

ARTS, MEDIA & ENTERTAINMENT

A newsletter dedicated to alumni, students and friends of the Schulich School of Business MBA in Arts, Media & Entertainment Management

2021-22
Volume 26

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A "Once-in-a-Generation" Opportunity for Canadian Drama

By Lisa de Wilde, Bell Media Professor of Media Management



It's been exciting to see the recognition Canadian drama series and films have received from critics and awards alike this season, as well as the international sales! From

drama series "Sort Of" and "Transplant," to feature films "Scarborough," "Drunken Birds," and "An Inconvenient Indian" to name only a few, it's been a very good year. Each winner exemplifies the best of fictional content, enabling the viewer to walk in someone else's shoes (or to quote the actor Natalie Portman, "to practice empathy"). The last two years have also seen a boom of new diverse talent who self-launched during the pandemic, many creating in the short form digital content format.

A complex architecture of policy, regulation and financial supports fosters the creative industries in Canada. For example, Telefilm's program for micro budget feature films, the NFB, the CMF, provincial and federal tax credits, licensed Canadian broadcast networks like CBC and CTV, and distribution platforms and festivals such as TIFF are a tapestry that underpins the value chain of the Canadian creative industries.

The implementation of C-11 by the CRTC is a once-in-a-generation opportunity to contribute growth to the Canadian economy. Bill C-11, which

had first reading this February, proposes to update Canada's broadcasting policy and add online undertakings as a distinct class of broadcast undertakings. When Bill C-11 becomes law — perhaps before summer — it should increase the funds available for more content production when the global streamers are finally required to make a financial contribution. Before these new funds flow into the system, the CRTC will be creating the policy framework to ensure that these new funds have maximum impact on the growth and sustainability of the Canadian creative industries.

Two building blocks will be critical for the new policy framework. First, we need to own our own ideas because that strengthens the value chain in the creative industries. Service production helps keep the lights on for Canadian creatives but it's not enough to support the growth of a vibrant ecosystem characterized by higher paying senior strategic positions for smart young Canadians. This approach to IP ensures Canadian companies can sell their products on the global market.

Second, the new policy framework needs to be open to ALL the talent, not only established players. We need to incentivize talent scouting that leverages the diverse pool of talent that makes up Canada. This approach will foster dynamism and vibrancy in the creative industries.

Let's make sure we focus on the prize and make critical policy decisions that will build strong sustainable Canadian companies that leverage ALL the amazing the talent in Canada.

Co-Directors' Notes



Ken Rogers

Although the 2021-22 academic year is over, there is one more event to come. We can't wait to watch the class of '22, splendid in their caps and gowns, claiming the degree they so richly deserve. The MBA is never an easy program, but our new graduates have worked successfully through two years of a world full of disruptions and anxieties. They have our complete admiration.

This year, we are also happy to mark the inauguration of the Joyce Zemans Award of Achievement. The award is the result of a successful campaign for a new award to celebrate students who embody our former Director's character: love of learning, high ideals and achievement, and a commitment to enriching our sector.

In October, we welcomed the appointment of Dr. Detlev Zwick as the Dean of the Schulich School of Business. In his acceptance comments

he noted that "the need to...position our School at the leading edge of the digital transformation reshaping the world of business has never been greater." His words struck us as a worthy goal for our own program, and we are excited by the possibilities he has discussed with us.

Some changes are harder to accept. We will miss Roberta Smith as an inspiring instructor, a good friend and a leader in the arts community where she continues. Her connection with our program is long and deep and we plan to see her again often.

And Kathleen Welsby, she of the open door and the generous laugh. In her 24 years as program coordinator, she has carefully led hundreds of students through the intricacies of interviews, electives, internships, program requirements, and 601s. She has skillfully organized a multitude of seminars, special events and celebrations. We thank her for everything and wish her all success in her new role.



Trina McQueen



AM&E Welcome Event (back, left to right): Peter Schneider, Charles Sullivan, Jordan Di Biasi, Wayne Deering, Song'yi Jin, Joyce Zemans, Varun Terdal, Shujia Li, Patrick Twaddle, Gabriel Radford, Yuqi Li, Doug Barrett. (front, left to right): Willis Tat, Austin Leggett, Christopher Webb, Trina McQueen, Sayani Sarkar, Deanna Galati, Jess Bulahan, Majd Khnouf, Hillary Kaplan, Allison McAuley.

AM&E Advisory Board

Tricia Baldwin
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Laura Michalchyshyn
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David Mirvish, C.M. & OOnt
Owner/Operator, Producer, Mirvish Productions

Andrew Shaw
Former President and CEO, Toronto Symphony Orchestra

Roberta Smith Retires: We Will Miss You!



Roberta Smith joined the AM&E program as a part-time student in 2005. Prior to starting her MBA, she worked in education and community engagement at the Toronto Symphony Orchestra (TSO). In 2009, she produced an award-winning multi-media teacher resource package for *How the Gimquat Found Her Song* (2009), a popular children's

orchestral work by Platypus Theatre. That same year, she was awarded the Canada Council John Hobday Award in Arts Management.

AM&E's spring 2011 newsletter features an article by Roberta describing how she and classmates Jennifer Kirner and Neil Middleton took on a group derivative rights case study for The Business of Creativity course to adapt Roch Carrier's iconic story *The Hockey Sweater* into a work for orchestra. With Roberta's leadership, this project became a reality!

The new work premiered in the TSO's 90th season, written by Canadian composer Abigail Richardson and narrated by none other than Roch Carrier.

Today, in addition to serving as vice-president and chief of staff for the TSO, Roberta also serves as president of Orchestras Canada and served as a member of the Toronto Music Advisory Council from 2015 to 2018.

In 2016, Roberta joined the AM&E faculty as a member of The Business of Creativity teaching team with Trina McQueen and Peter Schneider, creating a dream team with expertise in all fields of cultural management. It is no wonder that the reviews for the course are outstanding and that Roberta's students now apply the lessons learned to their own management challenges.

Thank you, Roberta. You will be missed but we know that you will continue to remain a part of the AM&E family, advising students, guest lecturing, and joining us for AM&E events.

Paul Schafer: Lifetime Achievement Award



Congratulations to Paul Schafer, a founder of Schulich's AM&E program and former director (1970-74). Paul has been honoured with a Lifetime Achievement Award by Visioneers International Network. Paraphrasing [Visioneer's citation](#): David Paul Schafer has worked in the cultural field for more than fifty years as an author, educator,

administrator, and advisor. Originally trained as an economist, he has taught arts administration and cultural policy at several universities, written articles and undertaken missions for UNESCO, conducted major assignments for Canada's Department of External Affairs (now Global Affairs Canada), and assisted many organizations in Canada and abroad.

In 1989, Paul created the World Culture Project which he directs today. Believing that humanity has only

scratched the surface of culture's potential to play a crucial role in the world of the present and the future, this project has led to numerous publications. In Paul's latest book, published January 2022, *The World as Culture: Cultivation of the Soul to the Cosmic Whole*, he traces the evolution of culture as an idea and a reality from Cicero's belief that "culture is the philosophy or cultivation of the soul" to our contemporary understanding of the role and importance of culture.



Paul is deeply committed to the centrality of culture, cultures, the arts, humanities, and creativity in global development and human affairs. More information can be accessed on the World Culture Project website at www3.sympatico.ca/dpaulschafer.

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Catching Up on the NFT Craze

By: Patrick Twaddle, MBA 2018



2021 was dubbed 'The Year of the NFT' when this type of blockchain technology crested at the 'Peak of Inflated Expectations' according to Gartner's Hype Cycle. NFTs surged into the common lexicon - with side helpings of confusion, enthusiasm, derision and notoriety.

Tokens are forged on top of blockchain networks with second-layer protocols, using the underlying cryptocurrency, usually Ethereum, for transacting. Unlike currencies, NFTs are distinct, non-interchangeable data points on the ledger, tied to particular images, videos or sounds to indicate their authenticity and ownership. In many ways, NFT ownership mirrors physical collectibles and unique artworks, conferring status and 'membership' in an online community or exclusive club, reaching beyond the confines of the physical world. One can manage and exploit these assets - monetarily, culturally, aesthetically, socially.

NFTs are not brand new. Initial iterations emerged in 2013 and 2014 but did not become readily available until five years ago. The ERC-721 standard on the Ethereum blockchain became the foundation for an initial bloom of NFT projects. Larva Labs, run by a Canadian duo, helped kick things off with 10,000 distinct CryptoPunks, which continue to be among the most valuable NFTs. Later in 2017, Vancouver-based Dapper Labs launched breakthrough digital collectibles CryptoKitties, each one with a unique set of traits and able to breed ongoing generations.

From relative obscurity to exponential growth, NFTs have gone mainstream - for makers and buyers - skyrocketing in social attention, capturing huge transactional activity and offering creators a new avenue to distribute and capture value. Some

What is an NFT? An NFT or 'non-fungible token' is a one-of-a-kind or limited-run digital asset. It is registered and exchanged on a blockchain, conferring origin, ownership and potentially other benefits.

creators have ridden the NFT wave to eye-popping success, adding fuel to the frenzy. Prolific digital artist Beeple parlayed his fast-rising NFT sales in late 2020 to stage Christie's first NFT-only auction in early 2021, selling a work for a record \$69 million. Many music creators - usually independent or DIY - joined the bandwagon by offering NFT collections of songs and visuals, even associated rights and royalties. (Buyer beware: acquiring associated rights is not implicit with most NFT purchases.)

As assets, NFTs tend to be highly speculative, though reputable vendors and verifiable fanbases or communities help mitigate the risks. However, indicators show a major softening of the market in early 2022. There is also the taint of theft, fraud and money laundering with some popular collectibles and high-value art, attracted by the NFT 'gold rush' and anonymous aspects of crypto. For creators, there is one key advantage: the ability to automatically profit from a cut of resales. Yet, we do not have a clear picture of long-term values. Some early NFTs will surely endure and appreciate. They will enter the future 'canon' of digital works, while most may end up with little economic or practical value. Personal and cultural value may be more relevant for some purchasers, marking points in our digital history, aesthetics, interests and associations.

NFT technology is here to stay, but these are early days. At this point, it is hard to imagine how exactly digital assets will function in the metaverse or multi-metaverses, especially with future platforms and interoperability.

Schulich Leads in Global Business Rankings



The Economist ranks Schulich **#1 in Canada** in its 2021 Global MBA ranking



CNN Expansion ranks Schulich **#1 in Canada** in its 2021 Global MBA ranking



Financial Times ranks Kellogg-Schulich EMBA **#2 in Canada** in its 2021 Global Executive MBA ranking



Corporate Knights ranks Schulich **#1 in Canada** in its 2021 rankings of top MBA programs integrating social, ethical, and environmental impact management issues.

Into the Weeds (and There to Stay): A Night of Nerdy Policy on Bill C-11

By: Conor Fitzgerald, MBA 2022



At the end of the evening, I was questioning whether I was CanCon.

That was the nature of the DM@Xtra presentation and roundtable workshop, “In the Weeds.” In this, the first of a series of discussions, experts set us up with a definition of what, legally, is considered to be Canadian content and then they deftly tore that apart,

questioning not only the content makeup, but our very identity as Canadians. And, yes, we learned a lot about Bill C-11 and how it interacts and engages with these questions.

The evening started with noted policy experts Doug Barrett (retired lawyer and Adjunct Professor in the AM&E program) and Erin Finlay (partner at Stohn, Hay, Cafazzo, Dembroski, Richmond LLP) giving what can only be described as a masterclass in CanCon certification and tax credit qualification, immediately noting the omnipresent battle between creative, industrial, economic, and competition goals that lead to policy generation. These weeds lie in a wet and mouldy bog where the very idea of “Canadian” is reduced to point systems, tax benefits, and contract negotiations. Exciting for lawyers and accountants, perhaps painful for creators.

Doug and Erin took us through the three ways to certify a Canadian production:

- (1) through the Canadian Audio-Visual Certification Office (CAVCO);
- (2) through the Canadian Radio-television and Telecommunications Commission (CRTC); and
- (3) through co-production, certified through Telefilm.

CAVCO certification qualifies a production for federal tax credits and is the most onerous, requiring Canadian control and ownership of copyright; CRTC certification is less onerous and is primarily concerned with satisfying broadcaster CanCon requirements; and co-production brings in a treaty country, making the Canadian portion of a spend eligible for tax credits and qualifying for CanCon. This portion of the event was better than any class I’ve taken at explaining the practical side of CanCon.

There is theory, of course, about what makes something Canadian, but I’m not exaggerating when I say “masterclass.” This overview alone was worth the price of admission (which was free, by the way).

However, the cold, legal world does nothing to assuage those Canadian creators who see foreign producers drawing talented workers to create ‘A’ tier content, while those who originate production here, with a Canadian story, are left scrambling.

As the program went on, these theoretical issues of the definition of “Canadian” became front and centre, and our expert guides made this clear: talking about CanCon leaves more questions than answers, and Bill C-11 is no different. Do point systems adequately reflect what makes something “Canadian?” Can (and should) our culture be the focus of broadcasting legislation? How does solving one problem, for one of the battlegrounds (creative, industrial, economic, or competition), create new ones for others? Where do films like *Scott Pilgrim* or *Turning Red* (as noted by Ms. Finlay), produced by foreigners but which certainly represent Canada through their actors, locations, and general creative talent, land in the conversation?

Even Erin and Doug couldn’t agree on how important CRTC certification was before presenting, so clearly the questions above are far from being answered. We tried, in a breakout session, to make recommendations on how these and other questions might be answered. I (somewhat facetiously) led my group to recommend that foreign producers do more good than bad by providing good wages for our labour forces. This recommendation seemed to physically pain the group member who works in policy at the CMPA but the point is that no question about CanCon comes with simple solutions.

The debate on Bill C-11 continues. Once it emerges from its second reading, there will likely be many public consultations where we all (yes, that includes you!) get to make our recommendations about what we want “Canadian” to look like.

I think we can all agree that needs to be a diverse, inclusive Canada that gives Canadians power and voice, encourages creation, and allows us to come out (even a little bit) from the shadow of our southern neighbour. The rest, I guess we’ll see.

I came into the night expecting to get into the weeds – I didn’t expect to get lost in them.

Grass photo by Chang Qing on Unsplash

DM@X: AM&E Alumni Weigh in on the Current State of the Digital Media Industry

The 2022 Digital Media at the Crossroads (DM@X) opened with an informative and up-to-date analysis of the digital media environment with the report: *The Digital Media Universe in Canada: Measuring the Revenues, the Audiences, and the Future Prospects*.

Sponsored by Ontario Creates, SOCAN and the Directors Guild, the Nordicity report broke the digital media space into six categories. Four AM&E alumni were the lead researchers and presenters.

Hong Yoong (MBA 2020) reviewed the video game industry; **Zoe Brown (MBA/MA 2021)** addressed music; **Lola Zhang (MBA 2019)** reviewed book publishing; and **Mario Fasce (MBA 2021)** analyzed newspaper publishing. York/Ryerson Comcult alumn (MA 2020), Amina Ally, reviewed the film and television industry while AM&E Adjunct Professor, Peter Lyman, Nordicity Co-CEO and Senior Partner presented on magazines.

Three overarching themes prevailed across each of the sectors: their adaption to the current COVID environment, the impact of an increasingly digital environment, and the state of equity, diversity, and inclusion. The report identified both the opportunities and the pain points created by the pandemic. The film and television production sector's ability to adapt and apply COVID protocols, allowing for the continuation of content creation, stood in stark contrast to the live performance sector and the impact of audience limits and shuttered venues. Sectors already well-versed in the digital space found ways to grow their offerings, as

illustrated by the games sector, which began hosting live concerts in their digital spaces. In fact, the games industry thrived during COVID, reaching new levels of growth. Nordicity also highlighted the emergence of transmedia with large global corporations such as Tencent and Netflix pursuing pan-entertainment strategies.

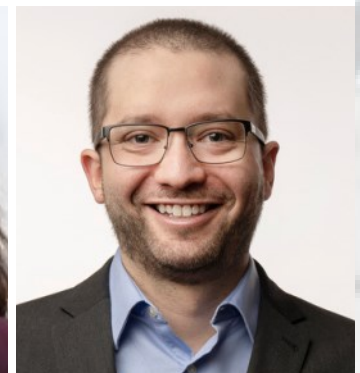
The Nordicity report was comprehensive and extremely informative, and the superb presentation set the stage for the lively discussions which ensued over the two-day conference.

According to current AM&E student Majd Khnouf: "DM@X

offered excellent discussions in which key experts addressed the current situation in the media industries." Student Deanna Galati found the session "Strategy, Successes and Roadblocks: Diversity, Equity and Inclusion in the Media Sector" particularly interesting. She noted that "there is still so much to be done by all people on the Diversity, Equity and Inclusion (DEI) front (or, rather the IDEA front as panelist Hamlin Grange, CEO Diversipro, put it, including anti-racism at the forefront of the work)."

Congratulations to DM@X and to the impressive contributions of our AM&E graduates. The full Nordicity report can be accessed at: www.digitalmediaatthecrossroads.com.

AM&E Alumni Presenters (below, left to right): Hong Yoong (MBA 2020), Zoe Brown (MBA/MA 2021), Lola Zhang (MBA 2019) and Mario Fasce (MBA 2021).



Digital Strategies for the Arts

By Peter Lyman



Starting with its 2016-21 strategic plan, the Canada Council for the Arts committed to advancing the digital transformation of the arts sector. Investments have included an \$88 million Digital Strategy Fund, a Digital Generator Fund to support capacity development and a Digital Greenhouse Fund to leverage technology to address sectoral and digital challenges.

So where are we now?

Let me position myself. While I teach a course on cultural policy in the AM&E program, my day job is to help steer Nordicity, an international consultancy which specializes in the cultural sector. Nordicity helped the Canada Council develop their Digital Strategy Fund and has since led a number of initiatives to drive digital transformation in the cultural sector.

Our firm's first initiative in this regard was to rally a dozen arts majors in Toronto around the concept of digital transformation. Led by Harbourfront Corporation, the group included major performing arts companies (e.g., National Ballet of Canada), museums and galleries (e.g., Art Gallery of Ontario), and festivals (e.g., Luminato).

This group realized arts organizations are in direct competition with streaming television services, e-sports, and e-gaming, all of which use audience data and online platforms to deliver and promote their

services. Arts organizations have to measure up in knowledge sharing and platform collaboration to attract investment, government financing, and to streamline their operations.

One of the projects arising from this work is the Audience Analytics Collective (AAC), led by TOLive. The project anonymizes and aggregates audience ticketing data across many organizations. By examining how audiences hop across different art forms and institutions, participating organizations can identify new audiences they don't currently reach and partner organizations that they can work with to generate interest.

We are also working with regional and provincial jurisdictions and with Indigenous communities to bring digital savvy to smaller arts organizations and individual artists. For example, in association with Pinnguaq, we are working with Inuit artists to improve the distribution of artists' work to reach more audiences and to provide the artists a greater percentage of the sales generated.

In some ways, COVID was a shot in the arm for arts organizations to become more digital. But it also showed that simply going online is not a strategy. A screen experience cannot replace the arts in real life. However, engaging the audience, especially when you are dark, is critical. Staying in touch counts and building online content is absolutely necessary to network and build community.

While nothing replaces actually seeing the work in person, artists and arts organizations are becoming skilled at augmenting their work and engaging old and new audiences through digital strategies.

Life After York Alumni Guest Speakers

Thank you to our Life after York alumni guest speakers who shared their experiences and wisdom with current AM&E students on December 8, 2021.



Richard Chan
(MBA/JD 2013)

Sr. Manager,
Regulatory, Cable,
Rogers Communications



Alec Harmer
(MBA 2018)

General Manager,
Theatre Gargantua



Christina Kubacki
(MBA/MA 2010)

VP, Content Planning &
Analysis, Film & TV,
Entertainment One



Angela Nelson-Heesch
(MBA 2007)

Director of Development,
Michigan Opera Theatre

Despite Another Year of Lockdown: A Rich Program for AMMC

By: Christopher Webb, MBA 2022, Arts & Media Management Club (AMMC) Co-President

Despite COVID-19 and remote learning, the AMMC's mission for 2021-22 remained to engage and support our members — which this year grew to 43 students. As usual, our goal was to curate a balance of activities ranging from career development and learning experiences to just plain fun.

Canadian Industry Overview

On October 8, 2021, our first event provided our members an opportunity to get to know each other and the arts and culture sector in Canada. Hosted by AMMC Co-President Christopher Webb, students were given access to a living excel document that identified almost one hundred arts, media, and cultural institutions across the country. Our members were also shown where and how to find the organizations' job postings, piquing their interest in what is out there in the industry.

Halloween Night Social

During a lifting of Ontario's health restrictions, our members met at a Toronto pub to finally be able to catch up *in person*. We were all anxious to meet each other and let's just say that true friendships were formed on that spooky night!

ArtBound Initiative Collaboration

This year, our collaboration with ArtBound Initiative was renewed once more. Laura Bennegadi, CEO and Co-Founder of ArtBound Initiative, offered a career workshop on "How to create a professional network from scratch." Artbound also provided information on its internship program which offers placements in the arts and media industry in cities like Paris, New York, Melbourne, Los Angeles, and Hong Kong.

Holiday Extravaganza: AGO-OH-OH

Just before the holiday break, AMMC members visited the Art Gallery of Ontario where we explored the work of artists ranging from Monet and Rubens to the Group of Seven and Indigenous artists like Annie Pootoogook, Shuvinai Ashoona and Manasie Akpaliapik. We even held a little treasure hunt; winning members received AGO memorabilia.

Front Row Seats

Together with the Schulich Marketing Association, we met with marketing experts from the sports industry on February 18, 2022. Our four panellists gave us an overview of the opportunities in that sector and shared their journeys in companies such as Maple Leaf Sports & Entertainment, Canadian Soccer Business, and Mediacom.

Alumni Event: End of Year Celebration

To finish the year, we hosted two events back-to-back on April 8, 2022. First, we met on Zoom with four York and Schulich AM&E alumni, D'Arcy Butler (Groupe Média TFO), Raheem Lahda (MBA/MA 2016, Shutterstock and Achievers), Julie Whelan (MBA/MA 2010, Nordicity) and Hong Yoong (MBA 2020, Nordicity). This fireside chat helped our students understand what it takes to make it in the business and the biggest trends and threats they need to be aware of before starting their careers. Afterwards, members were invited to an in-person event downtown Toronto to celebrate the end of the semester!

Halloween Social (photo left, left to right): Venika Gogna, Songyi Jin, Ankit Malik, Christopher Webb, Edward Currie, John Drinkwater, Silong Wei and Hillary Kaplan.

End of Year Event (photo right, left to right): Charles Sullivan, Varun Madhva Terdal, Jordan De Biasi, Songyi Jin, Hong Yoong, Christopher Webb, Hillary Kaplan, Edward Currie, Sayani Sarkar and Majd Khnouf.



Congratulations to 2021-22 AM&E Students on their Case Competition Wins!

Schulich was well-represented in case competitions in 2021-22. AM&E MBA students **Deanna Galati (MBA 2022)** and **Yuqi Li (MBA 2022)** competed in this year's international competitions which engaged students from business schools around the world.



First Place Win at International Women in Leadership Competition

After two weeks of preparation, Schulich's team placed first in the annual Reimagining Women in Leadership competition hosted, this year, by the Ted

Rogers School of Management. The competition was on central bank digital currency, a new and niche topic in the financial services industry. It featured schools from Canada, USA, and the UK that competed for access to a mentorship program with Women in Governance. The recommendation was made on the likelihood of the government adopting a central bank digital currency, and how consortium members should respond. Team members included **AM&E's Deanna Galati**, along with Schulich MBA students Eunica Kajoba, Mathuri Mayakrishnan, and Jennifer Mahendran.



Honourable Mention at Harvard Global Case Competition

Schulich's team at the Harvard Business School Global Case Competition, considered one of the most challenging MBA case competitions, was composed of **AM&E's Yuqi Li**, along with

Schulich MBA colleagues Arnav Arora, Yash Krishna, Ali Akber Zafar, and Silas Lee. There were over 150 teams from across the world competing in this gruelling competition and each team worked for an intensive four-week period on a hypothetical mergers and acquisitions transaction. Schulich's team received an honourable mention, placing 13th of out 150 teams.



AM&E at the 2022 MBA Games

Congratulations to the 2022 MBA games winners and to AM&E's remarkable leadership!

Captained by AM&E student **Deanna Galati (MBA 2022)**, the team, which also included AM&E students, **Allison McAuley (MBA 2022)** and **Yuqi Li (MBA 2022)**, took first place in both the academic and athletic categories and with a strong fourth place presentation in the spirit competition.

Founded by Queen's University in 1988, the games are hosted each year by the previous year's winner. This year's games, hosted by Schulich, included 200+

students from 16 Canadian business schools. The three categories of competition included: academics (three challenges); athletics (five challenges); and spirit (four challenges).

Congrats to our remarkable 2022 team. We look forward to another successful games when Schulich hosts in 2023.



Thank You to 2021-22 Adopts & Guests

The MBA Program in Arts, Media & Entertainment Management is fortunate to have the support of industry experts who volunteer their time to share their expertise with the next generation of industry leaders. Their contributions provide invaluable exposure for students to the realities facing current industry leaders and enrich our curriculum in so many ways. Thank you all for your contributions and continued support of the program and our students.

Adopt an Executive Program

Broadcasting in a Digital World - 6340

- Andrew Ackman, Co-Founder, Husk Media
- Alicia Barin, CRTC Commissioner, Quebec
- Rene Bourdages, VP Cultural Portfolio Management, Telefilm Canada
- Mary Ellen Carlyle, Senior VP and General Manager, Dome Productions
- Nancy Chapelle, Executive Director, Bell Fund
- Lisa Clarkson, Executive Director, Business and Rights and Content Optimization, CBC
- Gerard Doyle, VP Product and Marketing, Pelmorex/The Weather Network
- David Errington, President and CEO, Accessible Media Inc.
- Scott Garvey, Senior Vice-President, Shaftsbury Films
- Monika Ille, CEO, APTN
- Gave Lindo, Head of Content Programming Canada, TikTok, Bytedance
- Laura Michalchyshyn, COO & Co-President, Blue Ant Studios
- Jeffrey Orridge, CEO, TVO
- Lawrie Schneider, Associate Director, Content Distribution, CBC
- Karen Thorne-Stone, President and CEO, Ontario Creates

Business Solutions for Digital Media - 6360

- Rob Bolton, Director of Business and Audience Development, Warner Music Canada
- Nancy Chapelle, Executive Director, Bell Fund
- Lisa Clarkson, Executive Director, Business and Rights and Content Optimization, CBC
- Corrie Coe, Consultant and former SVP Original Programming, Bell Media
- Alan Cross, Host of A Journal of Musical Things and President, Brain Dead Dog Productions
- Gerard Doyle, VP Product and Marketing, Pelmorex/The Weather Network
- Barbara Escoto, VP Digital Product, Bell Media
- John Ferri, VP Programming and Content, TVO
- Eyal Kleiner, EVP Strategy and Business Development, Dark Slope Studios
- Lucie Lalumière, President and CEO, Interactive Ontario

- Gave Lindo, Head of Content Programming Canada, TikTok, Bytedance
- Arif Noorani, Executive Director of CBC Podcasts, CBC
- Marguerite Pigott, Film Commissioner and Director of Entertainment Industries, City of Toronto
- Nathalia Ribeiro, Director of Product Development and Strategic Partnerships, 44 North Digital Marketing
- Karen Thorne-Stone, President and CEO, Ontario Creates

Guest Lecturers

Cultural Policy - 6300

- Marina Adam, Director, Ontario Music Office, Ontario Creates
- Douglas Barrett, Adjunct Professor, MBA program in AM&E, SSB
- Daniel Bernhard, CEO, Institute for Canadian Citizenship
- Laurie Biderman, Manager, Digital Strategy Fund, Canadian Council for the Arts
- Andrew Cash, Singer/Songwriter, Canadian Independent Music Association
- Monica Esteves, Executive Director, Canadian Stage
- Mario Fasce, Senior Management Consultant and Digital Strategist, Nordicity
- Peter Grant, Member, Broadcasting and Telecommunications Review Panel
- Carol Kehoe, Executive Director, Tafelmusik
- Kelly Langgard, Director of Granting, Ontario Arts Council
- Ben Macintosh, Manager, Cultural Partnerships, City of Toronto
- Jerome Moisan, Director-General: Planning/Research, Canadian Heritage
- Garry Neil, Culture Policy Consultant; President, Neil Craig Associates
- Aubrey Reeves, CEO, Business/Arts
- Heidi Reitmaier, Executive Director, Myseum; Founding Partner, Heidi Reitmaier and Company
- Thomas Owen Ripley, Associate Assistant Deputy Minister, Cultural Affairs, Canadian Heritage

- Kate Taylor, Visual Arts Critic, The Globe and Mail
- Karen Tisch, Arts Manager and Equity Consultant, Koffler Centre for the Arts
- Kelly Wilhelm, Chief Strategy Officer, CMF
- Susan Wright, Deputy Director, Toronto Arts Council
- Joyce Zemans, University Professor Emerita and former Director, MBA program in AM&E, former director Canada Council for the Arts

Issues in Arts & Cultural Management - 6301

- Sara Angel, Founder and Executive Director, Art Canada Institute
- Pat Bradley, Professor and Theatre Executive
- Sara Bay Cheng, Dean, AMPD School, York University
- Diane Davy, Executive Director, WorkInCulture
- Monica Esteves, Executive Director, Canadian Stage
- Brendan Healey, Artistic Director, Canadian Stage
- Gabe Radford, Musician, Toronto Symphony Orchestra
- Patrick Twaddle, Sessional Instructor, SSB
- Brian Wynn, Media Contracts Attorney, Wynn Law

Broadcasting in a Digital World - 6340

- Cameron Bailey, CEO, TIFF
- Valerie Creighton, CEO, CMF
- Tamara Dawit, Diversity Lead, CMF
- Andrew Frank, VP Distribution, Mongrel Media
- Jane Jankovic, Executive Producer, Documentaries, TVO
- JJ Johnson, Founder, Sinking Ship
- Raja Khanna, CEO and Co-Founder, Lumeto; Executive Chair and Co-Founder, Dark Slope
- Georgina Lopez, Creative Producer, Lopii Productions
- Renatta Lopez, Executive Producer, Lopii Productions
- Marney Malabar, Director, Children's Programming, TVO
- Barb McKergow, SVP National Sales, Corus Entertainment
- Michael McMahon, President and Executive Producer, Primitive Entertainment
- Trina McQueen, Co-Director, MBA program in AM&E, SSB

- Wade Oosterman, CEO, Bell Media
- Lori Rosenberg, Media Executive, Content and Distribution
- Ian Scott, Chair and CEO, CRTC
- Kelly Wilhelm, Chief Strategy Officer, CMF

The Business of Creativity - 6350

- Glenn Cockburn, Founder and CEO, Meridian Artists
- Gordon Henderson, Founder and Chairman, 90th Parallel Productions
- Chris McDonald, President, HotDocs
- Dawn Marie Schlegel, VP Development, Toronto Symphony Orchestra
- Celia Smith, CEO, Luminato Festival

Business Solutions for Digital Media - 6360

- Darren Abogado, Account Manager and Label Lead, Wavo,
- Doug Barrett, Adjunct Professor, MBA program in AM&E, SSB
- Graham DeNure, SVP Data Strategy, Kidoodle.TV
- Steve DeNure, Former President and COO, Wildbrain (DHX Media)
- Lisa de Wilde, Bell Media Professor of Media Management, MBA program in AM&E, SSB
- Krishna Duvvuri, Developer and Writer, Web3
- Raja Khanna, CEO and Co-Founder, Lumeto; Executive Chair and Co-Founder, Dark Slope
- Roanie Levy, President & CEO, Access Copyright; CEO, Prescient Innovations
- Anne Marie Maduri, President, Maduri + Associates Inc.
- Trina McQueen, Co-Director, MBA program in AM&E, SSB
- Mark Montefiore, President and Executive Producer, New Metric Media
- Kristian Roberts, Co-CEO and Managing Partner, Nordicity
- Andrea Rodríguez, Account Executive, Wavo
- Andrea Shipka, Artist Branding and Engineer, Little Symphony Records
- David Shoult, Co-Founder and Producer, Little Symphony Records
- Vasja Veber, Co-Founder and Business Development Director, Viberate

Titles are correct as of the date when executives met with students.

Congratulations to our 2021-22 ...

...and special congratulations to the inaugural recipients of the ...

Joyce Zemans Award of Achievement

**Yuqi Li
Christopher Webb**

Thank you to all the generous donors who made this award possible!



Jessica Bulahan International Student Award

Jessica holds a Bachelor's of Science in Hotel Restaurant Institution Management (University of the Philippines), 2012. After working with Globe Telecommunications in the

Philippines, she pursued music and became singer/songwriter "Sabu" signed under Warner Music Philippines. She won Favorite New Female Artist at the Awit Awards (Philippine Association of the Record Industry Awards) in 2018. In 2021, Jessica was Creative Director, Producer, and Editor for a YouTube show for kids stuck at home in the pandemic. Post-MBA, she hopes to help bridge the gap between labels, management, and artists, bringing Philippine talent to the world, consulting for big labels or creating her own artist management company.



Edward (Ned) Currie IMASCO Award in Arts & Media Administration and Joe Green Founders Award

Ned holds an Honours Bachelor's of Arts (McMaster University). He has worked in theatrical exhibition; technical sales for broadcast, film and television; and the not-for-profit arts sector. While at Schulich, he interned with Canada's premiere art-house film

distributor Films We Like; and worked as the Visual Research Coordinator for the feature film, *The Colour of Ink* (NFB and Sphinx Productions). He has been an active member of the AMMC. Ned plans to continue working with Films We Like and building his career in the Canadian screen-based media distribution and production industries.



Wayne Deering Dean's Entrance and Marshall A. Cohen Entrance Award

Wayne holds a Master's of Music (McGill University). He has spent time honing his craft at the Banff Centre, Tanglewood, and in NYC

before settling in Toronto. Along with extensive freelance location recording and live event production experience, Wayne has worked as an audio engineer at the Flato Markham Theatre for several years. Wayne intends to transition into management in the performing arts or not-for-profit sector.



Conor Fitzgerald Joyce & Fred Zemans Scholarship and Paul Schafer Founders Award

Conor holds a Bachelor's of Commerce (University of Alberta). He came to the MBA/JD program after

working in film production. He is Producer, Board Chair and Treasurer of Toronto's Bygone Theatre. Conor has a passion for creative deal making and creators' rights, having been involved in the development and sales of international film and television programs; in creating local, independent theatre; and in the history and heritage of Canadian content. He is pursuing his internship with the Canadian Broadcast Museum Foundation, developing multiple projects about Canadian comedy icons Wayne & Shuster. Conor intends to support and grow creators at every level, while pursuing his legal profession with a focus on entertainment, copyright policy, and intellectual property.

... Scholarship & Award Recipients



Deanna Galati **IMASCO Award in Arts and Media Administration**

Deanna holds a Bachelor's of Arts in Theatre (York University) and has worked as an arts administrator in Toronto and the GTA, most

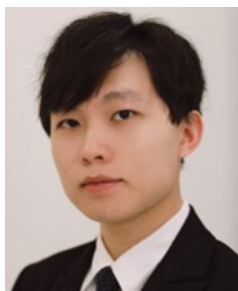
recently with The National Ballet of Canada and York Region Arts Council on community programming and professional development programs for artists. She interned at the Ontario Arts Foundation. Post MBA, she hopes to create opportunities for artists through policy and funding.



Austin Leggett **Dean's Entrance Award**

Austin holds a Bachelor's in English & Drama (U of T) and a Grad Certificate in Events Management (Humber College). A theatrical performer, Austin worked at the Embassy of Canada in Washington as an intern in events production

and subsequently as a Media Relations Associate. He also worked in production and stage management at Red Ladder Productions, Rockville, MD. Austin is Social Director for the Graduate Business Council (2022-23). Post MBA, he looks forward to becoming a strategic leader within a high-calibre entertainment events team.



Andrew Gu **Robert Krembil Scholarship of Merit**

Andrew holds a Bachelor's of Fine Arts in Film and Television Production (NYU Tisch School of the Arts). He has worked on several independent productions as a

script supervisor and was a corporate media producer at Arc + Crown Media. With a focus is on arts management and marketing, Andrew's post MBA aspirations are to join the fast-moving waves of direct-to-consumer entertainment platforms, such as Netflix or Steam, in delivering new forms of content.



Yuqi Li **Stuart McAllister Internship Award in Arts & Media Administration; Joyce Zemans Award of Achievement and James Gillies Founders Award**

Yuqi earned her LL.M. (Boston University School of Law) in 2012

and became a licensed attorney of New York in 2014. She worked in the investment banking industry in China before coming to Schulich. She has been Finance Director of the AMMC (2021-22) and a member of Schulich's award-winning global case competition teams. Yuqi completed her internship with Tafelmusik. Post MBA, she intends to combine her law and finance background with her passion for the arts and cultural industries, and pivot to strategic consulting.



Madj Khnouf **Dean's Entrance Award**

Madj holds a Bachelor's of Industrial Engineering (2012); a Licentiate of the Royal Schools of Music (LRSM) in piano performance (2014), and a Diploma of the Associated Board of the Royal Schools of Music (DipABRSM) in clarinet performance (2019).

She has worked as a human resources consultant; as a business development and project coordinator in an engineering consultancy, and as a project management officer in an IT company. Madj co-founded a woodwind quartet and a music organization in Jordan that encourages the growth of young musicians. Post MBA, Madj's goal is to combine her professional and musical experience helping to make the arts, in all forms, accessible to everyone.



Charles Sullivan **The Brian Dixon Founders Award**

Charles is a veteran of the Canadian Airforce and holds a Bachelor's of Arts in Business/Managerial Economics (Trent University). He also holds a diploma in Television and Film Business Practices

(Centennial College). Post-military and pre-Schulich, Charles trained as a production accountant for the Directors Guild of Canada, progressing to the level of 2nd Assistant Accountant. His experience working as an accountant on multiple productions led him to the MBA. His post-graduate goal is to shift his career toward a more hybrid creative/production role.

Scholarships & Awards continued



Shivhan Szabo **Dean's Entrance Award**

Shivhan holds a Bachelor's of Design (OCAD University) in material art and design and works as an artist and goldsmith in Toronto. She is in the dual MBA/MA program in AM&E and Art History. Her

Master's research examines consumer behaviours regarding handmade goods, particularly as a response to mass production and planned obsolescence. More generally, her research interests include material culture, affect, and craft. Post MBA, she sees the education provided by the combined MBA/MA degree as the keystone to a successful career in the Canadian arts and culture sector.



Willis Tat **Dean's Entrance Award**

Willis holds a Bachelor's of Commerce in Marketing (University of Calgary). His has worked in a variety of companies and industries. Most recently, Willis was on the Marketing and Community team

at Platform Calgary, a non-profit start-up incubator and accelerator, supporting technology entrepreneurs. Previously, he worked at Husky

Energy on their Marketing Strategy and Loyalty Programs team. He also co-founded a baby product social enterprise called Bundles of Hope. Willis is in the Accelerated MBA program, specializing in AM&E. Passionate about film and television production, he had a placement at Dark Slope, supporting the delivery of various animated television series and game projects. In April 2022, he was brought on as an Assistant Production Manager at Dark Slope.



Christopher Webb **Joyce Zemans** **Award of Achievement**

Christopher holds an Honours Bachelor's of Arts in Music Theatre (Sheridan College). While doing his MBA as a part-time student, Christopher is an on-air TV Host, producer, and screenwriter at Groupe Média

TFO: Ontario's French educational channel. He also works as a certified French-English translator. Christopher brings a broad experience in televisual and stage performance and has shared his passion for the arts and culture, over the past year, as the Co-President of the Arts & Media Management Club. Post MBA, Christopher hopes to work on a national level, in broadcasting or in cultural policy, to keep helping and celebrating our incredible Canadian talents.

AM&E Alumni Spotlight

AM&E Alumni Shine @ 2022 Canadian Screen Awards



Luc Dery
(MBA 1992),
President/
Producer,
micro_scope,
and the
producer
of *Drunken Birds*,
nominated for
Best Motion

Picture; Art Direction; Editing;
Supporting Actor; Supporting Actress
and winner in the category of
Cinematography.

Congratulations to our... 2021 ARTM MBA Graduates



The faculty, staff and students of the Arts, Media & Entertainment Management Program would like to congratulate our 2021 graduates.

**with additional AM&E Diploma*



Lee Williams Boudakian
(MBA/MFA Film)



Zoe Brown
(MBA/MA Music)



Kaylin Dyal
Associate



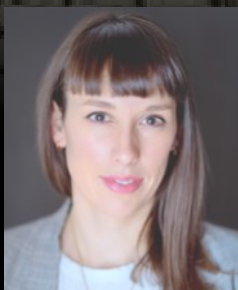
Mario Fasce
Concentration



Matthew Gartner
Associate



Rebecca Hallquist
Concentration



Natalie McLean
(MBA/MA Art History)*



Sean Militello
(MBA/MA Music)*



Akash Sidhu
Associate



Jennifer (Emma) Siegel
Concentration



Laura Michalchyshyn
(MBA 1993), Chief Creative Officer, Co-President Content at Blue Ant Media and Executive Producer of *Canada's Drag Race*, recognized with six outstanding wins including: Best Reality/Competition

Program or Series; Best Direction, Reality/Competition; Best Picture Editing, Reality/Competition; Best Achievement in Casting, Non-Fiction; Best Host or Presenter, Factual or Reality/Competition.



Jonas Prupas
(MBA 2012), VP Non-Scripted, Muse Entertainment and Executive Producer of *For Heaven's Sake*, nominated for Best Factual Series; Best Writing, Factual; Best Non-Fiction and winner in the category of Best Sound in a Non-fiction Program or

Series. Take note: Jonas is also Executive Producer of *The Unsolved Murder of Beverly Lynn Smith*, Amazon Canada's first original true crime series, which premiered at this year's Hot Docs festival in Toronto and launches in May on Prime Video.

Congratulations to...

Rachel Gordon (MBA 2019)

... who was a featured panelist on the webinar [Taking Control: Engineering Your Distribution](#), presented by DOC NYC Pro 2022 and co-presented by the Consulate General of Canada in New York.

The webinar, featuring Rachel, along with Canadian filmmaker Chanda Chevannes and James-Michael Boyer of US distributor Collective Eye Films, was designed to help filmmakers, regardless of their level of experience, understand the current distribution landscape and to provide advice on how to plan for it. The audience included veteran producers as well as filmmakers finishing their first film. The consistently positive responses included: "This was INCREDIBLE! Thank you for this amazing, candid, and smart conversation..."

The discussion was moderated by Malikka Rollins, Director of Outreach and Education at DOC NYC. Chanda Chevannes (*Living Downstream*, *Unfractured*) offered a detailed personal account of her experiences in selling her films both independently and in collaboration with distributors and James-Michael Boyer provided invaluable insights into how distributors work and think, and guidance on the best way to approach them.

Rachel, whose recently published [The Documentary Distribution Toolkit: How to Get Out, Get Seen, and Get an Audience](#) provides an overview of the market environment for documentarians, offered strategic



approaches to selecting the right distribution methods for individual films and a critically important analysis of current the market conditions, predicting a trend towards more international collaborations and co-productions. (All participants received informational packages of excerpts from her book.) Just published in November, the book has already made its mark, receiving great reviews from online educational magazine, *Video Librarian* ([Rachel Gordon's New Guide to Documentary Distribution](#)), in the United States, and from European documentary magazine, *Modern Times Review* ([When it comes to distribution, think both local and global](#)).

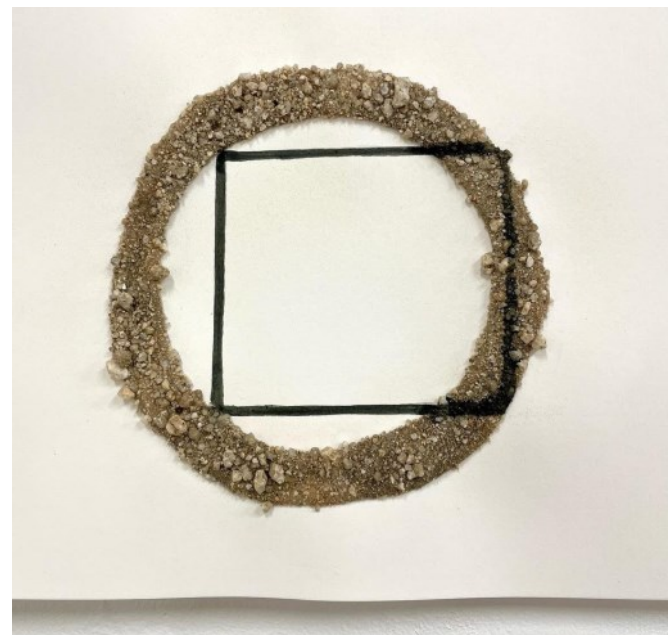
AM&E students take note! The *Video Librarian* review observed that Rachel submitted a paper that she did for her MBA as a writing sample for her publisher! The review describes the book as "a reference for the 21st century including both tried-and-true advice from professionals, as well as innovative distribution methods."

Jinny Yu (MBA/MFA 2002)

... the recipient of *two* artists residencies! Given pandemic delays, they have both taken place this year. In January 2022, Jinny took up her Canada Council for the Arts funded residency at BoxoPROJECTS in Joshua Tree, California (see image). In April, Jinny, along with nine other Canadian artists all funded by the Fondation David R. Graham, took up their residencies at the spectacular La Napoule Art Foundation on the Côte d'Azur!

Conor Fitzgerald (MBA 2022)

... Producer, Board Chair and Treasurer at Bygone Theatre. In November 2021, Bygone Theatre was named the Diamond Level (1st place) winner for Best Live Theatre by the Toronto Star Readers' Choice Awards! Bygone Theatre was also runner-up for Best Small Theatre in NOW Magazine's Readers' Choice Awards!



Jinny Yu, *On Property*, sand and ink, 18 x 26 cm, 2022

An Unexpected Career Turn: Shining a light on illicit trade in cultural goods

By: Anisia Avram, MBA/MA 2012, Policy Officer, Organized Crime and Drugs Unit, Directorate-General for Home Affairs and Migration, European Commission

Someone once said that to see an opportunity we must be open to all ideas and thoughts. When I was still a student in the MBA/MA (Art History) program at York University, I understood that to study and work in the arts means making links with many other sectors and areas of focus. However, as a student, I never imagined my career in the arts would open opportunities to work in law enforcement cooperation.

After working in public policy at the European Union (EU), focusing on digitisation of cultural heritage and supporting the development of digital tools to help in conservation and reconstruction of damaged cultural heritage (think post-fire of Notre-Dame de Paris cathedral in 2019), I found myself down a totally different path. Staying “open to all ideas and thoughts,” I became very interested in the illicit trade of art and artefacts. It is a complex field and I am finding it fascinating.

The cultural objects most at risk of being trafficked are: archaeological and liturgical; objects of art and ethnographic interest; incunabula; and manuscripts. Trafficking in cultural goods has a significant

impact on countries’ cultural heritage, yet the size of this illicit market is largely unknown. The covert character of this activity and the lack of reliable statistics create a challenging conundrum. Without a good understanding of the size of the problem, it is difficult to provide the appropriate resources to fight it. At the same time, without adequate resources, the nature and scale of the problem cannot be properly addressed. We do not know how much looted or stolen art and artefacts is actually damaged or destroyed in the process, and thus what cultural capital has been lost. Objects simply disappear off the radar.

Compounding these difficulties, the trade is generally believed to be badly infiltrated by fakes; thus some statistics describing the size of the trade might overestimate its volume and monetary value. Lack of awareness and expertise among law enforcement officials and insufficient involvement of experts in investigations can lead to a failure in detecting trafficking cases. From a law enforcement perspective, the focus of investigations is on the type of criminal offence committed (i.e.,

theft by breaking and entering, armed robbery, money laundering, terrorism), rather than the type of object stolen. In the majority of cases, cultural property crimes seem to be victimless crimes. For example, objects that have been looted from illegal dig sites have no ‘owner’ who will be directly affected. There are, therefore, few leads that would normally trigger investigations.

In spite of the challenges, safeguarding cultural heritage is not only a priority for all levels of government but also a responsibility. According to a recent Eurobarometer Survey conducted by the European Commission, 40 per cent of Europeans think the EU should do the most to protect Europe’s cultural heritage. In this context, I am collaborating with colleagues working across different policy areas in developing an EU strategic policy framework to enhance the effectiveness of efforts to combat the illicit trade in cultural goods and to increase the resilience of the art and culture sectors in the face of this issue. In this case too, we must stay open to all possible solutions and cross-sectorial cooperation.



Coins and artefacts recovered by Czech and Romanian police during Operation Budweiser, 2016
Source: Romanian Police



Margaret McGuffin: How the Federal Government can Unlock the Enormous Potential of Canada's Creative Industries

Margaret McGuffin (MBA 1991) is the chief executive

officer of Music Publishers Canada. She is also the chair of the board at WorkInCulture and a member of the MusiCounts advisory board.

Throughout [the fall] election campaign, Canada's creative industries have heard the leaders of Canada's major parties expressing support for our world-renowned and export-heavy sector.

And for good reason.

With the right policy levers and the support of the next federal government, our music, book, magazine, screen-based media, interactive media, broadcasting, performing arts, and digital sectors can not only thrive, they can reach new heights on the global stage.

Prior to the pandemic, our creative industries collectively accounted for \$53.1-billion and three per cent of GDP and directly employed more than 666,500 Canadians, with countless spinoff jobs that significantly contributed to the economy.

For these sectors to be propelled into a globally competitive force in the economic recovery, policymakers must tackle the systemic barriers holding them back from reaching their full potential.

They must face issues related to taxation, innovative business models, workforce skills and labour, diversifying exports, and ensuring opportunities for systematically underrepresented voices, including those of women, Indigenous, and

racialized groups. These issues fall outside the Department of Canadian Heritage, which is the primary department overseeing our creative industries.

We need a whole-of-government approach. The most effective, cost-efficient way to accomplish this is to bring together the federal government and private sector to develop a coordinated national action plan to ensure the sector's continued growth.

World-class potential

Helping the small and large businesses that make up the sector fully participate in Canada's recovery and capitalize on key opportunities abroad will help grow exports, make Canada globally competitive, and ensure our economy is diversified.

Indeed, governments around the world are increasingly recognizing the economic might and growth opportunities within the creative sector. And Canadian creative industries are a global success story. As a key Canadian economic sector with a large international client base, the continued growth of our creative exports is crucial to Canada's economic recovery.

Our creative industries not only support Canadian culture and identity at home and abroad but also invest in creators and communities from coast to coast.

What these industries desperately need now is to work together across government to set goals and look at tangible opportunities to evolve and propel global growth. It is critical that the government works collaboratively with industry so that government decision-

making reflects the realities that industry faces on the ground and addresses the industry's challenges.

The case for a new approach

The importance of a coordinated federal government approach in support of the creative sector is well established. The House Finance Committee recognized the sector would be well-served by a dedicated Economic Strategy Table on Creative Industries to "ensure sector growth and global competitiveness." This would be similar to the other federally-commissioned public-private sector tables that developed cutting-edge plans for other sectors of the economy several years ago.

In its 2020 report, *Canadian Ideas: Leveraging Our Strengths*, the committee recommended that the government "urgently assemble an Economic Strategy Table on Creative Industries to unlock the full innovative potential of these sectors, produce world-class content, and share its creative works both at home and abroad."

In 2018, the Economic Strategy Table on Digital Industries also called for "the creation of a dedicated creative industries forum" in order to "fully capture the potential of Canadian creative firms." It added: the strength of Canada's creative industries "could become a massive competitive advantage for Canada."

Low-cost, high-reward

The government could quickly convene a roundtable or a forum of creative industry leaders to ensure these key Canadian sectors don't lose their unique skills, that they can drive innovative growth, and

that underrepresented groups can access the same opportunities to showcase their world on the world stage.

This would be low-cost and high-reward. It would show the businesses in Canada's creative industries that the federal government supports the sector and is committed to helping it unlock its full innovative potential

both at home and abroad. It would also guarantee that all stakeholders are working together to identify opportunities, examine barriers to growth, and pinpoint needed government support and solutions.

As Canada's creative industries prepare for the post-pandemic period, there is no better time to move ahead with this initiative. It

would ensure all the right eyes are on the needs of the sector, and lead to a coordinated, forward-looking set of policies to help our creative industries not only bounce back, but also thrive in a post-pandemic world.

This article appeared in The Hill Times on September 22, 2021. Reprinted with permission.

'Look Again!' Art Gallery of Windsor Brings its Art to City Sidewalks

Rich Garton, November 10, 2021



Article reprinted with permission from CTV News Windsor

When the pandemic hit, the Art Gallery of Windsor was forced to close its doors. "In some ways, it really sparked some creativity in us," says AGW executive director, **Jennifer Matotek (MBA 2010)**, which brought the 'Look Again! Outside' project to life.

Nine works of art — which are on display inside the gallery, are now framed and bolted into sidewalks around the core.

"We're trying to create a really culturally vibrant, exciting downtown, a magnet for people, where they know that if they want to experience art and culture, downtown Windsor is the place to go," says Matotek.

The pieces are life-sized reproductions, which Matotek says are quite impervious to whatever Mother Nature throws at

Jennifer Matotek, Executive Director of Art Gallery Windsor, stands in front of one of the nine reproduced paintings on Wednesday, November 10, 2021. (Rich Garton/CTV Windsor)



them. The city waived fees to install the art — and many donors, including the Stephanie and Barry Zekelman Foundation, stepped up to make the project possible.

They'll be on display for a year and already, people are taking notice.

"It's Canadiana, you don't have to go to the gallery to see these beautiful pieces of art, they're just right here on the street for your enjoyment," says John Ansell, who works at Dog's Breakfast, across the street from one of the outdoor paintings. "Sometimes you just get busy and you're not able to go into an art gallery, so it's nice that you just walk down the street and see something beautiful," echoes Shantal Nantau, who saw one of the works while taking a stroll along Maiden Lane.

In early 2022, the AGW is teaming up with Montreal-based Moment

Factory, turning these pieces of art into an augmented reality treasure hunt game. Each sign will feature a distinct QR code where you'll be able to learn about the artist and location, creating a digital art experience. "We're trying to think of different layers and different ways that people can access and think about art through the way we've displayed it and the experiences that we're framing around it for people," Matotek says.

The Art Gallery of Windsor is back open to the public and Matotek hopes the public exhibition will draw people back inside.

"We hold these artworks in the public trust for the people for Windsor," she says. "To be able to get them outside our walls, into the community into places where you wouldn't expect them, I think is a beautiful gift to our community."



“Who’s Where?”

Lee Williams Boudakian 2021

Clear Coach (Product),
ClearAngel, Clearco

Zoe Brown 2021

Senior Analyst, Nordicity

Mario Fasce 2021

Associate Director – Partnerships,
Thrive Digital

Matthew Gartner 2021

Sr. Associate, Sustainability
Corporate Solutions,
Sustainability

Rebecca Hallquist 2021

Community OS Specialist,
NEAR

Natalie MacLean 2021

Consultant, Lord Cultural
Resources

Sean Militello 2021

Project Manager & Lead
Developer, Ginkgo
Sustainability Inc.

Akash Sidhu 2021

Innovation Acceleration Senior
Associate, PwC Canada

Emma Siegel 2021

Content Producer & Strategist
Wild Elements (Austin, TX)

Caitlin Cross 2020

Senior Analyst, Nordicity

Peter Green 2020

Manager, Nous Group

Peter West 2020

Regional Director, Royal Canadian
College of Organists

Aki Zafar 2020

Marketing Manager, Emids

Awani Kulkarni 2019

Development Executive, Kids &
Family, Shaftesbury

Jack Martin 2019

E-Commerce Lead Generation
Specialist, Home Hardware
Stores Ltd.

Claire (Huilong) He 2018

Employer Development
Coordinator—Science, IT,
Engineering Cooperative
Education, Dalhousie University

Suran Ravi 2018

Director, Intelligence & Insights,
Citizen Relations

Frank Paul 2017

Manager, Channel Management,
Metrolinx

Sherwin Shahidi 2017

Head of Production Technology,
Cinesite (Montreal)

Anoushka Gupta 2016

Vice President, Culture &
Discovery, Research Strategy
Group

Julien Naggar 2016

Vice President, Insights,
Dig Insights (London, UK)

Maia Tozer 2016

Account Executive – Government
& Travel, Snap Inc.

Fred Glander 2015

Product Operations Manager,
Univision Communications (LA)

Noora Rizvi 2015

Culture Supervisor,
City of St. Catherines

Deanna Schmidt 2015

Manager, Innovation,
TD Insurance

John Huss 2014

Director, Proactive Strategy &
Customer Advocacy, Bell

Richard Chan 2013

Director, Regulatory Affairs
CBC/Radio Canada

Rachel Malach 2013

Executive Director,
Holy Blossom Temple

Ben MacIntosh 2012

Acting Manager, Cultural
Partnerships, City of Toronto

Nidhi Khanna 2009

Director, Program Operations,
Skills for Change

Richard Bloom 2007

News Director, BNN Bloomberg

Lindsay Reid 1998

Director, Foundation Operations,
Toronto French School

Michael Quintas 1997

Director, Global Digital Strategy &
Execution, Biogen



Congratulations to Kathleen Welsby

It's hard to believe but when you walk down the third-floor corridor in SSB and stop at room 319, you will no longer find Kathleen Welsby behind her desk! Like so many of us, Kathleen has decided that she would like a new experience. So, if you are looking for Kathleen after mid-May, you will have to check at AMPD where she has accepted the position of Administrative Assistant in the Dance department.

Kathleen has been part of the AM&E team for twenty-four years, since before it was AM&E and before her youngest child was born. (She is now the young grandmother of three!) She has always been there for our students, responding to their needs and offering advice and knowledge. It will be hard to envision the program without her. We all remember Kathleen working behind the scenes, coordinating the many memorable events that we have shared from Life After York to alumni dinners and special events like AM&E's 50th anniversary celebration. And, of course, she was always there for faculty members and administrators alike. We are all indebted to her. Kathleen, you will be missed!

So thank you, Kathleen, from all of us at AM&E; you will always be part of the AM&E family. And congratulations on your new adventure.