

University of Winnipeg

**POLICY AND LEADERSHIP IN THE CANADIAN CULTURAL SECTOR:
THE HISTORY OF CANADIAN CULTURAL POLICY &
FUTURE LEADERSHIP & ISSUES IN THE ARTS IN CANADA**

Course Numbers: 16076 DCE / THFM-2805-050 (3 credit hours)
2015

Instructor: PATRICIA BOVEY FRSA
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Jan: 12, 14, 19, 21, 26 & 28
Feb. 2, 4, 9, 23 & 25
Mar. 2
Room: 3M67

OBJECTIVES

- To convey essential information for successful management of cultural organizations
- To develop critical thinking of the role and value of policy, the nature and exercise of leadership and the relationship between them
- To understand the history and process of Canadian Cultural Policy Development

OUTCOMES

- Ability to analyze, navigate and apply existing cultural policy
- Ability to develop and apply effective policy in an organization (or other environment)
- Ability to apply appropriate leadership models and practices
- Identification of key leaders in Canada's cultural sector and understanding of their roles

DESCRIPTION

In meeting the objectives above, this course is designed to meet the needs of cultural sector artistic, administrative and volunteer leaders and prospective leaders. It will be of interest to anyone interested in the continuing development of Cultural Policy in Canada and how it compares with other models worldwide, anyone concerned with the principles and practice of leadership in the cultural sector, and those who have responsibility for the development and application of policy for an organization.

It will look at the history of Canadian Cultural Policy development –the beginnings of the Canadian systems, the fundamentals of Canadian Cultural Policy, the key policy documents, the instigation for the development of the key institutions at the Federal level, and the process of public cultural policy development. Comparisons with Europe, Britain and the US will be discussed, as will local institutions: the Manitoba Arts Council, the Winnipeg Arts Council and the Department of Culture, Heritage and Tourism.

Issues around leadership, future needs, roles and responsibility/accountability will also be discussed.

The approach will be discussion based, and the assignments will have both practical and critical elements.

TEXTS

- Wyman, Max: *Why Culture Matters: The Defiant Imagination*, Douglas & McIntyre, 2004 (This book is now out of print; copies will be available for loan from the instructor at the first lecture for the duration of the class)
- Brault, Simon, *No Culture, No Future*, translation Jonathon Kaplansky, Cormorant Books, 2010
- Specified On-Line Articles noted in the Weekly Readings are **REQUIRED** and will be discussed in class.
- News items relating to the current cultural policy must be brought into weekly class discussions and these will form part of your participation grades.

CONVERSION SCALE

For the calculation of the final grade the following conversion table will be used:

A+	90 – 100%	GPA	4.5	C+	65 – 69.9%	GPA	2.5
A	85 – 89.9%	GPA	4.25	C	60 – 64.9%	GPA	2.0
A-	80 – 84.9%	GPA	4.0	D	50 – 59.9%	GPA	1.0
B+	75 – 79.9%	GPA	3.5	F	below 50%	GPA	0
B	70 – 74.9%	GPA	3.0				

Work not submitted will be graded as 0%.

EVALUATION:

Class Participation	10%
Discussion on the weekly readings and on current cultural policy issues in the press, in addition to ongoing class discussion throughout the course; .5% will be deducted for each unexplained absence. Your participation grade will in large part be based on your keeping up with the current news & policy issues and class readings.	
Individual Short Assignments – 2 @ 20% each.....	40%
Group Presentation.....	30%
Written Report.....	20%
TOTAL	100%

THE ASSIGNMENTS

1. SHORT ASSIGNMENTS:

- a. Book review: DUE JANUARY 21st : VALUE: 20%**

Wyman, Max, *Why Culture Matters: The Defiant Imagination* **OR**
 Brault, Simon, *No Culture, No Future*

Summarize position and key arguments of the author; and **critically discuss** your views on the approach and conclusions. To be no longer than 1000 words and please note your word count.

b. Leadership Interview with a cultural leader: DUE FEBRUARY 9th: VALUE: 20%

Meet with a cultural leader at the government level, OR a Director or Board Chair at the institutional level. The person to be interviewed must be approved by me in advance. Only one student may interview each person. Your paper discussion MUST include each of the following topics:

- i. their own major cultural policy concerns at either level of government, federal, provincial or municipal;
- ii. the changing critical policy needs in today's cultural climate as they affect their own organization;
- iii. their priority for the next cultural agenda;
- iv. their recommendations in that area and their role in defining the solutions and problems such new policy will address
- v. how they work to affect policy changes in the provincial and/or national arena.
- vi. **Your conclusions AND thoughts** as to their strategies both for their organization and for the sector as a whole.

This assignment must be no longer than 1200 words and please **note your word count**.

2. GROUP PROJECT: POLICY DEVELOPMENT: PRESENTATIONS: Feb. 25th :

Develop and present to the class a cultural policy framework for Winnipeg or Manitoba, including key elements and considerations.

Choose the policy area; discuss the need for the policy; define those affected by the policy; draft the policy; discuss your research and consultation approach, analyze the benefits of the proposed policy. In your class presentation you will discuss or act out: the process of consultation, the policy, its key elements and considerations, its implementation and means of assessment.

A **written copy** of the presentation notes must be submitted to me in class on **March 2nd**. Groups will be established by me during the first few weeks of class.

3. WRITTEN REPORT: DUE March 2nd , TO BE SUBMITTED IN BOTH HARD COPY AND ELECTRONICALLY

This report is to be no longer than 5 pages. Review and comment on one of the following reports. Provide an overview and context for the report, **AND choose one chapter and /or discipline** and discuss: its context; and the strengths and weaknesses of the approach and recommendations. Have the recommendations been implemented by the government? If so, with what results? If not, discuss the effects on no-action. Include your own assessment of the impact of its implementation or lack thereof. You must cite your reference sources.

- i. Applebaum, Louis, Hébert, Jacques, Report of the Federal Cultural Policy Review Committee, The Government of Canada, 1982
- ii. Massey-Lévesque, Report of the Royal Commission, 1949-1951, www.collectionscanada.ca/2/5h5-400-e.html
- iii. Ticket to the Future Phase II: A Cultural Action Plan for Winnipeg, 2011, The Winnipeg Arts Council

SCHEDULE & READINGS:

Session I: January 12th: The Framework: Why Culture? What is Culture? What is ‘Art’ and where does it fit? Why a Cultural Policy? What is Cultural Policy? Discussion: Canadian Culture and Cultural Policy and the Role of Government.

Readings:

Max Wyman: Why Culture Matters: The Defiant Imagination, Section I: Making the Case

Session II: January 14th: Roots and Milestones in Canadian Culture and Cultural Policy Development 1867 -1967; the BNA Act, Kingston Conference, Massey-Lévesque Commission and the Founding of the Canada Council for the Arts.

Readings:

Massey-Lévesque Commission (on line – collections.canada.gc.ca/2/5/h5.400_e.html; Archived: Report of the Royal Commission on National Development of the Arts

Audley, Paul, Cultural Industries Policy: Objectives, Formulation and Evaluation, Canadian Journal of Communication, Vol. 19, 1994 (on-line under the Canadian Journal of Communication, Vol 19, 1994) cjc-online/index.php/journal/article/view/823/729

Session III: January 19th: Milestones in Canadian Cultural Policy Development 1967 to the present; the Applebaum-Hébert Commission & subsequent major policy events.

Readings:

Please read an on-line summary or critique of one of the following reports and be prepared to discuss the approach of the author – each report will be discussed

Edmund C. Bovey Report: Funding of the Arts in Canada to the Year 2000, 1986

Canadian Conference of the Arts, Summary of Recommendations, 2004

Applebaum-Hébert Report: 1982, Recommendations, Chapter 12

AND :

Federal Cultural Policy in Canada, John A. Foote, [politicalculturalescanada.pdf](#)

Timeline of Canadian Federal Cultural Policy Milestones : Canadian Cultural Observatory :

www.socialsciences.uottawa.ca/governance

(I have been able to access these articles by typing in the title.

Session IV: January 21st: Leadership – Who Leads? Government Role and Initiatives

Reading: Wyman: The Defiant Imagination, Section III: Making it Happen

Brault: No Culture, No Future: Introduction, Part I: Culture as a Forward Looking Sector for the Future

Jackson, Joseph, The Arts and Canada’s Cultural Policy, Parliamentary Research Branch, 93.3E

www.parl.gc.ca/content/lop

Session V: January 26th: Leadership and the Organization

Reading:

Wyman, Section II, Chapters 5 & 6

Session VI: January 28th: Canadian Domestic Interjurisdictional Links: Who is Responsible? And to What Degree?

Reading:

Canada Council for the Arts: Website: sections on roles, program overview, governance structure & the details of one program of your choice.

CAPACOA: “Culturally Significant: The Value and Reliability of Canada’s Creative Sector in Challenging Economic Times”; www.parl.gc.ca/contnt/HOL/Committee411

Cultural Policy Data Base: Culture Link Network: www.culturelink.org/culpol/ca.html

Session VII: February 2nd : Provincial & Municipal Roles

Reading:

Province of Manitoba Government Website – Cabinet list & Ministry Responsibilities
 Manitoba Arts Council: Website: Annual Report: 2012-2013

Session VIII: February 4th : Status, Issues and Relations

Reading:

Canada/ Recent Policy Issues & Debates: Employment Policies for the Cultural Sector #4.2.7 (online)
 Canada/ Recent Policy Issues & Debates: Heritage Issues and Policies #4.2.9 (online)
 City of Winnipeg: Public Art Policy : PDF on Winnipeg Arts Council Website

Session IX: February 9th : International Comparisons in Cultural Policy Development; France, Germany, The Netherlands, the US and Britain.

Reading:

Mitchell, Ritva, Program Advisor, Council of Europe International Cultural Comparison: The State of Art from a Policy Perspective, Presentation to Symposium Crossing Frontiers: Issues of Heritage, Culture and Identity in a Comparative Context

Session X: February 23rd: Canadian International Cultural Policies and Agencies

Readings:

Zemans, Joyce, Where is Here? Canadian Cultural Policy in a Globalized World, Robarts Centre for Canadian Studies, 1996, The American Review of Canadian Studies
 Ivey, Bill, Freedom of Expression: Policy for Art's Sake, Royal Society of the Arts Journal, Spring, 2010

Session XI: February 25th : GROUP PRESENTATIONS**The Future: Policies and Local Policy Development and Community Inclusion**

Reading:

Wyman, The Defiant Imagination, Section II, Making the Connection, Chapters 7 & 8
 Brault, No Culture, No Future, Part II, Culture as an Essential Dimension of the Human Experience
 Winnipeg Arts Council: Ticket to the Future: The Economic Impact of the Arts and Creative Industries in Winnipeg, November 2009, PDF on Winnipeg Arts Council Website
 Winnipeg Arts Council: Ticket to the Future: Phase II: A Cultural Action Plan for Winnipeg; PDF on Winnipeg Arts Council Website

Session XII: March 2nd: The Future: Audiences; Leadership and Changing Policy Directions

Reading:

Brault: Part III, Culture as a Horizon for a Metropolis: Montreal as a Case Study; Conclusion
 Canada Council for the Arts, "Public Engagement in the Arts: Discussion Paper", October 16, 2012; on-line as PDF
 Cultural Development in Creative Communities, Americans for the Arts, Nov. 2003, on-line PDF
 Canada/ Cultural Institutions and New Partnerships: Emerging Partnerships or Collaborations, www.cultpolicies, #7.3
 Duxbury, Campbell & Keurvorst, Developing and Revitalizing Rural Communities Through Arts and Culture, Summary Overview, 2009, Creative City Network of Canada, on-line as PDF

"THE REAL THING" LECTURE SERIES

The Department of Theatre and Film is presenting a series of six lectures which will be held on Wednesdays during the free period (12:30-13:20) in Theatre 1T15. Please note the Winter dates in your diary **NOW**: Jan 14, Feb 11, Mar 11. This series will feature speakers from a range of areas in the

performing arts: technical, performance, design, management, film, directing, playwriting, etc. These speakers will specifically address issues related to “the business of the business.”

Attendance for potential Theatre Honours/majors and for Film majors is optional but highly recommended.

BUILDING SECURITY

The Asper Centre for Theatre and Film (which houses the Department of Theatre and Film) is open from 8:00 am-5:30 pm weekdays. Students are permitted to be in the building between 8:00 am and 10:00 pm seven days per week (except statutory holidays when the University is closed) **BUT PLEASE NOTE:** outside of regular building hours, it is **MANDATORY** that everyone in the building **EITHER** carry an access card **OR** have a booking confirmation form in their possession (hard copy or electronic). **ALL EVENING STUDENTS in the building for classes MUST have an access card.** If a Security Guard checks and you do not have proper accreditation, **you may be evicted.**

These rules are in place to protect our students and our equipment; please respect them.

ELECTRONIC COURSE OUTLINE ADDENDA

Students must check our website at <http://theatre.uwinnipeg.ca/tbooking.htm> and read the menu items called *Fire Safety Instructions in the Asper Centre for Theatre and Film, Access Card/Building Use Policy* **AND** *Room Booking Instructions*. The link to the electronic *Online Room Booking Form* is also found at this location. Please read and note all instructions carefully.

GENERAL NOTES

This course outline should be considered a guideline only. Time constraints and other unforeseen factors may require that some topics be omitted or covered in less detail than indicated.

Students with documented disabilities, temporary or chronic medical conditions, requiring academic accommodations for tests/exams (e.g., private space) or during lectures/laboratories (e.g., note-takers) are encouraged to contact Accessibility Services (AS) at 204-786-9771 or accessibilityservices@uwinnipeg.ca to discuss appropriate options. All information about a student’s disability or medical condition remains confidential. <http://www.uwinnipeg.ca/accessibility>.

Students who plan to conduct research interviews, focus groups, surveys, or any other method of collecting data from any person, even a family member, must obtain the approval of the UHREB before commencing data collection. Exceptions are research activities in class as a learning exercise. See <http://www.uwinnipeg.ca/index/research-human-ethics> for submission requirements and deadlines."

All students, faculty and staff have the right to participate, learn and work in an environment that is free of harassment and discrimination. The UW Respectful Working and Learning Environment Policy may be found online at www.uwinnipeg.ca/respect.

UWinnipeg promotes a scent-free environment. Please be respectful of the needs of classmates and the instructor by avoiding the use of scented products while attending lectures. Exposure to perfumes and

other scented products (such as lotion) can trigger serious health reactions in persons with asthma, allergies, migraines or chemical sensitivities.

Archival records such as videotapes, sound recordings, and photographs may be made or taken during class or lab times. The University uses such materials primarily for archival, promotional, and teaching purposes. Promotional use may include display at open houses or conferences, or use in advertising, publicity, or brochures. In reading and accepting the terms in this course outline, students acknowledge consent for such use by the University. Should a student not wish to convey such consent, s/he should withdraw from this course immediately.

Cellular phones **MUST** be turned off during classes and examinations; texting is **NOT** permitted in class.

Any student attending a test or final examination may be required to present proof of identity; photo identification is preferred.

It is the student's responsibility to retain a photocopy or computer disk copy of **ALL** assignments submitted for grading; in the event of loss or theft, a duplicate copy is required.

Students are strongly advised to read the section of the *University of Winnipeg Calendar* (found on-line at <http://www.uwinnipeg.ca/index/cms-file-system-action/pdfs/calendar/RegulationsandPolicies.pdf>) for information on Registration, Grading, Academic Misconduct including plagiarism, and Appeals.

TUESDAY, MARCH 3, 2015 is the final date to withdraw without academic penalty from courses which begin in January and end in April, 2015 (Winter 2015 Term).

STUDENT PARTICIPATION POLICY

Theatre is a communal art form in which a number of interdependent artists and crafts people co-operate to create a work of art. This fact is necessarily transferred to the learning situation, and is reflected in many of the Department's courses. Consequently, it is the Department's policy that students are required to: complete homework such as reading, line-learning, script analysis, prop lists, design drawings, etc.; attend classes; attend rehearsals both within and outside of class times; and, in short, to exhibit commitment towards the inevitably shared endeavours of our field of study.

Any student failing to fulfil these requirements is harmful to the progress of dedicated students and may, after due warning, be asked to withdraw from any individual Departmental course.

COURSE CONTENT NOTE

All Theatre and Film Classes

Dramatic Literature depicts a wide variety of human action, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. The Department of Theatre and Film will not undertake to censor the subject matter of dramatic works.

Students who have concerns about dealing with the full range of content and style in drama/film are urged to discuss these concerns with the course instructor.

Performance-Related Classes

Much of an actor's work is based upon actual experiences of life which become translated into fictional circumstances. Because of this, the teaching of acting may involve encouraging the student to examine personal and even intimate areas of life to help him or her access life experiences appropriate to the demands of the work.

Dramatic literature depicts a wide range of human actions, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. Acting students must learn to simulate life truthfully in interaction with other students in the safety of the acting class and the rehearsal hall through exercises, discussions, and directions which address rather than avoid truthful, particularized, personalized action.

Performance classes often require strenuous physical activity. Classes may also involve physical interaction between students as part of class exercises or character development and occasional physical contact by instructors for purposes such as the demonstration of a technique or to make a posture correction. Students are responsible for wearing clothing appropriate to these activities.

Students who have concerns about dealing with the full range of actions and subject matter involved in drama are urged to discuss these concerns with their course instructor.