

Arts & Media

Consultants in the Arts

How to choose contract help

by Christina Becker

If I hear one more person say that the world we live in is undergoing significant change, I think I'll scream. Unfortunately it's true – significant change is occurring in the political, economic, and social fabric of our society. As a management consultant, I have witnessed the impact global restructuring has had on the work force, and on the way organizations are run.

Charles Handy, in his book *The Age of Unreason*, has suggested that by the year 2000, less than half the workforce will have traditional full-time jobs. Business has recognized that to remain competitive, it must adapt by dismantling bureaucracies, and reengineering job tasks and processes.

For consulting firms, this means that increasingly there is demand for two types of consultants: those who can help organizations through the painful process of organizational change-or consulting services, and those who can undertake a specific

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Feb. 25 & 26:

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© panel from l. to r. Brenda Gainer, Michael Rock, Duff Roman



Changing of the Guard

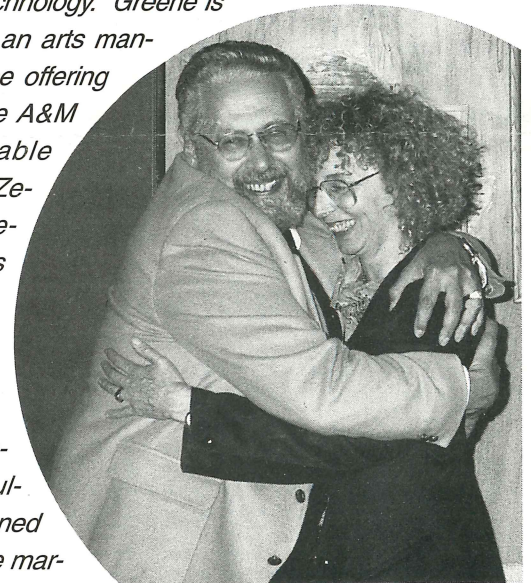
New directors at York's Arts Admin

by Tom McGillis

Joe Green, Director of the Arts and Media Administration Program for the past 12 years, handed over the reins last Spring. He remains busy at York, however, continuing to teach in the program, and chair Cultech — a research centre exploring the possibilities of marrying culture and technology. Greene is

also busy preparing for an arts management course he will be offering at UCLA this winter. The A&M Program remains in capable hands, however, as Joyce Zemans and Brenda Gainer became Co-directors earlier this summer.

Brenda Gainer began her career in historical research, eventually heading back to school for an MBA because of an interest in the combination of business management and culture. She went on to work for the renowned Tafelmusik Orchestra before becoming the marketing manager for the Canadian Opera Company. Gainer taught Marketing part-time in York's MBA Program before deciding to pursue her Ph.D in Marketing. Dr. Gainer has since joined the full-time faculty at York, enjoying its academic diversity and openness to not-for-profit and arts sector management.



Joe Green and Joyce Zemans at last year's Arts Admin Alumni dinner

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Copy This!

York University recently teamed up with The CCA, The Canadian Literary Arts Association, and The Copyright Board of Canada to host a day-long Colloquium on The Collective Administration of Copyright. More © pg 3

Arts & Media

*The Official Newsletter of Canada's only Arts
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Announcements & Stuff . . .

A&M Club @ York

The Arts & Media Management Klub (AMMK) officially launched its student-run association with inaugural speaker Dianne Schwalm, VP Advertising and Publicity, Warner Bros. Entertainment Inc. Schwalm's 21 years in the film industry, the past 15 with Warner Bros., provided an insightful perspective on film marketing in Canada, and on trends in the Canadian market.

AMMK future events include the continuing A&M executive speaker series, a "Meet the Alumni" night, and the new 1994/95 MBA Arts & Media Administration graduate résumé directory. For more info about the AMMK, please contact Debbie Farrell.

York Honors Jeanne Lamon

Jean Lamon, Artistic Director of the Tafelmusik



Brenda Gainer and Jeanne Lamon
at Convocation

Orchestra received an honorary Doctor of Letters from York on November 5 in recognition of her outstanding achievements and contribution to the arts. In particular, York wanted to acknowledge Lamon's role as an ambassador in increasing the profile and awareness of Canadian arts abroad.

"Who's Where" Guide Alumni in Theatre

by Pat Bradley

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Irene Bauer is currently on maternity leave from her job at the Metro Toronto Cultural Affairs Division. The Division (a positive ghetto of York Arts Admin MBA's) administers a grants program of approximately \$7 million, provides advice to Metro Council on all things cultural, and develops policy to encourage cultural development in Metropolitan Toronto.

Irene is the Theatre and Literary Officer, and works with approximately 75 clients. She guides the process of grant allocations, putting together advisory committees, getting assessments, and with her colleagues, deciding on final grants amounts. She and the Division have also just finished a three-year process of developing a Culture Plan for Metro, which has succeeded in raising the awareness of Metro Councilors about the role of arts and culture in a vital metropolis. Amelia Bauer-Kong was born this summer and is beautiful. Irene will be returning to Metro in April.

Jeremy Elbourne, for three years the General Manager of Solar Stage Theatre in North York, is now the Managing Director of Autumn Leaf Performance. Autumn Leaf specializes in the development and production of contemporary music-based music theatre, opera and concert events.

Upcoming is a production of Artaud's *Came*, characterized by Jeremy as a tale of terror. A multi-media work featuring film,

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tract assignment for a task which the organization needs done—or management services. In the latter case, an organization does not have the capability in-house, and is unwilling or unable to invest in a permanent staff member.

In the arts, there are enormous pressures and no easy answers to the problems of dwindling government grants, ever changing audience expectations, and increased competition for private and corporate donations. Two American consultants, Nello McDaniel and George Thorn, have developed a model for managing arts organizations based on the creative process which the artistic side of our industry has always used. It is a model worth considering if an organization wishes to hire a consultant or other contract staff, or if you are a consultant bidding on a job.

In their model, McDaniel and Thorn describe the creative process as one of decision making and problem solving based on conceptualization, collaboration, shared values, and consensus towards the realization of a particular vision. At the core of an organization is the group of people who define its essential philoso-

Consulting services, however require a combination of objectivity, a commitment to engage in a dialogue about process and expected results, facilitation skills, an affinity for the basic philosophy and culture of an organization, and an ability to identify the essential issues needing resolution, all without being too close to the core of the organization. This is particularly true if the consulting services are to help you through a transitional period.

“A consultant is not a savior . . . ”

Finally, before contracting a consultant, an organization should prepare terms of reference which clearly outline the nature of the project, objectives of the project, and expected deliverables. This will not only help the organization identify which “type” of consultant they need, it will also help the consultant determine whether they are the right person for the assignment. Remember that a consultant is not a savior, but rather is only able to do as good a job as allowed by the cooperation and trust offered by the people in the organization.

Guard

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Joyce Zemans taught at the Ontario College of Arts for ten years and was Chair of the Liberal Arts Program when York invited her to Chair its Visual Arts Department. In 1985, she became Dean of York's Faculty of Fine Arts, leaving to become Director of the Canada Council from 1989 to 1992. Her expertise in the area of policy greatly enhances the A&M program.

Gainer's and Zemans' skills are complementary: Gainer's hands-on management is the perfect counterpart to Zemans' knowledge of arts policy. For Arts Admin, they plan to increase the media component, and accessibility to interested part-time students by offering more evening courses. Stronger links between students and industry are also in the works through conferences, symposia, and speaker's series, with a skills weekend already planned for early 1995.

phy and mission. This group might include the Board, and artistic and administrative staff.

Just outside the core, is a second group who have an ongoing relationship with the organization based on shared values and an understanding of the essential philosophy. In this second group, one might find Committee members, audience members, contract administrative or artistic staff, and possibly a management consultant.

“Management based on the creative process . . . ”

Finally, there are people who are brought into the creative process on an as-needed basis who have less of a commitment to the vision, but who share a common set of values and understand the culture and the way the organization works – a good fit for consulting services.

This model for looking at an organization's constituents should be considered if your organization is in the process of hiring a consultant. Undertaking such an evaluation will help determine the type of person you are looking for, including their skill set and personality. If your organization requires management services, then your consultant should fit in the second constituent group, as well as bring an appropriate skill set for the project.

by
Tina
Dallas

The
concise
Oxford

Dictionary

tells us that a
colloquium is

“an academic
conference or
seminar”.

The
session held on
October 31, at the
Marriott Eaton Centre
hotel was certainly
this, and much more.

It was an opportunity
for representatives of
many aspects of the enter-
tainment industry to hear
some thought-provoking pre-
sentation, enter into lively dis-
cussions and mingle with col-
leagues.

Colloquium

We heard presentations on the relative merits of collectives, as the title suggests, but also covered were topics as varied as ‘neighbouring rights’ and the information highway. Speakers from both the UK and the US helped us put our Canadian copyright environment into a global perspective.

In all, there was a good balance in the seminar which covered regulatory, legal and environmental factors affecting copyright. Differing perspectives gave attendees much to think about. In fact, about the only thing that probably everyone can agree on when it comes to discussing copyright, and rights in general in today's exploding multimedia world, is that we'll all have to be flexible and responsive in order to keep up with the technological roller coaster.

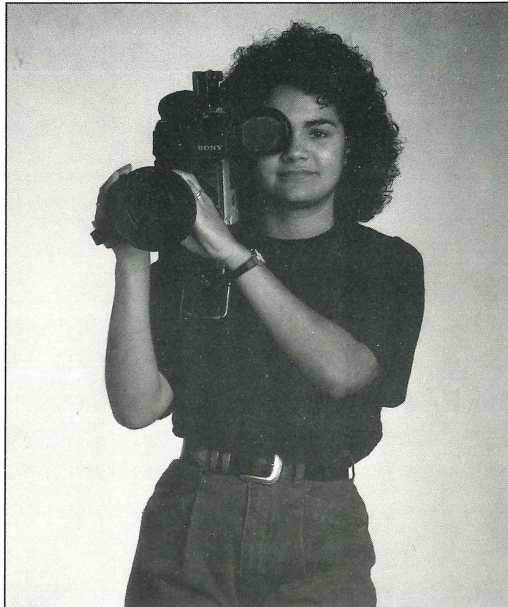
Women's Television

An MBA At WTN

by Laura Michalchyshyn

The Women's Television Network (WTN) is Canada's first national network dedicated to providing high quality information and entertainment television for women. Mandated to present 70% information and 30% entertainment programming, WTN will focus on women's roles and relationships in the world of business, sports, politics, technology, health, and the arts. Broadcasting begins at 6:00 a.m., January 1, 1995 after five years of market research, licence hearings, and hours upon hours (upon hours, upon hours...) of watching television.

Originally conceived as an idea for an application



to the CRTC, President & CEO Linda Rankin, and VP Programming Barbara Barde, (among others) attended television markets (where exhibitors display programming for sale), analyzed research, attended hearings – basically doing the million things necessary to make the channel a reality. WTN is not only the first service for women, it is the first which is partially owned and completely managed by women.

I came on board the day the licence was granted, moving from an independent production company in Toronto to the programming department of WTN. Immediately work began: scanning distributor and festival catalogues for new programming, watching hours (and hours, and hours...) of television, attending film festivals, and helping to organize the move to Winnipeg (yes, Winnipeg) in early September.

WTN

The 30% of our programming which is closest to my heart is the arts and entertainment component. Feature films directed and produced by women such as Jane Campion, Anne Wheeler, Diane Keaton, Julie Dash, Angela Pope, Martha Coolidge, Gillian Armstrong, and Leni Riefenstahl are all part of the line up.

“First service completely managed by women”

In addition to programming, I also produce a half hour program called *Shameless Shorts* which showcases short films and videos from around the world. To produce three original half hour shows each week takes about two full days of planning.

I have learned about international distribution and the joys of contract and licence negotiations. I am now quickly learning how to produce a program which includes original graphics, location shoots, and music. In addition to the MBA, I have been forced to conclude that I would have benefited from a film production degree. The other day I stood with a camerawoman who asked me to check a shot and I didn't even know where to look!

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instrumental music, vocal music, and an actor, it was inspired by madman/artist Antonin Artaud, and will be at the Music Gallery in Toronto from December 1 to 11.

Jeremy and Autumn Leaf are also organizing the fourth annual conference of the International Congress of Contemporary Music Theatre and Opera, to be held in November 1995 in Toronto. Jeremy is the very proud new father of Sebastian, 10 months old.

Pat Bradley is the Executive Director of PACT (Professional Association of Canadian Theatres). PACT recently took part in Arts Vote '94, a coalition of the arts community in Metropolitan Toronto working on rallying the arts vote in the municipal election. More than 50,000 pieces were mailed to the community (mostly assessments of candidates' records), and 5,000 artists and cultural workers were contacted in the 48 hours before the polls closed, encouraging them to vote. According to our information and the media, artists' votes made a real difference in a number of wards and certainly in the mayoralty election.

PACT is gearing up for a round of consultations on the future of the Canada Council, and doing the usual advocacy and monitoring of legislation which affects our community. PACT has a heavy labour relations agenda this year heading into the tri-annual negotiation with Actors' Equity.

And finally, riding the success of our 1994 AGM and Conference in Stratford, PACT is in the midst of planning the 1995 edition, with a major focus on censorship and bridging the generational divide in the theatre community. We will be in beautiful Baddeck, Cape Breton Island, in June.

Did we miss you?! Please write in and update everyone on your latest gig.