

Media

Who Would'a Thought

An MBA in Arts & Media administration

by Katherine Halpenny (MBA '94)

We Arts & Media alumni are often viewed as strange hybrid beasts with skills that suit the straight-laced corporate sector but a mindset more attuned to artsy musings. It is no small wonder that an educational program could be designed for such a group. In light of the fact that the Arts & Media program has flourished over the past 25 years, it is appropriate to take a closer look at just how the program came to be within the broader MBA at York.

You might think that a unique course such as Arts & Media would have been introduced by a business school with a long track record seeking a new twist on its offerings. Not so with York University. According to founding Dean of Admin. Studies, James Gillies, Arts & Media was launched in 1970, just four years after the faculty began.

"The program in Arts & Media evolved out of a great need for education in management of all types of institutions. Not just traditional for-profit businesses, but also the public service, voluntary sector and arts organizations,"

claims Gillies. Program co-founder Paul

cont'd
pg 6

Silver Celebration

Issue

Highlights From
25 Years... pg 4-5

the Culture Business

Twenty-five years of Arts & Media

by Matthew Stern & Lori Rosenberg

In an effort to understand the influence that the MBA Arts & Media program has had on Canada's cultural scene, graduates from the 70's, 80's and 90's were interviewed. One thing that became clear from the interviews is that A&M is not a cookie-cutter program; a variety of experiences have led us into and through our professions.

The following alumni were interviewed to capture a cross section of the times and sectors A&M alumni represent:

1970's:

- Bill Poole, Executive Director, Centre for Cultural Management, University of Waterloo
- John Gordon Cultural Statistics Program, Stats Can
- Marc Boyman Film Producer

1980's:

- Steve Ord, V.P. and G.M., Atlantis Films
- Jane Corbett, Director of Marketing and Development, Royal Winnipeg Ballet
- Tina Dallas, Business Manager, Media Operations, English Television Network, CBC

1990's:

- Natalie Ribcoff, Art Administrator, Visual Art Department, Toronto Dominion Bank
- Lori Rosenberg, Programming Acquisitions Manager, Showcase Television (See pg 4-5)



Dean Horvath and President Mann accept \$15 million donation from Seymour Schulich

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Cultural
Policy ... pg 6

Arts & Media

Receives \$10,000

Donation ... pg 3

Great Excuse for a

Party ... pg 6

A&M Alumni Start Mentorship Program

Are you interested in giving something back to the Arts & Media Administration Program? Alumni participation in this new program is critical to help strengthen the over-Allumni now have a chance to mentor students all Arts & Media education. (Not to mention through the A&M Mentorship Program. Each of the benefits accruing to alumni through inter-mentor will be asked to meet with his/her as- action with the bright, unjaded arts managers signed student monthly to provide guidance and of tomorrow!) Please call Debbie Farrell at support, discuss career strategies, and offer in- (416) 736-5088 for more information and/or to sight into applying an MBA in the real world. indicate your interest in participating.

Arts & Media

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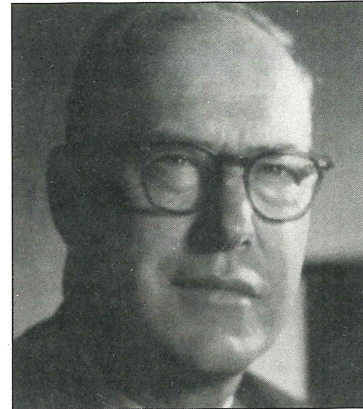
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Announcements

& Stuff . . .

The big news at A&M: enrollment has reached record numbers! Approximately 20 students will graduate with the diploma this spring, and 20 new students joined the program this fall. Counting the part-timers, the program currently boasts over 50 students.

A&M students continue to do volunteer practica at a wide range of companies. This fall students worked at Toronto Life, the Canadian Film Centre, Bravo!, Showcase, Canadian Opera Company, The National Ballet of Canada, George Weston Recital Hall, Attic Records, Groovetunes, Jazz Inspiration Records, Jane Harbury Publicity, Mariposa Folk Foundation, Mirvish Productions, Ontario Heritage Foundation, FreeWheelin' Magazine, Carol Reynolds Productions, Buddies in Bad Times, The Royal Conservatory of Music, Koffler Centre for the Arts, Arts Etobicoke, Music Works, Metro Arts Council, and Harbourfront. Many thanks to the companies who participate.



James Gillies – farsighted Dean at FAS supports founding of A&M

Only one student received the diploma at convocation in November, but A&M was particularly well represented by

Luisa Woods. Congratulations go to her, and also to Joyce Zemans, the recipient of two honours this fall.

In November, Joyce was awarded the title of University Professor for her tremendous service to York over the years.

In December, she received an honorary doctorate from the Nova Scotia College of Art and Design in recognition of her contribution to the arts in Canada over the past 30 years. (see pg 3)

“Who’s Where” Guide Alumni in Music

by Margaret Eaton (MBA '87)

When you think of management careers in music, do you think of large, traditional organizations like the TSO and the COC? Well, as we are all discovering, the *Musicus dinosauri* are providing fewer and fewer job opportunities. This reality is reflected in the graduates of our program who work in music but who are working for unique, generally small, and often non-traditional organizations. Whether it be in publishing, producing, education, presenting, or advocacy each of us has a great reason for enjoying the work we've chosen. Here is what your fellow graduates are doing in music.

Baron Manett (MBA '95) General Manager, Jazz Inspiration Records. An Arts & Media internship brought Baron to Jazz Inspiration Records and he stayed on. This independent record label is part of entertainment giant MCA and boasts a roster of 21 artists including Juno winners Lorne Lofsky and Lenny Solomon, and jazz fusion group Five After Four. “The best thing about working at Jazz Inspiration Records is working with artists who deserve wider recognition and ensuring they get it. I joined the company a year and a half ago, and I'm really enjoying it.”

Jeremy Elbourne (MBA '89) Managing Director, Autumn Leaf Performance. Autumn Leaf Performance began as the producer of R. Murray Shafer's performance extravaganzas. It has since evolved to become a presenter and producer specializing in contemporary music, theatre, opera and concert

events. This season Autumn Leaf presented Michael Nyman, composer of music for the movie *The Piano*. “I really like the focus of vision at Autumn Leaf. The overall artistic vision of the company is to generate excitement for contemporary music and to create a broader audience for the work we're doing. I am a big fan of contemporary music and I really like the breadth, diversity and eclectic nature of what we do.”

Margaret McGuffin (MBA '91) Program Co-ordinator, Canadian Recording Industry Association (CRIA), and Operations Manager, Audio Visual Licensing Agency (AVLA). Margaret has important roles to play in two related organizations which shape the direction of the music we hear. At CRIA Margaret is working on producing an educational video for high school students about the Canadian recording industry. Distributed nationally, this video will show students the variety of careers and opportunities in music in Canada. “Working for small organizations means that you are busy all the time. And these two organizations give me a lot of exposure to all aspects of the industry. I really enjoy the entertainment industries, and I'm getting a good overview.” (cont'd pg 3)

Clarke MacIntosh (MBA '93) Marketing Manager, The Frederick Harris Music Company. The Frederick Harris Music Company is Canada's largest print music publisher. Clarke is involved in exciting forays into international markets, new teaching methodologies and a range of products far beyond traditional sheet music. "What I like best about working for

Frederick Harris is that I am allowed to contribute. I get to feel like I make a difference. Frederick Harris makes a contribution to the arts and therefore, I am making a contribution to the arts."

Sandra Riseley (MBA '91) Production Manager, The Frederick Harris Music Company. Sandra is responsible for producing all new products from books and sheet music to software. She is involved at all levels of production from the initial design and development stage to getting the materials to market. If you have seen the beautiful *New Piano Series* featuring works from the Group of Seven, you've seen Sandra's work. "The best thing about working here is that I'm in a position where I can combine all my experience: music, graphic arts and business. And probably the other nice thing is that it's a small but growing company. I can see everything that's going on in the company, and since we're growing, still enjoy new opportunities and challenges."

Whistle While You Work ... pg.2

grams. "This is a fascinating organization to work for - there is a tremendous desire for change and to re-work the institution to create excellence. And there is a great respect for marketing in its truest sense. Most marketers in arts organizations pretty much have to sell the product they're given. Here, the marketing department joins with academic staff to create and market the programs - what a luxury!"

Heather Mayville (MBA '95) Assistant Promotions Manager, The Frederick Harris Music Company. Heather is another FHMC employee who is happy busily managing the communication mix for the company. She works on advertising, publicity, produces the catalogue, and co-ordinates workshops for music teachers across the country. "My undergraduate degree is in music education so I am very glad to be working for a company which serves music educators."

Michael Boyd (MBA '94) General Manager, Amadeus Ensemble. Michael is in the unique position of seeing all aspects of the business of music making in his job with this 12 member classical string orchestra. Michael does it all - fund raising, marketing, books, rent, the works. "That is the best thing about this position. Because it is a fairly small organization, and because I am the only administrative person, I've had a chance to touch all bases and do a lot of different things. I also hear great concerts!"

Margaret Eaton (MBA '87) Marketing Manager, The Royal Conservatory of Music. After spending several years in theatre, Margaret made the switch to music and music education. At the RCM, Margaret markets the school which attracts over 5,000 students to programs ranging from "Music with your Baby" to post-secondary pro-

grams.

Women's Alumnae Day, in October was a great success. Tina Dallas (MBA '81) and Laurel Smith (MBA '93) co-chaired a session on Women in Arts and Media Management.

& Stuff ...

The Arts & Media Club presented two symposia this fall: the first on Publicity (with keynote speakers Liz McElheran, National Media Relations Manager, EMI Canada, and Barbara Frances, Director of Communications at Nelvana); the second on Interactive Multimedia (with keynote speakers Marty Katz, Executive Producer, Atlantis Films Ltd., and from Mackerel Interactive Multimedia, Brian Katz, V.P., Business Development, and Karl Borst, Senior Programmer). Both events were well received, and were organized and implemented by A&M students.

Many other speakers have been featured at York this year as well: Jennifer Schnepf, Director of Development at the COC; Adam Froman and Michael Raynor from Braxton Associates, to speak on the impact of the convergence of technologies; Margaret McGuffin from the CRIA to speak on research into selling Canadian music to "older" people (30-39 year olds!); Steve Ord, VP, Atlantis Communications to discuss the film and television industries in Canada; and Jim Valentine, Director of Marketing at Mirvish Productions (who hosted us downtown, and toured us through their facilities). Thanks to all of them for their contribution. (see pg 6)

Money, Money, Money ...

A&M and FAS recipients of private donations

On December 5th, the Faculty of Administrative Studies received a wonderful 30th birthday present. Seymour Schulich, a Canadian entrepreneur and philanthropist, donated \$15 million dollars to FAS - the largest gift of its kind in Canadian history. In recognition of this generous contribution, FAS has been renamed the Schulich School of Business. "Education has always been a priority in my family and we believe that if you've enjoyed Canadian privileges and our standard of living, you should give something back. The most important \$2000 in my life was a scholarship I received that allowed me to return to university for business education."

Schulich's gift will be used to establish new student scholarships (\$5,000 at the BBA level, \$10,000 at the MBA level, and \$20,000 at the Ph.D. level), and endow up to 5 designated Chairs. Schulich hopes to share practical ideas with students in one-on-one counseling sessions and classroom lectures.

George R. Gardiner, O.C., O. Ont. is this year's recipient of the Edmund C. Bovey Award, presented annually by the Council for Business and the Arts in Canada. The award consists of a commissioned art work and a \$20,000 cash award, presented to an arts organization(s) designated by the recipient. Mr. Gardiner chose to direct \$10,000 to the A&M Program.

Joyce Zemans accepted the award on behalf of the A&M Program at a ceremony appropriately held at the George R. Gardiner Museum of Ceramic Art on December 6. The money will be used to establish the George R. Gardiner Internship Programme, an endowment fund which will annually support (augmenting on a matching basis) an internship, or internships, in smaller not-for-profit arts and cultural organizations. Thank you Mr. Gardiner for your continued interest and support.

Highlights from 25 Years

Stratford Festival, 1966 – at a chance meeting Tom Hendry (Director of the Canadian Theatre Centre) asks Brian Dixon (Director of the Management Development Institute at McGill University) to look into improving administration at the CTC. While investigating, Brian notes the potential for a university program and meets with James Gilles, Dean of FAS.

Winter, 1967 – James Gilles hires Brian Dixon as a professor at FAS.

1967 – The Ontario Arts Council and the St. Lawrence Centre initiate an Ontario theatre study headed by James Gilles. The report suggests the need for a program in arts management.

1968 – Brian Dixon, Joe Green, and Paul Schafer organize a steering committee to implement the Report's suggestion for an Arts management program.

Fall, 1969 – Brian Dixon is the first Director of the Arts Administration program.

1969 – no students, but a curriculum of short programs (for senior arts administrators in the field).

1969 – Frank Pascal is the first "A&M student".

1970 – Paul Shafer is installed as second Director.

Fall, 1971 – The first students arrive to study four course offerings: International and Canadian Culture, Legal Aspects of the Arts & Media, Management of Artistic Resources, and Marketing of the Arts.

1972 – A&M people seem more comfortable with meeting of all someone who speaks their language; understands positioning, cost benefit analysis, and fiscal responsibility.

All the alumni referred to the MBA in terms of "getting a foot in the door." For the first time not only got them in event the door, but into a full-time position. The internship is noted as being particularly useful in terms of securing a full-time job after graduation.

Strategically, the discipline of an MBA also helps. According to Jane

What steps did you follow to get into this field?

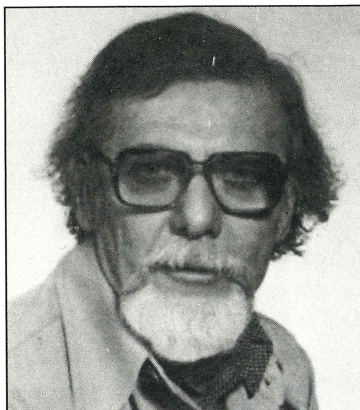
The steps each alumni took to enter their field of choice ranged from methodical objective-strategy-execution tactics to serendipity. Natalie Ribcoff has been involved in arts administration since 1984, when she enrolled in the U of T's Co-operative program in Arts Administration. She worked at various commercial art galleries concurrent with her degree and in 1988 she accepted a job at Toronto Dominion Bank as the assistant in the Visual Art Department.

On the other side of the spectrum is John Gordon. John graduated from the University of Waterloo with a MMath. While visiting friends in the Lindsay area, his car broke down and he was stranded for a week waiting for parts. With an amateur background in theatre, he passed the time by working as a gofer for the Kawartha Festival. Through people at the Festival, he was put in touch with Brian Dixon who was heading up the Arts Administration Program at York, and with Brian's encouragement, entered the program.

How has the A&M Program helped you in your career?

The overwhelming response to this question is the ability to be bilingual:

able to arts-speak and corporate-speak. As Natalie Ribcoff said: "Corporate people seem more comfortable with someone who speaks their language; understands positioning, cost benefit analysis, and fiscal responsibility."



Brian Dixon – twice the Director? 1st & 4th Director of Program

integrating artistic activity into the lives of Canadians could be dealt with, the micro issues (fundraising, audience development, public-sector support, etc.) would be easier to deal with. Explains Bill, "If you want a real-life example of

A&M Alumni

Arts

by Matthew Stern (MBA '93)

Corbett, "it has given me an analytical, strategic approach to problem solving that has been invaluable."

What is your favourite and least favourite aspect of this particular field?

In general, the favourite aspect of working as an arts manager is the ability to contribute to bringing something special into people's lives. Bill Poole says, "I like facilitating the process whereby artists end up on stage, audience members end up in seats and good things happen between them."

As governments pursue a balanced budget policy it is not surprising to hear that the least favorite aspect in arts management surrounds fiscal issues. As Jane Corbett succinctly put it, "The worst aspect of being a cultural worker in the 1990's is the threat posed by economic uncertainties."

Describe one of the main issues facing the sector when you graduated.

As the saying goes, "The more things change, the more they stay the same." From integrating cultural importance into the lives of Canadians, to the need for qualified arts managers, the issues have not changed.

Even with advancements in data processing technology, the issues at Statistics Canada are still basically the same. When John Gordon started at StatsCan, the main issue was designing an efficient framework that would collect and disseminate data. New technology developments have raised the issue again.

According to Bill Poole, if the timeless issue of

integrating artistic activity into the lives of Canadians could be dealt with, the micro issues (fundraising, audience development, public-sector support, etc.) would be easier to deal with. Explains Bill, "If you want a real-life example of

this, ask Reid Anderson, the outgoing Artistic Director of the National Ballet of Canada and incoming Artistic Director of the Stuttgart Ballet about the difference (between) the two ballet companies. The Minister of Culture in Baden-Wurtemberg courted Reid Anderson; the Minister of Culture in Ontario wouldn't even meet with him."

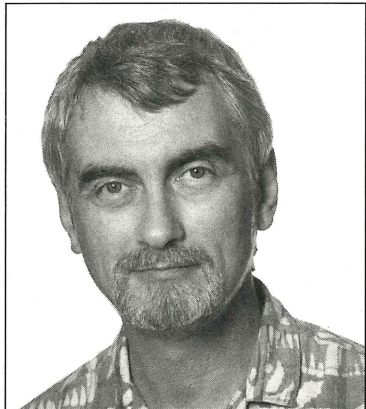
Clearly the past twenty-five years of the Arts & Media Program have had an impact on Canada's cultural scene – witness alumni such as the four interviewed. In today's uncertain economic climate, the continued relevance of our program is also painfully clear. Without the stewards of arts management, sustaining the arts becomes increasingly difficult.

Across the Years

Media by Lori Rosenberg (MBA '93)

What steps did you follow to get into this field?

With the exception of Marc Boyman, who became interested in the A&M program while enrolled in the MBA, all those interviewed have an arts background: Tina Dallas has a BFA in Theatre; Steve Ord grew up tromping around the CBC after hours with his father, and made films while studying Communications; Lori Rosenberg was in dance: performance, choreography and teaching.



Doug Buck – 6th Director of the A&M Program

important skills she acquired is the ability to work with people. All interviewees feel they still use skills and information gained in the program.

What is your favourite and least favourite aspect of this particular field?

Marc Boyman puts it succinctly: "It can lead to a fulfilling career where the range of creative and business aspects merge in a unique way for those who are sensitive to it, and can enjoy it." The variety of business issues, the ever-changing nature of the industry, the ability to participate in turning ideas into actual

They all believed that integrating business training with a love of the arts offered a chance to work in the field where their interests lay.

How has the A&M Program helped you in your career?

Two themes emerge. The first is the role of the program in aiding graduates to get that first job in the industry - it acts as a door-opener. The second area identified is the value of the "hard skills", which, as Tina Dallas states, "gave my "soft" arts background credibility". Steve Ord concurs, saying, "once you get your foot in the door, MBA-style professional management skills are greatly valued in this industry. Not many people out there are very good at applying business thinking in the quirky, subjective, taste-driven entertainment industry."

Marc Boyman speaks of the "exposure to certain aspects and options of A&M I hadn't been aware of," while Lori Rosenberg credits Legal Aspects and Communications Policy with "inspiring my awareness of and interest in the issues currently facing the industry."

Lori also feels one of the most important

skills she acquired is the ability to work with people. All interviewees feel they still use skills and information gained in the program.

skills she acquired is the ability to work with people. All interviewees feel they still use skills and information gained in the program.

Describe one of the main issues facing the sector when you graduated.

Marc Boyman: It was a smaller field then and the issues of cultural policy were relatively young. There were no Ministers of Culture at the time, for example.

Tina Dallas: The major challenges facing broadcasting when I graduated seem pretty smalltime in comparison to the massive challenges we see today (convergence, market fragmentation, etc.). At the time, as I recall, the big new change on the horizon in television was cable and pay TV. Over a decade later, there's no question that this has been a major influence and change catalyst in the industry.

Steve Ord: When I graduated, the biggest challenge facing the independent film/television production sector in Canada was that there wasn't much of one to speak of. At the time, the only Canadian broadcaster committed to dramatic television programming was the CBC. Ten years ago, Canadian shows like Road to Avonlea, Traders, and Due South simply did not exist.

Lori Rosenberg: Media was getting ready to face the reality of a multi-channel universe. The pertinent issues were how/if Canadian culture should be protected, through Canadian content requirements, favourable placement (carriage) on the various signal delivery systems, and the proper allowance and treatment of foreign signals in Canada.

productions are all "favourite" aspects. Lori talks about "its ever changing nature (and) the necessary chaos that arises whenever people's creations and the business world are forced to co-exist."

The negative aspects are more personal, from Tina Dallas' dislike of "small 'p' politics - it's a very schmoozy industry and if that's not your natural proclivity, it can get wearying," to Steve Ord's experience of "being involved with the demise of good projects with good ideas which investors and the marketplace are not prepared to support." The arts, with its variety and creativity, can also be erratic and unstable.

kind). Representatives come from Yale, U of T, UCLA, and Harvard.

1973 - the first graduates, including Peter Sever, Bill Poole, Ralph Zimmerman, Lee Thomas, and Marc Boyman.

Fall, 1974 - David McKee is third Director.

Fall, 1975 - Brian Dixon returns as fourth Director.

Fall, 1976 - Richard D'Anjou is named fifth Director.

Fall, 1979 - Doug Buck becomes Director six.

Fall, 1981 - Joe Green arrives as seventh Director, and introduces the media component; A&M is born.

1981 - A&M scope broadens to cultural industries (e.g., publishing, broadcasting, film production, sound recording); Communications Policy is introduced.

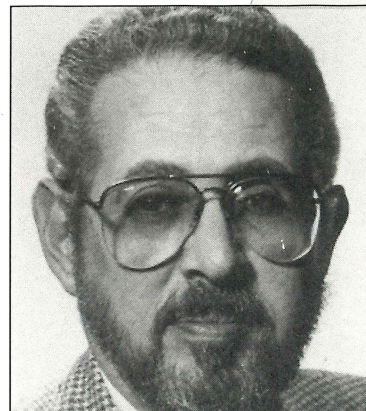
Fall, 1983 - Introduction to Arts and Media Administration is added.

1991 - The Senate of York approves the Graduate Diploma in Arts and Media Administration.

Fall, 1993 - Brenda Gainer and Joyce Ze-

mans take on co-Directorship, becoming the eighth and ninth Directors.

Fall, 1995 - A&M has fifty students (first and second year combined).



Joe Green - 7th Director puts the Media in A&M

Hybrid Beasts ...

... pg 1

Schafer adds that Arts & Media was "a test run for Gillies' comprehensive vision for the MBA at York". The success of this program led to the creation of courses in real property management, environmental management and a host of other specialties.

Why the arts, though? Through his board appointments in the arts and his work on the Ontario Theatre Study Report, Gillies had identified "a concern about a lack of financial accountability in the rapidly growing Canadian arts community of the '60's". His idea was to provide people interested in the arts with an opportunity to learn some solid management principles.

Schafer claims that given the "uneasy alliance between business and the arts" at the time, and the feeling in the arts community that business was somewhat of a dirty word, the program was a risky idea. Beyond this, he recounts that some more traditional faculty members were skeptical about the legitimacy of a program that would try to bring together "two completely different value systems." However, with a well-established Fine Arts specialty at York, Gillies says he "viewed arts management as an excellent fit with the university resources and mandate as a whole."

Ignoring the faculty skeptics Gillies and Schafer, along with

co-founders Joe Green, Associate Dean of Fine Arts, and Brian Dixon, Professor of Marketing, proceeded to establish what became one of the first graduate programs in arts & media administration in the world. The Program was aided in its inception by modest grants from the Ontario Arts Council, the Canada Council, and the Donner Canada Foundation.

... and Artsy Musings

As Joe Green recalls, "in the early years, short-term seminars were offered to practicing arts managers in order to encourage cooperation in the arts community." A major program of research on the financing and management of the arts was also initiated. Courses in Cultural Policy, Management of Artistic Resources, Legal Aspects and Marketing were established as the core curriculum, which remains intact today.

The Arts & Media Program has seen several directors including Brian Dixon ('69-'70), Paul Schafer ('70-'74), David McKee ('74-'76), Richard d'Anjou ('76-'79), Doug Buck ('79-'81), Joe Green ('81-'94), and co-directors Brenda Gainer and Joyce Zemans ('94 - present). The Program itself has experienced fewer changes, the most significant one being the addition of Media in 1982.

But what has happened to the skeptics? Gillies believes that "the business community has gotten its money's worth over the last 25 years of the Arts & Media Program." The 1991 York University Senate approval of granting a Diploma in Arts & Media Management is perhaps the best indicator that there is pride in the success of the Program and the quality of its graduates within the University, too. According to Paul Schafer, the skepticism has subsided and the hybrid Arts & Media beast is generally accepted as a friendly (if still not fully understood) addition to the halls of FAS.

To date, nine seminars on Canadian cultural policy have been chaired by Joyce Zemans as part of her Robarts Chair research.

Keith Kelly, National Director of the CCA, warned of the homogenization of Canadian culture.

Liora Slater, law Professor at Osgoode Hall, outlined the policy dilemmas inherent in the regulation of new technologies.

Thelma McCormack, York Professor Emeritus, expressed profound concern for the future of our cultural institutions in "Alt.Spicer.Ciao Baby".

Mavor Moore, noted playwright, actor and past Chair of the Canada Council provided unique insight in "War by Culture: The Common Sense Revolution and Other Maginot Lines."

Cultural Policy

Margaret Wyszomirski, Past Director (Policy) National Endowment of the Arts, put our Canadian situation in perspective with her description of the devastating effect on the NEA of the American shift to the political right.

In "The Net, the Nation and the Public: Regulating Communication and Culture in the 90's" York Prof Ted Magder discussed the challenges new technologies bring to a national cultural policy.

Peter Grant, a prominent communications lawyer, addressed the impact of cable competition on Canadian content rules, contrasting the Canadian scene with those of other nations. John Meisel, Professor Emeritus at Queen's and past Chair of the CRTC, also discussed the impact of globalization in "Canadian Culture in a World of Crumbling Borders". - by Tracy Pearce

& Stuff ... pg 3

Eight alumni attended a student party at the end of 1995 in order to speak to the students about their backgrounds and careers. Thanks go to Mike Boyd, Tina Dallas, Keith Durant, Clarke MacIntosh, Baron Manett, Tom McGillis, Lori Rosenberg, and Laurel Smith for braving the perils of rush hour in snowy December to come back to York.

In March, A&M will be joint sponsors with the Association of Cultural Executives in a networking event for students in all the Arts & Media Administration programs in Toronto. Paul Hoffert, the Chair of the Ontario Arts Council will be speaking. If you are a member of ACE, you will find this event of interest. It will be held at the Downtown Management Centre at 4:00 p.m. on either March 15, 22 or 29 (contact Debbie Farrell for more info).



The way we are today - A&M co-directors Joyce Zemans (above) & Brenda Gainer (right)

A&M Celebrates!

We are celebrating the 25th Anniversary of the MBA Program in Arts & Media Administration in 1996 (although those of you from the early days may think that this math is a little fuzzy!) A&M will be having a grand celebration in April to which all alumni are invited; the date is yet to be announced. For more information, contact Debbie Farrell.

