

CAB looks forward to increased funding

cont'd from page 1

their survival is being threatened," said Watt, "because they realize that faculty governments are a good thing."

Watt said that during the student leader conference at Blue Lake last July, college and CYSF representatives agreed informally that if faculty governments are more popular than college governments after five years, then only resident students would be left belonging to colleges.

"Colleges don't consider us equal," Watt said, "even though they agreed to our formal recognition in the Blue Lake Accord. They are only willing to support us in terms of mandatory co-affiliation, because this will insure their survival."

Watt sees faculty governments being far more successful with their share of funding than colleges have been in the past. Last year, CAB's total budget was \$17,000 with the majority of funds coming from CYSF (\$9,000). Colleges, on average, presently operate on a \$60,000 budget which they obtain through a student levy.

"I'm not saying that colleges don't do their share of work," she said. "At the same time I would dearly love to have \$60,000 for one year and we would easily blow them (the colleges) out of the water in terms of things to offer. I'd love to see the colleges try and do something with our kind of funding. If college governments had to make their own money (like us), they'd be bankrupt long ago. Our lack of funds have forced us to be creative," she added.

CAB was created in 1985-86, and is presently an umbrella organization to six fine arts departmental student councils (Fine Arts Program, Film/Video, Music, Theatre, Dance, and Visual Art). Watt pointed out that departments are much more "cohesive than colleges" and that these councils can get in touch with students through classes. Colleges often

lack this communication with their membership, she said, especially with commuter students.

"Colleges do make a conscious effort to make themselves academically attractive," Watt said, "however there is not enough, and if there is, it's not well advertised." She used the Winters Poetry Seminar as an example which she claims is well advertised in Winters, "but nowhere else on campus did you see notices."

Watt explained that CAB has developed channels down to the department which gives fine arts students better programming, services, advising and influence over academic decisions. Each department council has two to four votes on academic committees, she said, which decide what courses will be offered in a certain program and their content. Colleges do not offer this voice in academic affairs, she added.

CAB also offers students useful seminars through the collaborative effort of department councils. For instance, Watt said, music and dance students can get together and plan a seminar which will complement both their needs and reinforce the interdisciplinary aspect of the fine arts program. Unlike CAB, colleges do not have the forum to coordinate these activities, she said.

Watt emphasized that through these seminars and the Fine Arts Festival (planned by CAB), these students can learn both the administrative and performance aspects of their area of study. It's important, she said, because eight out of ten jobs in the fine arts industry is administrative, and the university often neglects this area. CAB attempts to give students experience in this area as well as teach them how to successfully market themselves. All these things, Watt said, colleges cannot offer, so dollar for dollar, CAB is by far the better value for fine arts students over colleges.

On academic advising, Watt also feels that CAB has outperformed colleges. "Each college has an academic

advisor," Watt said, "but how can they know the workings of the system? Students who have been through the system know the short cuts, and are likely to be more successful in giving academic advice."

Tracey Tomajka, President of the Faculty of Education Students Association (FESA) shares Watt's conviction concerning the success of faculty governments, but disagrees on the issue of voluntary membership. The simplest system would be mandatory co-affiliation," said Tomajka, "because this would eliminate any conflicting situation and guarantee funding for colleges and faculties." She added that those students who rarely spend time on campus, but mostly teach, should be exempt from college membership.

According to Tomajka, FESA has an "arm's length relationship" with the colleges. "We are wrapped up in education," she said, "and either an education student is involved in FESA or their college, but rarely both."

At present, FESA operates on a \$9,500 budget which is comprised of grants from colleges. Tomajka is eager to begin receiving direct funding through a student levy, and eliminate the hassles involved in lobbying funds from CYSF and the colleges. "Some colleges will tend to give according to the ratio of education students in that particular college," she said, "while others will not give at all." Many times it's hard to determine whether or not you'll meet your budgetary needs, she added.

Dave Thomas, President of Osgoode Law School's Legal and Literary Society (Legal and Lit) faces a very different situation for that of FESA and CAB. Presently, Legal and Lit already receives direct funding from Osgoode students, but the trust fund which CYSF and Osgoode control together would disappear under the new recommendations. The trust fund system is in place because Osgoode students are not a part of CYSF, and do not pay any fee to central student govern-

ment, so money goes towards those projects which benefit the entire campus.

Right now \$6,000 of Legal and Lit's \$8,000 share of the trust fund goes to the Community and Legal Aid Service Program (CLASP). Since this money—which is a large part of CLASP's budget—would disappear, CLASP would be forced to acquire their funds through other means.

According to Reya Ali, student representative on the Board of Governors, CLASP will have to go to a student referendum in Osgoode in order to obtain a higher levy and meet their financial needs. Another alternative which Ali pointed out would be for CLASP to approach CYSF on an annual basis and get funding. Under the new system, CYSF would be gaining the revenue pre-

viously a part of the trust fund.

The SRC recommendations would also make Osgoode students a part of CYSF which Thomas feels is a good thing, for it "will help create better links between Osgoode and the rest of the university." Thomas feels it's about time that Osgoode students stop "wishing their school was still downtown" and become more involved in the York scene.

Next week, David Dollard will be looking at the college perspective on the SRC paper, starting with Bethune and Calumet. Under the recommendations, these two colleges will be forced to join CYSF. Dollard will examine their views in becoming a part of student government, and what will happen with their share of their respective trust funds.

Troupe celebrates cultural contributions of Canadian women

By MICHELLE CHEUNG

Travelling across Ontario on a provincial tour, WACCO (Women Across Canada Culturally Organized) opened in its first of three Toronto shows at Atkinson Theatre Friday, September 11.

The all-female troupe, sponsored by the York Women's Centre, is comprised of Catherine Mackay, Sherry Shute, Djanet Sears and Lucie Blue Tremblay. Combining music and drama, WACCO hopes to raise Canadian awareness of the talents of our countrywomen. The quartet have already given performances in Hamilton, Peterborough, Bancroft and Ottawa and will move on to Northern Ontario on September 16.

Performing as a duo, Catherine Mackay and Sherry Shute sing about women's concerns. Quebec singer-songwriter Lucie Blue Tremblay performed songs from her album, soon to be released in Canada. She has a way of whistling open-mouthed that is both eerie and riveting. Dedicated to sharing Francophone culture, Tremblay's bilingual performance tries to close the gap between French- and English-Canadian cultures.

Also appearing was Djanet Sears, performing humorous excerpts

from her original one-woman play, "African Solo." Based on her trip to Africa in 1984, the play will be shown in its entirety beginning November at the Factory Theatre. Sears is not unfamiliar with York University—she was here last March in concert for the Caribbean Students Association. For her WACCO performance, Sears displayed a spontaneity that drew the audience to her.

Ruth Dworin, one of the coordinators of WACCO, and the group manager said that the response to the tour has been tremendous. A national tour was planned for 1986 but, unfortunately, a lack of funds has set the project back. But with strong support from audiences and various groups, WACCO may be making a cross-Canada tour as early as 1988.

Emphasizing the diversity and quality of Canadian women, WACCO's all-woman cast and crew want to show that women can and should take on more active roles in the theatrical community. After each performance, workshops are held for women interested in concert production and related technical skills. The workshops emphasize the importance of accessibility to those with limited access to culture and entertainment.

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