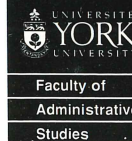


Arts & Media

Volume 2, Issue 1
Fall 1995



The Arts as Life

by Jeanne Lamon (PhD '94)

When Jeanne Lamon received an honorary Doctor of Letters from York University on November 4, 1994 in recognition of her outstanding achievements and contribution to the arts, she offered the following words of inspiration.

Mr. Chancellor, Madame President, Faculty, Graduates, Families and Friends: I want to start by saying how honoured I am to have been given this degree from such a wonderful university. However, the success of an organization such as Tafelmusik is not attributable to just one person. There have certainly been others, both musicians and administrators alike, who have worked every bit as hard as I. And it is teamwork as much as anything else which has been the real secret of our success. So I thank you, Professor Ripley, for your kind words, and I hope that they are, at least in part, true.

When I was thinking about this degree and what it means, I began to look back over the last twenty years of my life. I wondered how I got here from there, whether I knew where I was going along the way, what the success of Tafelmusik has meant to me personally, and how this all relates to you, the graduating students, and to your parents who are so proudly sharing

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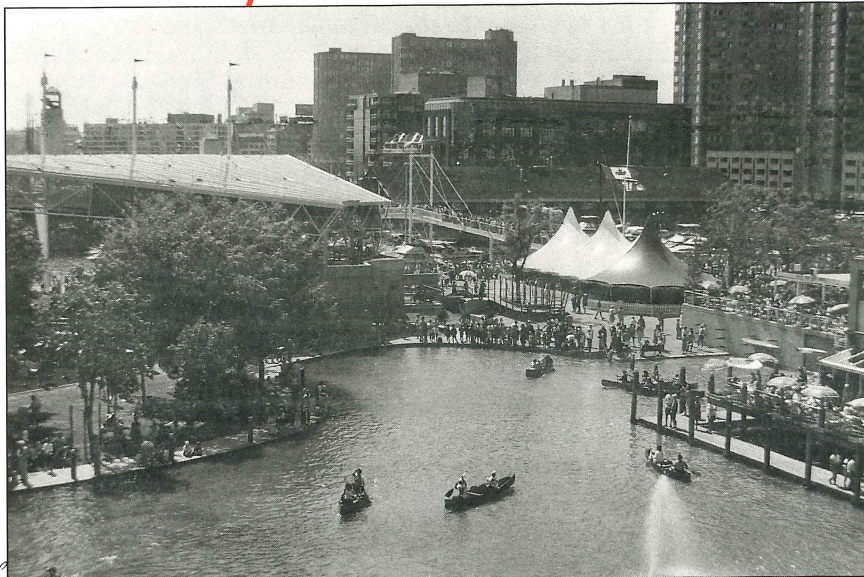
Still seen as the model Arts organization – now the harbinger of a serious new “reality”?

by Kathy Brown (MBA '93)

On the morning of Monday, April 3, the staff at Harbourfront Centre were informed of a company-wide meeting that afternoon. The mood in the office was ominous - our fiscal year had begun and yet our largest supporter, the Federal Government, had not made any monetary commitments. Had the Board of Directors heard something over the weekend? Speculation about layoffs and programme cuts was high, however, no one anticipated the message delivered by the Chairman of Harbourfront Centre's Board of Directors, Norman Seagram:

“On September 15, 1995, Harbourfront Centre will cease operations, close its doors, and turn back the land and facilities to the Government of Canada.

That means that as of (Sept. 15), there will be no dance, theatre, music, crafts, international readings, exhibitions or community events. There



A bustling Harbourfront Centre – attracting over 3 million visitors per year.

will be no duMaurier Ltd. World Stage, no Molson DRY Summer Music, film festivals, tall ships, School by the Water, seniors' activities or summer camps. York Quay Centre will be closed, as will be the Power Plant Contemporary Art Gallery, the Premiere Dance Theatre, the duMaurier Theatre Centre, Molson Place and all outside areas.” (see pg 3)

Joyce Zemans Awarded Research Chair

Joyce Zemans has been awarded the Robarts Canadian aspect of an international research project on comparative cultural policy in the U.S., Japan, Canada, Australia and the Netherlands. The project will examine the development of cultural policy as it pertains, in particular, to the impact of technology on culture; economic dimensions of culture; and the relationship between culture and education. (see pg. 4)

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Arts & Media

*The Official Newsletter of Canada's
Arts & Media MBA Program*

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News flash on teaching!!! We're pleased to announce that this year not one, but TWO professors in the Arts & Media program received awards for outstanding teaching.

Brenda Gainer received the "Educator of the Year" award at the March 25 MBA Gala (presented by Rob Storm, an A&M student and next year's President of the Graduate Business Council).

Brenda has been teaching at York since 1987, received her PhD in Marketing from York in 1991, and has been co-director of the MBA Arts & Media Administration programme since 1994.

Paul Audley received an award for excellence in teaching at the FAS convocation breakfast on June 16. Dean Horvath presented Paul with the award, and commended him for his many years of dedication to the Arts & Media Admin program, and for the uniformly positive feedback from alumni about how useful his course is to them in their careers

Paul has been instrumental in developing



Ab Fab Four - Joe Green, Joyce Zemans, Paul Audley and Brenda Gainer at convocation breakfast

many MGMT 6010 strategy studies over the years.

Congratulations to our A&M award-winning faculty!

More announcements, page 3...

"Who's Where" Guide

Alumni in Film

Jim Cox (MBA '90) has been a professor of Media Arts at Sheraton College since 1972. He is involved in teaching all aspects of film, video, audio and multimedia production. Jim is busy forging corporate partnerships resulting in an agreement with Avid for a state-of-the-art digital editing system, and is pursuing a similar arrangement for digital audio workstations. Jim and his wife Joan recently celebrated their 25th wedding anniversary with their daughter, Meryle.

Kate Halpenny (MBA '94) is putting the finishing touches on her on-camera role in a six hour documentary on Canada's debt. Kate is now Manager of Marketing and Communications at the Canadian Film Centre. She is also on the board of Generation 2000, an organization dedicated to getting Canada's youth interested in national issues. Kate enjoys taking her work to the cottage as often as possible.

Paul Lee (MBA '89) works at his film production company, Gany Media, which he set up after graduation in '89. His two films released to-date have won 10 International awards in the last 18 months, and have had more than 100 screening worldwide. He also produces films for other film makers. Be sure to read his article, Film Currents, in the last issue of this newsletter for an interesting commentary on the state of Canadian independent film.

Tom McGillis (MBA '93) is currently the Assistant to the Chairman at Nelvana. He acts as liaison with the world offices, and coordinates the complicated procedures of international sales.

Before Nelvana, Tom had a brief contract at Disney Theatricals Canada, as Assistant to the Marketing Director. Prior to that, he was the administrator of the triple-threat Randolph School of the Arts. Tom also served as a capital fundraiser for Buddies in Bad Times Theatre.

Peter Schneider (MBA '90) has been the Business Affairs Manager at CineNova Productions since '93 where he helped manage the company's rapid growth from one to twenty-one employees. CineNova creates documentary series for the international market as well as features for IMAX. Peter is responsible for overseeing operations, as well as financial and strategic planning for the company's \$15 million production budget.

Keith Clarkson (MBA '93) is busy juggling several documentary productions at once. Keith is a freelance producer through his Upper Canada Moving Picture Co. Over the last year, he has also managed and been a Producer for Why Not Productions. Recent projects include *Voices of Change*, which has been selected for the Montreal and Toronto International Film Festivals.

... cont'd page 5

Harbourfront funding... pg 1

The Federal Government had reduced Harbourfront Centre's funding for 1995/96 by 32% (or \$2.8 million) and would make no commitments beyond that point. Given that lack of commitment, HC's board felt they had no alternative but to close. But problems are nothing new for Harbourfront Centre management, beginning almost from inception in the early 70's. The Centre was federally created because Toronto declined its free offer (the Trudeau government purchased the 90 acres of Toronto harbour land, then tried to give it to the city as an election gift) feeling the old industrial buildings and parking lots held no promise as a waterfront park.

In 1978, when artistic and cultural programming became funded from a levy on land development, the new entity was self-supporting and HC was heralded as the model organizational structure for the Arts. But by the mid-80's, growing concern about the scope and type of development being undertaken led to the 1988 Crombie Commission on the future of the waterfront. A dismembering of Harbourfront, stripping it of its development assets to create a trust fund that would provide a steady stream of income to support programming was proposed. The ensuing implementation report, by Darcy McKeough, recommended that all of Harbourfront's assets be turned over to a holding company and then sold, creating a trust fund of \$80 million

from the proceeds to support programming. Now, almost 5 years later, no trust fund has been created and Harbourfront has not received any development money. As a "transitional" measure the Federal Government has continued to provide HC with just less than half of its annual operating budget.

The decision to close Harbourfront Centre came as a complete shock to the staff. Why would anyone close an institution with over 3 million annual visitors, that generates \$126.6 million for the region, providing 1,240 staff-person-hours of employment, and returns \$24 million in taxes? Many of the staff were worried that Harbourfront Centre would become just another victim of these deficit-fearing times. But something about the announced closure hit a nerve with the public and the media.

"A Save Harbourfront Centre rally ... drew over 3,000 people."

For the next month, Harbourfront Centre would remain front-page news. A "Save Harbourfront Centre" Coalition was formed by members of the arts community, a huge rally was organized that drew over 3,000 people, public meetings were held, and literally thousands of outraged letters were sent to Ottawa — all in an effort to get the Government to change their decision. It worked, and on April 28th, the Feds announced a commitment of \$6 million for 1995/96, another \$4 million for 1996/97, and a one-time payment of \$2 million to cover existing commitments. In addition, a facilitator was appointed to head a team working to identify alternative funding solutions. The report was to be delivered by July 31.

July 31 came and went without even the appointment of the facilitator. On August 2, the Federal Government finally announced that Paul F. Monahan, a partner at the law firm Faskin Campbell Godfrey, and a former executive assistant to Allan Rock, would be the facilitator. When his report will be delivered is still unclear. What is clear, is that the future of Harbourfront Centre remains in doubt.

Announcements ... pg. 2

The Third Annual Alumni Dinner was held on May 16, again at Grano's Restaurant on Yonge Street. Over 40 graduates attended, and the evening provided a great opportunity to meet old friends, make new acquaintances, and talk shop.



A&M Alumni do that network thing.

Steininger at Live Entertainment, Kelly Cockwell at First Night, Rob Haiatt at Nelvana Ltd., Jordan Kay at RDR Music, and Anne Marie Maduri at the McLuhan Program in Culture and Technology and also with Gany Media.

Can you use a bright, motivated volunteer this Fall? A&M 1st-year students need Practicum placements for an entire semester. Interested? Contact CeBBie Farrell at (416) 736-5088.

The A&M 2nd-year students have completed their internships: Peggy Wong at The Frederick Harris Music Company, Ken McRory at the Canadian Opera Company, Jessica Klamphorst at the Toronto International Film Festival, Kelly Chadwick at the Stratford Festival, Beth Waldman at EMI Music Canada, Anh Nuyen-

Shop Talk

The International Society for the Performing Arts held their ninth annual conference in Toronto in June. Highlights included a debate between Christopher Newton, Artistic Director of the Shaw Festival, and Tod Machover, Professor of Music and Media at MIT, on the role and merits of technical innovation in the performing arts; a Q&A session with Moses Znaimer about "the new language" of television; a video-conference linking Pinchas Zukerman in Tokyo, Robert LePage in Quebec, and Laurie Anderson in Frankfurt with questions from the audience in Toronto; and panel discussions on the impact technology will have on product innovation, product distribution and arts facilities in the future. For further information, contact the IPSA office in Michigan (616) 364-9010.

The A&M program recently hosted the annual meeting of the Canadian Association of Arts Administration Educators. Plans were made to organize a conference to share information about how to educate "the new generation" in light of shrinking resources, hardening attitudes towards public funding for cultural activities, globalization, cultural diversity, new technology, etc. Two of our alumni are CAAAE members — Jerry Smith, Director of the Arts Admin program at Humber College, and Bill Poole, Director of the Arts Admin program at the University of Waterloo.

Gettin' Some Respect

A&M's post-graduate diploma

At the June 16 convocation ceremonies for FAS, seven students graduated with a Diploma in Arts & Media Administration in addition to their MBA. Students who just graduated from the program are: Natalie Ribkoff, Jane Apor, Michael Malone, Baron Mannett, Jonnie Lee, Trevor Baker, and Heather Mayville. Congratulations to all of you!

This is only the fourth class of graduates to be awarded the Diploma. Joe Green, the former Director of the programme, is owed a debt of gratitude for working to have the Diploma programme approved by the Senate of York University.

A post-graduate diploma represents more than a simple concentration or "major" within the MBA. Other MBA programs are not recognized through a diploma in addition to the degree. Post-graduate diplomas are only awarded when students have completed a specialized program that makes additional demands beyond the normal degree requirements.

The Arts & Media Administration Diploma signifies that in addition to electing particular options within the MBA course structure, A&M grads have completed a three or four month internship outside of their basic MBA requirements.

"The challenge is to establish a model for cultural policy development"

In recent years, global issues, including economic volatility, demographic shifts, and dramatic developments in communications technologies, have compelled most nations to reassess the value of their respective cultures in their national goals. In a recent report, UNESCO identified as a top priority "exercising control over the future in the context of the technological, communications and cultural industry revolutions."

Coping with the Revolution

Cultural policy, technological change, and the Robarts Chair in Canadian Studies

by Joyce Zemans

Next year, I am privileged to occupy the Robarts Chair in Canadian Studies at York. This position offers the opportunity to focus on research and allows the University and larger community to share in that research through a series of seminars and a spring lecture. My focus will be on Canadian cultural policy and in particular on examining, on the one hand, the impact of globalization and the technological revolution and, on the other, the consequences of the current political and economic environment on cultural policy.

I will be examining the Canadian situation within an international context. In this respect, my work grows out of my involvement with an international comparative study of cultural policy undertaken by the University of California at Los Angeles in conjunction with Showa University in Japan.

That comparative American-Japanese project is drawing to a close and a proposal has been made for a second phase which will examine and compare cultural policy in the U.S., Japan, Canada, Australia, and the Netherlands. I will be co-ordinating the Canadian aspect of this second phase, requiring an in-depth examination of Canadian cultural policy.

The challenge is to establish a model for cultural policy development - in both the public and private sectors that meets the new cultural reality. However, while policy makers in other countries have recognized culture as a primary force in shaping societal and international relations, Canada has, in recent years, addressed this critical policy area on what can only be described as a piece-meal basis.

My intention is to develop a forum for scholars who are working in this field to share their research with each other and with the larger community. It is my hope that through seminars, publications, and regular communications amongst concerned individuals, we will be able to propose new directions for Canadian cultural policy.

The seminars are open to the public and all Arts & Media Administration alumni are invited. The meetings will be

Throughout history, the development of new forms of technology has triggered changes in the social structure that have influenced the development of public policy. The advent of the information superhighway takes these changes and developments to a global dimension.

"Dramatic developments ... have compelled nations to reassess the value of their respective cultures in their national goals"

A definition of what the communication infrastructure for a society of the "information age" should be is urgently required. For cultural policy makers, the task is to ensure that the synergies between technology and the cultural infrastructure are identified, and long-term policies and strategies are developed to ensure and promote the important role that the arts and culture must play in technological development.

The challenge is to establish a model for cultural policy development - in both the public and private sectors that meets the new cultural reality. However, while policy makers in other countries have recognized culture as a primary force in shaping societal and international relations, Canada has, in recent years, addressed this critical policy area on what can only be described as a piece-meal basis.

"Seminars are open to the public"

Experts on cultural and communications policy will be invited to discuss their views and vision on a number of interrelated issues including the future of arm's length funding; cultural democracy and cultural pluralism; the relationship of communications and culture' and culture in an international context.

Contact me through Chris at 736-5499 if you would like to be on our mailing list or if you have a particular interest in the area of cultural policy (or at jzemans@vm2.yorku.ca).

in the Robarts Centre between 3:00-5:00 p.m. on Wednesday afternoons in Oct. and Nov. '95.

Women in Arts Admin

Unique challenges or more of the same?

by Tina Dallas (MBA '81)

Being an Arts & Media administrator has its own special set of challenges. Our environments tend to consist not of one culture, but a hybrid of one, two, or more cultures; artists, technical and crafts people, business/operations people.

In addition, the kind of hours we keep are anything but nine to five. We are, after all, in the business of entertainment, which often means evenings and weekends - playtime for the nine-to-five world, but work time for arts industry workers.

Trying to balance all the elements of one's life can be a

daunting task at the best of times, but add uneven hours, family responsibilities and, sometimes, lower wages and you have all the ingredients for serious burnout. Women still make proportionately less than men, are promoted less frequently, and carry the bulk of child and home care. A service such as daycare can become enormously complicated when outside the nine-to-five norm.

How do some of the women in the arts manage? How do we achieve the elusive state of balance? There is no magic answer, but in conversation with women arts managers, some common themes and coping techniques arose.

Many of the challenges inherent in a career in arts/media administration are the same for both men and women. The arts and media industries have always been volatile, creative and constantly changing. Dealing with this constant change has to become second nature; flexibility and the ability to adapt quickly in an increasingly complex environment is a distinct advantage.

Adaptability is sometimes a natural process, the result of reaching different stages in one's life. Being aware of the changes in your values and aspirations is as important as acknowledging and adjusting to changes in the environment.

"In many (arts) organizations, women are not proportionally represented at the top."

The women I spoke with expressed the importance of setting priorities and knowing your limits. Work can be relentlessly demanding; so, often is personal life (especially for those who have families). It's important to be able to assess when you really have to be there - and when you don't.

One other important trait that each person I spoke to possessed, is an overriding commitment and love of the arts. This provides a sense of direction and purpose that helps to deal with the daily frustrations and hurdles

Many of these challenges are just a part of being in arts and media -

A workshop organized by Laurel Smith and I on the challenges faced by women in arts and media management will be held at York's MBA Women's Alumni Day on October 6. Contact Charmaine Courtis at (416) 736-5059.

how many are a result of being women in arts and media?

One issue each of the women in arts management I spoke with identified is the unique challenge faced by women in board-run organizations. There can be a difference in the way boards treat women who are operational heads of organizations - a holdover attitude from the time when most women in smaller arts organizations were volunteer, non-professional participants.

"There can be a difference in the way boards treat women..."

Larger organizations present a difficult environment where downsizing and re-engineering are the buzzwords of the day. In many cultural and media organizations women are not proportionally represented at the top, particularly in organizations where women make up the majority of the lower-echelon jobs. The target of much of the downsizing is often the very sector where women have made the most gains - middle management.

Is this a result of the glass ceiling? How has the recession and increasing competition effected women's gains? How well are women in arts & media faring industry-wide? As women rise in the ranks of arts and media management, they are also working to raise awareness of these issues locally and internationally.

Issues facing women in arts management were discussed at the International Society for the Performing Arts (IPSA) conference in Toronto last spring (see Shop Talk pg 3). It was the keynote topic at a special dinner Ottie Lockey, Managing Director of Tafelmusik attended. She and other members of IPSA are compiling information and ideas about these issues for next year's IPSA conference and would like feedback and input from women in the field. For information on participating in monitoring, fostering and facilitating an exploration of women in arts management, send a fax to Ottie Lockey at (416) 964-2782.

Andrew Munro (MBA '96) is a part-time student of the Arts & Media program. He has made over 20 short films and videos, and worked on major series and features. Currently a Finance Manager at CIBC Wood Gundy, he is working on moving his career to film and television.

from pg.2

Keith's next major project is a feature length documentary called *Wrong Man's Grass*, a lighter look at marijuana and the ongoing conflict between the 'heads' and the 'feds'.

Grads in Film

Steve Ord (MBA '84) is currently Vice President and General Manager at Atlantis Films Limited, Canada's largest television producer and distributor. Previously, he was Business Manager at Telefilm Canada where he was responsible for Telefilm's investment activities in Ontario. Recently, Steve authored the Production Financing chapter of the 2nd edition of *Making It*, a book on how to make film and TV productions. Steve and his spouse Kathy are the happy new parents to Jennifer Ellen, born in May.

Len Pendergast (MBA '89) has left his position as Administrative Coordinator of the Winnipeg Film Group, and is now working as a producer-trainer with CREDO Entertainment on *My Life as a Dog*. He is also producing a short film - *Motus Maestro* which won a National Screen Institute Drama prize.

"Everyone's life ...

... pg.1

this moment with you.

I realized that twenty years ago, when I was about your age and starting out professionally as a violinist, I honestly had no idea where my path would lead me. I followed it because I had to. I was driven by a passion, and success or no success, follow it I would. However, it was not so simple or straightforward or painless as that may sound.

I worried then that following my personal passion would be selfish. How could it improve the world to play violin? Social work improved the world, or being a doctor, or teaching school maybe, but not the arts! I know now how wrong I was.

"If you can walk, you can dance; and if you can talk, you can sing."

I know now that people need music. Once their stomachs are full, what do people around the world do but sing and dance? When people come together to celebrate, pray, or mourn, what do they do but sing? Who doesn't sing in the shower?



Jeanne Lamon (R) earns honorary Ph.D from York U., posing after Convocation with Brenda Gainer

all parts of the world, North and South America, Australia, Japan and Korea, we are speaking a language that many people in those countries understand. Through music, we are communicating directly with people of foreign cultures, as we transcend politics, economics, religion and many other mundane concerns, to reach people where we are all the same, possessing emotions, rhythm, and spirit.

Music is therefore one of our most powerful tools for peace. And because we live in an increasingly international world, it is more important now than ever before that we support our cultural institu-

is a

often to the memories it evokes. And our intellect and spirit are

... creative project."

stimulated by the more abstract aspects of form and composition in the music. As well, both sides of the brain are fully engaged, not only in the listening, but even more so, in the making of music. In short, music is a nearly total experience.

For those of you who are thinking, "I'm not musical, so this has nothing to do with me", or better yet, "I'm not a creative person", I must tell you that I simply do not believe you. Everyone's life is a creative project. Getting a university degree is like having gathered together all the paints, the easel and the canvas, many thoughts and perhaps a vague outline. At this juncture, you can begin to paint your lives, adding colours and all sorts of details as you like, with all the love and care that an artist brings to his or her canvas.

That's how I think of my life, as an enormous creative project, like writing a novel or building a huge statue. One moment I'm passionately engrossed in it, and the next, I'm standing outside, looking on from a distance in order to gain a bit of perspective. Very gradually, it takes form, much as the painter's canvas or the sculptor's stone does.

I believe it was Socrates who said that the three most important areas of study were geometry, music and poetry. How differently our society views music now, when school music programmes are being drastically cut back, if not eliminated, and when the budgets for arts councils are being reduced as governments deem the arts a dispensable luxury. Culture is not at all a luxury.

**You who are thinking
"this has nothing to do with me" ...
I simply do not believe you"**

For one thing, it is our face internationally. We artists are Canada's real ambassadors around the world. And our language, the language of music, is an international one. There must be 2000 languages spoken in the area of the world in which our musical traditions prevail. This includes all the genres of music we encounter in our lives, whether rock, classical or whatever.

Whenever Tafelmusik goes on tour, to all parts of the world, North and South America, Australia, Japan and Korea, we are speaking a language that many people in those countries understand. Through music, we are communicating directly with people of foreign cultures, as we transcend politics, economics, religion and many other mundane concerns, to reach people where we are all the same, possessing emotions, rhythm, and spirit.

Music is therefore one of our most powerful tools for peace. And because we live in an increasingly international world, it is more important now than ever before that we support our cultural institu-

What is this curious and powerful phenomenon we call music? How and why does it have the power to move us so deeply? Music puts us in touch with all parts of us at once in a way that almost nothing else does. Our body responds to the rhythms in music on a very physical level. Our feelings and emotions respond both to the mood of the music and

tions in every possible way, for music, as an international language, bridges many of the differences between peoples and nations.

"I think it was Socrates who said the most important areas of study were geometry, music and poetry. How differently (we) view music now."

Whenever I doubt the usefulness of what I do, an answer seems to come from somewhere. It could be a moved, open face, with a tear shining in someone's eye, thanking me for a concert they particularly enjoyed. Or a letter from a Tafelmusik subscriber I once received, signed "From Esther, who couldn't have made it through Auschwitz without Bach."

I know now that people need music, that music reaches them in deep places and changes them. I didn't know that when I was twenty, but I know it now. Because as the African saying goes, "if you can walk, you can dance; and if you can talk, you can sing." That means everybody! So enjoy the dances and the songs of your lives. Enjoy their uniqueness, as no two songs are alike, and most importantly, no two lives are sung to the same song.