



A newsletter dedicated to the alumni and students of the Schulich School of Business MBA in Arts & Media Administration

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Have We Reached a Flashpoint? *A profound change at the CRTC should lead to a surge in funding Canadian dramas and docs*

© Peter S. Grant, Counsel, McCarthy Tétrault LLP.

Peter Grant teaches Communications Policy in Schulich's Arts and Media Program. This article is based on presentations made to the York Centre for Public Policy and Law, January 30, 2012 and to the Canadian Media Production Association at PrimeTime in Ottawa, on March 1, 2012.

The Canadian independent production community will begin to notice a positive change in the funding of TV drama and long form docs in the coming months, thanks to the Canadian Radio-television and Telecommunications Commission's new regulatory policy which fundamentally changes the CRTC's approach to television licensing. Last summer, the Commission introduced a new concept: "programs of national interest" or "PNI" – to address the single most difficult problem in broadcasting – how to support high-cost Canadian drama and comedy production.

What is PNI? The new designation applies to three types of Canadian programs:

- Drama and comedy
- Long-form documentary, and
- Canadian award shows that celebrate Canadian creative talent, like the Juno Awards

Having defined what constitutes a PNI program, the Commission set an expenditure requirement for PNI. But instead of applying the requirement to the individual programming service licence, the Commission decided to apply it to the *group of services* owned by each major private broadcaster. The PNI requirement is calculated as a ratio of the overall revenue of all the programming services owned by the group, other than mainstream sports or news services or digital specialty services with less than one million subscribers.



This was a significant change in CRTC policy. It was a move away from a focus only on individual TV licences towards a new concept of imposing an expenditure requirement on a group of licences. Given the fact that each of the major private broadcasters has multiple programming services upon which it can place its programs of national interest, this made eminent good sense. Drama and comedy programs have library value and after their initial exposure on one service there can be subsequent runs on other services.

The actual ratio itself became crystallized in the renewal decisions for the major broadcasters issued last July. Based on their historical PNI spending, the Commission set a PNI ratio of 5% for each of Bell Media and Shaw Media, 2.5% rising to 3% for Rogers Media, and 9% for Corus.

In the case of four of these group owners – Bell Media, Shaw Media, Rogers Media and Corus – the CRTC renewed their licences last summer, so we know exactly what their PNI obligations will be. In the case of Astral, its renewal is pending.

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Have We Reached a Flashpoint?

(continued from cover)

However, we can make projections based on its past PNI spending. (And if Bell is permitted to acquire Astral, we may see some additional PNI spending required because of transfer benefits.)

The hard player to project is the CBC. For the purpose of the projections below, however, I have assumed that the CBC will continue to support PNI at the level of its drama spending in the past.

So how will PNI spending change in the future?

Using relatively conservative projections, and applying the conditions of licence in the CRTC renewal decisions, the result is shown in the table below.

Broadcaster	2012	2013	2014	2015	2016
CBC	74.7	74.7	74.7	74.7	74.7
Bell Media	87.4	89.2	102.0	87.8	90.6
Shaw Media	71.5	74.7	60.6	70.5	71.9
Rogers Media	7.1	8.6	10.5	10.8	11.0
Astral	32.8	35.6	36.8	38.0	39.2
Corus	34.8	37.7	39.0	40.2	41.6
<i>Total</i>	<i>308.3</i>	<i>320.5</i>	<i>323.6</i>	<i>322.0</i>	<i>329.0</i>

For the current broadcast year (ending August 31, 2012), based on conservative projections, the private broadcasters are likely to spend about \$234 million on PNI. This support is projected to increase to \$254 million by 2016. When added to the CBC support of close to \$75 million per year, this will be a significant level of support.

About 11% of the spending on PNI will be driven by transfer benefits required by virtue of the Bell and Shaw ownership decisions. However, the likely increase in revenue for programming services over the next few years will also have a significant positive impact. (In looking at these numbers, I should add an important caveat. The PNI policy does not address the problems faced by Canadian feature films. Yes, feature films count as PNI. But Canadian broadcasters have largely abandoned their support for Canadian feature films and there is nothing in the PNI policy to require them to do otherwise.)

So is the PNI policy important? The answer is obvious. The key source of financing for drama and long-form docs comes from private broadcaster licence fees and that is driven entirely by the PNI policy. Absent that policy, it would make economic sense for private broadcasters to buy only Hollywood drama at a fraction of the cost of Canadian drama. From an economic sense, they would find it in their interest to focus their Cancon budget almost entirely on news, sports and magazine shows.

But the PNI policy requires them to spend meaningful dollars on Canadian drama, long-form docs and award shows. So where you see licence fees of 22% of the drama budget coming from private broadcasters, that is largely a creature of regulation. More importantly, it is the key trigger which enables the other funding mechanisms to come into play. Whether it is in the form of tax credits, Canada Media Fund money, Canadian distributor fees or foreign pre-sales, none of these will come into being unless there is a Canadian broadcast licence in place.

Karen Thorne-Stone, the Chair of the Ontario Media Development Corporation, celebrating Ontario's film and TV industry, noted that Ontario's film and TV production activity in 2011 contributed \$1.26B to the economy. And domestic TV series in Ontario were \$626.7 M in 2011. Most of those series would not exist except for CRTC policy. And for every dollar that the PNI policy requires private broadcasters to spend, there is a multiplier effect. Another four dollars is added from other sources – tax credits, the CMF, distributor fees, foreign sales, and other sources – to enable those series to be completed.

But it all starts with CRTC policy and in particular the PNI policy. It is not an exaggeration to say that it provides the crucial underpinning for the whole independent production sector.

Life after YORK

By Jonas Prupas

The Schulich Arts and Media Management club welcomed students and alumni to the popular *Life After York* event held on December 7, 2011. For a calming few hours in the midst of final papers and exams preparations, alumni shared stories about career options in the arts and media industry.

The event started with a roundtable discussion followed by a Q&A and tasty snacks. Alumni who participated in the event included: Paul Lee, Director of Toronto's InsideOutFestival; Du-Yi Leu, Director of Regulatory Affairs at Bell Media; Jennifer Matotek, Senior Coordinator of Programme Administration at TIFF Bell Lightbox and Elliot Hurst, Founder and CEO, Supernova Interactive.

A notable trend amongst the invited alumni was the breadth of roles and responsibilities they had experienced prior to obtaining their

current positions. Not surprisingly, a common message conveyed over the evening was that students should follow their hearts, seek out new responsibilities and be open to new opportunities.

While many MBAs may seem overwhelmed with the amount of information we need to digest over the course of our education, Elliot was eager to point out the value of the MBA experience: "You can apply these skill sets to any new problem; they will definitely help you find solutions to what you're trying to achieve."

As we left the get-together for another long night of studying, it was reassuring to know that all the time and effort, if used properly, will propel students to fruitful and rewarding careers.

The Arts & Media History Project: Recollections Required!!!

The publication of James Gillies' *From Vision to Reality: The Founding of Management Education at York University, 1965-1972: A Personal Memoir of One of the Most Exciting Times in My Life* (Schulich 2011) provided the spark that led to a unique meeting early in 2012 at the Nadal Centre.

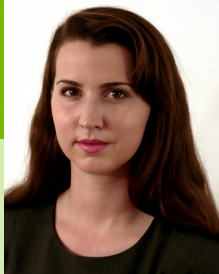
A little background is required. In the late 1960s, the collapse of two major theatre companies in Ontario led to the creation of the *Ontario Theatre Study* by the Canada Council and the Ontario Arts Council. The study noted "the shortage of qualified theatre managers and arts administrators in North America," the scarcity of "proper recruitment and training, and a dearth of management and administration courses and programs." Among other things, the Study's final report, *The Awkward Stage: The Ontario Theatre Study Report*, recommended the establishment of "a full-time, comprehensive, and co-ordinated course in arts administration."

Jim Gillies, the founding Dean of York's Faculty of Administrative Studies, who had served as Chair of the Theatre Study's Economics

and Administration Committee, immediately began to pursue the implementation of the Study's recommendations at York University. In 1968, he established a working group consisting of Brian Dixon, of York's Faculty of Administrative Studies, Joe Green, representing the Faculty of Fine Arts, and Paul Schafer, of the Ontario Arts Council, to look at what could be done.

It was those three who assembled at Nadal in 2012, 44 years later, to begin the process of documenting the history of arts administration education at York. (Brian and Paul would become the first and second directors of the Program in Arts Management and Joe would follow later, leading the evolution of the program to become the Program in Arts and Media Administration.)

We are hoping that by the time of next year's alumni dinner we will have a history of the program that includes memories of many of you reading this newsletter. **So please send us your thoughts and recollections of your experiences!**



Attawapiskat First Nation Advocacy: MBA/MFA Student Victoria Lean

Victoria Lean came to York to pursue her MFA in film, with a plan to shoot her thesis production in Attawapiskat. She decided to explore the possibility of pursuing the

combined MBA/MFA, after realizing the importance of business skills in her career as a filmmaker. Victoria asked Professor Ali Kazimi to be her graduate supervisor because of his experience working in social documentary and making films on Aboriginal issues. It was a surprise when they realized their interests converged on the same Cree community. (Kazimi had been coordinating a video equipment donation and skills workshops for the two schools in the remote, fly-in Cree community in northern Ontario.)

"It was definitely serendipitous that Ali was already planning this donation," said Victoria, who has a longstanding interest in Aboriginal youth and video. Prior to attending York, she co-authored a report commissioned by the Government of Nunavut about film and television production within the territory, which included a section on the importance of video workshops in terms of youth engagement, suicide prevention and language retention.

Working with school officials, Victoria arranged for the equipment to be shared between JR Nakogee Elementary School and Vezina Secondary School in Attawapiskat. In July, Victoria and York Film alumnus Kirk Holmes transported more than 150 pounds of equipment over 1,000 km from Toronto to Attawapiskat. The three-day journey was supported by Ontario Northland and Thunder Air.

"They [the students] were really engaged, extremely careful with the equipment and eager to learn and participate", said Victoria. "The highlight for me was when they started brainstorming about what they wanted to shoot and started directing on their own. Eventually, it felt like I was really just there to help with the technical side as they took charge of their own films." It was a remarkable experience, giving back to an appreciative group of youth in need of support.



Students practising their video-making skills.

"From the beginning, I wanted to give back to the community of Attawapiskat and share my skills because I truly believe that film and video provides Aboriginal youth with a powerful outlet to express themselves," she said. "This community faces many challenges, and it is so important that youth there have the tools to tell their stories about their community from their perspective."

Victoria is currently in post-production on her thesis documentary about Attawapiskat. Since arriving at York in Fall 2009, she has spent 75 days living and filming in the community. After the Attawapiskat housing crisis made headlines last December, she sought further interviews to expand on issues that had not been fully elaborated in the news and to address misunderstandings resulting from some of the coverage of the crisis.

This article is adapted from the July 25, 2011 Y-File featuring Arts and Media student Victoria Lean and the York Film Department's work in Attawapiskat.

Congratulations to our... 2011 ARTM Graduates

The faculty, staff and students of the Arts and Media Administration Program would like to congratulate our recent graduates:

David Collini (assoc)
Kadija de Paula (assoc)
Enkhee Garamochire (post MBA)
Alison Hoy*
Virginia Jones
Diana Khong
Joel Krass
Megan Mackeigan* (JD/MBA)
Priyanka Mehrotra (assoc)
Jordana Ross*
Roberta Smith
Claire Speed

** graduated with Arts and Media Diploma*



Top photo: (left to right) Kadija de Paula, Joyce Zemans, Joel Krass

Middle left photo: Priyanka Mehrotra and Claire Speed

Middle right photo: Joyce Zemans and Alison Hoy

Bottom photo: (left to right) Jordana Ross, Virginia Jones, Joyce Zemans, David Collini, Megan Mackeigan, Claire Speed, Roberta Smith

Congratulations to... Advisory Board Member David Mirvish



Congratulations to ARTM Advisory Board member David Mirvish, who will be installed in June as the eighth chancellor of the University of Guelph.

Theatre producer, art supporter, collector, patron, entrepreneur, philanthropist and member of the Order of Canada and the Order of Ontario, Mirvish's contributions to the arts in Canada are unparalleled.

We know that he will make an important contribution to the University of Guelph and wish him the best as he embarks on this new role.

Two New Scholarships for Arts and Media Students

The **Sony of Canada MBA Scholarship** is awarded to a second year full-time MBA student with strong academic achievement (minimum 7.0 GPA) and specializing in either Marketing or Arts and Media Administration. This Scholarship is established through the generosity of the Sony of Canada Charitable Foundation.

The **Joyce and Fred Zemans Scholarship at York University** is awarded to a full-time Schulich student specializing in Arts and Media Administration with strong academic achievement.

Introducing....

2011 ARTM Scholarship, Award and Bursary Recipients



Anisia Avram
Bickell Internship Award

Anisia Avram completed a BFA at York in Print Media and Photography and is now pursuing a combined MBA/MA in Art History. Anisia co-founded InPrint Collective, served as the director of York's Samuel J. Zacks Gallery and has done research

with the Centre for Canadian Contemporary Art, Gallery TPW and the Brasov Museum of Art. She has participated in numerous exhibitions as an artist and curator in Canada and internationally. Anisia completed her internship in consulting at Lord Cultural Resources.



Alyssa Fearon
Lawrence Bloomberg Entrance Award
Dean's Entrance Award

Alyssa Fearon received her undergraduate degree from Schulich in marketing and international business. After completing her degree, Alyssa worked in the advertising industry but was

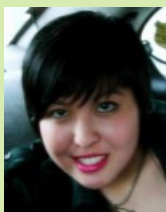
determined to pursue her passion for the arts. Alyssa is currently completing the MBA/MA in Art History program. Alyssa embraces the challenges of the program and enjoys applying her business knowledge to the arts sector.



Ameer le
Imasco Internship Award

Before coming to Canada, Ameer had a circus performance career with the Vietnam Circus Federation. She earned her undergraduate degree at York in Mathematics for Commerce and came full circle back to the arts, entering the MBA/MA in Art

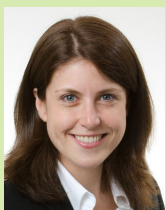
History. In the summer of 2011, Ameer interned in Berlin at the Or Gallery and worked with ArtStars* TV and Berlin Art Link.



Diana Khong
Imasco Internship Award

Diana Khong received her undergraduate degree at Schulich and was ready to take on the world. That was until she spent a few months at Mercedes-Benz Financial and knew she was destined for a more arts-friendly career in business. Since completing the

Arts & Media MBA program, she can say without hyperbole that she couldn't be happier with her new job as the marketing and education coordinator at Inside Out Toronto LGBT Film and Video Festival.



Kathy Koch
Sony of Canada MBA Scholarship

Kathy Koch is a graduating second-year student specializing in Arts and Media Management with a concentration in Marketing. Her undergraduate degree is from the University of Notre Dame where she double-majored in Film, Television and Theatre

and Anthropology. A New Jersey native, Kathy served as the Director of Admissions at New York's Conservatory of Dramatic Arts, before coming to Schulich. Kathy now calls Toronto home.



Vicki Lean
Andrew Sherwin Bursary

Victoria is the first student to pursue a Joint MBA-MFA in Film Production at York University. She holds a Joint Honours BA from McGill in English (Cultural Studies) and International Development, with a minor in Environment. Prior to Schulich,

Victoria worked as a Consultant-Analyst at Nordicity. She is presently in post-production on her MFA thesis film.



Ben MacIntosh
Imasco Internship Award

Ben earned his undergraduate degree in Art History from McGill. Prior to coming to Schulich for the combined MA Art History/MBA program, he worked at the Ontario Ministry of Culture and at the Consulate General of Canada to Vietnam. Ben interned with the

City of Toronto's Economic Development and Culture Division and after graduation Ben will be working as the Senior Coordinator, Government and Foundation Relations for TIFF.



Laura Moore
Imasco Internship Award

Laura earned her undergraduate degree in Journalism at Northwestern University. She then decided she wanted to help people create content rather than cover it, and moved to New York to work at HSR|NY, a post-production studio for radio, TV and film. Laura was thrilled to have a summer internship in the Sales & Industry department at the Toronto International Film Festival.



Hiroyasu Sudo
Stuart McAllister Award
Edward A. Pickering Bursary*

Hiro received his undergraduate degree in Commerce from Meiji University, Tokyo, Japan, followed by a 6-year stint as a negotiator/purchasing officer at the Central Research Laboratory of Hitachi Ltd. At Schulich, Hiro is focusing in Arts & Media management and Financial Management and Marketing. In summer 2011, Hiro interned at Harbourfront Centre in marketing strategy.



Negin Zebarjad
McKinnon Family Entrance Award
Dean's Entrance Award

Negin is pursuing a joint MBA/MA in Art History, with a diploma in Curatorial Studies. She earned a Bachelor of Arts in Art History from Queen's University, after which she spent several years

working in sales and marketing. During summer 2011, Negin interned at the Solomon R. Guggenheim Museum, conducting research for the museum's Abu Dhabi Project. Her academic research focuses on the emerging contemporary Middle Eastern art market.

**The Pickering Bursary, awarded by The Corporation of Massey Hall and Roy Thomson Hall, is named after Roy Thomson Hall's first President, Edward Pickering, who believed in the need for professionally trained arts management professionals.*

Public Broadcasting in Canada: Champion or On the Ropes?

By Laura Moore

On a chilly Saturday at the end of March, some of the most influential names in Canadian broadcasting gathered at The Schulich School of Business to discuss a topic that has been on the minds of many within the industry in recent months: the CBC. The *Public Broadcasting in Canada: Champion or On the Ropes?* workshop coordinated by CTV Professor in Broadcast Management at Schulich, Doug Barrett, brought together the heavyweights of Canadian public broadcasting for a lively discussion.

The morning kicked off with a lightning-round overview, led by Doug, focusing on the CBC's history; examinations & reviews; other public broadcasters; the regulatory record; funding challenges; the CBC's strategic vision; and finally, its governance. Doug pinpointed the significant issues facing the CBC and set the tone for the day.

An illustrious panel of experts followed: Phyllis Platt, Partner at PDM Entertainment and former Interim Executive Director, Commissioned and Scripted Programming at CBC, discussed drama. John Cruikshank, publisher of the Toronto Star and former CBC News publisher covered news & journalism. Denise Donlon, former Executive Director of CBC's English language radio service, covered radio & music, and Tom Perlmutter, Government Film Commissioner and Chairperson of the National Film Board, spoke about the digital future in broadcasting. Nick Ketchum, of Ketchum Advisory and former Senior Director of Television at the CRTC, moderated the panel, providing challenging questions to each panelist. A lively discussion which included panelists and the audience ensued on the CBC, its past and its future.

After a short break, Doug took the position of moderator as Trina McQueen, Adjunct Professor at Schulich, a former CBC Board member and former head of CBC News, Current Affairs and Newsworld, went head-to-head with Richard Stursberg, former Executive Vice-president of CBC's English services and now a senior adviser to Telus Canada. Trina and Richard debated topics including exceptionalism vs. populism, CBC as broadcaster or curator, the role of governance and the focus on national vs. regional content. The

debate was spirited, but perhaps the biggest surprise was that Trina and Richard found more areas of agreement than discord.

Attendees, including a mix of students, alumni and industry players, came away stimulated and challenged; the energy in the room was proof positive that there are many people who are interested in trying to solve the current issues facing the CBC.



Top: (left to right) Trina McQueen and Richard Stursberg with Doug Barrett
Bottom: *Champion or On The Ropes?* attendees

Leadership Skills for a Digital Age Workshop

By Azarakhsh Damood

A room full of students and professionals passionate about arts and culture, along with online participants via live webcast, gathered to participate in the *Leadership Skills for a Digital Age* workshop at the Nadal Management Centre on February 17, 2012.

The workshop, organized by Art Consultants Canada (ACCA) and the MBA Program in Arts and Media Administration began with a presentation by Diane Davy, President of Castledale Inc., on the impact of the digital transformation on the arts world.

This presentation was followed by Louise Poulin, President of ArtExpert.ca, and Sandy Boutin, Co-founder of the Emerging Music Festival, who presented a case study based on a collaborative consulting engagement, the leadership challenges that they faced and

their solution to the problem, providing interesting insights into arts management issues in Quebec.

Before Louise and Sandy discussed their solution to the challenges, however, attendees were split into teams to come up with their own creative solution to present to the rest of the group, providing a unique opportunity for workshop participants to get to know each other and to share their personal experiences in the arts and cultural consulting world.

The networking opportunities were great and continued as many of the workshop participants headed down to the Duke of Devon pub to get their Friday evening started.

Adjunct Professor Paul Audley: An Appreciation

By Ira Wagman (MBA '98)

Paul Audley is retiring, wrapping a career that has spanned over four decades. These words seem strange to write for someone who got to know Paul when I was an ARTM MBA student in the 1990s when I took his ARTM Communications Policy course. Many in attendance at his retirement party in downtown Toronto earlier this year couldn't believe it either. Even Paul didn't look like he was so sure, offering a Cheshire cat's grin that made it look like perhaps retired didn't exactly mean *retired*. Let us suspend our skepticism for a brief appreciation of his accomplishments.

Paul believed that Canada needed cultural policies to ensure a healthy and vibrant marketplace for Canadian creative works against a backdrop of heavy influence from, well, you know where. This came not from a raw ideological position, but was based on his experience working both in and with culture in this country, first in book publishing, then in economic policy, and then through numerous research papers written for various industry stakeholders – from songwriters to governments – too numerous to mention here. He believed then, as he does now, that positions on culture must be carried forward with solid evidence and rational argument. He has worked behind the scenes to provide both the evidence and the arguments, and has been instrumental in establishing a cultural policy apparatus that has provided for the development of artistic and creative careers in this country for the last thirty years. Much of his current work has been in the areas of copyright law and policy, trying to understand the economics of intellectual property law and how they affect the industry on the ground. Working to providing a space for Canadian culture to flourish, Paul has devoted his tireless efforts towards ensuring that those who work in the arts in Canada are fairly compensated for their labour, especially in the digital age.

Paul's work in cultural policy has also been influential within academic circles. His book, *Canada's Cultural Industries*, first published in 1983, set the standard for cultural policy research in Canada through its understanding of the economic aspects of the cultural sector. The book remains an essential text for those interested in the history and study of the policies that have structured cultural production in Canada. I am honoured to be co-editing the third and latest version of the book, due to be published at the end of the year.



(back left to right) Ira Wagman, Raina Wells, Nancy Audley, Paul Audley, Joe Green, Meghan Roberts, Claire Gillis, Joyce Zemans (front left to right) Lisa Freeman, Margaret McGuffin. All of the alumni in the photo have worked at Paul Audley and Associates Ltd. after graduation from Schulich.

Paul brought that fountain of knowledge to his students at Schulich. He encouraged students to think creatively about how to account for culture, as well as how to study it. He also provided research and employment opportunities to his students, including this author. His generosity extended outside of work, too, through his relief efforts in the developing world, most recently in Haiti. It is here where Paul will devote much of his newfound free time. Perhaps it is also here where those of us who have benefited from his largesse over the years, might consider giving back.

The philosopher Erich Fromm once wrote that “giving is the highest expression of potency.” That phrase nicely sums up the career of Paul Audley, who has devoted his professional and personal life to giving – to his students, to the cultural sector, and to the disadvantaged – by doing so much. This is something that will be greatly missed. And yet, something tells me we may not have heard the last of Paul Audley, after all.

Dr. Ira Wagman is an Associate Professor of Communication Studies in the School of Journalism and Communication at Carleton University.

Development in Canada Today Workshop

By Nicole Shimura

On February 4, 2012 Arts & Media students and alumni gathered for *Development in Canada Today: Careers for Dreamers and Doers* led by Heather Clark, Director of Marketing and Development for Roy Thomson Hall & Massey Hall. Heather began with a lecture on the growing number of charities in Canada: 85,000 registered charities and 80,000 non-charitable organizations. As polls indicate that 75% of Canadians believe there are too many charities raising money for the same causes, donor fatigue is a critical issue and stewardship and relationship-building with patrons is critical. A key advantage of working in the arts is the opportunity to interact with patrons regularly at concerts, shows, museums, galleries or performances.

For fundraising campaigns to be successful, philanthropic culture must be integrated throughout the organization. Four issues in

particular are crucial to successful fundraising: the ability to educate and inspire those in your organization and potential patrons; educating the board and staff of your organization about the need for fundraising; making all policies and processes clear; and having open communication with senior staff about fundraising initiatives.

The lively panel discussion that followed featured Stuart McBurnie, Director of Campaigns, the Toronto General and Western Hospital; Peter Wambora, Senior Development Officer at Hart House at the University of Toronto; Heather McDonald, Associate Director of Development at CanStage and Arlen Bartsch, Director of Development at the National Ballet School.

We are grateful to Heather for organizing the workshop!

AMMC's Art at Work: A Behind-the-Scenes Look at Corporate Art Collecting in Canada

By Hiroyasu Sudo

On January 16, 2012, thirty students from Schulich and the larger York community attended the workshop *Art at Work: A Behind-the-Scenes Look at Corporate Art Collecting in Canada*, hosted by the Arts and Media Management Club (AMMC).

The event featured curator and art consultant, Natalie Ribkoff (MBA '95), who gave a wonderfully illuminating talk about the current state of corporate art collections in Canada. Former curator of the TD Collection, Natalie covered such topics as the strategies behind corporate art collecting and the impact of art in the workplace on employees, customers and members of the cultural community, including gallerists and the artists themselves. Her presentation was followed by a lively Q&A.

"The lecture shed light on how the arts can contribute to humanity in the business sphere," commented one first-year MBA attendee. The event served to raise awareness about the increasing interaction between arts and business. In response to a number of inquiries about follow-up programming, the AMMC club is expected to continue this lecture series in the coming years.



Natalie Ribkoff with "Ivor and Me"
Art at Work: A Behind-the-Scenes Look at Corporate Art Collecting

AMMC Visits MOCCA

By Jacqueline Sischy

On October 1, 2011, a group of AMMC students were fortunate enough to attend a gallery viewing of the politically astute exhibition, *¡Patria o Libertad! On Patriotism, Immigration, and Populism*, at the Museum of Contemporary Canadian Art (MOCCA). The exhibition, tightly curated by Paco Barragán, addressed pertinent and timely themes of cultural hybridity, immigration, social cohesion and identity politics in an age of economic uncertainty amidst an increasingly connected, globalized world.

By deconstructing notions of collective histories, shaped by storytelling, music, and images - in the form of political rhetoric, national anthems, and state sanctioned flags - artists wittily probed viewers to consider the grey and slippery terrain between patriotism and ardent nationalism.

In his curatorial premise, Barragán revealed the precarious nature of defining an 'authentic citizen' that conforms to the confines of a unilateral 'nationalistic' vision within our global economy and the fact that, especially during periods of economic turmoil, like the one in which we are now living, "it's very easy to look for simple answers and fault foreigners." We left *¡Patria o Libertad! On Patriotism, Immigration, and Populism* effectively provoked, as we questioned, if, and how, an intricately connected twenty-first century global community could re-define narrow conceptions of 'national' narratives.

AMMC at Buddies In Bad Times

By Laura Moore

On November 18, 2011 AMMC members and their guests attended Buddies in Bad Times Theatre's premiere of *Hallaj*, an artistic reimagining of the life of renowned 10th century Sufi mystic Mansur e-Hallaj. Intended to convey "a powerful message of compassion from a culture so often perceived as 'other,'" Modern Times Stage Company's production featured very bare sets and an intense and fascinating performance by the play's co-writer Peter Farbridge, playing e-Hallaj. A lively discussion amongst AMMC members followed.

AMMC at the 2012 Media & Entertainment Conference

By Laura Moore

During February 2012 reading week, five Schulich ARTM students made their way to New York City for the annual MBA Media & Entertainment Conference at NYU's Stern School of Business.

The conference provided a chance for a group with diverse interests in arts and entertainment to hear experts weigh in on the state of the sector as we move through the 21st century and on-line content becomes both a bigger threat to, and opportunity for, traditional media.

The first keynote speaker, Reid Hastings, was particularly relevant to those interested in broadcasting in Canada. Hastings, the CEO of Netflix, spoke about the future of on-line versus televised content. He observed that internet-based companies like Netflix are trying to become more like traditional networks by providing original programming, while, at the same time, networks are trying to allow for more viewing flexibility using the Netflix model. As the broadcast industry moves forward, the lines continue to blur.

Former Discovery Communications COO, Peter Liguori, discussed his experiences in some of television's highest posts including COO of Discovery Communications and CEO of FX Networks. Informative panels including *Women in Media & Entertainment: It's Time to Change the Gender Ratio*; *What is the Future of the Music Industry?* and *The Brewing Content Battle: Cable Networks vs. Online Distributors, Is Brand Extension the Future of Publishing* and many more. The hardest part of this conference is choosing which panels to attend, because it means missing out on a whole host of similarly interesting topics.

The MEC was a wonderful experience for all.

focus on ALUMNI



Kadija de Paula ('11): Contemporary Latin American Art and Culture

In October 2011, Schulich alumn Kadija de Paula moved to Medellin, Colombia, as Coordinator of *residencias_en_red [iberoamerica]*, a platform of 27 artist-run centres across Latin America and Spain, working with research, production and exhibition

of contemporary art and culture, connected through their residency programs. A combination of private and public-private initiatives, the centres foster Latin American integration, collaboration and collective work.

As coordinator of the network, Kadija is spending a month in each centre to familiarize herself with the *residencias* and their work. Her role involves facilitating collaboration among the network's members, development and implementation of social media marketing strategies, fundraising for collaborative projects and provision of management consulting for each organization at the local and international level.

Kadija, who has worked for five years as an artist/administrator in organizations such as the Ontario Arts Council, XPACE, Gallery 44 and the Art Gallery of Ontario, and most recently in New York with Donna Walker-Kuhn at Walker International Communications Group doing marketing consulting, says of her IMBA with a specialization in Arts and Media, "I really didn't know where that was going to lead me, but now I know it was the best choice I could have possibly made."

Paul Lee ('89): International Human Rights Advocacy via Films and Film Festivals

Paul Lee ('89) certainly changed direction after completing his BSc (UofT) in 1986. Adding an MBA with a focus on Arts and Media (York), MA in Anthropology (UofT), MFA in Film Production (York) and a Doctor of Philosophy (OISE), Paul moved away from science and toward his work as a director/writer/producer of films and short and full length docs and dramas, including his own award-winning short films: *Thick Lips Think Lips* (1994), *These Shoes Weren't Made For Walking* (1995), and *The Offering* (1999). Some of the thirty or so film projects he is presently producing for other independent filmmakers include: *Life on the Cheque*, *Capital*, and *Positive Saathi*. The majority of the films produced by Paul deal with homophobia, racism, women's issues, peace and social justice issues, environmental issues and human rights in general.

In addition to his film making and film producing, Paul has programmed or curated more than fifty film festivals internationally. The festivals, held throughout the world, focus on human rights issues. This year's festivals include: the 14th Azrou/Ifrane Arab World Short Film Festival (August 2012), the 4th Baghdad International Film Festival (October 2012), and the 14th Madurai International Documentary & Short Film Festival (December 2012). Paul is in the process of helping to launch the 1st Iraq International Human Rights Film Festival (December 2012), the 1st Jaipur Human Rights Film Festival (late 2012 or early 2013), and the 1st Nairobi International Environmental and Sustainable Living Film Festival (late 2013).

Congratulations...

to **Meghan Roberts** and **Kathy Koch** on their recent engagements, **Roma Kojima (nee Ebrahim)** and **Alexandra Montgomery** on their recent marriages and to our alumni and their spouses who have recently welcomed children into their families: **Justina Gardiner**, **Angela Nelson-Heesh** and **Len Pendergast**.

Please keep us posted!



Jinny Yu ('02): Exhibits Nationally and Internationally

2011 was a productive and exciting year for University of Ottawa Associate Professor, Jinny Yu ('02).

This past fall, Ottawa's Patrick Mikhail Gallery mounted a solo exhibition of her paintings. Entitled *The Latest From New York*, the exhibition presented conceptual paintings that Jinny created during her 2011 Canada Council sponsored artist residency at the International Studio & Curatorial Program in New York. Jinny's work was also featured in the collaborative artist project *Cadenza* at the McMaster Museum of Art in Hamilton, as part of the McMaster Museum's exhibition *Rising to the Occasion: The Long 18th Century*.

In addition to these two exhibitions, Jinny was selected one of three finalists for the prestigious Pulse Prize, awarded to an emerging artist of distinction, at the Pulse Contemporary Art Fair New York.

Jinny is currently working on an installation commission to produce the interior of Chapel Sant'Isidoro, in Nate, Trichiana, Belluno, Italy.



Jinny Yu, Latest from New York, Installation view, Patrick Mikhail Gallery



Tricia Baldwin ('86) Canada Council's John Hobday Award

Tricia Baldwin ('86) and Arts and Media Advisory Board member is the recipient of this year's prestigious John Hobday Award in Arts Management. Created to recognize excellence and accomplishment in Canada's arts management profession, the Hobday

Professional and Renewal Award invests in the continued professional development of Canada's established and mid-managers. Tricia is also the recent recipient of a full scholarship from the Harvard Business School Club of Toronto in collaboration with KPMG to attend Harvard University's course in Strategic Perspectives in Nonprofit Management in July 2012. Tricia's intention is to continue her exploration of future trends in the recording and internet arenas working with international leaders in the field. She will also attend the inaugural *Classical: Next* professional forum in Germany in 2012 and MIDEM (Marché International du Disque et de l'Édition Musicale).

Tricia came to Tafelmusik as Managing Director in 2000, after serving as Executive Director of Ballet British Columbia and General Manager of the Kingston Symphony. At Tafelmusik, working with Music Director Jeanne Lamont, and the Tafelmusik team, she spearheaded the recent creation of Tafelmusik's own multi-platform record label, *Tafelmusik Media*. Prior to that, she organized numerous award-winning international recording and television projects and frequent international broadcasts. During her tenure, the orchestra has had a remarkable 57 provincial, national and international tours, developed future audiences and artists through the expansion of Tafelmusik's satellite venue programs, and seen the fruition of major education, outreach and artist training initiatives, including the Tafelmusik Baroque Summer Institute. During this period, Tafelmusik has built its operations from \$2.7 M to \$5.1 M; eliminated its deficit; enjoyed eleven successive surplus budgets; increased its endowment from \$314K to almost \$4M and built balance sheet funds to \$1M.



Colleen Smith ('02) Board of the Toronto Arts Council

Congratulations to Colleen Smith ('02) who has been elected to the Board of the Toronto Arts Council. Colleen brings to the Board the experience of a career that spans over 15 years and multiple provinces. Prior to her work at the Corporation of Massey Hall and Roy Thomson Hall, where she is currently the Director of Operations, Colleen was the Managing Director of the Factory Theatre. She has served as a Director of Finance and Education at the Tafelmusik Baroque Orchestra and in a management role for the Royal Conservatory of Music's Learning Through the Arts program. She serves on a number of volunteer committees in the arts sector as well as on the Entertainment District BIA, and has served as a member on a number of non-profit Boards of Directors.



Brian Goldenberg ('08) & Angelwalk Theatre Five 2011 Dora Mavor Moore Nominations

We extend our congratulations to Angelwalk Theatre, the not-for-profit professional theatre company founded by Schulich alum Brian Goldenberg ('08) in 2009. Angelwalk's 2010 production of *[title of show]* earned five 2011 Dora Mavor Moore nominations. The nominations included Outstanding Production of a Musical, Outstanding Performance by a Male, Outstanding Performance by a Female and Outstanding Choreography. Angelwalk's highly recommended production of *I Love You Because* – "the actors were fantastic, the songs ...catchy, and the set to-die-for" – ran from March 28th through April 15th, 2012 at the Toronto Centre for the Arts – Studio Theatre.



Diana Khong ('11) SOUND IMAGE Exhibition

Congratulations to Diana Khong ('11), who had two photos in Analogue Gallery's first annual SOUND IMAGE exhibition. Taking place in early February, SOUND IMAGE was a music-themed photography exhibition mounted by Analogue, known as Toronto's home of over 50 years worth of rock-n-roll photography. The gallery put out a call for images of musical performances, crowds and concerts and a selection committee then chose the very best of these submissions for the exhibit.



Neil Middleton ('09) Premiere of *Ray Full Gent*

On December 16, 2011, Montreal's *Ensemble Portmantô*, a new group of some of Canada's finest young musicians, premiered Arts and Media alumnus Neil Middleton's ('09) new string quartet *Ray Full Gent*. The work, inspired by the music of composer Franco Donatoni, was enthusiastically received by the sold-out audience at Studio OFF Interarts. Neil writes on his SoundCloud page that the original idea, which can be heard in the opening measures, came to him in a semi-dream state on the bus from Montreal to Toronto last spring. Neil's next collaboration with *Portmantô* will be a duet for flute and clarinet to be premiered in Montreal and New York City in spring 2013. Further details and recordings available at www.neilmiddleton.ca.

November

By Laura Moore



Jason van Eyk ('00) Metcalf Foundation Renewal Grant

Congratulations to Jason van Eyk ('00) recipient of a Metcalf Foundation Renewal Grant. The Metcalf Program makes investments in exceptional individuals working in the nonprofit sector to ensure their ongoing professional vitality and to enable these individuals' positive effects on their communities. Jason will use his Renewal Program grant to attend the Niagara Institute's Landmark Leadership Program to further the development of his leadership skills and objectives.

Formerly Regional Director of the Canadian Music Centre (2003-2011), Jason was recently appointed Executive Director of ArtsSmarts – a national charity that supports, promotes and demonstrates the impact of the arts as a way of deeply engaging students. By uniting artists, teachers and students in an art-infused, inquiry-based approach to teaching and learning, ArtsSmarts seeks to transform Canadian public education into a system that is relevant and responsive to the complexities of the world in which we live.



Luc Déry ('92) Genie's Best Picture and Oscar nominee *Monsieur Lazhar*

Congratulations to Luc Déry ('92) who, with his co-producer, Kim McCraw, took home this year's Genie for Best Picture for *Monsieur Lazhar*. The film, which, like all of director Philippe Falardeau's films, plays on the themes of immigration, took home six Genies, including Best Director, Best Actor and Best Adapted Screenplay.

Indeed, it has been two years of major triumphs – with two 'Best Picture' Genies in a row - for the Dery-McCraw team. (Last year, they won for director Denis Villeneuve's *Incendies*. That film also garnered Best Film and Best Director at the Jutras, along with 7 other awards – nine in total!) And, like *Incendies*, last year, *Monsieur Lazhar* also garnered an Oscar nomination for Best Foreign Language Film.

Déry told the Ottawa Citizen in a phone interview that he had left Hull, for Montreal, to get a degree in biology and was living near the Outremont rep theatre when he “fell in love with cinema.” After starting to work in film, he came “to York University to get an MBA with a focus on arts and media administration.” He observed that it has served him well!



November holds a special place in the hearts of many men in the Schulich community and beyond, because November means Movember, the annual month-long mustache growing initiative where growers or “Mo’s” raise money for men’s health issues, prostate cancer in particular.

This year current Arts & Media students and alumni participated in Movember, raising both money and awareness for the cause. Although the intentions were the same amongst participants, Movember experiences varied. James MacDonald recalls his first experience with growing a mustache – in grade 7, when the reception was not as positive as it was this time round. “Movember was a great time for me to be proud of my uncanny hair growth and actually be able to help raise funds for a great cause. Instead of being ostracized for a more unconventional facial hair choice – a handlebar mustache – I was encouraged by classmates and a part of the Schulich team. Movember was a way to use my powers of facial hair for the greater good.” he explained.

Schulich second year student and AMMC Communications VP, Kyle Russell, participated in Movember as a part of his internship at Pepsi Co., where the company matched all donations, dollar for dollar. Kyle raised over \$400 for the cause and documented each day of growth. He also stayed up until 12:01 am on December 1 in order to shave off his hard work.

ARTM alumn, Rob Bolton (MBA '99) participated Warner Music Canada's Movember team. The team raised an astounding \$12,478 for the cause, joining forces with other music labels in Canada as part of a record industry challenge network which raised \$47,962 thanks to some friendly competition.

Additionally, Rob's team had the brilliant foresight to know that a picture is worth a 1,000 words and took a photo in homage to Queen's Bohemian Rhapsody. There is little doubt that, as the movement grows each year, so will the mustaches across the Schulich and Arts & Media communities.



Top: Movember guitarist James MacDonald at 2012 Schulich fundraising United Way Breakfast
Bottom: Schulich alum Rob Bolton (bottom right) and his Movember 2011 team, "WMC Mo's aka The Steve Coady Tribute Band," reimagine Queen's Bohemian Rhapsody pose



“Who’s Where?”

Vincent Poulain, '12

Business Innovation Analyst,
Vivendi (France)

Kadija de Paula, '11

Coordinator, residencias_en_red
[iberoamérica]

Alison Hoy, '11

Marketing & Communications,
Feast On It!

Diana Khong, '11

Marketing and Education
Coordinator, Inside Out

Lisa Drolet, '10

Manager, Business Affairs,
Television, Entertainment One

Emma Jenkin, '10

Web Communications and
Marketing Coordinator,
The Canadian Music Centre

Jennifer Kirner, '10

Senior Community Investment
Manager, TELUS

Christina Kubacki, '10

Manager, International Sales
Acquisitions, Entertainment One

Julie Whelan, '10

Senior Consultant, Nordicity

Jodi Brown, '09

Vice President, Marketing &
Interactive, Metro Canada

Bryce Eldridge, '09

Sales Analyst, Corporate
Partnerships, Maple Leaf Sports
& Entertainment

Roshni Wijayasinha, '09

Marketing Specialist - Sony
Ericsson Mobile
Communications

Megan McGuire, '08

Rights Acquisitions Executive,
Eurosport (France)

Meghan Roberts, '08

Vice President Business
Development & HR,
Brainmaven Research Inc.

Jessica Whitford, '08

Steward, Royal Albert Hall (UK)

Roma Kojima (nee Ebrahim), '07

Manager, Strategic & Business
Development,
Rogers Consumer Publishing
and Digital Media Group

Angela Nelson-Heesh, '07

Director of Development,
Tafelmusik Baroque Orchestra

Josiah Rothenberg, '07

Studio Administrator,
National Film Board

Jeremy Prober, '05

Consultant, Endeavour
Volunteer Consulting

Shelley St. George, '05

Mediator/Executive Board
Member, Harvard Mediation
Program, Harvard Law School
(Boston)

Christopher Whitney, '05

Senior Associate Director,
Development & Alumni
Engagement, University of
British Columbia

Laurie Biderman, '04

Investment Analyst, Digital
Media/Feature Film/TV,
Canada Media Fund/Telefilm

Jonathan Gould, '03

Chair, Business and Media Arts,
George Brown College Centre
for Continuous Learning

Sidney Dung, '01

Business Development Manager,
Iveco (Italy)

Steven Foster, '01

Cultural Facility & Programming
Coordinator, Town of
Whitchurch-Stouffville

Tatiana Kolnitchanski, '01

Digital Director, naïve (France)

Mykola Domaretsky, '00

Project Manager,
Global Incentives Inc.

Jeff Hecker, '00

Director, Marketing
Communications and Public
Relations, Xplornet
Communications

Chryssa Koulis, '00

Co-Founder, Modern Agora

Darrell Steele, '00

Associate Director,
Development Operations, Art
Gallery of Ontario

Jason van Eyk, '00

Executive Director,
ArtsSmart

Ryan Kruger, '99

Managing Director, Electronic
Nation Canada, Live Nation

Elina Levina, '99

Literary Agent, Harrison Artist
Management Inc.

Abhishek Mathur, '99

Director, Culture &
Entertainment, Global Village
(UAE/Canada)

Anil Sankar, '99

Business Manager,
CBC Digital Media

Stacey Sinclair-Zahary, '99

General Manager, Masterworks
of Oakville Choirs & Orchestra

John Stanwyck, '99

National Director, Annual
Giving, Habitat for Humanity
Canada

Tonya Lindo, '98

Director, North American
Licensing [Toy, Interactive &
Publishing], Nelvana

Cecelia Paolucci, '98

Management and Fundraising
Consultant, CCP Management
Consulting

Elliott Hurst, '96

Co-founder and CEO,
SoCast SRM

Andrew Munro, '96

Payroll Accountant,
“Total Recall 2012”

Michael Malone, '95

Sales Executive, Corporate
Sponsorship, TVOntario

Michael Shostak, '95

Vice President, SapientNitro

James Duff, '94

Team Leader - Product
Information, HIS

Luisa Woods, '94

CMO, ZEN Entertainment
Network

Laura Michalchyshyn, '93

Partner/Producer,
Sundance Production

Lori Rosenberg, '93

Vice Chair, Bell Broadcast and
New Media Fund

Matthew Stern, '93

Vice President Brand & Business
Strategy, Jumpwire Media LLC

Debra Bennett, '90

Business Development and
Fundraising Associate,
Elgin and Winter Garden
Theatre Centre

Myles Kesten, '83

President, Mykest Consulting
Inc., o/a RiverdaleMac and
BeachMac

Tina Dallas, '81

Director, Operations and
Administration, Independent
Learning Centre, TVO