

VISA4001 Fine Arts Honours Seminar 1: Situate and Survey
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7th May 2016

FUNDING PROTOCOL



Image: The performance of *Funding protocol*, Clarice Yuen, 2016

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Artwork description

The initial aim of this critical survey is to investigate and contrast how artists and scientists apply for grants from the Australian government. I look at a particular grants *Arts Project for Individuals and Groups \$10,000 - \$50,000*. This grant supports include the creation of new work, creative development, touring, festivals, productions, exhibitions, publishing, recording and market development activity (Australia Council for the Arts 2016).

During this investigation, I find out that following the online application to apply for grants, is similar to following a Western scientific protocol. Moreover, there are categorizations that stereotyping applicants into scientific specimens, such as ticking a box to describe oneself as “People with disability” or “Lesbian, Gay, Bisexual, Transgender, Intersex people” (Australia Council for the Arts 2016). I am paying attention to these institutional settings that are often in control and cultural at the same time.

I translate the whole online application into a scientific protocol. The guidelines of applying for the grants are based on the actual application. For the fair purposes of copyrights, I modified the logo of the Australia Council for the Arts. I also interpreted some of the texts into self-categories as scientific terminologies.

The following is stage performance that indicates my seminar presentation in this unit. I presented as a lab demonstrator and coined the place Capitalist Driven Laboratory. This laboratory is dedicated to artists/scientists who struggle/enjoy living in a capitalist country for practical purposes. My protocol is provided as a lab material. A series of photographs were done specifically photo-acting out in this seminar presentation. I also feature a self-letter by referencing a science fiction film *Barbarella* (1968) in this document. I imagine myself to be assigned as a lab demonstrator by the past fictional scientists.

Through this art project, I wish to highlight the ironic similarities between institutional and Western scientific procedure. These two processes (applying for grants and following a protocol) are both pre-determined and in a one-way fashion. By combining these two together, it looks slightly odd but not losing its ‘seriousness’ to the public.

Letter from the past (1968)

DEAR MISS CLARICE YUEN (BARBARELLA NO.21739608),

ON BEHALF OF OUR PROPOSED CAPITALIST DRIVEN LABORATORY LOCATED IN EARTH 1968, WE CONGRATULATE YOU TO BE ASSIGNED AS A LAB DEMONSTRATOR IN OUR EXCITING FUTURE 2016. YOUR ANCIENOR AND PART HUMAN CLONED BARBARELLA IS UNDER A MISSION TO RETRIEVE DOCTOR DURAND DURAND. HOWEVER, YOUR ROLE IS ENTIRELY DIFFERENT.

YOU ARE SPECIALLY DESIGNATED TO EVOLVE WITH EXTRA MUTATION. YOU HAVE ONE STRONGER HAND. BY 2016, BARBARELLA SHOULD HAVE ALREADY COMPLETED HER MISSION TO SAVE THE PLANET. YOUR JOB SHY IS TO PRESENT OUR FIRST LAB SESSION OF POPULATION GENETICS FOR FUTURISTS IN AUSTRALIA. THE CLASS MATERIAL INCLUDES A FUNDING PROTOCOL AND RESTRICTED LAB RULES. YOU WILL RECEIVE OUR FUNDING PROTOCOL VIA FUTURE TECHNOLOGY.

OUR PROPOSED FUTURE OF THE WORLD ALSO INCLUDES YOU AS PART OF OUR SCIENTIFIC REALM. WE ARE ONE CULTURE AND WE ARE PROUD OF IT!



MEANWHILE, BARBARELLA IS FACING SOME OBSTACLES IN ANOTHER PLANET...

WE WISH YOU ALL THE SUCCESS FOR YOUR PRACTICAL CLASS!

'LOVE' FROM THE PAST,
PROFESSOR/SCIENTIST YUEN

CDL
CAPITALIST DRIVEN LABORATORY

10th OCTOBER 1968

Image: Letter from the past (1968), Clarice Yuen 2016, scanned paper.

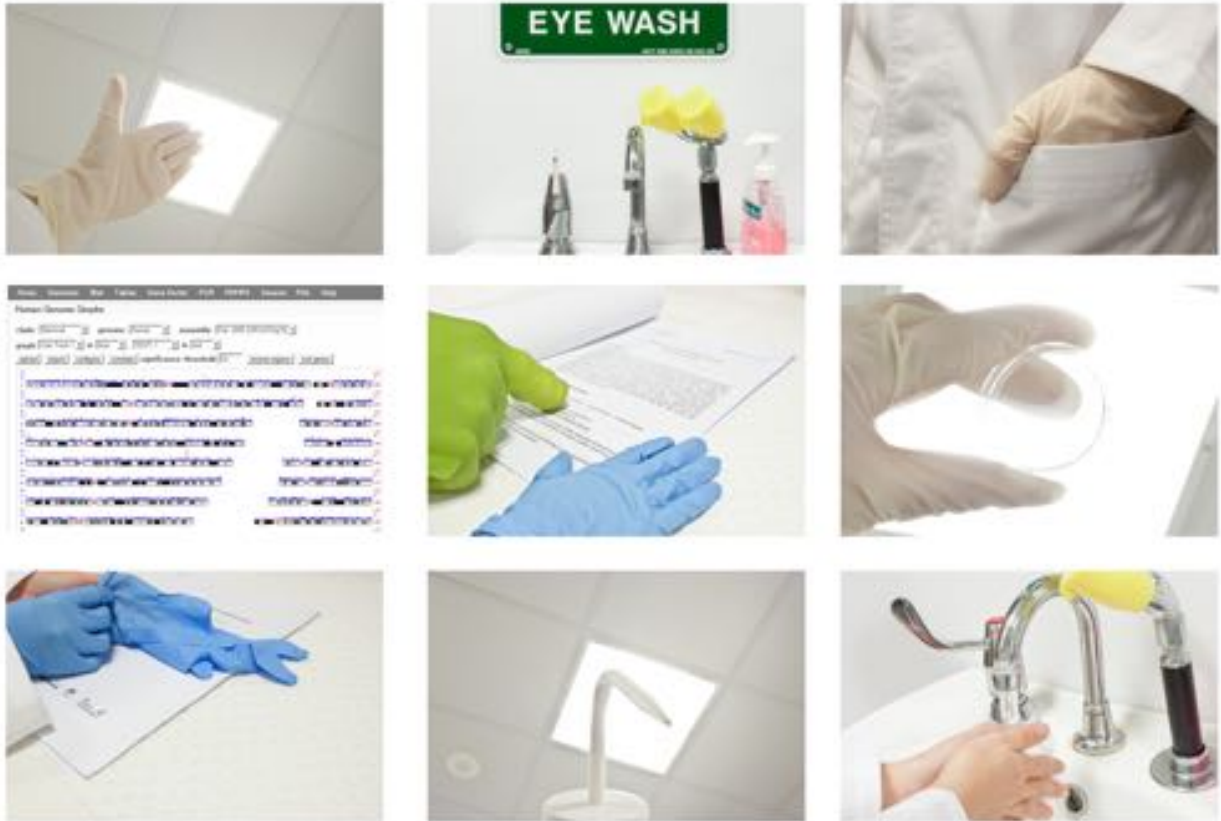


Image: Details of the performance of *Funding protocol*, Clarice Yuen, 2016.



Images: The performance of *Funding protocol*, Clarice Yuen, 2016.

PRINCIPLES OF ARTISTIC INHERITANCE

School of the Centre of Excellence in Arts
Faculty of Science

Practical 1: Population Genetics
Applying for Grants



PRACTICAL 1: POPULATION GENETICS

Applying for Grants

RATIONALE ¹

Applying for grants is one of the ways by which graduated/non-studying/uneducated ² artists acquire for more gene flow (also called migration — is any movement of individuals, and/or the genetic material they carry, from one population to another) ³ in their non-profit/commercial environments. Successful applicants may lead to obvious changes in his/her/its/their/intersexual savings account.⁴ In the application, one may ‘manipulate’ ⁵ oneself (as an artist) to take up ‘body novelties’ ⁶ of interests (e.g. painting for known, techno-sex organic products, or even unknown cells and sound), and then examine the phenotypes of our proposed artworks. In this Capitalist Driven Laboratory (CBL), artists may transform proposed artworks with environmental effects⁷ (here, in this lab), expressing their genes coding for 1). application guidelines, 2). innovation, 3). interdisciplinary research, 4). clear labeling of the project’s expenses (AUD). Artists are allowed to seek advice from Bio Council of the Arts’ staff before starting their grant application. Artists are also encouraged to participate in the following discussions with their lab group and demonstrator during the practical session.

EXPERIMENTAL PROCEDURE

Equipment and Reagents

one’s own mind and body 70% ethanol unseen bacteria computer/laptop

Procedure

Please work individually/in groups/or as an organization.

1. Register yourself with an email address on <https://online.australiacouncil.gov.au/ords/f?p=103:101>.
2. Label the ‘sterile’ webpage with your name, DOB, Australian citizen/permanent residency, sexuality, address, postal address, electorate, mobile contact and ABN number ⁸.
3. Start a ‘fresh’ new grants application as an individual/ group/ organization and click on ‘Art projects for individuals and groups’.

Principles of Artistic Inheritance

4. Label one panel that you would like to assess your application as shown in the table below. Take this form to the demonstrator for decision if you leave it blank.

Assessment Panel	
Aboriginal and Torres Strait Islander Arts	<input type="checkbox"/>
Community Arts and Cultural Development	<input type="checkbox"/>
Dance	<input type="checkbox"/>
Emerging and Experimental Arts	<input type="checkbox"/>
Literature	<input type="checkbox"/>
Multi-Artform	<input type="checkbox"/>
Music	<input type="checkbox"/>
Theatre	<input type="checkbox"/>
Visual Arts	<input type="checkbox"/>
Australia Council staff to select	

5. Click Yes/No to be sure if you have an administering body⁹ and provide your ABN number if you click Yes.
6. Label your project title in the textbox.
7. Describe and summarise your hypothesis/creative practice.
8. Label your previous relevant positions.
9. Click Yes/No to include collaborators.
10. Describe the creative rationale, experimental design and hypothesis in no more than 5600 characters.
11. Repeat Step 9.
12. Enter Project Start and End Date, activity, address in a concise way. Be sure to tick the checkbox of confirmation.
13. Select your predictable criterion/s in between Creation, Audiences, Access and Participation and International.¹⁰ Clearly describe how your experiment will meet this criterion in no more than 2400 words.

Principles of Artistic Inheritance

14. Under the limitation from \$10000 - \$50000 (AUD), enter each budget cost clearly including artist's and others' salaries, production costs, travel and accommodation costs, and promotion costs.¹¹
15. Repeat Step 14 in income section and enter Go to next step to be sure the total grant request.
16. Enter any support material including CV/bio (1 page), maximum 3 URLs (one's own website, vimeo, etc), 10 images/written materials (maximum) and 10 mins of video/audio recording. Be sure to tick the checkbox of confirmation of the quality of your files.
17. Tick the checkbox/es of the area/s of practice/s and activity type/s.
18. Tick the checkbox if you are the scientist/artist with creative manipulation over this project.
19. Tick the checkbox/es that is/are biologically/culturally stereotyping you and the targeted audiences.¹²
20. Review, examine and predict the phenotypes of your application.
21. Sign and submit it by 7 June 2016 before 7pm.

WASH YOUR HANDS WITH SOAP AND WATER BEFORE YOU LEAVE THE LAB.

Examination of Results

Successful applicants will be notified of the result of their applications approximately 12 weeks after the closing date (7 June 2016).

Summary

Even if applicants (individuals/ in groups/or as an organization) have completely followed the above procedures, there is no guarantee that they will be successful. The Australia Council for the Arts is aiming to achieve their tactical plan to support the arts in Australia. In their website, they give examples of how peers may consider and assess each candidate's application. Peers will critique the merit and viability of proposed creations. It is indicated in step 10 in the above protocol. Applicants should include the context, rationale (either artistically or scientifically) and significance of the works. Additionally, peers will review the "public or peer response to work previously produced"¹³. In step 12, 14 and 15, peers will evaluate the clear budget cost, realistic planning, resource use, time management and confirmation of partners involved, etc.

Secondly, peers will consider how the creation is beneficial in different viewpoints. In step 13, applicants should include if the proposed creation will further develop applicants' practices, "contribute to diverse artistic practice" or "engage young people in the creation of work"¹⁴. Another assessment will be looking at "audience engagement"¹⁵. Will the creation increase and stimulate audiences or "satisfies existing audience demand"¹⁶? This section should also be well considered alongside the other assessment criteria. For example, one proposed creation could be disturbing to the public but significant in its philosophical viewpoint. Another example is a proposed political creation. This can be difficult for both applicants and peers to consider because it can affect how the publics react. Applicants must have strong, vigilant and clear reasons to specify their targeted audience because it is political. The council also emphasizes if the creations may "increase Australians' experience of Aboriginal and Torres Strait Islander arts and culture"¹⁷. This shows an existing demand for Australian works in arts, science¹⁸ and culture. Only related applicants should clearly indicate this particular intention.

Lastly, peers will regard to "access and participation" and "international"¹⁹ contributions. They may value a proposed activity that increases participation "among diverse groups and regional/remote communities"²⁰. This can apply to all age groups and how artists/scientists may build up unique experiences among different people. More importantly, they will regard the impacts on participants. For the international

contribution, peers will look at the possibilities of “global audiences”²¹ and international partnerships. This will help to extend “international markets for Australian work”²². Peer will assess how the proposed project if it meets “existing international demand for Australian work”²³. All of the above examples may not apply to all applications, but the council points out that these are the guidelines that they might consider.

Notes and References

1. The word *Rationale* is often used to introduce the logic behind a protocol. School of Chemistry and Biochemistry 2016, Practical 1:Prokaryotic Genetics, The University of Western Australia. Available from: www.lms.uwa.edu.au/my/. [10 March 2016]. This word can also be seen in the Australian Council of the Arts but it refers to ‘artistic rationale’ under the section of assessment criteria.
2. Applicant has to be a practicing artist or arts worker and an Australian citizen or Australian permanent resident. Australian Council of the Arts n.d., Arts projects for individuals and groups. Available from: <http://www.australiacouncil.gov.au/funding/new-grants-model/arts-projects-for-individuals-and-groups/>. [20 March 2016].
3. Understanding Evolution n.d., Gene Flow. Available from: http://evolution.berkeley.edu/evolibrary/article/0_0_0/evo_21. [20 March 2016].
4. Under the domain of science, especially biology, there are two big categories – living and non-living.
5. The word ‘manipulate’ has been widely used in scientific studies as skillful manners of handling and controlling; while the meaning of the word itself has a negative connotation if it is not used under the domain of science. “Control or influence (a person or situation) cleverly or unscrupulously” Oxford Dictionaries n.d., Language matters: manipulate. Available from: <http://www.oxforddictionaries.com/definition/english/manipulate>. [20 March 2016].
6. Environmental effects often play a big role to alter one’s genetic material such as the sun. Tschochner, M 2016, *Genetics 1-4*, lecture notes distributed in Human Biology 1 at The University of Western Australia.
7. VASTALschool 2015, Indulgent Reprogenetics, YouTube video, 16 September 2016. Available from: <https://www.youtube.com/watch?v=ilMKXHJ5KEU>. [15 March 2016].
8. Australian Business Register 2015, Australian Government. Available from: <https://abr.gov.au/For-Business%2c-Super-funds---Charities/Applying-for-an-ABN/>. [21 March 2016].
9. Administering body means a body administering an institution. It acts as a third party to take responsibility for financial management after the application is successful. Individual applicants under 18 years of age must denote an administering body. Australian Council of the Arts n.d., Arts projects for individuals and groups. Available from: <http://www.australiacouncil.gov.au/funding/administered-grants/>. [20 March 2016].

10. According to the Australia Council of the Arts, the reason behind this is to help peers to understand how the proposed experiment/hypothesis may achieve “the goals of our strategic plan to support the arts in Australia.” (Australia Council of the Arts n.d.) Australian Council of the Arts n.d., Arts projects for individuals and groups. Available from: <http://www.australiacouncil.gov.au/funding/new-grants-model/arts-projects-for-individuals-and-groups/>. [20 March 2016].
11. Under the section of Cash costs is the grant requested from the applicant. Under the section of in-kind expenses is the paid or given in goods, etc.
12. In the paper of *The Human Sciences in a Biological Age*, Nikolas Rose argued that as the 20th century closed, the sociological common sense was shaped by cultural expectations, “...its normalities and pathologies were ‘socially constructed’, and features once considered natural – gender, sexuality, race, age, disability and so forth – were actually performed according to cultural scripts.” Rose, N 2013 *The Human Sciences in a Biological Age, Theory, Culture & Society*, vol. 30, no. 1, pp. 3-34.
13. Australian Council of the Arts n.d., Arts projects for individuals and groups. Available from: <http://www.australiacouncil.gov.au/funding/new-grants-model/arts-projects-for-individuals-and-groups/>. [20 March 2016].
- 14 – 17. Ibid.
18. We often see Aboriginal works featured in arts and culture. Scientists also look at how Aboriginal people understand this landmass, but we seldom see scientists give credit to them. One example would be by Jeff Parr. Parr J, ‘Once, twice maybe, but not three times: Reheating *Xanthorrhoea australis* resin’, *Australian Archaeology*, no. 49, pp. 23-27.
19. Australian Council of the Arts n.d., Arts projects for individuals and groups. Available from: <http://www.australiacouncil.gov.au/funding/new-grants-model/arts-projects-for-individuals-and-groups/>. [20 March 2016].
- 20- 23. Ibid.