

Music Gallery History Series: Creative Music Journalism

Presented by the Music Gallery and *Musicworks* Magazine

Friday, April 6, 2018

Doors: 6PM

918 Bathurst St., Toronto, ON, Canada

Tickets: FREE

<https://musicgallery.org/events/history-series-creative-music-journalism/>

Panel Moderator:

David Dacks

Panel Members:

Mark Miller

Jerry Pratt

Katie Jensen

Carl Wilson

Jennie Punter

Transcript – Clean Read Version

Duration: 1:13:42

David Dacks: [0:00:00] Welcome to the basement of the Music Gallery at 918 Bathurst [...] [0:00:34] This is the Music Gallery’s History Series; it’s the second season of the History Series.

[...]

[0:01:02] The History Series looks at creative music in Toronto, and its various manifestations over the last several decades. It came from other outreach activities that the Music Gallery has done in the past, where the desire to dig into topics in a more ‘oral history’ kind of a way came about. If people don’t tell their stories and don’t have them recorded, then they tend to be lost – and Toronto is full of people who have unfortunately had to reinvent the wheel over the years when it comes to trying to trace history or histories that come through. So hopefully the History Series speaks to that in various ways.

We did a session during the winter, in February, at CIUT Studios, a counterpart to this one, which was called “The History of Creative Music on Campus Radio in Toronto”. And so this series, which is dedicated to coverage of creative music through journalism in Toronto - print sources, is the written word counterpart to that. So all the History Series this year are about framing music, talking about music, and how that has affected

the musicians in the community, and people who are outside of the community and how they perceive this music to be.

So first, I'd like to pause for a second actually, because today is a very sad day. One of the all-time greats of our world – Cecil Taylor – has passed on after a long illness. But I'm sure he's meant so much to every member of this panel and probably most people in this room. One of the true titans of music of any style, in the 20th century and beyond. So I'd just like to give it a moment, so that you can think about the 88 tuned drums that are in your head right now, rather than in the room.

[0:03:08] [silence]

David Dacks: **[0:03:14]** And I guess at this point, I'd like to introduce the panelists. I did have bios collected from them, but I promptly forgot them at home. So: Mark Miller, Jerry Pratt, Katie Jensen, Carl Wilson, and Jennie Punter. And, if I can just hand it to these folks [...] **[0:03:35]** to do a couple of sentences of introduction...why don't you start, Mark.

Mark Miller: **[0:03:43]** Ok. I began writing about jazz in 1973 for *Coda*, and have continued to write about jazz in various formats and forums since then. I was the jazz writer for *The Globe and Mail* from 1978 to 2005, and in parallel to that wrote a number of books and have continued since 2005 to write books about jazz. I'm currently working on book number 12.

David Dacks: **[0:04:14]** Great. Jerry?

Jerry Pratt: **[0:04:15]** I was a writer for *Exclaim!* for about ten...almost ten [years] I think. Wrote about everything from roots, reggae to ska and then I did funk, reggae...I wrote for *The Metro WORD* previous to that and then, just a break...and then moved on to improv at *Exclaim!* and just loved consuming that type of music.

David Dacks: **[0:04:47]** Thank you. Katie?

Katie Jensen: **[0:04:48]** My name is Katie. I am a freelance podcast producer and writer. I currently work on four different podcasts and in terms of what I do musically, one of the podcasts that I make is for the Polaris Music Prize. I created *The Imposter*, which is an arts and culture podcast for *Canadaland*. And I usually work on news and current events for the podcasts that I make, but in my spare time I play in the band Baby Cages – I just played Joe [Strutt]'s Track Could Bend, this week, so I do a little bit of my own performance as well, but not very much – and I do Feast in the East, which is a long-running east end food music and art series, with

my partner Tad. I do other things too, but that's pretty much in the sphere of what's relevant tonight.

David Dacks: [0:05:35] Thanks. Carl?

Carl Wilson: [0:05:36] My name's Carl Wilson. I was an editor at the *Globe* for many years, and I started writing a local music column for the *Globe*, for the Toronto edition, in the early 2000s and that developed into a weekly general music column. And then alongside that, for a long time I had a blog called *Zoilus* that mostly covered local music and particularly sort of local independent music and improvised music. And now I'm a freelancer and write mostly for American publications and very seldom cover local music at all, which is unfortunate [laughs]. But yeah, that's kind of my background. My main gig at the moment is as the music critic for *Slate*.

Jennie Punter: [0:06:26] My name is Jennie Punter. I grew up in Ottawa. I studied classical music, and became a vinyl junkie, and read lots of books about music. And at Queen's University, I started writing about rock music and decided I wanted to be a rock critic.

And I came to Toronto and worked one summer – I had a job working for whatever the organization is that runs Factor, for a summer job, this is 1984 – and I met Nancy Lanthier, who founded *Nerve* magazine, that my good friend Tim Powis wrote for, and a bunch of other really cool people.

And so I wrote articles for them for free, even after I moved back to Kingston. And then I got a job at *The Whig-Standard*, and wrote about everything *except* for rock music. And then, after four years, Mary Dickie hired me to work for *Music Express*, where I got to work with Tim Powis again [laughs]. And I was the assistant editor there, and I wrote an alternative column – about 'alternative music'. And a year after I was in Toronto – 1992 – I became part of the freelance team that wrote on music for the *Toronto Star*, so I wrote a few articles a week. And for a few years I had a column called "None of the Above", and that was the space where I got to really dig into some of the weirder music that was being made in Toronto, at the Music Gallery and other places. Then I kind of went into writing about film for a while, and I now am the editor of *Musicworks*, which has had a long relationship with the Music Gallery. So I started there in 2013 – so I've come back to music, and really lovin' it.

David Dacks: [0:08:32] Great, thank you.

So I think to introduce this: people always ask me – and it's a legitimate question – "what do you mean by creative music." I don't want to dwell

too much on the definitions of it because we could talk about that for a good long time. But there's two sort of important contexts for creative music here. One of them is in our tagline for the Music Gallery - "Toronto's centre for creative music". And while I didn't come up with the tagline myself, I do believe that it harkens back to the AACM - Association for the Advancement of Creative Music [sic] - in Chicago in the mid-60s, who talked about creative music as being "serious original music". And at that time, it was largely jazz-based, but over time even the AACM has included a wide variety of genres into that definition. So, when we're talking about creative music here in the title and the range of music that we're talking about here, it's going to sort of have a relationship to serious original music. It could be jazz, it could be improvised music, it could be contemporary classical, it could be noise. You know, all of this sort of stretches the definition of it. But "None of the Above" is also potentially a good way to talk about it.

Jennie Punter: [0:09:45] [laughs] Yeah.

David Dacks: [0:09:46] And of course, you know, the meaning of "creative music" I think will evolve as we traverse through the decades forward in time.

So, Mark - you started in 1973 and in terms of what you're interested in, you've covered all kinds of jazz, from mainstream jazz to the most progressive, out-there stuff that would've been around at the time. Were there many people who were covering this territory, or were you really one of the only ones?

Mark Miller: [0:10:20] Well, if we're talking about my years with the *Globe*, which started in '78 - I mean, in '73 was *Coda* -

David Dacks: [0:10:26] Right, of course.

Mark Miller: [0:10:26] - and everybody who wrote for *Coda* was...there. In '78: no, there really weren't. In terms of the local papers there was just the *Globe* and the *Star*. And as I think about it now I don't remember who was writing for the *Star* at that point. So, I'd have to say no, there weren't many people offering coverage. And even when there were writers at the *Star*, they tended to shy away from anything that wasn't in the mainstream. Or if they did venture beyond the mainstream they did so kind of snarkily.

David Dacks: [0:11:06] You were a staff writer at the *Globe*?

Mark Miller: [0:11:08] Never. Never.

David Dacks: [0:11:10] So you had to pitch everything that you had to write about?

Mark Miller: [0:11:12] No...no, I think once they realized that I was sort of a legitimate customer, they basically let me self-assign. There was a day log on the editor's desk – I think it was back in the '80s – and all and sundry would just go and write in what they were planning to do, that day or the next day or that week. And I did that too. I was always looking a little over my shoulder when I did it, because strictly speaking, freelancers [laughs] shouldn't be self-assigning. But I also did that with practical limitations in mind – that I wanted not to raise too much suspicion by suddenly assigning myself something every day. So I would be doing two or three pieces a week of one sort or another. And record reviews, and for a time, we had listings, so I'd be doing those. The golden age in that respect would have been the '80s into the early '90s, and then gradually it started to tail off, and then it really started to tail off.

David Dacks: [0:12:16] Right. So, was this a beat, if you will, that you had to carve out yourself?

Mark Miller: [0:12:23] I arrived as someone who wanted to write about jazz for the *Globe*. And they didn't have anyone at that point, so it was sort of an unspoken agreement that maybe I would do that. I also wrote about folk music and blues along the way. What happened, though: every year or so, there would be a budget crisis and the word would go out: "cut down on freelance." So I would sort of self-censor, if you will. Rather than let someone else determine what I was going to be able to do or not do, I would cut back and I just found over the years that I prefer to do jazz as well as possible than to do jazz, folk and blues rather poorly. So unfortunately, folk and blues kind of fell by the wayside. And got picked up by other people along the way, more sporadically.

Audience (?): [0:13:18] Was there a jazz writer at the *Globe* before you, or was there a prominent jazz writer whose place you were stepping into, even if there was a gap or something like that?

Mark Miller: [0:13:26] Sort of, sort of. This is kind of interesting: the *Globe* started covering jazz in 1946. A guy named Dylan O'Leary [sp?]. In 1947 it was a woman, who was the jazz writer – Helen Palmer, who was also, under the name "Helen Beattie", the women's page reporter. And I guess it was sort of unseemly that the women's page reporter would also be writing about jazz, so she had to be two different people. And then there was a succession of writers from that point on. Alex Barris, the legendary Patrick Scott, and then John Norris for a minute, Jack Batten did it for quite a

while, and Jack was sort of my predecessor. There was a gap in there of maybe a year.

David Dacks: [0:14:16] That's an interesting succession and I'm very surprised to hear that there was a woman covering jazz in the late '40s and early '50s.

Mark Miller: [0:14:25] Yeah, well more than that: in 1949, the *Toronto Telegram* brought in Helen McNamara. And she did a column called "McNamara's Bandwagon." And continued to do that until the paper went under in 1971. So she was doing that for 22 years.

David Dacks: [0:14:43] This was the predecessor to the *Sun*, right?

Mark Miller: [0:14:44] Yes, that's right. It was like the third major daily paper. And she had previously, in the mid-'40s, started a jazz magazine with Marion Madghett called *Jazz Panorama*. And she was also involved with Arlene Mead at the CBC and shows like *Jazz Unlimited*. So she was quite a force there in that period – quite the pioneer, if you will.

David Dacks: [0:15:06] Wow. Interesting.

When you started to write for the *Globe*, and it was a national paper, national scope, did you have a sense that you wanted to support, or plug into, or cover especially, global musicians, or Canadian musicians, or mostly international figures?

Mark Miller: [0:15:26] Oh, personally I was very much into writing about Canadian musicians. The "national newspaper" aspect of it came in later; I don't know when they decided that they were gonna call themselves that. I don't think they ever really understood what that meant, either; it sounded good, but I don't think they lived up to the presumption, if you will.

But it allowed me a certain amount of flexibility, or rationale at least, to write about musicians from other parts of the country. If they were going out on tour, for example. If someone from Vancouver was touring across the country, then I could do a feature about that, and sort of play off, "oh this is a national newspaper, so we should be doing this."

Jennie Punter: [0:16:08] I was on staff at the *Whig-Standard* in the '80s. And even though I wasn't really writing too much about music, when I would come to Toronto or go to Montreal – like I would go to the Montreal Jazz Festival – they'd let me write reviews. I wrote reviews about other things, but they didn't have anybody going there, so, you know, I would do things like that. And I mean, when I think about it now, they had to fill the pages,

you know. So a lot of it was that. They knew that I knew a lot about music, and so they had confidence that I would do something – and of course I worked my ass off, you know. The first jazz piece I remember writing about was Keith Jarrett. A giant of jazz. I think I spent a really long time writing that review. [...] You could get stuff in because they needed to fill the pages.

Mark Miller: [0:17:09] Exactly. And I think, in terms of the jazz coverage, it was probably more than they might have otherwise rationalized having, but I think they realized fairly quickly that I met deadlines, I turned in clean copy. I wasn't a problem, the way that some other writers, who were indeed on staff, were problems.

Jennie Punter: [0:17:27] Right.

Mark Miller: [0:17:29] Yeah, if they could short-circuit things and just bang it into the paper – “oh, it's about jazz, but yeah, it's ready, let's go.” I think that played into it, to a certain extent.

David Dacks: [0:17:39] So there's a long tradition of jazz coverage in the *Globe*, but as the music – and I don't know if your tastes run towards a very adventurous –

Mark Miller: [0:17:47] Not so much anymore.

David Dacks: [0:17:49] Not so much anymore?

Mark Miller: [0:17:49] No.

David Dacks: [0:17:51] There's certainly a lot in your collection that speaks to a wide range, anyhow. How would you go about describing things that were on the less “song-oriented” side of jazz. And would you try to cross over into describing them in terms of relationships to other types of music, for instance?

Mark Miller: [0:18:07] Well, I think where that was useful I would have done that. It does become a writing exercise – you know, with the deployment of adjectives and adverbs, and things like that. I mean, originally this was about “abstract music”, which I thought was an interesting word. And that means, to me, something that people don't necessarily hear in their minds in a way that you can describe it and it will ring a bell, and say “ok, I know what that means.” It's also often very new, you know? In some cases it's right off the composer's desk, or you know, right out of the player's horn. And I don't know that it stands up to instant evaluation. Or that I'd want to

take on that responsibility of saying right then and there, “it worked” or “it didn’t work.” I would have a reaction, but it would be a way of writing about it that wouldn’t necessarily be definitive in terms of thumbs up/thumbs down, but in terms of, back again, adverbs and adjectives and what not. You could kind of paint a picture for at least the reader who is sensitive to the use of language.

David Dacks: [0:19:36] Interesting. So, moving into the '80s, which is when you started writing, the two of you – do you feel like you have a lot in common with what Mark has described, or were there different agendas starting to unfold at that point?

Jennie Punter: [0:19:50] I think there were. Just to the point that you’re just making, my last year at the *Whig-Standard*, their film critic – one of their film critics – was pulled off to work the city desk, and so I got to write about film. But I was a second film critic, so I wrote a lot about experimental film, and things that were going on at the rep cinema, you know? And I felt like I learned a lot about how to write about more abstract art. And I also wrote about visual art, which I had no expertise in – so I would interview artists a lot. Cause I’m not a critic, I didn’t know a lot. So I kind of got a lot of techniques by writing about other things that weren’t music, so when I did have an opportunity to either write about more abstract music – I think I maybe used to use that term, too – or “art music”, we used to call it... I remember I did a piece for the column that I wrote that was about a really weird instrument that Garnett [sp?] had built and – I think he lived with John Sowski [sp?] and there was like, a huge instrument. And so I was writing about – it must have been installed at the Music Gallery or something, I’m sure it was Music Gallery-related.

So I kind of developed tools writing about other forms of art. So my approach started to be less about reviewing it and more about doing stories about artists, and that’s kind of what my column was. And there was something called the “What’s On” section that the *Toronto Star* had in the '90s. There was still lots of space for music. There was a guy who wrote about club shows – he might have written about weird bands – but in my column I would be looking at all the stuff that kind of was falling between the cracks. And so I would talk to artists. And I would interview them in the same way that I would interview a really famous rock musician. I would ask them questions about their work. And I would just do reporter things – like if I didn’t understand something, I would ask them about it. Or I would tell them what I thought about it, and have a kind of a conversation. And that’s where my interest kind of took me in terms of my own writing. But we didn’t have “likes” on your stories, so you didn’t know if people were getting it.

[0:22:33] laughter

Jennie Punter: **[0:22:34]** Right? Like that was amazing to me when that started. But you really didn't know, and it was kind of out there. But then you would be out somewhere and you would see your stuff stuck up on a venue wall or something like that, right? Or you'd run into somebody – I went to see tons of shows, then. Ron Gaskin...am I remembering the right person? He used to do a jazz festival!

[0:23:06] laughter

[...]

Panelist (?): **[0:23:11]** It was called the "Next Wave".

Jennie Punter: **[0:23:13]** Yeah. And so he would come to my house with cassettes of stuff that he'd programmed. And I'd go like, wow. And then I would call him up, on the telephone, and leave a message on his answering machine, and say, "I want to do a story about..." So it was about the connections I had that I made with people in the community, many of them who I met through the people that I knew through *Nerve*. I kind of landed in here [and] was working more in mainstream media, so it was through my friends that I met through *Nerve* and musician friends that I connected with some of the people that were programming weirder stuff.

David Dacks: **[0:23:58]** And *Nerve* lasted from when until when?

Jennie Punter: **[0:23:59]** *Nerve* was in the mid-'80s. It was dead by the time I got back here.

Panelist (?): **[0:24:03]** '84 to '88.

Jennie Punter: **[0:24:04]** Yeah. And Damien Dean [sp?] wrote for it, Tim wrote for it, all kinds of people.

Panelist (?): **[0:24:09]** Tim Perlich [sp?].

Jennie Punter: **[0:24:10]** Tim Perlich [sp?]. Yeah. And I think they covered things other than music. Anyway. I could say more. But I know that later on you have a question about community. And I think that it was not unlike what exists now, but in a different form – where you were going to record stores, you were going to shows, you were meeting people who had vast record collections like yourself, you were going to their house, they were playing

you stuff – and many of them were programmers. And if they knew that you were interested in weirder stuff then you would find out about it that way. And you had to write about stuff, so – calling people all the time, asking people what’s going on.

David Dacks: [0:24:55] Well, “What’s On” is a different kind of name than just the “Entertainment Section”. Like what’s happening in the city, it’s live music-focused, it’s review, it’s preview-oriented. And that’s got a different kind of editorial bent than just writing about whatever.

Jennie Punter: [0:25:10] Yeah. And it was fun. And I had to write a lot of words for that!

David Dacks: [0:25:15] Did your editors know what you were doing? Was it a self-assigned thing, or how did it evolve from there?

Jennie Punter: [0:25:18] Yeah. It was actually Mitch, who used to be a music writer there. I think he became the What’s On editor?

David Dacks: [0:25:24] Is this Mitch Potter?

Jennie Punter: [0:25:25] Yeah. And he liked me, and he knew that I was interested in that kind of stuff. Spoken word was really big then, and I had edited a magazine for the Harbourfront reading series...I was in my 20s, man, I did so much then.

[0:25:46] laughter

Jennie Punter: [0:25:47] I can’t believe [it], oh my God. Oh my God. I work with people that age now, it’s just amazing all the stuff they do. But anyway, yeah. What else was I gonna do? I liked spoken word. So there was spoken word in that column, and Music Gallery stuff. People were bringing in Jim Carroll, so stuff like that. They would probably use a picture of something that people would have heard of, but there’d be other stuff in the column.

David Dacks: [0:26:18] And you described going to clubs and seeing your articles on the wall, and that would be something that would be a tangible demonstration of how it’s benefitting things.

Jennie Punter: [0:25:28] Yeah. Paul Dutton, who I interviewed for, I think it was CCMC, playing at the Music Gallery, probably. Then years later, now I’m working with him, and he still says, “I still use that quote that you had in your *Toronto Star* article...”

David Dacks: [0:25:49] [laughs]

Jennie Punter: [0:25:49] I wasn't thinking about that at the time. And I was aware of *Musicworks*. I remember I wrote a story on James Tenney at one point. I don't know how that came about, but that's how I actually first ran into *Musicworks*, because I did that piece and he gave me copies of *Musicworks* on newsprint as background reading.

David Dacks: [0:27:17] So Carl, I guess you got started around that time?

Carl Wilson: [0:27:18] Yeah.

David Dacks: [0:27:19] Was the experience similar for you?

Carl Wilson: [0:27:20] Yeah, I started in the student press in the late '80s. And then worked various kinds of things through the early '90s, but then early/mid-'90s, became a staff writer at *Hour*, which was an all-weekly in Montreal. And that was the first time I was sort of professionally doing arts writing. It's similar to sort of the "What's On" situation in some ways, but with this more specifically downtown, boho kind of crowd/audience, especially in English Montreal. So it was a while until I got to the *Globe*, where I started encountering the idea of like "oh, now you're writing for mainstream media, and how do you write about that stuff, here." Cause in an all-weekly, in a lot of ways, the presumption of kind of a broad general curiosity among the audience is an easy thing to do. So we sort of felt like we had a free hand to cover whatever we thought was interesting, as long as there was, you know, enough rock bands on the cover, with enough frequency to make sure that record companies still advertised, and that kind of thing [laughs]. But there was a lot of latitude and similarly, I was covering all kinds of different, interconnected scenes at the time.

And the new music community in Montreal at that point, like a lot of places in the sort of mid/late '90s...there was a lot of overlap between the alternative music world and improvised music and various other kinds of experimental music. And there was a lot of overlap among the players and a lot of overlap among audiences. So you kind of felt like you could cross those streams pretty easily.

And then when I got to Toronto, and suggested to the *Globe* (because they didn't have such a thing at the time) that they do a local music column, it was *that* justification, of "Well, it's happening here now."

At that point there was enough of a generation gap between myself and the editors that they just kind of trusted that I knew better than they did what was going on. And I think it took them a while to figure out how

marginal my interests actually were [laughs]. So they kind of presumed that I was just 'hip with the kids' – which was actually kind of not true [laughs]. I should have been covering more rave music at the time, if I really wanted to talk about what was happening in Toronto – but instead I was covering new music series that had four people in the audience every week [laughs].

Because it was late-90s, early-2000s. It was a bit of a “down cycle” in Toronto, before things picked up again. So I really was going like, “I’m just going to find...” – almost for my own sake, because I had just moved back here and I was like, “Well what’s going on; it’s hard to find” – and presumed that other people were having that problem and kind of took it as a bit of a curatorial exercise to go like – “ok, if you’re looking for these things – here are the things.” And it was only a couple of years later that the Music Gallery got a bit of a revitalization and the Wavelength series started, that started cross-fertilizing a lot of things. And so then it felt like there were things to cover that were self-justifying, rather than my trying to find rationalizations for why this was of vast public import.

David Dacks: [0:31:00] We’ll get into that and the *Zoilus* era in a minute – but also during the '90s: this was the birth of *Exclaim!*; the zine era; a lot of DIY press starting up. We touched on ‘alternative culture’, if you will, a little bit, and how that represented a broad scope of interests that were ‘non-mainstream’...these terms seemed to have more definition at the time; it’s a bit hard to be actually speaking them now.

[0:31:24] laughter

David Dacks: [0:31:27] But *Exclaim!* was very much about that. Total grassroots magazine, published out of Ian Danzig’s bedroom in Toronto. And you were there from pretty much the very beginning, Jerry, weren’t you?

Jerry Pratt: [0:31:38] More or less, yeah. I really started writing them in 2007, and –

David Dacks: [0:31:44] No, you gave me my first major press, back in '94, '95?

Jerry Pratt: [0:31:49] Oh, that’s right, yeah. Okay.

[0:31:50] laughter

Jerry Pratt: [0:31:51] Yeah, I forgot about that. But, I really became active writing reviews around 2007, yeah. And it started off with funk, reggae, anything sort of Black music-oriented. And then I think you started saying, “do you want to try the improv-type music?” And that’s where I moved into jazz,

electronics, anything 'out-there'. And I kind of had to figure it out as I went along. I wasn't as aware of that until I started to really listen to it. That's how I kind of got into that. I don't know what else to say about it.

David Dacks: [0:32:47] Well, you had prior experience at *The Metro WORD*. [...]
[0:32:50] That's a publication that I think deserves a mention or two –

Jerry Pratt: [0:32:52] Definitely.

David Dacks: [0:32:52] – because people don't really remember it as much as they should. It started out in the early '90s. It was specifically for the Black community in Toronto, but it was an extremely diverse magazine. Published by Phil Vassell. Everything from Caribbean-based music to African to Bad Brains...if it was happening in "Black diasporic music", as Norman Otis Richmond would've called it at the time, then *The Metro WORD* was covering it. So I would imagine that, working there, you would have had a chance to develop a sensibility about how to describe this whole range of music for various ears. What was that like?

Jerry Pratt: [0:33:30] They were just giving me stuff, and I had to figure it out as I went along. I sometimes found it hard to pitch stuff that they didn't think was in 'Black music' sort of genres. But I cut my teeth there, and it helped. I don't know what else to say about the *WORD*. It was good for the time. It filled the bill. There wasn't anything around really like it and they did try to take chances. And it was a good experience.

David Dacks: [0:34:20] And unlike all of the publications we've talked about so far – well, aside from *Exclaim!* – this one had a specific community orientation. It wasn't just a newspaper.

Jerry Pratt: [0:34:30] Mhm. It was very Toronto-focused.

David Dacks: [0:34:31] Yeah, it was Toronto-focused. It defined a community that it wanted to serve, and expand. But really, to come from a certain place. I guess I would ask everybody who's spoken so far: did you feel that that was a shift that happened in the '90s, that "community orientation" of covering this music or certain types of entertainment was starting to take root?

Jennie Punter: [0:34:35] I mean, when I think back now...I wasn't aware of it at the time, but I think it was happening in the '80s, too. Now that I know a lot more about *Musicworks*, I think that it came out of a community that was here. They had people from other places writing, but yeah. I don't have a lot of time to go back and read older issues – but I have been, because

Musicworks is turning 40 this year. So I have been looking back, and talking to John [Oswald], and just learning more. Other people who have time and the interest are digging into it and exploring that side of *Musicworks*, so there'll be other things coming down the line this year, next year...people can find out more about that. But to me, as an outsider, that felt like that was a community. People were speaking to each other, creating things in that space for each other, paying attention to other people's work. So I get that sense from *Musicworks* when I look through back issues, and that was the '80s. But I just think that it was the weeklies – in terms of print media, anyways – weeklies, campus radio, record stores were still around, then what the web...there was just like a lot. Before everything kind of came crashing down, the '90s were pretty amazing for that. The daily newspapers were competing with the weeklies. That's why there was "What's On."

[0:36:42] laughter

Jennie Punter: **[0:36:43]** You know? That's why. I mean, I was a freelancer. So it was really...maybe not competitive, but it was actually in retrospect kind of a really great time, for those of us who had a lot to say.

David Dacks: **[0:37:01]** [to Carl] How do you feel?

Carl Wilson: **[0:37:04]** I mean again, it's hard to compare, you know? I have my impressions of things as a reader and fan in the '80s, and then had my first sort of professional experiences of things in the '90s, and I don't know how it differed from previous times. Like when I think of how it differed from now, aside from the obvious media things: I think that there was a community sense, but there was also a sort of resistance to thinking of it as a community sense, which I think has changed in the 21st century? Like there really was this idea of there being a 'mainstream' and there being 'everything else', and just being a part of the tribe of 'everything else' was enough of an identification in a lot of ways that I think the actual *work* of community-building might have actually been weaker in the '90s than it was on either side of it.

Because there was this kind of burgeoning sense that the so-called 'alternative' in all of its forms was asserting itself. It was kind of this post-Cold War feeling, I think? The sense that the culture had cracked in some way. And there was kind of a sense of abundance, and less sense of crisis than I've felt like in most periods of my life, in retrospect. Like, "Oh! We thought things were terrible, but actually it was kind of a little oasis of less global turmoil than usual." And there was the sort of stirrings of web culture, and all of that kind of thing. So it was a very transitional feeling,

and I don't think it promoted – except in much smaller, clique-ish ways – the idea of an ongoing project of community-building in a way that I think now is much more evident to people as being necessary.

David Dacks: [0:38:59] Do you feel that that was a contributing factor in starting *Zoilus*? That you wanted to focus on that?

Carl Wilson: [0:39:04] Yeah! I mean, it was partly an outgrowth of doing the column, but it was also just that there was more going on here than I could cover, and more than I could talk about in the paper, and I wanted to address like-minded people in a way that you can't in a mainstream newspaper. So the blog form just offered itself as a perfect way to create that dialogue, and also to hear things back from people, and create that conversation again, in a way that a newspaper didn't feel well-suited to do. And now, also another sort of dead medium in some ways: the six- or seven-year heyday of the music blog.

Jennie Punter: [0:39:48] It was great to be able to have that as a writer. Even though it's hard to make a living doing it, that's what I think is really great about now. And discovery, right? It's a very different process now than it was. Like I didn't *feel* like a gatekeeper at the time, but probably other people saw me as that. I mean, I kind of am now, because I'm in a very traditional media role [laughs]. But I love the openness of now. The tastemakers are totally different. Maybe just because I'm older now...and I think it's great. I think it's better.

Carl Wilson: [0:40:32] Yeah. There definitely was a 'sought-after-ness' to press coverage that, still in that dying period before the collapse became visible...yeah, I agree. I don't think any of us thought of ourselves as gatekeepers, exactly, because I don't think you kind of put yourself in that role unless you have some kind of more 'senior-sounding' thing.

David Dacks: [0:40:57] I can think of a few people [laughs].

Carl Wilson: [0:40:58] Yeah, or unless you just happen to be inclined to think of yourself that way.

But it still felt like you could get the sense of how important it was to people to get that coverage, because there wasn't any other way.

Jennie Punter: [0:41:10] That's right.

Carl Wilson: [0:41:10] There was a very limited number of channels through which to let people know you were there.

David Dacks: [0:41:17] We've talked about collapse a little bit, but really, one of the ascendant forms of journalism is in podcasts. Katie, when did you start really tuning in to music journalism and what you could do with it, and how has it led you to do what you're doing right now?

Katie Jensen: [0:41:35] I would consider myself an early adopter of new media. When I was in university I had a music blog. I was really inspired by *Said the Gramophone*, and loved that blog so much that I really wanted my own. I was really inspired by *Silent Shout* as well – R.I.P. –

[0:41:51] Audience member whistles

Katie Jensen: [0:41:51] – and so when I started podcasting it was really just to take what I was doing on campus radio and bring it to the world outside of Hamilton, which was where I went to school. The very first podcast I ever listened to was this podcast called *Pink Belt Rage*, which was just this girl in California podcasting about the music that she loved from her kitchen table – like you could hear the airplanes going, she lived near the airport. It was really lo-fi and you can't find it now because that was like, nine years ago. But that was when I started getting interested in music journalism *for amateurs by amateurs*. I didn't necessarily listen to a lot of music criticism or read a lot of formally written music journalism. It just never really appealed to me because the way it was written didn't feel accessible to me. It was using language that required a lot of previous knowledge or contextualization that really wasn't familiar to me. And – you know, I don't have an art degree, I studied science. I do have a music minor, but it was performance – so a lot of that theoretical, that historical background, is somewhat opaque. And I kind of just wanted to hear about music and where I could see these bands. And that's how I kind of came into it. And I really started to create podcasts that reflected arts and culture in Canada as an offshoot of my own podcast, when I started becoming a freelance podcast producer.

So I was working at *Canadaland*, doing media criticism and news and current events with Jesse [Brown]. But then we wanted to develop a new show. And so we wanted to do something arts-and-culture-related, because really the only other arts show over the radio was Q, and that was when Q was kind of going through its changeover.

[0:43:47] laughter

Katie Jensen: [0:43:48] And so there was a vacuum in the sense that there was a lot of uncertainty, and I think people were casting about looking for something

else. And so I went through this huge kind of listening phase where I consumed a lot of American music podcasts. Even stuff that was kind of in the realm of arts and culture, just to kind of figure out what works and what doesn't. And a lot of it doesn't work for me. And so when I was creating *The Imposter*, it was more just figuring out what I liked, and what made me smile, and what made me laugh.

When you talk to somebody who just is a general consumer of podcasts, they might say that their favourite podcast is *Song Exploder*. Why is that, right? They might not be necessarily a hardcore music fan, but the way that that podcast breaks it down is so accessible that it can turn anybody into a well-informed and really passionate advocate for that song or that band. So that was a huge inspiration for me.

I like to bring a lot of humour and playfulness into the work that I do. So I listen to a lot of comedy podcasts. I listened to a lot of stuff that wasn't necessarily strictly about the seriousness of things. And that's simply because like I don't take myself too seriously, I don't take art too seriously, in the sense that if I'm not having fun then it doesn't interest me. So when we were creating *The Imposter*, it was pretty exciting because we got to work with all these freelancers across Canada, on all these different little segments. And for all the talk that I've done about it I only ended up making seven episodes, but each episode took a long time to make [laughs]. Like I was working on that show for seven months.

So then I left *Canadaland*, and pretty much had a few months in limbo, and then was approached by Steve Jordan and asked if I wanted to make season 2 of the Polaris Music podcast. And I've been doing that ever since. It's really quite a lot of fun. Started off with just cutting tape that had already been recorded with Cadence Weapon. Still remains one of my favourite episodes, though I wasn't involved in the guest selection or the actual recording. But he's an *amazing* conversationalist. And he sounded great.

And now we're wrapping up season 2 over the next 7 to 10 episodes. We're going to do some more on the longlist when it comes out, the shortlist, the shorter list. There's gonna be an FAQ episode coming up. We might do a few, like "Whatever happened to XYZ?" – whatever happened to this person, whatever happened to this event or this thing. And that's what we're working on. I love it – I've been a Polaris jury member for a while. To stay on the jury you either have to suggest something or you have to comment and advocate for something, and I find that I'm always the person who suggests something that gets absolutely no traction with anyone.

[0:46:59] laughter

Katie Jensen: **[0:47:00]** So like last year, I nominated Castle If. And I was like yeah, this is kind of experimental, but it's more accessible as well. Especially with the resurgence of an interest in Moog and plant-based music, right? But, absolutely no interest, really, at all. Which is sad. I mean like a little bit!

[0:47:24] laughter

Katie Jensen: **[0:47:24]** But not what I was hoping, which was [that] this kind of fringe artist gets this incredible recognition that she deserves. Right? Sarah Davachi I suggested: nothing. I was like, how – she's put out so much music, how is she not –

Jennie Punter: **[0:47:37]** We gotta get some *Musicworks* writers on that.

Katie Jensen: **[0:47:40]** It's bonkers, it's bonkers. So – yeah.

David Dacks: **[0:47:43]** Well, one theme through all of this is – and I think it's different from many of the other panelists – is a sense of advocacy. I mean, certainly in *Zoilus* there was a sense of advocacy there, but – really, in terms of how you've approached the medium itself in terms of being able to tell a story in a certain way. Which is very different than the processes that everybody else is describing. Also, I know that you're a producer of *Feast of the East*, and you play, as well. So in terms of the traditional separation between the journalist and the artist, which some people took very very seriously, I see that least of all in you.

Katie Jensen: **[0:48:20]** [laughs] It's true.

David Dacks: **[0:48:21]** And, you know – that's a good thing. I think that it's a common thing, too. You also talk a lot about the entry points into what you're talking about music [sic], and probably a lot more people have access to talking about music than ever before. Probably a much more diverse group of people are able to talk about music than ever before. Are all of these things really important in how you think about what you're going to be doing next, in terms of what you're going to cover?

Katie Jensen: **[0:48:49]** Definitely. I think in order to produce a really good arts and culture show, you have to know what's going on that's relevant in the music scene that you're in – whether you're talking about your local scene, like Toronto and your metropolis, or your provincial scene, your out-of-province scene, or what's happening in Buffalo and New York. You

really have to be plugged in, and the best way to do that is to be a promoter. Especially a promoter on a DIY series.

It's a really great challenge. It was harder when we were doing it every single month, which we did for many years. And last year was when we decided we really wanted to just do every-two-months, every-three-months kind of thing, because that gives you a little bit more time to recover. Especially since we don't pay ourselves out for the work that we do. We make the tickets by hand, we don't use a computer to make them, so I have to do that this weekend.

[0:49:43] laughter

Katie Jensen: **[0:49:43]** On a typewriter, because – you know, Tad is a purist, if nothing else.

[0:49:48] laughter

Katie Jensen: **[0:49:49]** And so you'll see the Feast in the East posters all across town. We put up between 60 and 80 posters. And we do that ourselves. And the curation of the 4-band bill is all done kind of collaboratively. And then because venues just keep shutting down, all the time, we're always trying to search for a new venue that's suitable for the size of the band that we're bringing. So for our anniversary with Gary Wilson backed by Tredici Bacci, it's a little bit too big for Matt Durant Studio, so we're going to the Jam Factory again. So, it'll be nice.

And – I think that it's really really important for me to keep doing that, even as my schedule kind of gets jam-packed with other things. So there might be months lately where I've been like "I'm so sorry Tad, if – you know, I'm being a deadbeat, I'm really sorry, all I can do is this this and this, and help provide feedback on what we're curating, but I might not necessarily be able to do – liaise with the bands, or, you know, do the pickups of the beer, or whatever." I do think it's really important to keep doing that.

And also, to keep playing means that I now have an entry point as a woman to be able to speak with authority on certain things – whereas if I were just maybe a music fan or a journalist, I wouldn't necessarily be able to speak on authority. So when someone talks to me about their rig, I can say, "I've used that pedal." "That's a bad cable." "This is a good setup." "I don't know about this keyboard." I can articulate things using the same language and have a better understanding of what they're doing underneath the hood. That's what I look forward to the most. Rather than

talking about “who sounds like what other musician,” it’s more “how are they using what they have in front of them.” That’s more interesting to me as a journalist.

David Dacks: [0:51:51] Well, in the podcast piece of the many things that you do, it sounds like that is one of the ways in which the community has benefitted the most – is they’ll see you describing – or hear you, rather – talking about things in a certain way: coming from a position of authority in terms of gear, and walking the walk as well as talking the talk. Do you feel that that is the primary way that the podcasting part of what you do impacts the community and helps its development?

Katie Jensen: [0:52:20] Definitely. I feel really proud that on the Polaris podcast, with the longer list episode, which is where we talk about everything that didn’t really get the love that we would’ve wanted it to, I got to say, “Ok, let’s talk about New Fries.” Right? This is a band that’s not going to get to go to the gala, they’re not going to make the shortlist, but let’s have a juror wax poetic about this band that’s incredible. I love them so much. And it might not be something that can initially translate into anything for that band, but it’s just building that footprint, and building that SEO, so that at least there’s more out there that helps build a positive network of press around them.

Jennie Punter: [0:53:03] I think it really does help them, though. Actually it really does.

Katie Jensen: [0:53:06] It does help, you know? And even just to say, like, “oh, we were on this podcast for this prize...”

Jennie Punter: [0:53:11] It means a lot, it means a lot. I mean this is what I really like about –

David Dacks: [0:53:14] I felt the same way when I was on the jury.

Jennie Punter: [0:53:15] – going back, working for *Musicworks*, is that I had been writing about film before that, but I just felt like in this city, that I was writing about the same things that a whole bunch of other people were writing about. You know? And it didn’t feel very meaningful to me. Also I was at that different stage of life, too, where I didn’t want it to be about me anymore. I wanted it to be about other people, and help other people who wanted to write – or try to find other people who wanted to write.

And I wanted to say too, just cause I know we’re wrapping up, but I think one thing’s that’s amazing I find in social media is that a lot of artists write amazing articles about each other. Like Caution Tape. I was saying, “Who

writes their stories about their composers?” The person who writes those – I don’t know if it’s Bekah [Simms] – is a really good writer. People are generating incredible writing about themselves, or videos about themselves. It’s time-consuming to kind of wade through it and find stuff, but you know – that’s really great. But artists do like to have someone other than themselves write about what they’re doing. Because people are going to ask different questions. So I think it is really meaningful to them, you know?

Carl Wilson: [0:54:56] But I think it really alters the conditions under which this stuff happens. In creative music a little bit less than in other parts of popular culture, because I would say people in creative music tend to be a little less...”media-extroverted”, than others.

[0:55:18] laughter

Jennie Punter: [0:55:19] But it’s changing.

Carl Wilson: [0:55:20] Yeah, but it is changing. And there is this sense that there doesn’t need to be a mediated bridge between the artist and the audience as much anymore, because there’s the possibility of a much more direct exchange. And that’s conditioning people’s expectations differently. And you know, I think that the roles of critics and the roles of journalists are shifting around that, and I think we haven’t seen how all that’s going to emerge in the end. But right now, it does mean that there’s a bunch of exciting possibilities in what artists can do for themselves, but also the loss of that third-hand observer effect that can maybe separate publicity from conversation in other ways, too. So there’s a lot happening on that level.

Jennie Punter: [0:56:14] There was a piece in a recent *New Yorker* that was by Alex Ross, and it was about the Detroit Symphony and the rejuvenation there. And in that piece, he wrote something very interesting to me, which was that he was the only critic in the audience. He went there for three days, and there was nobody in Detroit that was writing about the symphony, which has been doing some really interesting stuff, and the audiences have come back. So he wrote a little bit about that, and – I was starting to pay attention to Detroit, I like to find some kind of story to pay attention to some of the creative music that’s going on there – and so that was really interesting to me, and that made me sort of think about what you were just saying. You know – if a tree falls.

[0:57:10] laughter

Carl Wilson [0:57:14] But the tree falls, but – then the tree is like, simulcast when it falls.

[0:57:20] laughter

Carl Wilson [0:57:20] So people can hear.

Jennie Punter: [0:57:22] It has its own Facebook page.

Carl Wilson [0:57:24] Yeah. It's just a different kind of hearing.

Jennie Punter: [0:57:28] Right.

David Dacks: [0:57:29] So, we should wrap this up, and I would like to ask one final question of all of you. Things really have changed a lot in terms of coverage of creative music: where it used to be pretty much *carte blanche*, to write what you want on your assignment sheet, to basically non-existent entertainment pages, at all. But Katie, I think that you're in a very exciting spot in terms of being able to chart a new pathway for support and the kinds of dynamics that you're working with seem to point a way forward. What, in each of your opinions, would be a key thing that has to happen to maintain coverage of creative music? Mark?

Mark Miller: [0:58:14] I'm not sure I even have an answer for that. I've been out of that field now for a dozen years, and haven't made a concerted effort to keep up.

It seems to me any hope of regaining the mainstream media's interest is a lost cause. I think that ship has sailed. My own activities – beyond writing books – are confined to Facebook. I'm actively involved in that. But I'm not really trying to prove anything. If anything I'm just working on my own brand. It's not necessarily to advance the cause of the community or of the music. And I do that mostly through photographs these days. I wouldn't put up a photograph of someone that I didn't like, but beyond that there's not a lot of qualitative assessment that goes into that activity. I wouldn't put up a photograph I didn't like either – I mean, just from the point of view of the photograph. But I'm not really trying to prove any points anymore.

David Dacks: [0:59:28] So, Jerry. Writing for the *WORD*. Coverage of Black diasporic music, and the importance of it in Canada, has just exploded ever since Drake ten years ago. Fighting the battles that you did in the '90s to cover this kind of thing was almost a totally different ballgame. There does seem to be a lot more opportunity to cover creative Black music now, in

areas that were not possible before. What do you look towards, in terms of what you consume for yourself and what hope other people will write about to sustain this conversation?

Jerry Pratt: [1:00:02] Hoping the Black folks' websites that are out there, people just go to them and be curious about them and just take it in. That's, I think, the way interest will be sustained. And that's really almost all there is really now. That's my answer to that kind of thing. That's the way to go.

David Dacks: [1:00:37] Carl, I know you don't get to write as much about creative music as you used to.

Carl Wilson: [1:00:42] Yeah, well, what I think Mark says is right in my experience. I mean, mainstream media now, they do have 'like' buttons and they do have page view counts. And we got away with putting a lot of things in the paper because nobody knew exactly what people were reading.

Mark Miller: [1:00:59] Exactly.

Carl Wilson: [1:00:59] [laughs] Now they really know that nobody's reading that stuff [laughs].

But there's a bunch of other opportunities. And I do think podcasting for example is a really rich thing in which to try and do that. Documentary film: another place where the interest in music documentary is really high, compared to where it was 20 years ago. And in books too. I think that music books have filled in some of the space that used to be filled by magazine music journalism. And then there are niche sites, websites and that kind of thing too, but those are the things that are gonna sustain the interest of the already-committed more than it's going to attract new attention. But like – a friend just told me last night, at the Horseshoe [Tavern], actually, that he's working on, or starting to try and raise money to work on, a documentary about ESP-Disk'. And I was like, "oh, that's a great idea for a documentary." And can only be done now, because five years from now, everyone involved will be dead [laughs]. So it really has to be done now if it's going to be done. But I was also like, "oh, people will watch that." Whereas if somebody had told me 15 years ago that they were going to make a documentary about ESP-Disk' I'd be like, "well, that'll be good for the archives, I guess." But now, you think, "oh, it can get out there on streaming services and it can develop an audience of people who are curious and want to watch something one evening or whatever." So there are more media opening up all the time, and, with my set of sort of old-fashioned print values, my concern is always to preserve some of the kind of critical discourse tradition that's been developed

within those new forms, so that we still have a conversation that gets at the thornier issues about making this stuff, along with the documentation and advocacy.

David Dacks: [1:02:55] Jennie, you're living it. You're editing *Musicworks* and trying to expand what's been a 40-year journey into something much wider these days.

Jennie Punter: [1:03:03] Yeah. I mean, there's a lot to say. But *Musicworks* – we get Canada Council money, and we couldn't exist without government support. It's actually a good time for us right now with the Liberal government, because although we're not technically a support organization, magazines that are arts magazines apply to "Supporting Artistic Practice". And so that actually works very well for us, in terms of the support that we're getting. Because there was only one other music magazine in there, that was an opera magazine. So it's not like it's changed. I think we had *already* kind of changed, even before I started, to kind of be the magazine that fit that bill, you know?

I think for myself, our challenge right now – aside from keeping our head above water – is about visibility, and is to connect with younger readers, whether they're subscribing or not, and through partnerships. And this is something that's going to be really important for maybe some ancillary activities that we might want to do on a refreshed website. That's a project that we are kind of working on right now. It's in the early stages. And involving more people, so that we'll keep our sort of core activity, and hopefully continue to bring new voices into that. Look for new voices and bring them in. But also expand what we're doing by partnering with podcasters, and – that's the only way we can do it. But this is a really great time for that. That's what organizations are doing now, in our sector, right? Partnering – that's our future.

David Dacks: [1:05:34] And Katie, as you were saying, both the podcasts that you mentioned, *The Imposter* and *Polaris*, are both affiliated to other things. And given your involvement in promoting shows, are you feeling hopeful about the, if not opportunities directly for creating music, at least the sustenance of it, and that you feel that you can contribute toward making it better and 'continue the journey', as it will?

Katie Jensen: [1:05:57] Yes, absolutely. And I think if anyone is looking for something that they want to *do* to help with continuing to foster creative music journalism: show up to TMAC meetings and help preserve the venues in our city. Because the only way you can write about a show is if it actually happens.

[1:06:17] [laughter]

Katie Jensen: [1:06:17] Two: take care of the artists in our community and the promoters in our community. Self-care is huge for artists. Because the ones who are making it to the top are the ones that aren't getting broken by the system. And three: to anyone you know who is music journalist writing about abusers, call them out. Because people who are affected by abuse see abusers being written about with glowing praise, and they get discouraged. And they feel as though the system is broken. So I think if those three things are what we hold as tenets going forward, everything else will be ok. Really, we have a broken system where crappy people are getting to the top, and to foster that, we need to just shut it down now.

David Dacks: [1:07:03] Yeah, I couldn't agree more. Now is a really exciting and important time to be noticing that, no matter what your position in this ecosystem is.

Katie Jensen: [1:07:12] Mhm.

David Dacks: [1:07:14] How about we pause there – and there are a lot of people here, I'm sure there are questions to ask. And I'd like throw it open to the floor. Anybody?

Jennie Punter: [1:07:26] Is Laura Stanley here?

Laura Stanley: [1:07:29] [from audience] Hi.

David Dacks: [1:07:30] Hey!

Jennie Punter: [1:07:30] [laughs] Hey Laura, how are you? I saw on your list of questions that you were gonna talk about women? Or just ask us about being women?

Laura Stanley: [1:07:43] Oh, yeah!

Jennie Punter: [1:07:43] Being a woman is great! [laughs]

But I just wanted to say that Laura is the only woman – no, maybe there's one other woman – who's pitched. Who's contacted me. And I have introduced more than 30 new writers to *Musicworks* pages since I've started, and a lot of them are women. And all of them I went after. And they were very very happy to – they were like, "Oh! Ok!" And so I just want to get the word out there that I'm really interested in connecting with

women writers. This isn't to say that I don't think women are good at pitching themselves, but it is still kind of a boys' club out there. I never ran into it personally, but I know that it's out there, because I know lots of women who have run into roadblocks as artists and as journalists. So come talk to me! [laughs] Send them my way!

David Dacks: [1:08:58] Katie, is the fact that you're working in podcasting helped to change that dynamic at all?

Katie Jensen: [1:09:02] ...The dynamic of...?

David Dacks: [1:09:04] Being a boys' club. Or is there even a club among podcasters?

Katie Jensen: [1:09:10] Well, I mean...I just – I choose to work with women. So, regardless of whether it's a boys' club, I don't care, because I'm operating outside the boys' club. All the fellow freelancers that I work with, if I'm ever sharing jobs or work with other people, it's always other women.

I think radio at CBC...more than anything it's white than highly male. Yeah, they just got Catherine Tait – whoop-de-do. But I think that in podcasting, it's not necessarily a boys' club but more that it's still a really white space. So that's where I focus a lot of my advocacy, is pulling in people of colour and racialized people, to teach them and advocate for them. So I do a podcast workshop series. I did one last year that was about seven to ten, and it was for people of colour, artists, and people of low income. Just to kind of teach them basic podcasting skills, because to make that particular ecosystem healthier, I want to try and teach where I can.

I definitely think it's still certainly a boys' club. My friend Carly Lewis shared a screencap of a very angry email from the publicity manager for Preoccupations, after she wrote about them. And he just didn't like the tone of the piece that she wrote and was extremely snotty to her. And that's just the kind of situation she deals with as a female journalist. And I know that there are a lot of female journalists who deal with that kind of shit. So it's there. You just hit a point where you just talk about it and you're public about it, you know?

Jennie Punter: [1:11:00] Mm.

David Dacks: [1:11:02] The training, "each one teach one" philosophy is super important to any community enterprise, no matter what you're doing. And opening it up as a matter of principle is extremely important.

Katie Jensen: [1:11:16] Yeah. I mean, I just don't want to take every job that I get offered, so I'd love to just give work to other people, you know? I'd just like to say: I can't possibly do all the work that is coming in, so here – let me give it to a more junior person because it's a more junior project, or whatever.

David Dacks: [1:11:34] Excellent. I guess that was a question from the *panel*...

[1:11:38] [laughter]

David Dacks: [1:11:40] See how we're changing, we're changing the paradigm here!

[1:11:42] [laughter]

David Dacks: [1:11:50] So, anybody else? Comments? Questions? Concerns? [laughs] Lots of concerns.

Well, I guess if there's nothing else it'd be a good time to wrap it up. We've got about 15 minutes before doors open upstairs, but you can go up there, tell them I sent you.

[1:12:01] [laughter]

David Dacks: [1:12:01] Thank you very much for coming to witness this discussion, and lend your interest to it. Both journalism and the audio component, the radio that we did panel a couple of months ago, have been very important in terms of how this city and how this country sees its own creative output. And it's through partnerships, which have come up a number of times here, that these things are going to stay relevant and keep gaining new ears. People are just plain curious about how people relate to one another on an artistic level and creative level.

And I couldn't think of a better music concert to pair this with than Ken Aldcroft's music upstairs, because he was really all about that. Bringing very interesting players, young and old, to play with him. Very unique compositions, but at the same time, that a lot of people could plug into in a lot of different ways. That's something that the Music Gallery and probably everyone on this panel is going to be working towards in greater or lesser ways as time goes on.

Thanks again for coming, and hope to see you upstairs. Check out that fundraising table when you go in, there's all kinds of delights to be had through the silent auction.

Katie Jensen: [1:13:21] There's a really cool knife.

David Dacks: [1:13:22] Yeah, there's a really cool knife.

[1:13:23] [laughter]

David Dacks: [1:13:24] Not to be used right now, but in the night who knows what's going to happen.

Jennie Punter: [1:13:28] Nice.

Katie Jensen: [1:13:29] Dark.

David Dacks: [1:13:29] Yeah, have a look – and once again, thank you very much.

[1:13:31] [applause]