



What proportion of the total population do they form? What is the worm-boy population of New York City? Of Toronto? Ehrenreich herself has pointed out that the 'New Man' phenomenon is characteristic of only a tiny proportion of the North American population. Yet, numerically unrepresentative as he may be, the New Man is the darling of the advertising industry, especially that aspect of it devoted to fashion and status consumer durables. Even his dark side has been industrialized insofar as he has become personal characteristics (somewhat like yellow teeth a generation ago) to be bought off by the right book, the right therapy or, barring that, the right disguises. The New Man is representative precisely insofar as *he is no population*. He is any of us any time we are addressed by and respond to any of his signifiers.

The New Man, then, is at least in part an image-commodity. Insofar as he is any one of us, we are bought out by the goods we purchase to furnish his lifestyle. The New Man shuns commitments because commodities do not form commitments; they are only exchanged in terms of relations external to themselves. Commodities feel neither melancholy nor a sense of loss. It is in such a world that Bogey becomes a poster, part of the decor.

Discontent with the New Man, then, will be subverted as long as it is allowed to be drawn into the commodity trap, thereby becoming little more than a critique of a bad product. What deserves attention instead is the way in which the commodification of men structures in a flight from commitment and an abhorrence of community. And the task is to address the possibility of forms of commitment and of community as imaginative and compelling as those aspects of commodity culture that momentarily but continually escape the dull repetition of fetishism. In this, Bogart is no longer of any help, if he ever was. The persona for which he was remembered was already insupportable: that is why, after his salvation, he would have had to die anyway. Remembrance indicates a loss: only imagination can address our lack.

William Ramp
teaches in Cultural Studies and
Sociology at Trent University.

Notes

1. W. Benjamin, 'The Work of Art in the Age of Mechanical Reproduction', *Illuminations* (ed. H. Arendt), Schocken, 1969, pp.217-251.
2. B. Ehrenreich, 'A Feminist View of the New Man', *New York Times Magazine*, May 20, 1984, p.36.
3. *Ibid.*, p.38.
4. *Ibid.*, p.41.
5. *Ibid.*, p.48
6. *Mademoiselle*, November 1984, p.148.

The Economics of Toronto's Culture by Ioan Davies

Tom Hendry's

report on Toronto Culture (*Cultural Capital: The Care and Feeding of Toronto's Artistic Assets*, Toronto Arts Council, January 1985) is an important document, written at white-hot speed (ten months from being commissioned) and full of the correct position-statements against the present mania for stacking the arts down to Reaganite or Thatcherite size. It is also correct about the locus that we should adopt in confronting the cutbacks, the philistinism, the narrow ideological definitions of what is good for the people. Tom Hendry's locus is here; the city we inhabit.

We start, not with the terrorism of ideas, that the way to Nirvana is by bowing to the almighty American buck or the International Monetary Fund's definition of what we should do to keep their books straight, but with what we have been doing and what we need to do it better. And it is important that Tom Hendry is both an accountant and a playwright. He can both write plays and add (a rare combination in these puking times of the two new cultures where people write but can't calculate or calculate and wonder why they can't write). The report is therefore written with an honest anger against those who would be so stupid to think that writing or dancing or acting or making photography comes easily and that the 'industry' (in the jargon of Paul Audley) cannot just go on making big bucks, that the artists are there (some-where? anywhere? nowhere?) because they have always been there.

It is sad that Hendry had to spend his time writing this report. He *should* be writing plays. But this is a time to do accounting because the cretins who have taken over our culture need an accountant to do the homework they never did. *Cultural Capital* is Tom's best play to date, much as Bert Brecht's appearance before the House Unamerican Activities committee was his best play. There is a moment when you stop the play and say 'there is a more important play'. Tom Hendry has done that with this report.

In a hushed theatre, there are arrayed the lost, forlorn roués from Adam Smith's faded script (alias Brian Mulroney, Marcel Masse, Barbara Amiel, Peter Worthington, with Ronald Reagan and Margaret Thatcher just off-stage). On centre stage is Tom Hendry. 'You are here,' says the Crown Attorney, 'accused of saying that the artists of the city constitute the cultural capital of the city. Why aren't they making real money? They should be working on Bay Street, or helping to get Chrysler or AMC off the ground. Why should they be sitting around Queen Street West, eating do-

TABLE VII
Municipal Benefits Conferred on Toronto Arts and Cultural Organizations
Other Than By Way of Cash Grants

	1981		1982	
	City \$	Metro \$	City \$	Metro \$
Tax Exemptions				
Roy Thomson Hall	22,336	26,221	315,523	370,397
Massey Hall	12,799	15,025	14,066	16,512
O'Keefe Centre	170,534	200,192	187,421	220,016
St. Lawrence Centre	114,493	134,405	125,831	147,715
Art Gallery of Ontario	156,151	183,308	171,613	201,459
Ontario College of Art	413	484	453	532
Royal Ontario Museum	182,592	214,347	200,673	235,573
Ontario Heritage Foundation	1,936	2,273	2,128	2,498
Eaton Auditorium	6,095	7,155	6,699	7,864
National Ballet School	26,459	31,060	34,442	40,432
Alumnae Theatre	3,526	4,139	3,875	4,548
TOTAL	697,334	818,609	1,062,724	1,247,546
Real Grants:				
Alumnae Theatre	18,000		19,260	
National Ballet of Canada			136,960	
St. Lawrence Hall	128,000		14,625	
Young People's Theatre				
	146,000		170,845	
St. Lawrence Centre				
Debt Charges - Building and Renovations	187,403		176,264	
Operating Grants to Centre	485,240		656,440	
	672,643		832,704	

nuts or renting gritty apartments (alias studios) on Sorauren Street? in old industrial backyards?' 'Because they are trying to make ends meet while the tourists come in to watch their exhibitions at A Space or see them act at Toronto Workshop Productions.' 'I must say that that is a reprehensible point of view,' says the CA. 'Have you never heard of Anne Murray, or William Shatner or Gordon Lightfoot?' The rest of the play you can imagine.

But the play that Tom Hendry puts together is an accountant's play, a play which is put together on the basis of where the money comes from, what is done with it and how we might change the accounting system. The important feature of the play is that we—all of us—are short-changed and that there is an alternative version. We might look beyond this one to investigate how the elsewhere are managed. Hendry helps us to begin this exercise in allowing us to think about cities like Vancouver, Montréal, London (England), Paris, New York, Minneapolis, Vienna. Some of the experiences of these cities are worth exploring. The appendices on London, Paris, New York and Minneapolis are particularly instructive, though London is a watershed on whether the cultural life will be there anymore, and Paris (well-funded) tells us nothing about the elite version of the play. (This isn't Hendry's fault, but probably a fault of the way that the French provided their data for him, a problem which is present with collecting data from any city and depending on their version of what happens.)

But Hendry is very sensitive to the nuances of the internal cultures (from whatever city) and this helps us to make sense of Toronto. Why is it that we spend less on the arts than hierarchical Paris, and why is London (going bust) more important as a model than, say, Berlin, which is not quoted, or Budapest (which might be relevant because of great power marginality)?

The statistics are very impressive, simply because no one in Canada has tried to extrapolate a city before out of the maze of figures that come from Statistics Canada, the Canada Council, local government, etc. But before the statistics grab us in their sense of finitude, I have one complaint against this report. Are magazines not part of the art scene? If art is about being *there*, then part of that be-

ing is talking about it. Apart from asking for a municipal listing service, Hendry does not address publications. He might be right, of course, in implying that critics don't matter—they are, after all, the wrong accountants. What matters is that people go to the museums, the galleries, the theatres, the films, etc. and that these should be well-funded. But should people not think about what they are going to? New magazines get no support from any of the agencies. Hendry's report might have addressed that issue. Accounting for what goes on is one problem, but accounting for the accounting is another, and a serious one. As Shakespeare, that other accountant, wrote in *Timon of Athens*:

**Gold, yellow, glittering precious
gold. No, gods,
I am no idle votarist...**

A culture is not built up by saying simply that the show must go on; it is the constant questioning of what show, what script.

With that caveat, Tom Hendry has produced a brilliant script which can be used for social and political action. Like any good morality play it proposes alternatives to the bat-eyed fiats of laissez-faire ideologies. By adopting the language of the ideologies it demonstrates the fallacy of their rhetoric.

**The hand that signed the paper
felled a city,
Five sovereign fingers taxed the
breath,
Doubled the globe of dead and
halved a country;
These five kings did a king
to death.**

Via his accounting, Hendry invites us to listen and think, feel, move.

Within the limitations of an accounting metaphor, Hendry invites us to do just that by compelling us to start from where we are and use that as a base for thinking of what we might do.

Ioan Davies

is a member of the border/lines collective and teaches sociology at York University.