

## Exporting Arts

*A&M's new course offering*

*by Cecelia Paolucci*

"The reasons for developing the course are threefold" says Brenda Gainer, Co-Director of the A&M program. "The MBA program is moving towards internationalization - preparing students to deal with globalization - partly through development of the IMBA but also through the incorporation of more international content in our courses. Secondly, the number of alumni working in these areas and dealing with international issues is increasing. Thirdly, as more Canadian product is being sold overseas, growth in this area is inevitable and students need to think of business from international perspective."

In the global marketplace of the 1990's, the performing arts and cultural industries are becoming increasingly important Canadian exports. This course examines the challenges inherent in selling our cultural services abroad. Improving economies of scale is a major concern for arts groups today,

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## Canadian McCulture?

*by Laurel Smith*

A panel discussion hosted by The Schulich School of Business made national headlines in February when Minister of International Trade Art Eggleton stated that Canadian content rules and related cultural policy initiatives are a "blunt instrument" that may hinder the development of the Canadian arts and cultural sector.

Eggleton argued that control of Canadian content in the era of the internet and similar technologies is virtually impossible, adding that rules limiting foreign ownership restrict access to capital and fail to guarantee Canadian content or control.

Eggleton's comments followed a World Trade Organization (WTO) ruling overturning Canada's attempts to impose an 80% surtax on a split-run edition of Sports Illustrated.

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The second annual 'ARTBOX', a collaborative project between the MFA program in Visual Arts and the Downtown Management Centre of the Schulich School of Business opened on January 18th. Seen here, At the Watering Hole, by Jake Boone.

## Today's Winning Number – Thirteen

In June, thirteen students were awarded diplomas in Arts and Media Management - the largest class ever - with three additional students receiving an MBA with an Arts and Media concentration

The Honorable H. R. Jackman, Lieutenant Governor of Ontario, was present at convocation to receive an honorary doctorate degree.

*(see graduation photo, pg. 4)*

# Arts & Media

*The Official Newsletter of Canada's  
Arts & Media MBA Program*

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# Announcements

& Stuff . . .

The A&M program hosted a dinner at the York Club for the Hon. H. R. Jackman, Lieutenant Governor of Ontario, who received an honorary doctorate at convocation the following day. This event also served to welcome the new members of the A&M advisory committee.

We thank Maxwell Anderson, Elaine Calder, Louise Dennys, Niv Fichman, Martha Henry, Keith Kelly, Ottie Lockey, David Mirvish, Wendy Reid, Gwenlynn Setterfield, Andrew Shaw, and Nalini Stewart for agreeing to work with us as we develop the program for the next century.

Co-Presidents, Erinn Ramsay and Tara Andersen have led the A&M Management Club in its most ambitious year yet! The club sponsored a panel discussion at MBA Career Day in September, entitled 'Opportunities in the Film Industry'. Speakers were Peter Schneider,

(Business Manager, CineNova Productions), Steve Gravestock (Communications Manager, Toronto International Film Festival), and Joe Green. Other events held this year include a theatre evening at Passe Muraille, a Jazz Club Night, Angels in America, the opening of the Hummingbird Centre, and a seminar discussion with David Lint, Chair and CEO of CineNova Productions.

Internship sites for A&M students last summer included: the Pacific Opera, the Pacific Press, Mirvish Productions, Follows-Latimer Productions, Cultech, Rogers Cable, Jane Harbury Publicity, The Frederick

## "Who's Where" Guide Alumni in International Marketing

**Rob Haiat** (MBA '96), Manager, Television Marketing and Distribution, Owl International, went on to graduate from the Motion Picture Producing Workshop at UCLA after his MBA. He has worked at several film and television companies in Toronto and L.A. including Blue Rider Pictures, Nelvana and Norstar. Currently, Rob is responsible for initiating and implementing marketing distribution and sales strategies for Owl International properties. Owl International is responsible for marketing and distributing the Owl Television properties to international broadcasters, home video sub-distributors and merchandising agents.

**Clarke MacIntosh** (MBA '93), Marketing Manager, RCM Examinations, is responsible for domestic and international marketing of the music examinations on the curriculum of The Royal Conservatory of Music. In U.S. markets, he works with leading pedagogues, mainly in American universities, customizing the service to fit the needs of the alumni, students and peers of these institutions. In other international markets such as Hong Kong, China, Korea and Germany, Clarke utilizes local champions who promote and disseminate RCM Examinations products and services,

utilizing RCM examiners or training local examiners. Clarke believes there is a definite advantage to being a Canadian company in this competitive market, particularly in Asia, as the RCME products and services are closely related to the British model.

**Lori Rosenberg** (MBA '93), Director, Program Acquisitions, Showcase Television, deals with program suppliers all over the world, including producers, distributors or other broadcasters. Showcase is mandated to bring Canadian viewers high-quality television from around the world, including international films, drama and comedy series, and now has an additional broadcast licence to operate a History channel. Lori has learned firsthand how cultural differences manifest themselves in the style of the programming being presented, the way deals are structured, and the very nature of business relationships

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# Arts & Media and the IMBA

## Getting the most from the program

by Michel Quintas

With my MBA years behind me, I finally have the opportunity to reflect upon the time I spent at York, and the experiences and opportunities that it has given me. I chose York University because it allowed me to pursue an International MBA degree in conjunction with an Arts & Media diploma. Moreover, working in an international capacity seemed an exciting prospect, given my enduring interest in the entertainment industry and my lively experience growing up in a multi-ethnic household (French-Canadian and Spanish). My interest in Asia, specifically Japan, came later.

An integral part of the International program is the internship, in which students are required to spend a semester working in their country of specialization. This proved to be both an invaluable work experience as well as an ideal opportunity for me to satisfy the Arts & Media internship requirement.

By introducing international aspects to my A&M degree, I feel that I have increased the depth and breadth of my education. That I will be able to apply the skills and share the ideas that I have gained. My Japanese and Spanish language skills have improved significantly, and will undoubtedly prove to be beneficial in my future employment. And, of course, it's a great reason to travel!

ment. I spent four months in the marketing department at HMV Japan in Tokyo, and had the experience of a lifetime! In addition to learning how to market music in Japan (the four P's), my language skills improved dramatically. I also learned how business is carried out in Japan, how the Japanese government protects its music industry, and experienced first hand the infamous Japanese competitive environment.

My internship and the international focus of the MBA also proved to be advantageous to the 6001 project.

Group members were able to integrate their international experiences into all phases of the project. Our experiences abroad allowed us to bring new ideas and insights to the table during brainstorming and problem solving sessions.

Practicum placements included: YTV, the Ontario Film Review Board, Mogul Media, Danny Grossman Dance Company, the Canadian Stage Company, CANBAIA, the Writers Union of Canada, Trinity Square Video, Rhombus Media, the Toronto Symphony Orchestra, The Royal Conservatory of Music, EMI, the National Ballet School, Atlantis Productions, and the Attic Music Group.

As you know the Arts and Media program is always interested in expanding the opportunities for students, so let Debbie Farrell know if you would like to host an A&M practicum student or support an intern.

### **Fifth Annual A&M Alumni Dinner**

Date: Tuesday, April 29, 1997

Place: Grano's (Yonge & Eglinton)

Time: 6:30 cocktails, 7:30 dinner

RSVP: Deb Farrell, 736-5088



ArtBox 2: Shift, by Jake Boone

Congratulations to Brenda on her appointment as the Director of the nonprofit Management and Leadership Program in the Schulich School of Business.

## High Octane

Our Co-Directors have been busy outside of their teaching and administrative responsibilities; last spring both Joyce and Brenda spoke at the International Association of Arts Administration Educators conference in Washington, and in May Brenda presented a paper at the Canadian Association of Arts Administration Educators conference in Toronto.

In October, Brenda spoke about her work experience in the area of audience research at a social policy conference in Montreal. In November she attended the Association for Research on Nonprofit Organizations and Voluntary Associations conference in New York and presented a paper on the institutional evolution of 'entrepreneurial' arts organizations.

## Alumni Almanac

### Missing Alumni

We've lost track of the following fellow grads – if you know where they are, then please contact Deb Farrell at the A&M office.

Francisco Alvarez, Trish Baldwin, Katherine Beattie, Marc Boyman, Norman Brown, Gregory Libitz, and Penelope Quelch.

### 1996 A&M Graduating Class

With thirteen prospective arts managers in the graduating class, 1996 is the largest A&M class ever. Eight grads were captured in one shot at convocation.

# Art "Export Me"

However, the judgment clearly stated that the WTO did not rule on whether countries in general could protect cultural industries. According to the *Toronto Star*, the confusion arises from the fact that WTO rules apply to cultural services, but do "not extend the cultural exemption to the original deal covering trade in goods."

**"Without continued protection, Canadian culture will march to the tune of a single drummer: M-I-C-K-E-Y M-O-U-S-E!"**

Where this leaves government policy is unclear; Eggleton says that the Liberals' much-touted cultural "exemption" under NAFTA does not protect Canadian culture. His statements were also at odds with those of Minister of Heritage Sheila Copps, who at the same time was in France to discuss cultural protection under GATT. Although responsible for the ongoing decimation of the CBC, Copps has nonetheless stated her commitment to crafting a global agreement on cultural sovereignty which would address protection of Canadian culture.

Keith Kelly, National Director of the Canadian Conference of the Arts and member of the advisory board of the York Arts and Media program, will be part of an arts and culture roundtable chaired by Copps. He will argue that artists and creators are equal partners in developing culture, and that strong policy initiatives are essential to preserving Canadian culture.

In an interview for this newsletter, Kelly stated that he finds Eggleton too quick to dismiss successes in the arts and cultural sector which are directly attributable to policy initiatives which date back to the Massey Report. Kelly says that prior to current policies targeted by Eggleton, one would be hard pressed to find anywhere near the current 1.2 million Canadians currently employed in the arts and cultural sector.



A&M 1996 graduating class with co-directors Joyce and Brenda, past-director J. Greene, York President Susan Mann, and Lieutenant Governor H.R. Jackman

From left to right: Beth Waldman, Tracey-Anne Pearce, Bailey Belman, Tricia Ramsarran, Kenneth McRory, Kelly Cockwell, Jessica Kamphorst, and Peggy Wong.

# Eggleton Speaks Out

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*Kelly says Canadian ownership is vital: there is a clear danger that foreign owners would be more interested in servicing their bottom lines than in developing Canadian cultural talent. Noting that independence is generally eroded when foreign capital is accepted, Kelly points out that even with our "protectionist" policies, we are barely surviving against the largely U.S.-dominated entertainment machine: 96% of films and 85% of magazines in Canada originate outside the country.*

*Kelly believes Canadians must focus on sustaining our cultural expression and resist succumbing to outside pressures, particularly from the U.S. In his view, the American objection to Canadian cultural protectionism is based on our southern neighbour's desire to develop a global monoculture based on the idol of the free market. Within that scenario is a serious challenge: can national sovereignty exist without cultural sovereignty?*



Honourable Art Eggleton, Federal Minister of International Trade, and Anna Porter, President Porter Books discuss the viability of Canadian Cultural policies in the global economy.

*This challenge is made all the more difficult considering Eggleton's contention that fiscal restraints preclude subsidies for arts and cultural activities. The minister's solution is clarification of specific rules regarding the cultural sector and liberalized trade rules.*

*Kelly rejects that hypothesis, arguing that without strong support for Canadian arts and culture, Canada will have nothing to export to the global marketplace. Without continued protection, Kelly believes that by the year 2000, Canadian culture will march to the tune of a single drummer:*

**"M-I-C-K-E-Y  
M-O-U-S-E!"**

*Brenda is currently engaged in research on the importance of market orientation in non-profit organizations and performance evaluation in the sector. (If you receive a questionnaire you are encouraged to answer promptly).*

*Joyce Zemans delivered the annual Roberts lecture at York University in March, entitled 'Where is Here? Canadian Cultural Policy in a Globalized World' which will be published by the Roberts Centre for Canadian Studies.*

*This spring she was appointed an editor of the Journal of Arts Management, Law and Society, the major academic journal in our field.*

## Reality Bytes for A&M

Two course related field trips were held this year: one with Maxwell Anderson, Director of the Art Gallery of Ontario at the Gallery and the second with Kate Halpenny, Manager of Marketing & Communications at the Canadian Film Centre where students viewed two new films and met with Wayne Clarkson. Other speakers through the year were Tina Dallas - CBC, Margaret McGuffin - Audio-Video Licensing Agency, Liz Bradley - Hummingbird Centre, Danny Lyons - Astral Entertainment, Paul Hoffert, Chair of The Ontario Arts Council, Pat Bradley - PACT, Don Berkowitz - Cultech, and Steve Ord - Atlantis Films. In the policy area, students had the opportunity to meet with representatives of each level of government.

In November, Garth Drabinsky spoke at the annual Proctor and Gamble lecture on the importance of vertical integration in the commercial theatre business. And in December the annual 'Is There Life After York?' networking session for 1st year A&M students was held, attended by alumni, Keith Durrant, Luisa Woods, Keith Clarkson, Lori Rosenberg, Beth Waldman, Clarke MacIntosh, Margaret Eaton, Jeremy Elbourne, Myles Kesten, and Trevor Baker.

## High Profile

*In October her paper, 'Contemporary Fine Artistic Production in Canada: A Current Accounting' was presented in Mexico City at the Universidad nacional autonoma de Mexico's international colloquium, Women in North America.*

# Exporting . . .

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and larger markets are often required to survive and thrive.

"The department provides an opportunity for students to interact with professionals in the field and gain a wide knowledge across the arts and cultural industries. The nature of the course offerings combines theoretical work with practical experience and develops our international perspective of the Arts," says Du-Yi Leu, an MBA student in the A&M Management program.

The course director is Ottie Lockey, Managing Director of Tafelmusik Baroque Orchestra and 1996 recipient of the Association of Cultural Executive's Award for 'outstanding contribution and dedication to cultural management in Canada'. The ACE Award was presented to Lockey in recognition for "her

tremendous work at building Tafelmusik into an internationally renowned, fiscally balanced and well-managed organization." Tafelmusik is a highly respected chamber orchestra, excelling in its field, but "one which could not survive without exporting its product. It is a necessity of business today."

During the semester students will become familiar with the realities of exporting the performing arts and cultural industries, (planning, funding and implementation) while developing effective management skills in the area of international touring. At the same time they will develop an appreciation of the nature of the world's principle touring circuits and the most important markets for the cultural industries.

***In the global marketplace of the 1990's, the performing arts and cultural industries are becoming increasingly important Canadian exports.***

A wide variety of insights into current management practice in the cultural industries - from an international perspective - is offered by guest speakers who

## Who's Where . . .

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For Lori, the MBA program provides tools for dealing day to day with these and other issues such as globalization, technological broadcast innovations, multinational co-productions and the centralization and vertical integration of entertainment entities.

**Peter Schneider** (MBA '90) Business Manager, CineNova. is responsible for linking production activities to the company's overall operations, including managing corporate operations, finance, government and public relations, and distribution. CineNova is a television production company dedicated to programming for international audiences; their particular focus is international television series and large format films, such as IMAX. With over 90% of CineNova's gross revenue arising from foreign sources, they have signed deals with companies located in the U.S., Europe and Asia, and programming has been sold in well over 100 countries around the world. Since joining the company in 1994, Peter has seen annual sales rise from \$350,000 to over \$4,000,000, and has managed personnel and facility growth from a staff of one to over twenty.

**Beth Waldman** (MBA '96) National Media Relations Representative, EMI Music Canada, is responsible for maximizing media exposure in Canada for EMI's roster of domestic and international artists, by setting up interviews and promotional tours for artists signed to EMI Music divisions worldwide. Beth works with her counterparts at the various EMIs around the globe and with international management firms to allow the Canadian media access to international artists. Some of the artists that she works with include: The Beatles, Garth Brooks, Blur, Radiohead, The Jesus Lizard, Spearhead, Foo Fighters, Everclear, Kate Bush, Jon Secada, Queensryche, LeAnn Rimes, and Cassandra Wilson.

specialize in exporting culture internationally.

To gain 'hands-on' experience, an international performing arts tour is simulated. Work groups create a strategic plan, book a tour, develop a funding base, and manage a tour crisis. The 'tour proposal' is developed for presentation to the company's board of directors or potential corporate sponsor.

***Work groups create a strategic plan, book a tour, develop a funding base, and manage a tour crisis.***

Examining the issue of exporting Canada's arts and culture allows students to incorporate the knowledge gained in other areas of the program. This cross-fertilization of skills interests Lockey, who has structured the course to blend the theoretical knowledge base provided by the MBA program with the practical experience gained from the 601 study. Students taking this course in their last semester of the MBA program have commented on the appropriateness of the timing, as the course offers a macro-view of culture and the future of the industry.