinary activity given the disciplinary lines under which Council programs are typically organized. This is especially true because the discipline field does not include a specific value for "multidisciplinary".

Another way of capturing data on multidisciplinary arts support is to look at **multiple section funding**, i.e. how much funding occurs where arts organizations and artists are receiving funding under more than one section in a given year. This approach excludes those offices which support clients from more than one discipline (the Aboriginal Arts Secretariat, the Equity Office and the Audience and Market Development Office), as well as the Endowments and Prizes Section and other small amounts. The Inter-Arts Office is included in this data for the purposes of this exercise as it is identified as being closer to a "discipline" section given that the discipline field includes "interdisciplinary" as one of the values.

Data collected using the multiple-section definition suggests that quite a lot of multidisciplinary activity is supported. In 2005-2006, 77 arts organizations and 14 artists received funding from more than one discipline section (as defined above). These "multidisciplinary" arts organizations and artists together received more than \$5.8 million or almost 5% of the total value of grants

awarded by the Canada Council. Many of the arts organizations included in the total above are artist-run centres which historically have been very associated with multidisciplinary arts activity and projects.

The above figures do not include multidisciplinary organizations which are currently being funded through one discipline section only. For example, in 2005-2006, a total of \$309,000 was awarded under the Multidisciplinary Festivals Project Grants Program run by the Inter-Arts Office to 24 multidisciplinary festivals. Since 1999, when the program was put in place, 72 different multidisciplinary arts festivals have been funded under the Program. This figure is not included in the estimate of support to multidisciplinary arts activity table shown below since some of the multidisciplinary festivals would be already captured in the data on multiple-section funding. It should be recognized, however, that a portion of the multidisciplinary festivals program will not be captured in the table below.

As mentioned above, several offices provide funding to clients in more than one discipline. These include the Aboriginal Arts Secretariat, the Equity Office, the office of the Director of the Arts Division and the Audience and Market Development Office. The level of funding provided through these offices is shown below as this funding represents one aspect of multidisciplinary arts activity supported through the Canada Council.

Special Fields:

Special fields are a facility in the Awards Tracking System (ATS) that allows for capture of special characteristics of clients within particular programs. It has, for example, sometimes been used to capture information for programs which have a dual objective whether it is important to capture just for that program whether an applicant falls under one objective or the other. Attempts have been made at various times to use special fields to capture more refined data on the characteristics of clients. Because this approach is specific to individual programs only it has rather limited application in the context of capturing data Council-wide on multidisciplinary activity. Where attempts have been made to use special fields they have also not been used on a systematic enough basis to capture meaningful data.

2) Estimated Support to Multidisciplinary Arts Activity

The table below shows estimated support to multidisciplinary arts activity through the Canada Council. The table relates closely to the ways in which multidisciplinary arts activity are described and analyzed in Rachael Van Fossen's report.

The table reveals that supported multidisciplinary arts activity represents as much as 10% of Canada Council support to the arts overall, making up about \$11.4 million in funding. The number of grants associated with multidisciplinary activity is 986, making up about 18% of the number of grants awarded by the Council.

**CANADA COUNCIL FOR THE ARTS
ESTIMATED SUPPORT TO MULTIDISCIPLINARY ARTS ACTIVITY, 2005-2006**

	Number of Grants	Total Funding
(A) MULTIPLE-SECTION FUNDING	350	\$5,846,068
Artists Receiving Grants from more than one discipline section*	14 artists receiving 28 grants	\$193,300
Arts Organizations receiving grants from more than one discipline section*	76 arts organizations receiving 322 grants	\$5,652,768
(B) SECTIONS PROVIDING FUNDING TO CLIENTS IN MORE THAN ONE DISCIPLINE	636	\$5,566,235
Aboriginal Arts Secretariat	179	\$1,254,188
Audience and Market Development	255	\$979,319
Director of the Arts Division (includes Artist in Community Collaboration Fund)	134	\$1,231,028
Equity Office	68	\$2,101,700
TOTAL ESTIMATED SUPPORT TO MULTIDISCIPLINARY ACTIVITY (total of (A) and (B) above)	986	\$11,412,303
TOTAL CANADA COUNCIL FUNDING (excluding Public Lending Right Payments and some Prizes)	5,492	\$120,519,442
Total Estimated Support to Multidisciplinary Activity as % of Total Canada Council Funding	18%	9.5%

**Excludes cases where the other sections are: Prizes and Endowments, Equity Office, Aboriginal Arts Secretariat, Audience and Market Development Office or Director of the Arts Division.*

3) Recommendations to Improvements in Canada Council's Reporting of Multidisciplinary Arts Activity

- a) The Council should revise the list of values in the Discipline field to specifically include the value "**Multidisciplinary**". This is justified at a minimum because there is at least one program targeted to multidisciplinary clients (the Multidisciplinary Festivals Program)
- b) The Council should look at the application of special fields in those programs where multidisciplinary activity appears to be a more common feature of the client base (e.g. the Assistance to Artist-Run Centres Program; Aboriginal Peoples Collaborative Exchange Program, Artist in Community Collaboration Program, etc.)

APPENDIX C: Terminology and Definitions

Preamble

Both artists and theorists, in discussing art that blurs, crosses over, or simply ignores disciplinary assumptions, emphasize how these practices embrace complexity, fluidity, hybridity, flexibility, and interconnectedness, over separation into distinct categories. An interconnectedness of some kind is implicit to these ways of working, and this is evident in the discourses that attempt to describe the work: inter-disciplinary, multi-disciplinary, cross-disciplinary, trans-disciplinary – each of the terms, despite a constant reference back to the idea of a discipline as a departure point, wishes to convey that the limits of disciplinary thinking cannot apply to these conceptual frameworks and art practices.

The challenge becomes how to formulate clear definitions that can identify or recognize the differences between artists' ways of working, and in so doing allow us to discuss these differences with some precision and nuance, and yet remain open to possibility for even these 'categories' to live, breathe, change, and continue to surprise us with new perspectives, new ways of thinking, and new ways of putting together art that responds to (and with) an ever-transforming world.

As a funding body, the Canada Council provides a framework to determine what will and will not be eligible for funding within a given program, as well as for the criteria which allow for funding decisions to be made by Peer Assessment Committees. Artists and organizations applying also require clarity in order to assess how their project may be articulated and/or perceived in comparison with other applicants. Within Council, Arts Division staff needs to develop common language to discuss applications that require consultation across Sections. The working definitions below, provided to me at the outset of this research project, serve as a point of departure for differentiating between art practices, as well as between different mechanisms for providing funding:

Discipline

The Canada Council Glossary defines discipline as *'a specific art form, such as dance, music or writing. Also referred to as "genre" or "field of specialization" and art form as "the medium or field of specialization in which an artist works, such as theatre, writing or music"*.

Art theorist Danielle Boutet (1996) defines an artistic discipline as a *'traditional combination of mediums, methods and signs put to use within specific dimensions and contexts. Basically, a discipline is defined by its tradition, in conjunction with the existing institutions that are built on this tradition.'* Scientist Gavan McDonnell (2000) speaks of disciplines as *'cultural productions, a form of language, a custom of practice, an economy of means, a structure of power, a rule of justice, an archive of narratives of identity and tradition.'*

Multidisciplinary and Pluri-disciplinary

A generic term that implies the associative presence of more than one discipline that are combined, but not integrated. Example: In the Inter-Arts Office, multidisciplinary festivals are considered to be *'events featuring a number of artists, where no single artistic discipline or practice predominates.'*

Interdisciplinary

Integration and transformation of distinct art forms that creates a new form.

Example : The Canada Council Inter-Arts Program defines interdisciplinary work that *'integrates and transforms distinct art forms. The resulting work is outside the framework of an established program at the Canada Council.'*

Cross-disciplinary

A centralised approach to grant delivery that touches more than one discipline, including

interdisciplinary work as a field of activity. Example: The Canada Council Audience and Market Development Office provides centralized travel assistance in all disciplines.

Trans-disciplinary

A thematic approach to addressing an issue that is beyond disciplinary boundaries. Example: The Aboriginal Peoples Collaborative Exchange program assists Aboriginal artists (individuals) or artistic groups from Aboriginal communities to travel to other Aboriginal communities to share traditional and/or contemporary knowledge or practices that will foster development of their artistic practice.

Interestingly, from the very early stages of my research a significant number of interviews with Council staff indicated some discomfort with the idea of creating strictly defined 'boxes' – definitions and programs -- that will invariably exclude some practices. Concern was repeatedly expressed that the concept of multidisciplinary work as a 'combination' of disciplines still depends on presuming disciplinarity as the norm, and therefore risks excluding other kinds of work that may not refer to this assumption, and that may not recognize 'combining' rather than simply 'making' art. These concerns over exclusively disciplinary language used to describe 'non-disciplinary' practices (see Boutet, 1996) became especially important in discussions about artistic work in many culturally diverse and Aboriginal communities, both of which are identified as strategic priorities for Canada Council.

For the purposes of this report I have therefore adopted an inclusive understanding of what are 'multi- and cross- disciplinary arts', and most often refer to these as 'multi-arts' practices. This open-ended conceptualizing of multidisciplinary work is in keeping with trends in inter- and multi-disciplinary discourses, with trends among arts funders, and with an understanding that such work cannot be 'contained' in bureaucratic envelopes.

In other words, defining artistic practices that have little to do with disciplinary distinctions is both impossible and necessary. The recommendations coming out of this research attempt to address this seeming contradiction by proposing a conceptual model for the Multi-Arts program that embraces and values diversity of practice, and allows room for a multiplicity of specific forms that projects and programming may take. This is a complex undertaking, but one that is very much in line with the Council's history of response to the evolution of artistic excellence.

For the purposes of this research report, I have formulated a further set of definitions to assist with a developing terminology relevant to multi-arts:

Diversity

In the context of the objectives of a revised Inter-Arts program 'to embrace and support diversity, plurality and hybridity of practice', diversity emphasizes distinctiveness: embracing diversity acknowledges that there are many different approaches to art-making. Distinct approaches may have been formed by differences of cultural background, age, gender identity, disciplinary departure points, chosen forms, artist intentions, and so on.

Hybridity

In the context of the objectives of a revised Inter-Arts Program 'to embrace and support diversity, plurality and hybridity of practice', hybridity acknowledges that even art forms which can be seen as distinct are rarely 'pure'. One important aspect of supporting a plurality of practices is to recognize, value and encourage interdependence, crossover and mutual influences.

Plurality

In the context of the objectives of a revised Inter-Arts Program 'to embrace and support diversity, plurality and hybridity of practice', 'plurality' emphasizes holistic consideration of these distinct (diverse) approaches. Embracing plurality insists on taking a 'bigger-picture' view, whether in reference to a range of modalities in the practice of an individual artist, or when considering the range of practices represented by applications considered together at

a particular round of assessment.

APPENDIX D: Mapping of current program types at Council (June 2005)

1. Sectional disciplinary

Support specific disciplinary content, assessed by disciplinary specialists and managed by disciplinary section. Most of Council's 100 or so programs are structured this way.

- Grants to Professional Artists - Fine Craft
- Theatre Production Project Grants
- Grants to Dance Professionals
- Grants to Film and Video Artists

2. Shared sectional disciplinary

Support shared disciplinary content, assessed by combined disciplinary specialists and managed by shared disciplinary section. There are an increasing number of these kinds of 'bridge' programs to address activities that cross some disciplinary borders, but not all.

- Dance on Screen Production Fund ?? : Dance with Media Arts
- Aboriginal Traditional Art Forms Program : Visual Arts and Aboriginal Arts secretariat
- Grants to Professional Artists - Independent Critics and Curators : Visual arts with media, Writing and inter-Arts
- Book Publishing Support : Art Books : Writing and Publishing and Visual Arts

3. Centralised disciplinary

Supports specific disciplinary content (including interdisciplinary), assessed by disciplinary specialists but managed by a centralised section with centralised purpose and criteria.

- Artists and Community Collaboration Fund (ACCF) : Arts Division
- Foreign Visiting Artists Program : Arts Division
- The Flying Squad : Arts Division ??
- Japan-Canada Fund : Prizes and Endowments
- Capacity Building Initiative : Equity Office
- Audience and Market Development Travel Grants: Audience and Market Development Office

4. Sectional multidisciplinary

Supports multidisciplinary content (combines in parallel several artistic disciplines), is assessed by a mix of disciplinary and multidisciplinary specialists, and is managed by a disciplinary section.

- Grants to Literary and Art Magazines : Writing and Publishing
- Assistance for Artist-Run Centres : Visual Arts

5. Centralised multidisciplinary

Supports multidisciplinary content (combines in parallel several artistic disciplines), is assessed by a mix of disciplinary and multidisciplinary specialists, and is managed by a specialised program

- Multidisciplinary Festivals Grant program: Inter-Arts Office
- Audience and Market Development Travel Grants : Audience and Market Development Office

6. Centralised interdisciplinary

Supports interdisciplinary content (integrate several artistic disciplines), is assessed by interdisciplinary specialists, and is managed by a centralised section.

- Inter-Arts Program : Inter-Arts Office
- Grants to New Media and Audio Artists : Media Arts Section ??

7. Centralised trans-disciplinary or thematic

Supports thematic activities that involves any combination of disciplinary, multidisciplinary or interdisciplinary content on a thematic basis, is assessed by thematic specialists, and is

managed by specialised section.

Aboriginal Peoples Collaborative Exchange : Aboriginal Art Secretariat

APPENDIX E: Good Practices: Arts Funders

At Canada Council

- Within the Sections themselves some multi-arts and interdisciplinary work is funded, generally where one discipline can be identified as dominant. The Inter-Arts Office arranges regular consultations with the Sections about 'grey-area applications' through its 'disciplinary links' initiative. Within the overall disciplinary structure of Canada Council, most consider it an advantage that multi- and interdisciplinary applications can 'rub up against' discipline-rooted applications in the same program, hence contributing to evolution of all practices through peer committee and officer cross-talk.
- Canada Council's Digital Arts Network brought together officers to identify issues across disciplines, and has been looked at as a model by other funders.
- Canada Council may now be showing visionary leadership with the horizontal, cross-disciplinary approach of the ACCF, even in provinces and in other countries where these practices were recognized and supported earlier.
- The Capacity Building Programs of the Equity Office and the Aboriginal Arts Secretariat provide models of centralized leadership coordinated as a cross-sectional program. Capacity Building is a truly horizontal program, a program relevant to all of the Arts Division, and providing bridging across all Sections.
- On an informal basis Sections and Offices at Council regularly share information and consult about applicants who apply to multiple Sections. The Equity, Inter-Arts and Marketing and Development Offices, along with the Aboriginal Arts Secretariat, are each responsible for areas of multi-arts and cross-sectional policy development and programming support, and meet informally for purposes of information sharing.

Nationally

Ontario Arts Council <<http://www.arts.on.ca>>

- Multi-Arts and Integrated Arts programs are run from the same office.
- Eligibility requirements mean the program is open to professional multi-arts festivals even when the presenter is not exclusively an arts organization. This inclusive eligibility means that the program is more accessible to, for instance, immigrant artists through cultural centres and service organizations.
- Eligible activities include "professional initiatives to support the artistic development of the community." Different types of grants in the program are: Creation; Production, Presenting, and Development Initiatives.
- Clear Multi-Arts program objectives embrace a range of activity. Program objectives are: To support professional artists, groups of artists and multi-arts organizations with the costs of creation, production or presentation of multi-arts works; To support multi-arts organizations to undertake development initiatives of benefit to the professional multi-arts community; To support arts and non-arts organizations with the costs of presenting multi-arts festivals.
- Assessment criteria are open-ended but clear, apply across all Departments at the OAC, and value high calibre professional development equally with artistic merit. The criterion of "Impact" allows for specific cultural and other contexts to be addressed. OAC assessment criteria are: Artistic and/or professional development merit of the project; Ability to carry out the project; Impact of the multi-arts project.
- A large multi-arts organization is assessed by an external consultant from a similar-sized multi-faceted organization before going before an operating panel. Discipline-specific elements of the application are pulled out and given to appropriate disciplinary peer panels for assessment at other OAC Departments.
- A recent change in policy allows operating organizations to apply for project support in

another Department if that particular project meets a strategic objective (for instance: cultural diversity).

Saskatchewan Arts Board <<http://www.artsboard.sk.ca>>

- Project grants and grants to individual artists are assessed by separate disciplinary panels, however the same criteria for assessment in each funding program apply to all disciplines.
- Applicants for global (operational) funding apply at the same grant deadline across all disciplines and the juries meet concurrently. This arrangement allows for solid disciplinary assessment for organizations working in multiple disciplines, since the application will be reviewed by each peer jury. Recommendations then go forward to a multidisciplinary panel made up of one representative from each disciplinary jury.
- At each global jury meeting period, the SAB facilitates a meeting of all jurors from each disciplinary panel, encouraging knowledge sharing, identification of common and divergent issues, and networking that goes beyond disciplinary distinctions. The SAB also solicits recommendations about their assessment processes from this whole group, in addition to separate recommendations, which may come out of the discipline-based jury meetings.

CALQ Conseil des arts et des lettres du Québec <<http://www.calq.gouv.qc.ca>>

- CALQ defines multidisciplinary arts as encompassing “forms of expression that use several disciplinary codes and whose practice, language, and works lie outside recognized forms.”
- CALQ does not make a distinction between inter- and multi-disciplinary arts.
- CALQ’s multidisciplinary arts program objectives are to: Foster research and creation; Give artists an opportunity to contribute to the development of their discipline through the exploration of advanced resources and technologies; Facilitate artistic creation that leads to production and dissemination.
- Assessment criteria under “Impact” make specific reference to regional context.

Prince Edward Island Council of the Arts <<http://www.peiartscouncil.com>>

- The P.E.I. Council of the Arts convenes juries made up of representatives from six of the eight disciplines recognized by the Council, including interdisciplinary.
- To keep a measure of consistency across panels, one member of the previous panel is appointed to the next.
- Nominations for jury members must demonstrate knowledge of the prospective juror in a particular discipline (including interdisciplinary), as well as knowledge of P.E.I. arts in all disciplines.

Alberta Foundation for the Arts <http://www.cd.gov.ab.ca/all_about_us/commissions/arts/>

- The Alberta Foundation specifies eligibility of multidisciplinary artists in their Grants to Individuals Program.

Internationally

Multi Arts Program Fund (MAP Fund) – United States <<http://www.mapfund.org>>

(A program of Creative Capital Foundation supported by the Rockefeller Foundation.)

- Supports “innovative new works in all disciplines and traditions of the live performing arts.”
- Two tiered peer review process, with a first 'cut' made by external assessors.
- Some of the projects they fund are based in a single discipline, or one discipline dominates, so they use four distinct peer panels for those applications, which make the first 'cut': a panel for choreographic projects, one for music, one for script-based performance, and one that is a more open-ended inter/multidisciplinary panel.
- Each panel works from the same three equally weighted assessment criteria:
 1. The artistic strength of the proposed project.

2. How well the project aligns with the MAP Fund's goal of supporting innovation in all traditions and disciplines of live performance, especially works that bring insight to the issue of cultural difference, be that in class, gender, generation, ethnicity, form or tradition.

3. The viability of the project, based on applicant's professional capabilities.

Director Moira Brennan, when asked in a telephone interview about the open-ended nature of the assessment criteria: "We think of it as a conversation about what constitutes innovation and/or excellence at this moment." Brennan also pointed out that applicants do not apply to a particular disciplinary panel, in order that they do not feel they are being forced into a 'silo' that is not their whole self-definition.

- Encourages individual artists and unincorporated ensembles to apply through fiscal sponsorship from nonprofit artist-services organizations.
- Funds cross-sectoral projects such as a project exploring robotics and artificial intelligence.

Arts Council (Ireland) <<http://www.artscouncil.ie>>

- Arts Council funding programs cross all disciplines. The Council appears to avoid exclusion of artists or organizations who do not closely identify with a particular discipline.
- The Council supports individual professional artists through direct awards and through Aosdana, an affiliation of creative artists without regard to disciplinary affiliation.
- The web site specifically mentions support for multidisciplinary arts through activities and facilities such as arts centres, festivals and community arts.
- Applications are not discipline-specific. The Council provides grants to a) organisations and b) grants to individual artists and groups of artists.
- Assessment criteria are the same for all individual grants. In a few cases there will be an additional criterion specific to a particular bursary program. For instance, Travel and Mobility assessment will look at "The likelihood that an award will achieve the desired effect."
- Individual awards are generally assessed by peer panels, but may also involve different combinations of peer panels, external assessors, and Council staff, depending on the specific requirements of a particular application.
- There is a single form for all organizations, with different sets of funds based not on disciplines but on the nature of activities: Resource and Service Organisations; Production Companies; Venues; and Festivals and Events.
- For funding to all organizations the same three assessment criteria apply, and include specific reference to the Council's "priorities for revenue funding", which are reviewed on an annual basis. Revenue priorities are in some cases specific to a discipline, but can also include non-discipline specific priorities such as Arts And Health, Participatory Art etc. This arrangement acknowledges the multi-disciplinary nature of many organizations, even when these may also be discipline- based in some way.
- The system of revenue priorities also addresses specific needs of particular areas. Priorities in Circus, Street Art and Spectacle are exclusively context-specific: the only two bullets are : 1. "Add creative value to the range of work currently available to the public in the commercial and charitable sectors. " 2. "Raise the artistic aspirations of audiences, programmers and practitioners."
- The Council has a new non-discipline-based program to meet their 'Policy on Traditional Arts.' "Deis is open to individuals, groups, bands, and organisations whose projects do not fit comfortably within any of the existing funding programmes such as Revenue, Travel and Mobility, and Small Festivals. Projects of any nature may be proposed once they are in line with the Arts Council's policy on the traditional arts." To address regional equity and specific regional contexts, the Arts Council established a network of Deis advisors around the country who can assist with the proposal process.

Arts Council (England) <<http://www.artscouncil.org.uk>>

- Combined Arts homepage at Arts Council England <<http://www.artscouncil.org.uk/subjects/homepage.php?sid=6#aw>> specifies the following:

- “Combined Arts plays an important part in the delivery of the Arts Council’s diversity aims. It is at the forefront of innovation and encompasses multidisciplinary arts, festivals, carnival, arts centres, rural touring, producers, participatory and celebratory work. Combined Arts practice increasingly reflects the way many artists want to work and audiences want to engage. Our aim is to support high quality work and organisations that truly connect with an audience, be it local, regional or national.”
- Combined Arts has also funded “ intersections between the arts and other disciplines, for instance science, law, ecology, and industry.”
 - Examples of multi-arts projects funded through Combined Arts include: Brighton Festival (“England’s largest annual mixed arts festival.”); the Brewery Arts Centre who present “a wide range of activities from world music to art house cinema, in a number of traditional and less formal spaces”; a program of professional development opportunities for artists; conferences and projects that bring together professionals from industry and/or science worlds with artists.
 - The National Carnival Strategy in Combined Arts at Arts Council England “places carnival as a major art form in England today [...] The strategy is also a major contribution to the race equality and diversity objectives of the Arts Council.”
 - The “Managed Funds” program at Council allows for transparent strategic funding of applications that may fall between or outside of existing programs. “These funds allow us to identify new opportunities for the arts, take new initiatives, establish new partnerships and address particular ambitions for growth, such as in cultural diversity.”

Australia Council <<http://www.ozco.gov.au>>

- A relatively recent development at Australia Council is its articulation of support for ‘hybrid art practice’ throughout all its boards and in the Inter-Arts Office. Which board or office will assess the application is determined according to the nature of the artistic outcome.
- Hybrid art is defined as: “a process where artists combine conventional art forms, or collaborate with practitioners from other non-arts fields, to create new forms of artistic expression. [...] There are many combinations, but they must demonstrate hybridity in both the form and content of the work.”
- The definition also specifies that “Hybrid processes can take place at different stages of a project, including: during the conceptual or beginning stage of a project where ideas are developed and merged between artists and/or non-arts practitioners; during the creation of a work where different methods or processes of artistic practice are combined; at presentation where the work is exhibited or performed at a new site or using unconventional methods.”
- Eligibility for hybrid arts applications to the Inter-Arts Office requires that the work proposed does not have a creative process or artistic outcome that meets the funding guidelines of an existing art form board or committee of the Council. The application must also demonstrate that it is “hybrid in both its creative process and presentation”, and that it “explores new ways of working to create art, such as interdisciplinary or multidisciplinary processes.”
- Australia Council acknowledges that much of the work produced in the field of hybrid art is developmental by nature, and encourages the use of research and development methodology in the process of creating new work.
- The Inter-Arts Office provides a formalized and clearly outlined referral service when applicants are unsure to which area of the Council their project belongs.

APPENDIX F: Mandate of the Multidisciplinary Workgroup

The mandate of the Multidisciplinary Workgroup 2004-2006 was as follows: "To identify the full range of the challenges and opportunities Council faces in supporting cross- and multi-disciplinary artistic activity and develop proposals and structures to address them."

The workgroup was originally comprised of Claude Schryer (chair, Inter-Arts), Louise Profeit-LeBlanc (Aboriginal Arts), Jen Budney (Visual Arts), Melinda Mollineaux (Equity), Monique Léger (Dance), David Walden (UNESCO), Sanjay Shahani (Theatre), Michelle Chawla (Administration) and Paul Seesequasis (Writing and Publishing). Zainub Verjee (Media Arts), Sandra Bender (Audience and Market Development) and Sue-Ellen Gerritsen (Visual Arts) joined the committee in 2005.

The workgroup's approach was to explore short-term changes that can take place within existing structure of Council and long-term changes that require new programs and/or restructuring. Culturally diverse art practices and organizations and Aboriginal art practices and organizations were identified as priorities.

Initial meetings focused on mapping out of key issues and to clarify 'gray zones' that lie between existing disciplinary and interdisciplinary programs and the need to increase dialogue and define the limits of each discipline.

Some of the characteristics of multi-and cross-disciplinary issues that were identified included:

- *Collaborative work where the content takes precedence over the form.*
- *Site-specific projects*
- *Outreach community projects*
- *Aboriginal Arts – their strong ties to integration and community make them more difficult to define.*
- *Youth Arts – more "underground" and therefore harder to reach.*
- *Artists who challenge the traditions of the performing arts, traditional artist-audience relationships, and even art venues*
- *Immigrant artists who need to present themselves, and preserve their indigenous art by teaching it to their young people, and how they can in turn express themselves*

It was decided early in the process that the cross-disciplinary mandate of the workgroup (thematic based work) could be included using the term 'multidisciplinary'.

Montreal based multidisciplinary artist and consultant Rachael Van Fossen was hired in January 2006 with a mandate to undertake '*an analysis of past and current policy documents and to consult with Council staff to map out barriers and challenges about multidisciplinary practices and structures.*'

In March, 2006, a special advisory committee meeting took place to enrich the research and consult with the arts community.

APPENDIX G: List of Resources, Bibliography and Endnotes

NOTE: Numerous internal documents, including the application history of some organizations, were reviewed as part of the research conducted for this report. Though these documents are not listed here, the role they played in establishing context and a firm understanding of the issues at hand cannot be overestimated.

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Multidisciplinary Workgroup. 14 Dec 2005.

Louise Profeit-LeBlanc, (Aboriginal Arts Secretariat). 15 Dec 2005.

Roger Gaudet, (Head) and Sheila James (Program Officer), Theatre Section. 10 Jan 2006.

Sandra Bender, (Audience and Market Development). 10 Jan 2006.

Melanie Rutledge (Head), Carole Boucher, and Paul Seesequasis (Program Officers), Writing and Publishing Section. 10 Jan 2006.

Kelly Wilhelm (Partnerships and Networking Office). 11 Jan 2006.

Russell Kelley (Head), Karen Barber-Ing, Angela Birdsell, Richard Davis, André Jutras, René Lavoie, Shannon Peet, and Gerri Trimble, (Program Officers), Music Section. 11 Jan 2006.

François Lachapelle (Head), and Sue-Ellen Gerritsen (Program Officer), Visual Arts Section. 11 Jan 2006.

Sanjay Shahani (Program Officer), Theatre Section. 11 Jan 2006.

Anne Valois (Head) and Louise Gagné (Program Officer), Dance Section. 12 Jan 2006.

David Poole (Head) and Kelly Langgard (Program Officer), Media Arts Section. 12 Jan 2006.

Jerry Longboat (Program Officer), Dance Section. 12 Jan 2006.

Claude Schryer (Inter-Arts Office). 12 Jan 2006.

David Walden (Secretary General), Canadian Commission for UNESCO. 13 Jan 2006.

Multidisciplinary Workgroup. 13 Jan 2006.

Melinda Mollineaux (Equity Office). 26 Jan 2006.

Julie Poskitt (Program Officer), Dance Section. 26 Jan 2006.

Claire McCaughey (Research Manager) and Claude Schryer (Inter-Arts Office). 26 Jan 2006.

Louise Profeit-Leblanc (Aboriginal Arts Secretariat), Jerry Longboat (Aboriginal Program Officer), Dance Section and Bruce Sinclair (Aboriginal Program Officer) Theatre Section. 26 Jan 2006.

Sharon Fernandez (former Equity Office Coordinator). 26 Jan 2006.

Moira Brennan (Program Director), Multi-Arts Production Fund. Telephone interview. 02 March 2006.

Ahasiw Maskegon-Iskwew (Digital Arts Research Consultant). Telephone Interview. 07 March 2006.

Bushra Junaid (Multidisciplinary Arts Officer), Ontario Arts Council. 17 March 2006.

Melanie Fernandez (Director), Community & Educational Programmes, Harbourfront Centre. 17 March 2006.

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Shannon Peet (Program Officer), Music Section. Telephone Interview to complete survey. 07
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- Common Weal Community Arts <<http://www.commonweal-arts.com>>
- Conseil des arts et des lettres du Québec <<http://www.calq.gouv.qc.ca>>
- Creative Capital Foundation <<http://www.creative-capital.org>>
- FolieCulture <<http://www.folieculture.org>>
- Galerie Oboro <<http://www.oboro.net>>
- Harbourfront Centre <<http://www.harbourfrontcentre.com>>
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Irish Arts Council <<http://www.artsCouncil.ie>>

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Multi-Arts Production Fund <<http://www.mapfund.org>>

Mutek <<http://www.mutek.ca/>>

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Red Sky Performance <<http://www.redskyperformance.com>>

Le Réseau des artistes interdisciplinaires du Canada <<http://www.popstart.ca>>

Rockefeller Foundation <<http://www.rockfound.org/Arts and Culture>>

Saskatchewan Arts Board: <<http://www.artsboard.sk.ca>>

Social Sciences and Humanities Research Council <<http://www.sshrc-crsh.gc.ca>>

Toronto Arts Council: <<http://www.torontoartscouncil.org>>

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Endnotes

ⁱ This quotation is pulled from (Chris Creighton Kelley's 1990 internal document "Brief History of the Council.")

ⁱⁱ For more detailed discussion of definitions see Appendix C: Terminology and Definitions.

ⁱⁱⁱ For a comprehensive look at trends towards transdisciplinarity see Transdisciplinarity: reCreating Integrated Knowledge. Oxford: EOLSS Publishers, 2000. Margaret A. Sommerville and David J. Rapport, eds.

^{iv} As part of this research project, Multidisciplinary Workgroup Member and Secretary-General of the Canadian Commission for UNESCO (CCU) David Walden described how effective such structural shifts have proven to be at the CCU. In his view the increased emphasis on horizontal approaches to meet strategic priorities, for example, youth, creates a more consciously articulated common goal – an organizational 'vision' -- for all departments to work towards.

^v Examples of trends in academia towards more cross- and trans- disciplinary approaches include: At York University the Faculty of Environmental Sciences partners with the Faculty of Fine Arts in a community arts stream for undergraduate and graduate study; The English and Theatre Departments at University of Calgary are together creating a performance studies program; the Concordia University Theatre Department is moving to create an MFA in Interdisciplinary Performance in collaboration with Dance, Music and Individualized Interdisciplinary Studies. SSHRC's CURA fund supports university research conducted in partnership with community organizations. Similarly the artist-scholar or scholar-practitioner is an emerging trend: the Social Sciences and Humanities Research Council (SSHRC) is into the third year of a five-year research- creation fund in the fine arts pilot program. Faculties of Fine Arts have, for a long time now, employed artist-practitioners as faculty, in previous years often waiving the requirement of a terminal degree in accepting established professional practice. Increasingly universities are now requiring terminal degrees. While at first glance this seems to run contrary to trends toward dissolution of specializations, i.e. interdisciplinarity, in fact one effect has been an increasing emphasis on the artist-as-scholar, due partly to emphasis on critical theory. A resulting trend: the performative lecture – is this art? Could a professional artist apply to Canada Council for a creative grant to develop a performative lecture? Where will these lines be drawn?

^{vi} These issues have been addressed in part by an external review of the ACCF.

^{vii} The Canada Council supported terminus 1525 website <<http://www.terminus1525.ca>> provides an example of the kind of community Gablik is referring to. The site is also of interest for its articulation of thematic, fluid, non-discipline based young artists' approaches to 'categorizing' their art: "Tags are words that relate to a piece of artwork. When you add a piece of artwork, you can specify as many as tags you'd like! The words themselves are up to you. [...] In the past, when you added a piece of artwork, you were asked for a category. If you were adding music, you'd be asked to choose a genre, like hip-hop, or punk. The category had a one-to-one relationship with the artwork — a piece of artwork couldn't be both hip-hop and punk. With tags, you're no longer restricted to pre-defined categories, and a piece of artwork can be related to many things. For example, a photo of a cupcake could have tags like 'photography', 'baking' and 'chocolate', so that someone looking for any of those things could find your artwork!"

^{viii} For a more thorough discussion of digital arts issues at Canada Council see Ahasiw Maskegon-Iskwew's 2006 research report, and the 2004 final report of the Council's digital arts seminar.

^{ix} Even within Council Sections implications of trends in digital technologies prove to be very

complex, and relate to ongoing evaluations such as those within Media Arts, about when electronic media are to be considered an art form, and when considered a tool or a technology. Other Sections are faced with questions around electronic publication and web sites, whether as dissemination tools, art forms unto themselves, or both.

^x A transcript of Brault's entire speech is available on the Canada Council website at <http://www.canadacouncil.ca/news/speeches/>

^{xi} The original Nourbese Philip article Creighton-Kelley cites was entitled "The New Jerusalem in Two and a Half Minutes." Published in Fuse: 14.4 (Spring 1991), 20.

^{xii} Such a funding program is hardly without precedent. The MAP Fund in the United States operates this way, as do a number of Canadian private foundations that fund arts and non-arts activity. The Irish Arts Council asks applicants to identify which Council funding priorities apply to their work, rather than having them apply to a specific discipline. For more details see Appendix E on Good Practices of Arts Funders.

^{xiii} For details refer to Appendix E: Good Practices: Arts Funders